

The Prairie Through New Eyes

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Meet the Participants

Resources

Art Prints



Forward

The Prairie Through New Eyes

The Curriculum

This curriculum, *The Prairie Through New Eyes*, is a unique undertaking using art, humanity, and science disciplines to explore the many features and stories to be found in the multi-dimensional prairie of Kansas. Using the exhibition *Taking Root: The Art of Patricia DuBose Duncan* and the landscape itself that is found at the Konza Prairie, a curriculum has been created that will enrich and expand the educational possibilities for all schools in the state. This curriculum encourages an examination and exploration of the signature landscape known as Kansas.

Kathrine Walker Schlageck, the Education and Public Services Supervisor at the Marianna Kistler Beach Museum of Art, initiated this project to provide interdisciplinary educational opportunities for students at a rural school as part of the Museum's outreach program. Working with Darwin Olson, the teachers, and staff at the Riley County Grade School in Riley, Kansas, a broad program was developed that ensured participation for students from kindergarten through eighth grade. Without their participation this project would not have been possible and we thank them.

Artists-in-residences programs developed for specific grades were a key part of the curriculum. The Prairie Wind Dancers, Jerri Garretson, Thad Beach, and Elizabeth Dodd participated enthusiastically and deserve a thank you for not only offering their creative ideas, but helping test and frame the curriculum. We also want to thank the Konza Prairie, Manhattan Sunset Zoo, and the Early Childhood Education and Art Education programs at Kansas State University, in particular students Anne Revere, Kristie Schemm, and Michelle Johnson.

Patricia Dubose Duncan needs to be recognized and thanked not only for her participation in visiting and talking to students at Riley County Grade School, but also for her wonderful paintings, drawings, and photographs of the prairie in *Taking Root*. An Arts-in-Education grant from the Kansas Arts Commission helped fund this program at Riley County Grade School and we thank the Commission for their support. The Dane G. Hansen Foundation has generously supported the printing and distribution of this curriculum to every school district in the state, and we sincerely thank them. Lastly I want to thank Kathrine Schlageck for developing and undertaking this project. It was an enormous commitment, but one that she willingly did. *The Prairie Through New Eyes* curriculum will enrich the lives of students throughout Kansas, and Kathrine's work has made that possible.

Lorne E. Render
Director
Marianna Kistler Beach Museum of Art

The Tallgrass Prairie

The tallgrass prairie where we live, the few places and patches that still remain from the time of our forefathers, are now more valuable than all the gold, silver, and diamonds on earth. These natural prairies are more valuable than billions and billions of dollars. Why is this so? Because the prairies, along with the rest of the natural world, make our soil to grow our food and they make the air that we breathe. The prairies are the original home of some of the animals that are also our food. And last, but certainly not least, prairies enrich that part of us that we call our spirit. The prairies nourish our bodies as well as our minds. As an artist, I need to see a beautiful landscape about as much as I need oxygen and food.

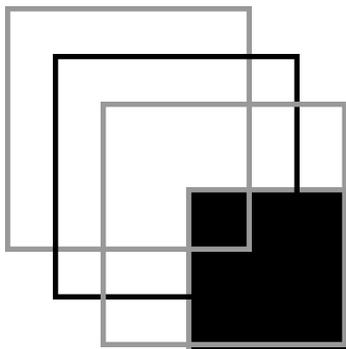
The free, open, wild prairies, as they were when our forefathers first saw them fostered the unique idea of individual freedom, the idea of democracy. The prairies, with their great long grasses waving in the wind, their bright wildflowers, their open blue skies, their countless birds and mammals, their sunrises and sunsets, seemed endless. Now we know they are not.

Today scientists are learning and teaching how prairies completely managed themselves and formed the richest and deepest top soils in the world. They are learning how the prairies stayed in perfect balance and supported thousands of kinds of wildflowers, grasses, birds, insects, mammals and many of our Native American brothers. They are learning how the forces of the prairie such as wind, fire, and the seasons produced such things as pure water to drink. Perhaps, most importantly, scientists are teaching us the difference between a grazed pasture and a full, natural prairie.

We have lost most of the original prairies through carelessness and interruption of the forces needed to sustain them. Today we are learning and understanding and appreciating the few prairies we still have. I know as an artist I will always be inspired by the tallgrass prairies of Kansas.

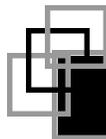
Patricia DuBose Duncan





The Prairie

Through New Eyes



Introduction

The Prairie Through New Eyes

How do we teach children to really see the world around them? To ask questions? To make judgements? *The Prairie Through New Eyes*, an arts integrated curriculum, has been designed to help teachers meet the academic goals of their daily teaching and to help develop students' creative, communicative, and higher order thinking skills through integration of the arts.

Prompted by the recent exhibition, *Taking Root: The Art of Patricia DuBose Duncan* (whose artwork illustrates the curriculum), the Beach Museum of Art, with financial assistance from the Kansas Arts Commission and the Dane G. Hansen Foundation, set out to create an arts integrated curriculum with a focus on the state's predominant natural environment.

Students in Kansas are surrounded by the prairie - an ecosystem that most children take for granted. Through dance, music, creative writing and art, we cannot only provide students with new lenses for viewing the world around them, but also provide valuable intellectual and creative enhancement to the school curriculum. Research has proven that the observational, critical, and creative thinking skills utilized in studying and producing the arts will help improve students' thinking in other areas of academics. In addition, students will develop a greater understanding of and appreciation for their own cultural heritage.

Each of these units has been tested at Riley County Grade School, in a classroom setting. Lead teachers Laurie Curtis, Sue Garver, Donna MacDougall and Darnell Vargo have served as curriculum advisers. The curriculum also includes additional information on resources and 8 fi" x 11" color prints for use in the classroom. To make these units more useful for the teacher, ties with state standards are listed on the front page of each unit.

Enjoy this opportunity to open the eyes of your students to the world around them. As a teacher, you are one of the single most influential people in the lives of your students. With this curriculum, I hope that you can give them new tools for looking, thinking and creating, and a greater appreciation for their world.

Kathrine Walker Schlageck
Education and Public Services Supervisor
Marianna Kistler Beach Museum of Art



Ties With Quality Performance Accreditation Outcomes

The Prairie Through New Eyes has strong ties to QPA. First, the collaboration directly responds to School Process Outcome II - Each school and district will work collaboratively with its community to create a learning community.

Exposure to the arts helps in all areas of student outcomes:

Student Outcome I

Mastery of Essential Skills:

- A. Read and comprehend a variety of resources - art, poetry, dance, etc.
- B. Communicate clearly, both orally and in writing, for a variety of purposes and audiences - discussion on tours, writing projects, etc.
- C. Use mathematics and mathematical principles - dance utilizes patterns, quilts use geometry.
- D. Access and use information - take environmental/science info. and apply to arts.

Student Outcome II

Effective Communication Skills:

Students will develop both written and oral communication skills during the *Prairie Through New Eyes* project. Activities such as creative writing and poetry, in conjunction with group brainstorming sessions and the discussion of visual art, provide many opportunities for communication.

Student Outcome III

Complex Thinking Skills:

All of the Higher Order Thinking Skills are closely aligned with the process of learning about the arts, including problem solving, critical thinking, and creativity.

Student Outcome IV

Work Effectively Both Independently and in Groups:

Students work together to create dance and musical performances, and independently to create written and visual arts products. Museum tours and projects include cooperative education activities.

Student Outcome V

Physical and Emotional Well-Being:

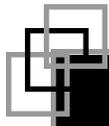
Understanding our cultural heritage creates productive citizens. The arts activities provide opportunities to develop creativity and self-esteem.



Kansas Standards

Ties With Kansas State Education Standards

As the creative product of mankind, the arts have strong ties with most areas of the academic curriculum. Ties with the Kansas State Education Standards are noted on the first page of each curriculum unit. There are strong ties with the writing, social studies, and environmental education standards. Several units also have ties to the science and mathematics standards.



National Standards

Ties With National Standards For Arts Education

- ρ **Students should be able to communicate at a basic level in the four arts disciplines.**

The Prairie Through New Eyes exposes students to music, dance, creative writing and visual arts. In some cases, puppets are used, thereby including drama.

- ρ **Students should be able to communicate proficiently in at least one art form.**

Residency and Visual Art units provide opportunities to focus on a variety of art forms in depth.

- ρ **Students should be able to develop and present basic analyses of works of art.**

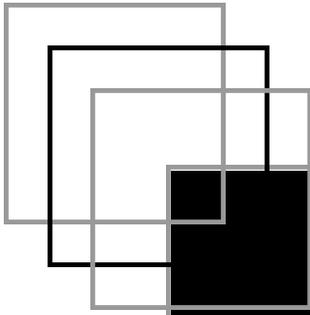
Students will participate in analysis of poetry and visual art.

- ρ **Students should have an informed acquaintance with exemplary works of art from a variety of cultures and historical periods.**

There are many opportunities to view a variety of art.

- ρ **Students should be able to relate various types of arts knowledge and skills within and across the arts disciplines.**

Many of the projects include more than one art form - e.g. creative writing and music, creative writing and art, poetry and art. Units for early childhood are entirely interdisciplinary. In addition, the arts are linked with environmental and science education, mathematics, literature, history, and geography.



Meet the Participants

Patricia DuBose Duncan, who has lived and worked in Kansas City for most of her fifty-year career as an artist, studied in St. Louis at The School of Fine Arts, Washington University, where she earned a B.F.A. in 1954. Several years after her graduation from Washington University, Duncan moved to Sasebo, Japan with her husband, who was stationed there in the United States Navy. In Japan, Duncan further developed her voice as an artist, coming under the influence of Japanese design principles and aesthetics, sources that continue to inform her work to this day. While in Japan, Duncan produced a large-scale mural, a commission from the U.S. Navy, and a body of woodcut prints. It was also in Japan that Duncan was given a one-person exhibition, the first of over thirty throughout her career.

On her return to the United States, Duncan set up her first photographic darkroom and began to pursue photography seriously. Coincident with her increasing interest in photography, Duncan developed a keen attraction to the tallgrass prairies of eastern Kansas, a passion that would drive her life and work for the next decade. Her initial interest in the prairie was sparked by an introduction to the late Dr. E. Raymond Hall, a world-renowned professor of ecology at the University of Kansas and a specialist on tallgrass prairies. Through Hall, Duncan was introduced to many others committed to preserving what remained of the tallgrass prairies in Kansas and beyond. Throughout the 1970s, Duncan photographed tallgrass prairies around the country, researching every aspect of the prairie in great depth and gathering oral histories related to the life and culture of the prairie. During this period, Duncan became a nationally known spokesperson for the cause of prairie preservation. The culmination of Duncan's nearly decade-long investigation of the prairie was the publication of her

book Tallgrass Prairie, The Inland Sea, a portrait in the artist's words and photographs of the subject that had been an all-consuming preoccupation throughout the 1970s.

In 1999, Duncan presented the Beach Museum of Art at Kansas State University with a large body of her work, much of which is related to the Konza Prairie, the tallgrass prairie preserve just outside of Manhattan owned by the Nature Conservancy and maintained as a research center by K-State.



Kathrine Walker Schlageck is the Education and Public Services Supervisor at the Marianna Kistler Beach Museum of Art at Kansas State University. She has been developing educational programs for children in museums for the past sixteen years, focusing on integrating the arts into the curriculum. She has been involved in a number of special projects including Harvard University's Project MUSE (Museums Uniting with Schools in Education) and serving as the arts curriculum developer for the Southeastern Connecticut Multicultural Magnet School. As part of Rockefeller and Carnegie Foundation grants, she developed arts integrated curriculum for high schools and middle schools in Connecticut. She has

worked at the Beach Museum of Art since 1994.

Katherine Walker Schlageck
Marianna Kistler Beach
Museum of Art
Kansas State University
701 Beach Lane
Manhattan, KS 66506
(785) 532-7718
klwalk@ksu.edu

Dr. Valerie F. Wright is the Environmental Educator/Naturalist for the Konza Prairie Biological Research Station at Kansas State University. She has an MS in Entomology and a PhD in Entomology/Plant Pathology from the University of Minnesota. Wright's special interests include grassland organisms and insects, and she is responsible for the Konza Environment Education Program (KEEP). She has published and presented extensively.

Dr. Valerie F. Wright
keepkonza@ksu.edu
(785)58-0381.

The Prairie Wind Dancers are based in Lawrence, Kansas and lead by Candi Baker. They specialize in workshops for school-age students, public and school performances, and teachers' in-service workshops. They have been chosen for their excellence in arts education by the Kansas Touring Program of the Kansas Arts Commission. The group features a program called "Kansas Folklore in Motion," and recent work includes "Prairie" a ballet with lyrics by Carl Sandburg and costumes, which were designed by Kansas artist John Steuart Curry in 1941.

The Prairie Wind Dancers
Lawrence Arts Center
200 West Ninth St.
Lawrence, KS 66044
lacdance@sunflower.com



Thad Beach, The Songsmith, currently lives in Abilene, Kansas. He is on the Kansas Touring Program Roster of the Kansas Arts Commission and has been working with children and teachers all over the United States since 1988. He is an award-winning harmonica player and fiddler and performs at arts and music festivals across the state. His residencies focus on music, language arts, folklore and song-writing. He has produced two recordings of his residency work - "Under a Colorful Kansas Sky" and "Echoes of Avery."

Thad Beach
P.O. Box 68
Abilene, KS 67410
(785) 263-3934
tntbeach@ikansas.com



Jerri Garretson is a former children's librarian and writes and illustrates books for children. Her books include Johnny Kaw - The Pioneer Spirit of Kansas, Kansas Katie - A Sunflower Tale and Imagicat.

Ms. Garretson runs Ravenstone Press and spends her free time working with children and teachers across the state of Kansas presenting dramatic readings, writing and illustrating workshops, and author programs about her books.

Visit Ms. Garretson on her webpage:

www.interkan.net/ravenstonepress

Jerri Garretson
804 Moro,
Manhattan, KS
(785) 776-0556
raven@interkan.com



Elizabeth Dodd is the Director of the Creative Writing program at Kansas State University. Writing from art is one of Professor Dodd's major interests, and her students write in the Museum each semester. Professor Dodd also organizes the University's Flint Hills Literary Festival and serves on the Museum's Advisory Board. Her most recent book of poetry is titled Archetypal Light and she is actively involved in the Association for Study of Literature and Environment.

Elizabeth Dodd
K-State English Department
Dennison Hall

Manhattan, KS 66506
(785)532-0384
edodd@ksu.ed

Kristie Schemm is a senior in art education at Kansas State University and has worked with the Boys and Girls Club in Manhattan and has been a mentor in the UFM adolescent mentoring program. She will be student teaching in the fall of 2001.



Anne Revere received a BA in Art and Art Therapy from Kansas State University in May 2001. She developed after-school programming for Riley County Grade School's 21st Century Community Learning Center as part of her coursework for the Beach Museum of Arts Introduction to Museums course. She currently lives and works in Arizona.

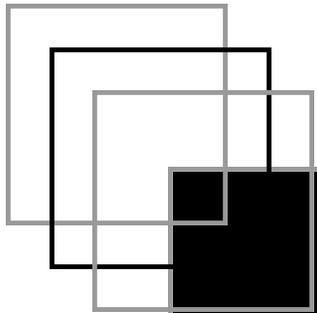


Michelle Johnson received her BS in Family Studies Human Services in 1999 and her MS in Early Childhood Special Education in May 2001. She developed the early childhood programming as part of her degree and worked at Early Childhood Laboratory at Kansas State University and taught at the Creative Play Preschool in Topeka.



The teachers and staff of Riley County Grade School participated in the artists' residencies and tours in the curriculum and tested the art units in their classroom. Lead teachers Laurie Curtis, Sue Garver, Donna MacDougall and Darnell Vargo served as special advisors, choosing topics to pursue, helping organize residencies, providing additional resource materials, and editing the material. Riley County Grade School is the recipient of a 21st Century Community Learning Center grant from the Department of Education and is actively pursuing the integration of the arts in the curriculum to improve the education of a the whole child.





Resources

Field Trips

Art Galleries

Artists from Kansas have been inspired by the prairie. Check with your local arts center, college or university art gallery, local art museums, and commercial art galleries, etc. Some of these resources will have web pages with artwork. Another great classroom resource is postcards and catalogues from these galleries.

Marianna Kistler Beach Museum of Art, Kansas State University

(usually has work related to the prairie)
701 Beach Lane.
Manhattan, KS 66506
(785)532-7718
Kathrine Schlageck's email:klwalk@ksu.edu
www.ksu.edu/bma

Spencer Museum of Art, University of Kansas

Prairie Print Makers
<http://www.ukans.edu/~sma/ppm/ppm.htm>

Remembering the Farm (exhibition)

<http://www.ukans.edu/~sma/barns/barn-home.htm>

Sheldon Memorial Art Gallery, University of Nebraska

Prairie Visions Educational Programming
<http://sheldon.unl.edu/HTML/EDU/Pravis.html>

America Seen (exhibition)

<http://sheldon.unl.edu/HTML/AS/home.html>

History Museum and Historical Societies

These are excellent sources of information on early life on the prairie in your area. Resources include historic houses and buildings, objects, old photographs, and documents.

Riley County Historical Society

(or your local historical society)
2309 Claflin Rd.
Manhattan, KS 66502
(785)565-6490

Kansas State Historical Society

(satellite museums, including the Kansas Museum of History, all over the state)
(785) 272-8681
www.kshs.org

Little House on the Prairie

P.O. Box 110
Independence, KS 67301

For a complete list of Kansas museums use the following web page:
<http://skyways.lib.ks.us/kansas/museums/index.html>

Prairie Preserves

There are prairie preserves across the state of Kansas. There may also be grassland areas that are not preserves that you can view flora and fauna of the prairie.

Konza Prairie Biological Research Station

Division of Biology, Kansas State University
232 Ackert Hall
Manhattan, KS 66506
(785) 587-0441
konza@ksu.edu
www.ksu.edu/konza

Tallgrass Prairie National Preserve

Chase County
(Z-Bar Ranch, Cottonwood Falls)
P.O.Box 585
Cottonwood Falls, KS 66845
www.nps.gov/tapr/index.htm

Sand Prairie Natural History Preserve

Bethel College, Harvey County
www.bethelks.edu/map/sandprairie.html

Flint Hills Tall Grass Prairie

Butler and Greenwood Counties

Big Basin Prairie Preserve

Clark County
www.lasr.net/leisure/kansas/clark/ashland/ff3.html

Grassland Heritage Foundation - Prairie Center

Johnson County
www.grasslandheritage.org/

Welda Prairie Preserve

Anderson County
nature.org/states/kansas/preserves/art2425.html

Smokey Valley Ranch

Logan County
nature.org/states/kansas/preserves/art63.html

Zoos and Science Centers

Check your phone book for zoos, science centers, and college and university resources.

Milford Nature Center

Highway 57 (Near the spillway of Milford Dam)
Junction City, KS 66441
(785)238-5323
www.nwk.usace.army.mil/milford/nature_ctr.htm

Pratt Wildlife Center

512 SE 25th Ave.
Pratt, KS 6124
(316) 672-5911, ext 151
www.kdwp.state.ks.us/education/WES/NatPratt.html

KSU Bug Zoo/KSU Gardens

(Butterfly garden, bug zoo, and prairie plants)
2021 Throckmorton
Kansas State University
Manhattan, KS 66506
(785)532-6107
www.ksu.edu/gardens

Sunset Zoo (or your nearest Zoo)

2333 Oak St.
Manhattan, KS 66502
(785)587-2737
www.ci.manhattanks.us/SunsetZoo

Information on other Kansas zoos available at:

www.lasr.net/leisure/kansas/specialty/zoos/

Other Resources

Kansas Wildlife and Parks

(curriculum materials, newsletters, guides, etc.)

Project WILD

Kansas Department of Wildlife and Parks
RR 2, Box 54 A
Pratt, KS 61247

The Prairie Center of Wildlife and Parks

(913) 894-9113, ext. 13

The Center for Great Plains Studies

Emporia State University
(lots of essays about life on the great plains)
www.emporia.edu/cgps

The Prairie - A Resource for Environmental Study

Bethel College (Southcentral Kansas
Environmental Education Center)
(316)283-2500, ext. 36

Save the Tallgrass Prairie

4101 W. 54th Terrace
Shawnee Mission, KS 66205

Kansas Chapter of the Nature Conservancy

(maintains many of the above prairies)
820 S. E. Quincy, Suite 301
Topeka, KS 66612
(785) 233-4400

Prairie Plains, Wildlife & History

(slides sets from Educational Images Ltd.)
P.O. Box 3456 Westside Station
Elmira, NY 14905
(800) 527-4264
www.educationalimages.com/it040015.htm

Prairie Paper Project

University of Iowa
(Project on paper-making from prairie
grasses. You can do this in your classroom!)
www.cs.uiowa.edu/~jones/prairiepaper.html

Performing Artists Lists

Heartland Arts Fund

Recommended Artists List
Mid-American Arts Alliance
(816)421-1388
www.maaa.org

Kansas Humanities Council

History Alive and Speakers Bureau List
www.ukans.edu/kansas/khc/

Kansas Arts Commission

Kansas Touring Program list
(785)296-3335
<http://arts.state.ks.us>

Kansas Alliance for Art Education

database
(785)823-3570
www.artseducationkansas.org

Also check with the various departments of your local college or university and with your local arts center.

Websites

National Park Service/ The Tall Grass Prairie
www.beatricene.com/homestead/prairie/html

Wind Cave National Park (South Dakota)
www.nps.gov/wica/vanish.htm

Nature Conservancy- Oklahoma
www.tnc.org/oklahoma/Tall-Grass.html

Tallgrass Prairies in Illinois
www.tqjunio.thinkquest.org/3568/prairie.html

Bisoncentral.com
www.bisoncentral.com

Flint Hills
www.kgs.ukans.edu/Extension/flinthills/flint_hills.html

*From the Teachers' Resource Center
at the Beach Museum of Art*
Call (785) 532-7718. Teachers are responsible for pick up and return.

To borrow:
"Work on the Plains"
outreach slide package

"Animals of the Plains"
outreach slide package

Last Stand of the Tall Grass Prairie
video

Kansas Quilts, Past and Present
outreach box

Taking Root/Tall Grass Prairie
outreach box

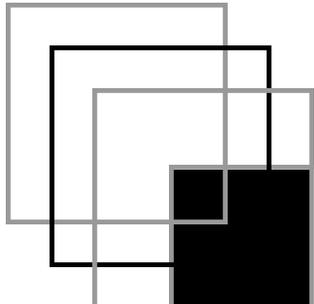
For sale:
Our Good Earth, by John Steart Curry
education poster - \$1

Museum catalogues of artists inspired by
the prairie - \$3 a piece
William Dickerson
Shirley Smith
Patricia DuBose Duncan
Sunflower State Quilts

Books on the Prairie
America's Prairies, by Frank Staub,
Carolrhoda Books, 1994
The Prairie, by Alison Ormsby, Benchmark
Books, 1999
An American Safari, Adventures on the
North American Prairie, by Jim
Brandenburg, Walker Co., 1995

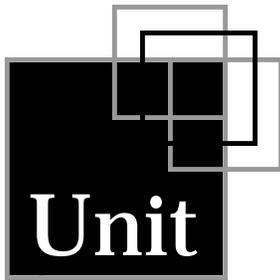
Music

There are numerous Native American
musicians. The work of Kevin Locke from
North Dakota is especially appropriate.



The Konza Prairie

Unit



The Konza Prairie

Valarie Wright, Environmental Educator,
The Konza Prairie Biological Station

Ties With Kansas Standards

Science

Standard 3, Benchmark 1, 2nd grade
Standard 6, Benchmark 2, 4th grade
Standard 3, Benchmark 4 & 5, Standard 6, Benchmark 2, 8th grade

Environmental Education

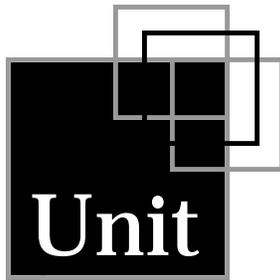
Grades K-4: Standard 1, Benchmark 1; Standard 3, Benchmark 1 & 4
Grades 5-8: Standard 1, Benchmark 2; Standard 2, Benchmark 1 & 2; Standard 3, Benchmark 1 & 4

Social Studies

Benchmark 4 & 5, 2nd grade history
Benchmark 2 & 4, 4th grade history
Benchmark 1, 3 & 4, 8th grade history
Benchmark 7

Essential concepts:

Geography - Local plants, animals and habitats, weather, climate and seasons, people and their environment, natural resources, human activities and the environment, sense of place



The Konza Prairie

Our Tallgrass Prairie Ecosystem

The tallgrass prairie exists historically because of fire, grazing and climate. Ecological research on Konza Prairie Biological Station focuses on these processes and looks for patterns that help explain the dynamics of the ecosystem. Long-term prescribed burning treatments began in 1972 and bison were added as the major grazing study in 1987. Various combinations of bison, cattle and ungrazed units allow studies of the native grazers, comparison of native and domestic grazers and effects of fire and grazing management on the tallgrass ecosystem.



Konza Prairie Biological Station is an 8600-acre native tallgrass prairie preserve owned

by The Nature Conservancy and Kansas State University. The K-State Division of Biology manages and operates the site as a field research station dedicated to the three-fold mission of long-term ecological research, education and prairie conservation. It serves as a benchmark for comparison with areas that have been affected by human activities and as an environmental education facility for students and the public.

Konza Prairie is located in the Flint Hills region of north central Kansas, approximately six miles south of the city of Manhattan. Perennial grasses, such as big bluestem, little bluestem, Indian grass and switch grass along with a diverse mix of other grasses and wildflowers dominate the area.

Forested areas occupy about 7 percent of the land along the banks of streams and a few woody species, such as smooth sumac and rough dogwood, are common in other areas.

The flat-topped hills are steep-sloped and overlain by thin soils on limestone layers, unsuitable for cultivation. The vast majority of Konza Prairie has not been plowed and retains its native characteristics. About 600 plant species, several dozen fish, amphibians, reptiles and mammals, and more than 200 species of resident and migratory birds have been recorded.

Konza Environmental Education Program (KEEP)

When teachers develop units about the prairie, they often include a trip to Konza Prairie Biological Station for a docent-led hike on a nature trail, a visit to the bison herd or a science activity that includes measurement of prairie ecological factors.

While a class visits Konza Prairie, the basic goals are to:

1. allow children to experience the tallgrass prairie ecosystem with all their senses
2. learn about the living things and the network of life in this ecosystem
3. excite children about science and ecological research
4. understand the value of the prairie, culturally, historically and ecologically
5. understand why and how the prairie is maintained by man
6. learn why prairie conservation is important.



Sensing the Prairie

A hike on the prairie is the best way to get to know it intimately. The wind tugging at your clothes and hair, the smells of the plants or of charcoal after a fire, the far horizons and colorful flowers, the sounds

made by grasses moving in waves, of bison cows calling their calves, all these sensual experiences tell more about the prairie than any book or video.

The Network of Life

Ecology is the study of patterns and relationships. As children walk along the trail, docents talk about the plants and the organisms that are dependent upon them. Plants are eaten by insects, which are eaten by birds, whose eggs or young may be eaten by snakes, which, in turn, are eaten by coyotes. Bison, the number one grazer, are dependent on grass, while grasshoppers, the second most important grazer, are dependent on many species of plants, both grasses and forbs. Everything has its connections on the prairie.

Science is Exciting

Students learn about ecological research on Konza Prairie and may even meet a researcher during their visit. The enthusiasm of scientists for their work is not lost on young people. Interesting facts brought out by research awe students of any age. Taking data and seeing the results themselves can change a student's path of study toward the sciences. Science activities on Konza transform students into researchers during their visit, giving them hands-on experience with ecological science. Back in the classroom teachers can capitalize on this experience by using our web site and databases set up especially for K-12 students.

The Tallgrass Prairie is Priceless

It is our ecosystem, our home. We derive our lives from its resources, as did our ancestors. Native Americans were molded by the prairie and settlers were changed by it in significant ways. Agriculture and food production in the U.S.A. became the best in the world on prairie soils. We are still learning about the major roles prairie plays in climate, carbon and nutrient cycles, and ecological diversity.

The Tallgrass Prairie is at Risk

We have impacted the factors that affect the prairie with our human practices. Our fear of fire has led to important changes in the plant community. Lack of fire favors woody plants, while frequent burning favors the grasses that ordinarily dominate a prairie ecosystem.

The plowing of prairie soils for row crops has diminished the once vast prairie of North America to less than 4 per cent of its original area. A large portion of what is left is found here in the Flint Hills. The cattle industry of the Flint Hills is dependent



upon the continued use of fire to insure good grazing land for their herds, which provide us with beef. Continued human development on land once prime for producing food limits future agricultural productivity. Future generations may regret our shortsightedness in understanding the value of prairie resources.

Interventions are Necessary

In the mosaic of fenced pastures, plowed fields, farms, homes and businesses, the prairie exists only through our interventions. Burning and grazing were historically the factors most important in maintaining a healthy tallgrass prairie ecosystem. On Konza Prairie these factors are being studied and used to maintain and conserve the tallgrass prairie. By teaching children to value the prairie, we may affect the future in a positive way.

Conservation is Essential

The earth's ecosystems are at risk from human development and use of natural resources. It is important for our children to know how to minimize this risk and to understand the role of research in giving us answers that will help us make decisions for and in the future. Our children will make some of these decisions. We hope their visit to Konza Prairie will help to put them on a road to understanding the problems and in looking for solutions to ecosystem conservation.

Resources

Please see the KEEP web site at www.ksu.edu/konza/keep for more information and internet resources.

Readings on the Tallgrass Prairie

Reichman, O. J. 1987. Konza Prairie, A Tallgrass Natural History.

Madson, J. 1982. Where the Sky Began, Land of the Tallgrass Prairie.

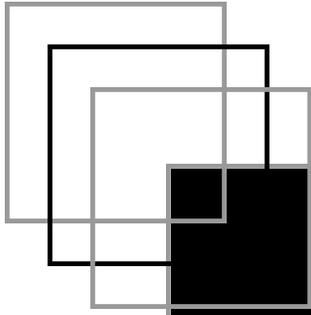
Duncan, P. 1978. Tallgrass Prairie, The Inland Sea.

Ladd, D. & Oberle F. 1995. Tallgrass Prairie Wildflowers.

Sample, M. S. 1978. Bison, Symbol of the American West.

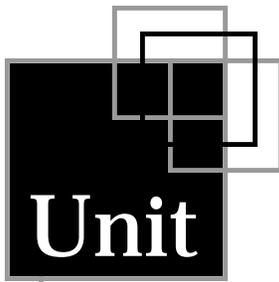
White, S. C. & Salsbury, G. A. 2000. Insects in Kansas.





Taking Root

The Art of
Patricia DuBose Duncan



Taking Root: The Art of Patricia DuBose Duncan

Kristie Schemm, Art Education Intern

Ties With Kansas Standards

Science

Benchmark 3

Environmental Education

Grades K-4: Standard 1, Benchmark 1; Standard 3, Benchmark 1, 4

Grades 5-8: Standard 1, Benchmark 2; Standard 2, Benchmark 1, 2; Standard 3, Benchmark 1, 4

Social Studies

Benchmark 4 & 5, 2nd grade history

Benchmark 2 & 4, 4th grade history

Benchmark 1, 3 & 4, 8th grade history

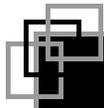
Benchmark 7

Benchmark 4 & 5, geography

Essential concepts:

Geography - Local plants, animals and habitats, weather, climate and seasons, people and their environment, natural resources, human activities and the environments, sense of place

History - Settlement, local and regional history, culture



Lesson 1

Prairie Fires

Grade Levels: K - 2

Goals

Students will learn the seasonal prairie grass and prairie fire cycles through the animals that live on the prairie.

Students will exercise and develop their imagination through a storytelling game and the creation of their own piece of artwork.

Students will become familiar with mixed-media art by looking at Duncan's art and creating their own mixed-media project.

Academic Ties

Environmental Education - The role of prairie fires in preserving grasslands. In addition, students will learn about some of the animals that live on the prairie.

Reading, Writing and Communication Skills - Students use language art skills through a storytelling game and learn art and science vocabulary.

Visual Arts - Students spend time looking at art and will learn about warm colors, horizon lines and produce mixed-media artwork.

Vocabulary Terms

Mixed-media: art that was created using more than one media (example: using paint, xerographic collage, and oil pastel in one work).

Warm colors: colors that give you a feeling of warmth (red, orange, yellow).

Cool colors: colors that give a sense of being cold (blue, green, purple).

Vertical lines: lines that move from up to down.

Horizontal lines: lines that move from right to left.

Horizon line: the line where the sky and the ground or water meet.

Prairie fire: natural or manmade fire that helps the cycle of the prairie grass. Prairie fires help keep woody plants, like trees, from taking over the prairie grass; burn off the dry tops of grass, leaving the root system intact; ashes add nutrients to the soil; and the exposed soil soaks up spring sun quickly, allowing for new growth and increased biodiversity.

Activity 1

Directed Looking

Have the children look at *Place of Fire* and the detail of *Path of Fire* by Patricia DuBose Duncan.

1. Discuss how the grass grows. Define the grass as vertical lines. Have the students use their arms to mimic tall prairie grasses. Discuss Duncan's gesture (is it neat, regular, in a constant pattern, messy, etc.?) and how the line moves across the art. Students can make the gesture with their drawing hand. Discuss the colors of grass at different times of the year - grass is green on the prairie for a relatively short time, April-July, and is tan or brown the rest of the year. Why?
2. In contrast to the vertical lines of the grass there is an important horizontal line called the horizon line. Point it out in the painting. Is it absolutely straight? Why or why not (Flint Hills are not flat)?
3. Discuss the warm and cool colors of the fire and the sky.
4. Talk about what mixed-media art is. In this work, the artist has used acrylic paint and charcoal. Where do the students think the charcoal is?

Have the children look at *Red Prairie and Bison* by Duncan.

1. Start by looking for the things you discussed in the last painting. This painting has an additional piece of mixed-media - the strips that look like Band-Aids are strips of xeroxed photographs of prairie grasses that the artist glued on and painted over.
2. Discuss what happens to prairie animals

during a fire. How do they escape the fire? You can use photographs from books or with young children, puppets and stuffed animals.

Prairie dog: mammals closely related to squirrels. They are slightly fat with thin tails. The prairie dog is safe from the prairie fire in its underground home.

Bison: the largest prairie animal. In the past they grazed the prairie like cattle do today. The bison run to a safe environment during a prairie fire and their thick coat of hair protects them from the heat of the fire.

Jackrabbit: classed as a hare because of its long ears and feet. The jackrabbit hides in an underground hole during a prairie fire.

Coyote: dog-like mammal that closely resembles a German Shepherd. Most of the time coyotes do not have a specific home, however, during breeding season the female digs a den for the young. The coyote will run away or swim in a pond during a prairie fire.

Activity 2

Group Story

Now that the children have a better understanding of the prairie, have them pretend they are their favorite prairie animals. Have them pretend they are living on the prairie, and they are in the photograph of a prairie fire by Larry Schwarm. Create a group story by starting a story about a prairie dog living on the prairie during a prairie fire. Each child will add a sentence to the story until the story comes back to you and you will end the story. You may want to write down the story and use it for later

illustration projects. If there is space in your classroom, the children can move like their animals during the story. You could also provide the children with stuffed animals or puppets, or have them make animal masks to use for the story.

3

Activity

**Art Project:
Mixed-Media
Prairie Fire**

Supplies

- n 18" x 24" white tagboard
- n red and orange cellophane (tissue paper can be substituted)
- n blue paper for sky
- n craypas or crayons (yellows/browns and greens)
- n photocopied prairie animals (use books or magazines)
- n scissors
- n glue sticks

Directions

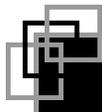
1. Cut across the bottom of the blue paper in the shape of a horizon line. Remember that the tall grass prairie is located in the Flint Hills. Paste the blue paper on the white tagboard to form a sky.
2. Color the remaining white portion of the tagboard with craypas or crayons to create prairie grass. A mixture of colors should be used to indicate the tan old grasses, new grasses coming in, and other prairie growth. Cut across the bottom of the blue paper in

the shape of a horizon line. Remember that the tall grass plants. The grass should be colored in a vertical direction to show the way grass grows.

3. Choose 2-4 photocopied prairie animals and glue them to the prairie grass scene. You may color these or leave them black and white.
4. Cut red and orange cellophane into fire shapes, and using glue sticks, attach them to create a fire. Students can create fire lines, cover the whole picture, etc.
5. Students sign their names on the lower right corner of the artwork.
6. The drawings are laid out and everyone shares their art. This is used as a time for closure and reflection of what has been learned from the discussion and project.



Kristie Schemm directs Riley students.



Lesson 2

Colors of the Prairie Seasons

Grade Levels: 3 - 6

Goals

Students will learn about the importance of color in art - how it reflects both reality (seasons, time of day, etc) and emotion.

Students will make artistic choices by creating their own piece of artwork.

Students will develop communication and cooperation skills during the "Think-Pair-Share" activity.

Students will learn about new media - xerography, prismacolors, etc.

Academic Ties

Science - Focus on colors, and how they indicate seasonality and time of day.

Communication and Critical Thinking - The "Think-Pair-Share" activity will encourage critical thinking by encouraging the children to make choices, work in groups, and share their thoughts.

Visual Art - Students will learn new art vocabulary, look critically at artwork, create a xerograph, and focus on color choice.

Vocabulary Terms

Warm colors: colors that give a feeling of being warm (red, yellow, orange).

Cool colors: colors that give a feeling of being cool (blue, green, purple).

Complimentary Colors: colors located across from each other on the color wheel (e.g. red/green, blue/orange, yellow/purple). When used next to each other they contrast highly, when mixed together they create brown.

Mixed-media: art that was created using more than one media.

Prismacolors: a special type of colored pencil that has wax in the lead so that the colors are especially vibrant and are opaque enough to be seen on black.

Xerography: art made by using a photocopy or xerox of a photograph.

Activity

1

Directed Looking

Have the students look at *Tall Grass Series IV* by Duncan. This is a xerograph that has been hand-colored with prismacolor pencils. Art using several different media is called mixed-media.

1. Lead a group discussion on how the work was created making sure to define "mixed media" and "xerography". Notice that prismacolors cover the black areas of the xerograph. This is due to the wax in the pencil lead.

2. Talk about the color choices Patricia Duncan used. What could these colors reflect in reality? (Possibilities include seasons, times of day, events like fire or frost). Could these colors be used for emotional reasons instead? Discuss real vs. emotional color.

3. Discuss how the works were colored - look for focal points, texture from the pencil marks, etc.

Look briefly at *Tractor I*. This is another xerograph with prismacolor. How does it differ?

Activity

2

Think, Pair, Share Activity

Have the children get into teams of two. Using other works located in the curriculum book by Duncan (choose paintings or xerographs rather than photographs) have the children answer the questions below. Afterwards, have each group share their observations with the rest of the class. (This activity promotes cooperative learning and develops communication skills.)

Think/Pair/Share

Discuss each question together.

Write your answer to the questions in the space provided.

1. What kind of color is used in the artwork?
2. How does the color make you feel?
3. Could the color relate to a season, time of day or event on the prairie?
4. How could you change the feeling of the artwork?
5. What do you like and dislike about the artwork? Why?

Activity

3

Art Project: Xerographic Color Change Studies

Supplies

n 18" x 24" white tagboard
n prismacolor pencils (variety of colors)
n photocopied images of prairie landscapes*
n glue sticks

**Special notes: Prismacolors are opaque because of the wax in the lead. Unlike regular colored pencils, they will cover over black, an especially useful quality when using the xeroxed photographs. They can also be mixed on the paper. Patricia Dubose Duncan has given her permission for teachers to make photocopies of her photographs in the curriculum book for this project.*

Directions

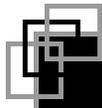
1. Choose a photocopied image that interests you.
2. Get four copies of this image.
3. Use the colored pencils to color the photocopied images. Each copy should be colored to show a different color combination. The colors could correspond to the time of day, seasons, or emotion. The entire image should be colored completely. Have the students try similar line qualities that Duncan used.

4. Glue the finished images to the white tagboard.

5. The students should use descriptive words or phrases to come up with a creative title and write it in the bottom left corner.

6. Place name in the lower right corner.

7. Have students share their finished work and discuss what they have created.



Lesson 3

Landscape Composition

Grade Levels: 7 - 8

Goals

Students will develop a better understanding of the elements of composition and design through looking at landscapes and creating their own composition.

Students will develop stronger judgment skills through art criticism.

Students will gain a better understanding of abstraction in art.

Academic Ties

Reading and Writing - Students will develop writing skills through art criticism.

Higher Order Thinking and Communication Skills - Students will develop skills through the process of looking at and critiquing artwork.

Visual Arts - Students will gain a better understanding of abstraction and its use in printmaking and compare Western Perspective to Japanese Perspective. Students will also have a chance to work with printmaking.

Vocabulary Terms

Abstraction: reducing what is seen to its basic elements (line, shape, color, texture).

Composition: how the artist arranges the elements of art (see the attached aesthetic criticism page based on the method used by Edmund Burke Feldman).

Form: three-dimensional shapes.

Line: moving point on a surface, it forms shapes, gives direction, and creates rhythm and movement within a work of art. Lines can also be used to create texture.

Negative Space: the unused area between, within, and surrounding shapes and forms in a composition.

Positive Space: the shapes and forms themselves.

Relief Print: a form of printing where the raised surfaces of a block (wood or linoleum) hold ink and transfer it to paper.

Shape: two dimensional area formed by a boundary.

Space: the area between and around objects that defines shapes and forms.

Woodcut: relief print made from carving a wooden block with sharp tools.

Texture: surface qualities of a work of art. In printmaking texture is used to show grayscale.

1
Activity
Guided Discussion

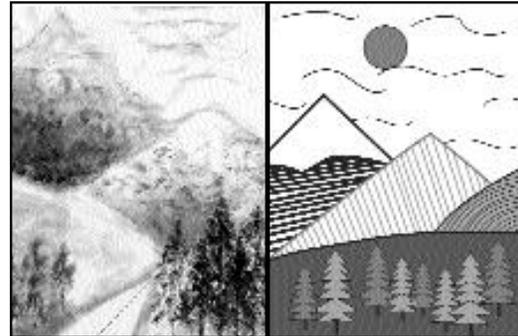
Have the students look at *Long's Peak, Colorado*, a color woodcut by Patricia Duncan. As a group, discuss how a woodcut is made. Woodblock cutting tools can be purchased fairly inexpensively and will enhance your discussion. One simple way to get students to understand relief printing is by using rubber stamps.

Woodcuts

The design is drawn directly on the surface of the wood block, which is cut parallel to the grain (plank as opposed to end grain). The non-printing elements of the design are cut away, leaving the printing elements in relief. The relief surface is inked with a brayer (roller) and the sheet of paper is placed on the block. The image is transferred to the paper by means of a press or by rubbing the back of the sheet with a wooden spoon or other tool. The earliest woodcuts came from China and Japan, and date from the 9th century. In Europe, the earliest woodcuts date from around 1370. In the 20th century, linoleum blocks were used to create block prints. Linoleum has no grain and is easy to cut. But since it is soft and crumbles, it is difficult to create fine lines.

As a group, discuss the following questions (see Aesthetic Criticism sheet on following page):

1. Make an inventory of the elements of art (line, shape, color, and texture).
2. Why are the texture lines so important?
3. How does Duncan create the illusion of space? (note: She uses Japanese perspective - stacking the fore ground, middle ground and back ground on top of each other). Compare this work to a photograph to see how the perspective is different.



WESTERN

JAPANESE

Western perspective is based on creating the illusion of 3-D on a flat space and goes from the front to the back of the picture plane. Japanese perspective is stacked, bottom to top.

4. How has Duncan used abstraction? It is very difficult to include all the details in a block print so artists will often use abstraction. What details are missing?
5. Discuss whether or not you think the piece is a good work of art, using some of Feldman's criteria.

Aesthetic Criticism

Adapted from Edmund Burke Feldman

1. DESCRIPTION - Identify the elements and materials included. Inventory what is presented. Be objective - avoid interpretation or evaluation.
 - a. Name and describe what you see - objects, shapes, colors, spaces, etc.
 - b. Classify the elements - line, color, form, and texture.
 - c. Identify how the work was made - materials and procedures involved.

2. FORMAL ANALYSIS - How are things organized? How do the elements relate to each other? What choices has the artist made?
 - a. How are things alike and different?
 - b. How are things placed relevant to one another (space)?
 - c. Identify characteristics of the elements - e.g. elongated forms, intensity of colors, etc.
 - d. Analyze the compositional structure - e.g. balance, positive/negative relationships, unity, etc.

3. INTERPRETATION - In view of the evidence you have seen, what does the work mean?
 - a. Is there a problem the work seems involved with?
 - b. What is or is there a thematic nature of the work?
 - c. How does the work relate to the artist or the time - i.e. art history? Relate any other knowledge you might have - e.g. historical, mythical, stylistic, etc.
 - d. How did the artist use the elements of art and composition to achieve his goals?

4. EVALUATION - How does this work rate, based on the above aesthetic merits? What are the big questions you can ask about this work?
 - a. Examine the craftsmanship and technique.
 - b. Consider originality or the ability of the artist to solve the problem he or she was dealing with.
 - c. Compare it with other works in its class.
 - d. Does the work communicate significant ideas, relate to the human condition, etc.? If not, does that diminish the work's value to society?
 - e. What functions does the work serve (political, decorative, emotional, etc.)?
 - f. Did the artist make successful choices of the elements of art and composition? Has he/she been successful in solving the problem or communicating the message or achieving the function of the work?

Resources: Varieties of Visual Experience and Becoming Human Through Art by Edmund Burke Feldman.

Try answering these questions with Duncan's work *Poem to the Prairie*.

Activity **2**

Writing Activity

Curatorial Challenge

You are the newly hired curator at the Beach Museum of Art. Your first assignment is to go to an auction and decide which work by Patricia DuBose Duncan the Museum will buy. You will be required to make a short written report to the Director and the Accessions Committee about why you bid on the work.

Keep in mind that the collecting mission of the Museum is to acquire the best works by regional artists. Some things you may want to include in your report are: the artistic quality of the work, the message of the work, how representative the work is of the artist's whole career, the importance of the topic of the work, the meaning of the work to those who will see it at K-State, etc. One caution - just picking your favorite work may get you fired!

Make your report below.

Activity **3**

**Art Project:
Prairie Linoleum
Block Print**

Supplies

- n 18" x 24" white tagboard
- n linoleum block (EZ Cut linoleum is suggested)
- n pen holders with: large liner, large gouge, and V gouge cutting nibs
- n black printing ink
- n assorted colored parchment paper
- n brayers (rollers)
- n plexiglass
- n pencils
- n erasers
- n glue sticks

Special Instructions

You will need to set up a printing station. Use a large table covered with newspaper. Put plexiglass at each end with two brayers. Students can use the center area for printing. You do not need to put very much ink on the plexiglass - a tablespoon should be enough to start out with. EZ Cut linoleum blocks are available through art supply stores and catalogues - they are very soft and easy to cut. This will be less frustrating for students who have not tried the process before. Cutting nibs will fit in plastic India Ink pen holders, and are also available from art supply stores. Caution students to cut away from themselves!

1. Students should begin by making a sketch. They can abstract any of the works by Duncan in the curriculum or create their own prairie scene. Keep in mind that too many details will be difficult to carve and that smaller details will be more difficult to cut. Remind students to think about space, line, texture, and composition. The students may work horizontally or vertically.

2. Draw your sketch on the linoleum block. Students will need to be aware of positive 2. Draw your sketch on the linoleum block. Students will need to be aware of positive and negative space. They may want to mark what you want to be white and what you want to be black. Remember, raised surface will be black and what is cut away will be white.

3. Use the cutting tools to cut away the lines and spaces that are to be left white.

4. Pick out 2-5 pieces of colored paper and decide how to arrange them on the tagboard. Students may print full or half sheets of paper.

5. Take the paper and block to the printing station.

6. Set aside the other papers and place one paper and the linoleum block in front of you.

7. Roll brayer across the inked plexiglass. Roll only in one direction. Be sure it is covered with ink, but not gloppy!

8. Roll the inked brayer across the cut surface of the linoleum block until it is covered in ink. Roll in one direction again, but you may want to turn your block/turn for better coverage.

9. Lay the piece of paper on top of the inked linoleum block. Rub the back of the paper with a wooden spoon using a side-to-

side or circular motion(this will help press the ink into the paper). Be careful not to shift the paper.

10. Carefully pull off the paper starting at one corner.

11. Repeat steps 6-10 until all the colored pieces of paper have been printed.

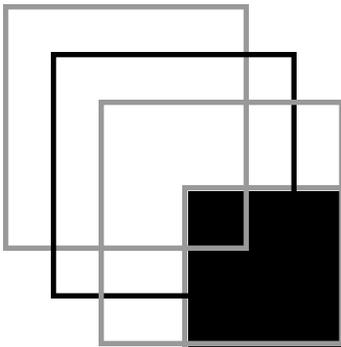
12. When all four prints are dry, use the glue sticks to mount the prints on the tagboard. Place name in the lower right corner.

13. Students should place a creative title in the lower left corner.

14. Student can then share the work they have created.

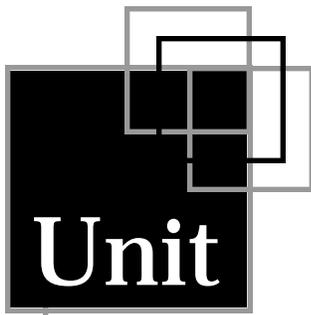


Examples from Riley County students.



Early Childhood

Prairie Units



Insects of the Prairie

Michelle Johnson, Early Childhood Practicum Student

Ties With Kansas Standards

Reading

Read and interpret picture books

Mathematics

Symmetry

Science

Learn about bugs and the prairie habitat

Environmental Education

Investigate habitats

Social Studies/Geography

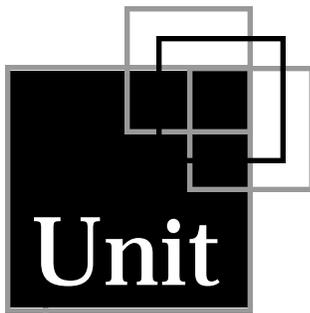
Local plants, bugs, and habitats

Music

Songs about bugs (with movement)

Visual Arts

Produce art



Insects of the Prairie

Discussion

Young children often refer to any small insect as a "bug." Scientists reserve the term "true bug" for insects with front wings that are thick and tough at the base, yet delicate and transparent toward the tips. An "insect" is an animal with an exoskeleton divided into three main body sections (head, thorax, and abdomen), six legs, and two antennae.

As young children observe live specimens, care for them, and follow their life cycle, they learn characteristics of insects in general. Insects are easy to obtain. Children can make a simple pitfall trap from a shallow can or dish buried flush with the dirt in a flowerbed. They can also collect crickets attracted to a streetlight, or capture grasshoppers by sweeping a butterfly net through tall grass.

There are over 3,000 kinds of insects that live among the prairie grasses. Some of those insects are helpful to the prairie and some of the insects are harmful. For example, bees and butterflies pollinate plants, which allow them to grow. Ladybugs are also helpful to the prairie because they eat the aphids, which destroy the plants.

Praying mantises and spiders also eat insects that harm plants or carry disease. Other insects are harmful to the prairie. Aphids are harmful to the growing plants. They eat the sap from the leaves and stem of the plant, causing the plant to die.

Cockroaches are also harmful to the prairie. They eat garbage, human food, and dead insects. They carry diseases and are considered pests. Crickets and ants will also destroy plants and crops (Staub, 1994; Hale, 1999; Diffily, Donaldson, & Sassman, 2001).

Activity

1

Introducing Insects Through a Picture Book

Supplies

The book, The Very Quiet Cricket, by Eric Carle

Facilitation Ideas

As a large group, read the book to the children. Discuss with the children the different insects mentioned and shown in the illustrations. Invite them to explore and share their own thoughts and ideas about insects with the group.

Activity

2

Buggy Movements

Supplies

None

Facilitation Ideas

As a large group, introduce the song *Do You See Bugs?* (attached sheet, "Going Buggy," 2000). This song allows the children to participate through song and movement. With each new verse, the children will move like

the insect named in the verse. Children can also help add new verses by naming insects and demonstrating a movement for that insect.

Activity

3

Insect Sounds

Supplies

- n Styrofoam meat trays or cups
- n Plastic cups
- n Paper plates
- n Aluminum foil
- n Sandpaper
- n Newspaper
- n Cardboard
- n Bubble wrap
- n Plastic wrap

Facilitation Ideas

As a large group invite the children to share what sounds insects might make. Provide the children with the various materials and allow them to explore the different textures and sounds. Encourage the children to rub the materials together, crinkle them, and roll them around to create the different sounds of the insects (Hale, 1999).

4

Activity

Felt Butterfly Puppets

Supplies

- n Plastic safety needles
- n Glue
- n Self-sticking wiggly eyes
- n Pom-poms
- n Washable markers
- n Felt (various colors)
- n Yarn (any bright color)
- n Scissors



Facilitation Ideas

Pre-cut the felt into the butterfly shapes (see attached pattern) and punch the holes around the edges. I found that a leather punch works the best to make the holes in the felt. Place all the materials on an art table, including scraps of felt. Provide assistance to lace the yarn through the holes in the felt to sew the front and the back pieces of felt together. Once laced, encourage the children to decorate their puppet with pieces of felt, pom-poms, wiggly eyes, and markers.

Related Activities

1

Activity

Cut large circles and ovals from various colors of construction paper (save the scraps for decorating the bugs). Cut out oval wings from laminating film or cellophane wrap. Set out pre-cut items on an art table with scissors, markers, glue, and various art supplies, such as paper scraps, yarn, and sequins ("Going Buggy", 2000). Have students decorate the wings. Attach four wings to pipecleaner bodies to create dragonflies.

2

Activity

Cut several large flower shapes from cardboard. Cut out the flowers' centers to create holes large enough for a child to crawl through. Have the children paint the flowers. When the paint is dry, take the flowers outside for use in an obstacle course. Give each flower to a different child. Have those children stand in different areas of the playground and to hold the flowers upright and touching the ground. Encourage the remaining children to buzz around the playground and to crawl in and out of the flowers ("Going Buggy", 2000).

3**Activity**

Provide clay or play dough for children to create realistic or imaginary insect models. Add pipe cleaners, small pom-pom balls, buttons, and sequins for the final additions to the models. When the models are dry, the children can use tempera paint and small brushes to paint the models.

4**Activity**

Display simple diagrams of insects in the block center so children can refer to them as they construct insects with the blocks. Encourage them to build the head, thorax, and abdomen. Add materials such as heavy twine, shoeboxes, netting, etc., and challenge children to create imaginative insects (Diffily, Donaldson, & Sassman, 2001).

5**Activity**

Add small models of insects or live worms and sand to the sensory table. Damp sand can be carved to stimulate natural habitats for the insect models. Provide small tools for burrowing, such as twigs, straws, and popsicle sticks, and small shovels for moving the sand. Small spray bottles filled with water can be used to keep the sand moist.

Additional Resources**Kansas State University Gardens:**

Children can tour the gardens, which include plants from the Central Plains region, a butterfly garden, and the garden visitor center. The garden visitor center contains such insects as giant tarantulas, beetles, walking sticks, millipedes, and hissing cockroaches. Children will also observe various types of butterflies in the butterfly garden.

For more information or to make arrangements for a tour contact:

The Department of Horticulture,
Forestry and Recreation Resources
2021 Throckmorton Plant Sciences
Center

Manhattan, KS 66505-5506

Main Office: (785) 532-6170

Web Site: www.ksu.edu/gardens

For Outreach contact Don Cress

Department of Entomology, K-State
(785) 532 - 6154

Insect Lore: To find insect related items your children will enjoy, visit this web site or call to request a catalogue.

Web Site: www.insectlore.com

Phone: 1-800-LIVE-BUG

Thematic Poetry: Creepy Crawlies

Written by Betsy Franco

Published by Scholastic Professional Books

More than 30 perfect poems with instant activities to enrich your lessons, build literacy, and celebrate the joy of poetry.

Play and Find Out About Bugs

This text presents simple experiments to answer "I wonder" questions about insects.

While the text sometimes interchanges the terms insects and bugs, it is a good reference for teachers and families for easy, fun activities to do with children.

Written by Janice VanCleave
Published by John Wiley & Sons

Children's Books

Amazing Insects

Written by Laurence Mound
Published by Alfred A. Knopf

Bugs! Bugs! Bugs!

Written by Bob Barner
Published by Chronicle Books
This colorful book is perfect for reading aloud to your preschoolers.

Bugs

Written by Nancy Winslow Parker and Joan Richards Wright
Published by William Morrow and Company

Children's Guide to Insects and Spiders

Written by Jinny Johnson
Published by Simon & Schuster

What is an Insect?

Bugs, Bugs, Bugs!

Where Do Insects Live?

What do Insects Do?

Spider Names

This nonfiction emergent readers series is available from Scholastic Inc. For ordering information, call 1-800-724-6527.

The Honeybee and the Robber

The Very Busy Spider

The Very Clumsy Click Beetle

The Very Quiet Cricket

The Very Lonely Firefly

The Very Hungry Caterpillar

Written by Eric Carle
Published by Philomel Books

The Very Grouchy Ladybug

Written by Eric Carle
Published by HarperCollins Children's Books

Alpha Bugs: A Pop-up Alphabet

Bed Bugs: A Pop-up Bedtime Book

Feely Bugs: To Touch and Feel

Giggle Bugs: A Lift-and-Laugh Book

Written by David Carter
Published by Little Simon

Songs and Patterns

Do You See Bugs?

(sung to the tune of "The Muffin Man")

Do you see a grasshopper, a grass-hopper, a grasshopper?

Do you see a grasshopper? It leaps around like this.

(Squat down and hop)

Do you see a butterfly, a butterfly, a butterfly?

Do you see a butterfly? It flits around like this.

(Flap arms and dart around)

Do you see a brown spider, a brown spider, a brown spider?

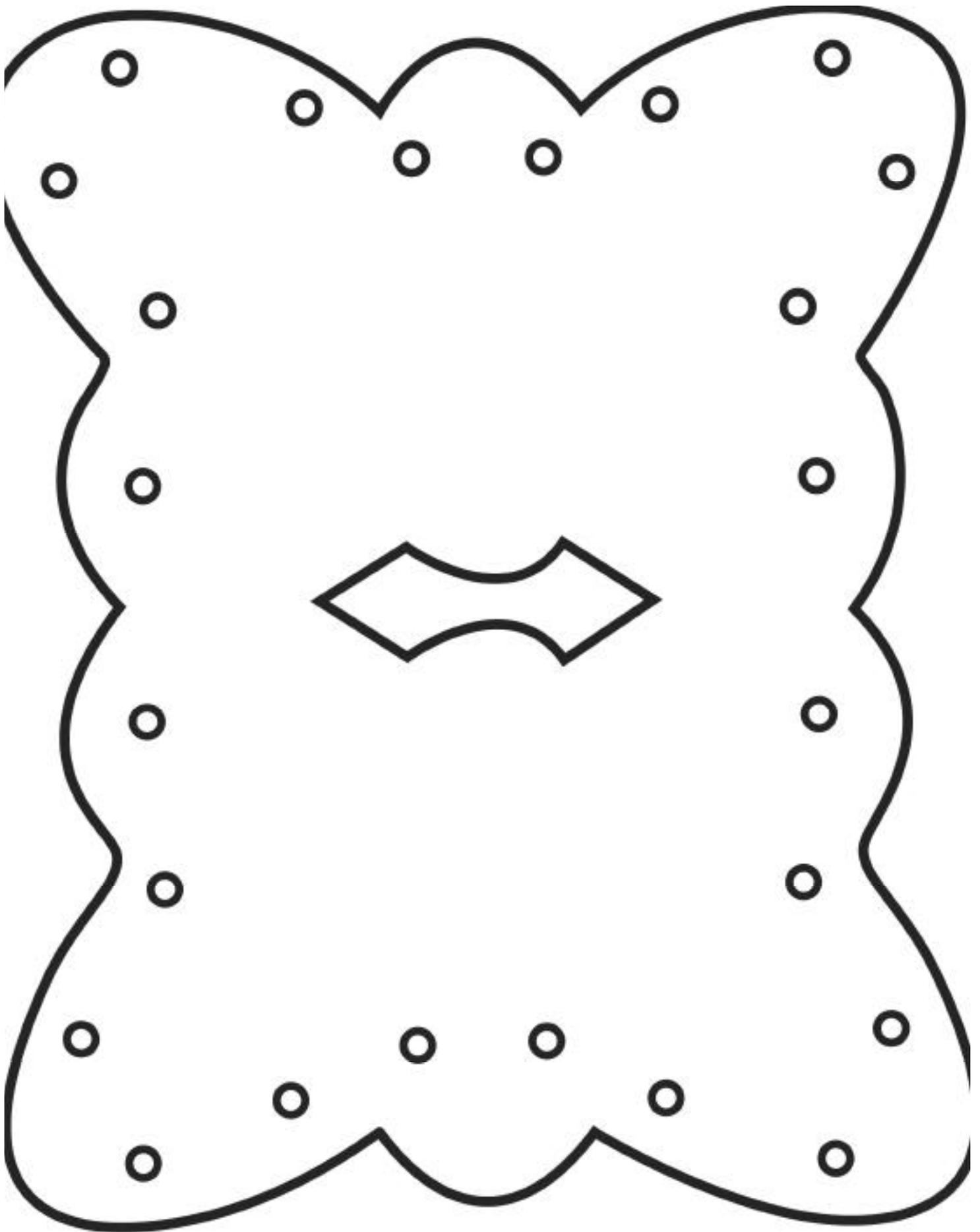
Do you see a brown spider? It creeps around like this.

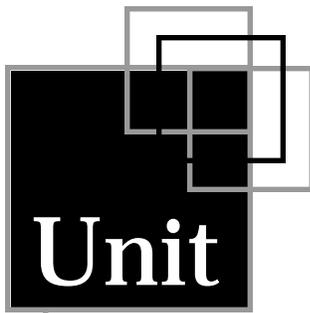
(Bend at waist and touch floor with hands)

Do you see a bumblebee, a bumblebee, a bumblebee?

Do you see a bumblebee? It flies around like this.

(Make buzzing sound while pretending to fly)





Animals of the Prairie

Michelle Johnson, Early Childhood Practicum Student

Ties With Kansas Standards

Reading

Storytelling with puppets

Science

Learn about animals and prairie habitat

Environmental Education

Investigate habitat

Social Studies

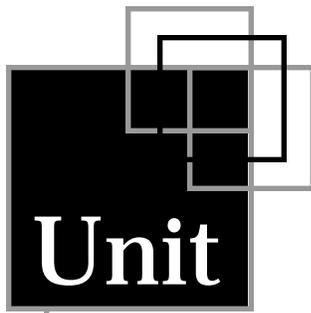
Local animals and habitats

Dance and Movement

Animal movements

Visual Arts

Look at photographs, produce art



Animals of the Prairie

Discussion

A prairie dog is not a dog, but a small squirrel-like rodent. Early settlers spoke of prairie dog towns covering thousands of square miles. Prairie dogs are thought to have numbered in the hundreds of millions.

Farmers regard prairie dogs as pests because they burrow into fields and destroy crops. Ranchers do not like them either because livestock sometimes break their legs stumbling into the entrance holes to prairie dog burrows. Therefore, farmers and ranchers began to eliminate prairie dogs from most of their native homes. Today, these wonderful little creatures are seldom seen outside of parks and other protected areas, such as the Sunset Zoo in Manhattan, Kansas.

The most famous prairie animals, American bison (sometimes called buffalo), once gathered in vast herds among the tall grasses and the High Plains. At an average weight of 800 to 2,000 pounds, bison are the largest land animals in North America. Bison have a special relationship with the much smaller prairie dog. They like to wallow in the soft mounds of dirt around the prairie dog burrow entrance holes. Yet, despite the damage they cause to burrows, bison actually

help prairie dogs. They keep the grass short, allowing the rodents to quickly spot danger. When the bison move on, their wallows are often taken over by buffalo grass, one of the prairie dogs' favorite foods.

The Native Americans who lived on the prairie depended on bison for food. They also made clothing and tepees from bison's hide and tools from their bones. There were once many bison that lived on the prairie, but today they live only in protected areas, such as the Konza Prairie in the Flint Hills, and on private ranches (Staub, 1994).

1

Activity

Puppets and Stuffed Animals of the Prairie

Supplies

- n Coyote stuffed animal
 - n Rabbit stuffed animal
 - n Prairie Dog stuffed animal
 - n Bison puppet
 - n Robins in nest puppet
- (Note: you may use any stuffed animals of the prairie. Folkmanis puppets are particularly good)
- n Large piece of paper
 - n Marker

Facilitation Ideas

Present the animals to the children. Discuss and explore the sounds and movements of each animal. Introduce the children to the concept of lines (wavy, thick, curvy, round, etc.) and encourage the children to provide examples of a line for each animal. For example, a bison might have a thick, fat line, a rabbit might have a small, hopping line, and a coyote might have a long wavy line. Draw these examples or have the children draw the lines on their piece of paper.

2

Activity

Classroom Bison Collage

Supplies

- n Large poster board
- n Various scraps of fabric (enough to cover the 3 pieces of poster board)
- n Various scraps of construction paper, tissue paper, wrapping paper
- n Scissors
- n Glue
- n Markers

Facilitation Ideas

Enlarge and pre-cut the bison shape (see attached pattern by Toth, 1998) out of the large poster board. I used two poster boards taped together to make one large bison. Encourage the children to cut the fabric and various paper materials and then glue these pieces onto the bison shape. While several children are cutting and gluing, other children can use markers and draw grass, prairie flowers, and the Flint Hills onto another piece of poster board. When the bison collage is dry, it can be positioned over the poster board of the prairie and hung on a wall. (If you wish to have bison the children can take home, make smaller shapes on tag board).

Related Activities

1

Activity

After reading the book Mole's Hill by Lois Ehlert, the children can create a book of their own. The flowery pages of this colorful tale are based on Native American art from the North American woodlands. The bright color combinations and simple flower shapes in the collage illustrations make this style a natural for little artists. Precut matching hill shapes from green and gray construction paper and staple them together. The children can then use flower sponge paints or collage materials to create the flowers in their books. At the base of each child's gray hill, write the words "Mole's hill is...". To finish the project, write each child's dictated words to complete the sentence at the base of the green hill. For example, the words at the bottom of the green hill might be "bright and pretty". When the child reads his/her book, it will say, "Mole's hill is bright and pretty" (Henry, 2000).

2

Activity

After reading the book Have You Seen My Duckling by Nancy Tafuri the children can extend the hide-and-seek theme of the story into a visual activity during group time. Precut duck shapes out of construction paper, one for each child. While the children are out of the room, hide the ducks around the classroom. When the children return to the classroom, ask the class, "Have you seen my ducklings?" Encourage the children to use their eyes to search for the hidden ducklings. When each child has found a duck, everyone can come back to the circle. Ask the children in the circle to

tell where their duck was hiding. The teacher can then write each child's dictated words on a large sheet of paper and post it in the classroom.

Additional Resources

Milford Nature Center: Children can tour the center, which displays an abundance and variety of wildlife native to Kansas. The children will have the opportunity to see and touch many native animal furs, print their own animal tracks, and discover hidden wonders. The live animal exhibit features native animals including snakes, lizards, frogs, prairie dogs and more. The center also includes a nature trail, a birds of prey exhibit, a butterfly garden, and a fish hatchery.

For more information or to make arrangements for a tour contact:

Milford Nature Center
3115 Hatchery Drive
Junction City, KS 66441
(785) 238-5323

Sunset Zoo: By visiting the zoo, the children will be able to discover many native Kansas animals. The zoo features native animals including bobcats, swift foxes, prairie dogs, bald eagles, turkey vultures, red tailed hawks and more. The zoo also offers visits to local schools. During the peak months of April and May, the cost for each visit is \$25, while the rest of the year is free. The school visit can also include animals native to Kansas including ornate box turtles, hog nose snakes, rats, chickens, bats, red-kneed tarantulas and more.

For more information contact:

Sunset Zoo
2333 Oak St., P.O. Box 662
Manhattan, KS 66505-0662
(785) 587-27377

Children's Books

Prairie Alphabet

Written by Jo Bannatyne-Cugnet and Yvette Moore
Published by Tundra Books

Prairie Dogs

Written by Emery Bernhard
Published by Harcourt/Gulliver

Prairie Primer: A to Z

Written by Caroline Stutson
Published by Dutton Books

Oliver's Wood

Written by Sue Hendra
Published by Candlewick Press

Night Gliders

Written by Joanne Ryder
Published by Bridgewater Books

Deer at the Brook

Written by Jim Arnosky
Published by William Morrow & Co. Library

Mole's Hill

Written by Lois Ehlert
Published by Voyager Picture Books

Have You Seen My Ducking?

Written by Nancy Tafuri
Published by Beech Tree Books

In the Small, Small Pond

Written by Denise Fleming
Published by Henry Holt & Company, Inc.

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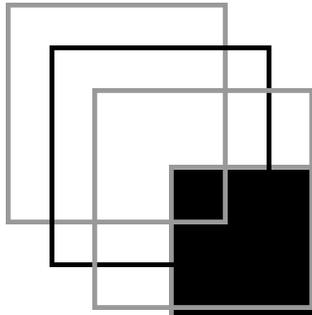
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Prior, J.O. (1999). Thematic Unit: Bugs. Westminster, CA: Teacher Created Materials, Inc.

Staub, F. (1994). America's Prairies: A Carolrhoda Earth Watch Book. Minneapolis, MN: Carolrhoda Books, Inc.

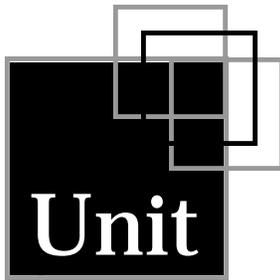
Toth, S. (1998). Fun Kansas History Projects: Easy Kansas Heritage Activities For Grades K-5. Colby, KS: The Prairie Teacher.





Artists-in-Residence

Units



Prairie Ballet: The Prairie/Tall Grasses

Candi Baker, The Prairie Wind Dancers

Ties With Kansas Standards

Mathematics

Standard 2, Benchmark 1

Science

Standard 1, Benchmark 1

Standard 4, Benchmark 3

Environmental Education

Grades K-4: Standard 1, Benchmark 1; Standard 3, Benchmark 1 & 4

Social Studies

Benchmark 4 & 5

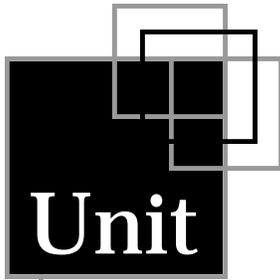
Benchmark 2 & 4, 2nd grade history

Essential concepts:

Geography - Local plants, animals and habitats, weather, climate and seasons, natural resources, sense of place

Music

Integrate movement with music



Prairie Ballet: The Prairie/Tall Grasses

Goals

Grades K-1

1. Introducing students to the basic elements of dance: space, time, energy and the body.
2. Exploring the elements of the prairie and their movements: especially the grasses and plants, the weather, and animal life.
3. Create short movement studies or dances together.
4. Demonstrate the dance studies for the school, including other students, staff, and family.



Warm-Ups

Body Awareness

1. Walk/Joint Action: Walk, stop, pat body parts in time with the music or circle body parts or do other joint actions in time with music.

2. Open/Close: Stretch out to full reach and pull in to tight ball. Go in all direction. Do this to varying counts. (Try in 1 count each, 2 counts each, 4, 8,15)

3. Mirroring: Partners face one another as if looking into a mirror. One partner leads and the other mirrors the action. They move slowly and try to stay together as if moving at the same time. Change leaders.

4. Body Action: Do an action such as swing, shake, bounce with different body parts. Try the action with your head, your elbow, your knee, etc.

Space Awareness

1. Move/Freeze: Move through space when the music plays, freeze when the music stops. Change instructions during freeze so each movement segment explores different aspects of space, i.e. direction, level, body design, patterns. Stress shaping and moving with and around others without touching (moving through open, unoccupied space.)

2. 8-Count Partner Shapes: Partner 1 makes a shape and says "1", partner 2

3. Giant Group Shape: Create together one giant interlocking group shape by adding students one at a time.

Time Awareness

1. Action/Count: Using one movement (such as a simple up and down action with the arm.), do action to the count of 1. Repeat action using 2 counts, 4 counts, 8 counts, 20 counts, etc. Students must take the full count to do the action. Note the higher the number of counts, the slower the action. Work for smooth steady single action.

2. Time Walk: Move through the room moving in time to the beat of a drum. Start with a normal walking tempo. The tempo will increase gradually (accelerate) then decrease gradually (decelerate). Change to rhythms involving fast and slow beats. Contrast fast and slow moving. Take rhythm into other body parts and body actions.

Energy Awareness

1. Rain Storm: Using floor and body patting, create the sound and energy of a rain storm. Start with sprinkle pats on the legs or floor, increase tempo gradually (change to clapping, then beating on floor), add thunder and lightning building the intensity, then decrease gradually and stop.

2. Traveling Lines: Lines are drawn one at a time on the blackboard, a sheet of paper or in the air. Each line has an energy and pathway. (zigzag, fast, circles, wandering, dashed, etc.) Students move across the same, trying to represent the energy and pathway in their choice of movement.

Activity

2

Prairie Dances

Grasslands

1. Discuss the grasslands as an environment and a homeland. Discuss grasses on the prairie and how they provide for animals. Discuss types of grasses -- tall grass, midgrass, short grass, bluestem, indiagrass, switchgrass, cordgrass. Discuss deep root systems. Discuss flowers. Discuss Flint Hills, a tall grass prairie on rough hilly terrain. Discuss ground (boulders, rocks sand, soil, limestone.) and other landscape features such as rivers and ponds. Use photos if possible to show the thick intertwining of grasses.

2. Explore these ideas through movement. Create a "grass land with interlocking shapes using concept in Giant Shape Warm-up. Use rhythm and energy and imagine the wind and weather moving the grasses in a variety of ways. Try flowers being planted and growing and blooming. Try the muscles like boulders, muscles like sand, movements flowing in one direction like a river.

3. Divide into small groups of 3-8 students and plan together a "grasslands dance". Let students decide what aspects of the landscape they want to portray. Build dance around the students' ideas.

Animals

1. Discuss animals on the prairie. Include large animals, small animals, birds, insects, reptiles. Talk about wild and domestic animals.

2. Explore together action ideas for a range of animals. Talk about how they move, where they live, how they eat or hunt, what

size they are. Use Move/Freeze with music, changing animals each time the children freeze. Develop movement patterns for different kinds of animals.

3. Divide into smaller groups 3-8 children. Each child contributes at least one movement idea that becomes part of a short study about prairie animals. Sometimes everyone does all the moves. Sometimes each student does his/her own movement, then they do another movement together. The design of the dance develops from the children's movement choices.

Weather

1. Discuss how important the weather is on the prairie. Name types of weather and weather patterns. Discuss clouds, wind rain, sleet, hail, lightening, thunder. Note these discussions can happen as you explore the related movement ideas.

2. Explore the energy suggested by the different weather. Repeat or do the Rain Storm. Explore lightning movement (percussive, directional), snow flake shapes, etc.

3. Divide students into groups. Let each group choose a different kind of weather (one group rain, one group wind, one group snow, etc.) Let each student in the group suggest a movement idea for their type of weather. Build dances with movement suggested by the weather.

Creating Dances

1. Dances should all have a starting shape or a way to enter the performance space. There will follow a series of movement phrases, patterns and ideas that culminate in a final shape or way to leave the performance space.

2. Children can move together in a unit (example from Riley County: was the creation of a snake where each child was a part of the snake and wove through the space in

single file doing the same movement) or as individuals (example: in the insect dance, each child entered the space as a different insect and each child choose the way to move individually; however, they did follow each other into the space.)

3. The leader should assist with organization of ideas but allow most of the ideas to come from the children.

4. Music can be added after the original concepts are created. We chose music from a George Winston CD called Plains.

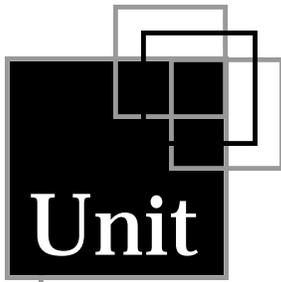
The Performance

Dances can be tied together with a simple narration which talks about the Prairie as an important biome or ecosystem and presents the dances as they fit into this environment.

Adjusting for Older Students

Older students could develop ideas and dances with more specific content. They could do research on the ecosystems and develop the main concepts into a movement study. They could use poetry for inspiration. They could look closely at weather cycles, how the prairies were formed, the differences between tall, mid, and short grass prairies, the lifecycles of various prairie animals.

In general, younger students (K-2) like to be a grasshopper or cloud. Older students like to explore the qualities and shapes and movement themes related to something like a grasshopper or cloud.



Prairie Tall Tales

Jerri Garretson, Author

Ties With Kansas Standards

Reading

Standard 1

Writing

Standard 2, Benchmarks 1, 2, 3, 4, 5 & 7,

Standard 3, Benchmark 2 & 3

Standard 4, Benchmark 1

Social Studies

Benchmark 2 & 4, 2nd grade history

Benchmark 1, 3 & 4, 4th grade history

Essential Concepts:

Geography - Local plants, animals and habitats, weather, climate and seasons, people and their environment, sense of place

History - Holidays and traditions, settlement, local and regional history, culture

Visual Art

Teachers incorporate writing into the curriculum frequently and teach writing throughout the year. I see my role in this as using my own stories to help stimulate children to write tales featuring their geographic surroundings, so in this workshop, we will focus on writing tall tales about the Kansas prairie. It's been my experience that children have some of these possible problems when working on a writing assignment:

1. Their life experience is limited and they don't think they have anything interesting to write about. Writing about their daily life is "boring," and they don't see the possibilities around them. They think they have to write about something grandiose, dramatic and exciting.
2. Their writing skills are poor (mechanical writing skills as well as grammar, spelling, sentence construction, and the development of a storyline).
3. They are too dependent upon getting a specific writing assignment and fear open-ended assignments because they either can't think of anything or might not do it "right."
4. They don't like the specific assignment they get ("It's too hard" or too "boring").
5. In the case of Kansas and the prairie, they have not heard or read enough stories (other than historical fiction and nonfiction, perhaps) that take place in that setting to give them enough examples to formulate their own story ideas.

In one short writing workshop, there is little we can do about the first two, but we can provide some stimulus to help with the other three by:

- a. Reading examples of Kansas prairie stories.
- b. Focusing on the tall tale genre, first

because it is fun, second because it is easier to grasp than some other kinds of stories, third because it isn't "boring" to most kids, and fourth, it gives them permission to be grandiose, imaginative, and unrealistic.

- c. Making the selection of a story topic fun with brainstorming and games.
- d. Talking about the elements the story needs.

You'll need several blocks of time. It works well spread over several days, but not so far apart that the children lose continuity.

Five Day Plan

Day One:

Read Kansas tall tales aloud and talk about them.

(Johnny Kaw, Kansas Katie and others).

Day Two:

Talk about storytelling elements, and techniques.

What is a story? Where do writers get their ideas?

Illustrating stories. What is the difference between a picture and an illustration?

Day Three:

What makes it a prairie story or a tall tale?

What is a pourquoi tale?

Using Prairie "StoryStarter" cards.

Day Four:

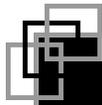
Sharing each child's story ideas and talking about illustrations.

Writing and illustrating time and individual "consult time."

Day Five:

Talk about the stories and finish the first draft and illustration.

(They will still need revision and illustration.)



Tall Tales Began As Performing Arts:

Storytelling for a New Land

Background

American tall tales gained popularity in the 1800s with the pioneer expansion into wilderness lands. They were a way to combat in story the extreme weather, unusual and dangerous animals, the difficulty of travel, homesteading and breaking the sod, and even the boredom. They conquered the new, untamed land with superhuman feats.

Tall tale heroes were usually:

- gigantic
- restless
- courageous
- powerful
- heroic
- flamboyant

The stories also offered:

- a strong sense of place
- a sense of community and past (through shared stories and experiences)
- a showcase for local landscape, animals, weather, occupations, etc.
- absurd humor and outlandish feats

They originally weren't just stories for children: they were the "TV" of the day, entertainment and performance around campfires or at community gatherings. Some were true "folk" stories that grew out of the oral tradition. Others were real people whose stories became legendary over time through storytelling. A third group were literary characters invented by a particular person that later gained popularity and moved into the folk tale area.

Examples:

Davy Crockett and Johnny Appleseed (John Chapman) were real people.

Pecos Bill was created and first written by Edward O'Reilly.

Febold Feboldson was created by a Nebraska lumberman.

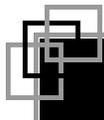
Sally Ann Thunder Ann Whirlwind Crockett's tales are literary inventions. (Davy Crockett had a wife, but there is little actual information about her.)

Paul Bunyan: it isn't known whether his stories started with logger's tales, but both a journalist and a lumberman have been credited with the first written accounts of his exploits.

John Henry may have started as a real person but this is uncertain.

Johnny Kaw: George Filing followed in a long, honored tradition in creating Johnny in 1955. He knew tall tales and Kansas history and geography well, and he wanted Johnny to be bigger and better than all the rest, and he particularly wanted a farmer tall tale hero because he felt farming was so important to Kansas.

Kansas Katie was created by Jerri Garretson.



Activities

Kansas Tall Tale Characters Writing/Storytelling/Illustrating

n Read or tell Johnny Kaw or Kansas Katie tales yourself.

n Have children write or tell Kansas tall tales featuring Johnny or Katie. Some story starters:

Storytelling cards: See separate pages for the cards. Copy them onto card stock and cut out. Let kids draw one or two and give them a few minutes to plan a story and begin writing. You can also have them work in groups and prepare a skit (they can even make props, costumes, etc.). They also get a kick out of trading cards to get a "better" story, and like to keep them when they are done.

n Johnny Kaw or Kansas Katie illustrations: Pick a page from the Johnny Kaw or Kansas Katie book to color; then make up a whole story about that picture.

n "Prove" Johnny Kaw lived! Storytelling props that "prove" Johnny's existence:

Photos of the Kaw River Valley that Johnny dug.

Photos of flat Kansas that Johnny flattened out.

Maps, posters or photos of the pioneer trails Johnny created.

Wildcat and jayhawk paraphernalia showing how Johnny's pets became popular, or a "jayhawk feather" and a wildcat tooth.

Dandelions and giant sunflowers to show what Johnny created.

Photo of the Johnny Kaw statue.

One of Johnny's giant pancakes.

n Read books about other tall tale characters and tell stories about them meeting Johnny Kaw and Kansas Katie (see the Resource pages).

n Combine writing or storytelling with pioneer campfire activities such as songs and music, dance (square dance, folk dances like the Virginia Reel) and skits.

n Write postcards of Kansas tall tale heroes, Kansas prairie places, events, crops, etc. Have fun sending them!

n "Johnny writes a letter": What would Johnny have written to someone on the east coast about his Kansas adventures? Write it as a group activity (on poster board or large paper) and post it for others to read, or make a collection of individual letters.

n “Katie writes a letter” or the child’s own prairie tall tale hero writes one, as above.

n The Tall Tale Gazette: Produce an illustrated “newspaper” or tabloid with articles about Johnny, Katie, and other tall tale characters.

Resources From Jerri Garretson

Johnny Kaw - The Pioneer Spirit of Kansas
by Jerri Garretson (1997)

Kansas Katie - A Sunflower Tale
by Jerri Garretson (2000)

Prairie “Storystarter” cards

StoryCrafters Storytelling/writing game cards (not specific to Kansas or the prairie)

Ravenstone Press Website:
<http://www.interkan.net/ravenstonepress>
(There are many Kansas, prairie, and pioneer activities on this website, as well as internet links to site with information and photos about Kansas and the prairie.)

Book List

Book on Teaching Writing for Adults/Teachers:
If You’re Trying to Teach Kids How to Write, You’ve Gotta Have This Book!
by Marjorie Frank, Incentive Publications (1979) ISBN 0-913916-62-5.

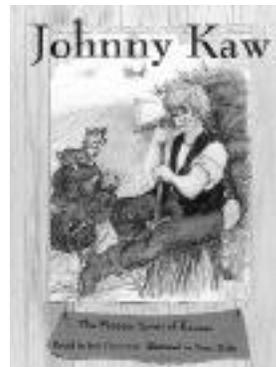
Books on Writing and Illustrating for Children/Students:
What Do Authors Do? by Eileen Christelow, Clarion Books (1995) ISBN 0-395-71124-X

What Do Illustrators Do? by Eileen Christelow, Clarion Books (1999) ISBN 0-395-90230-4

In Flight With David McPhail: A Creative Autobiography by David McPhail, Heinemann (1996) ISBN 0-435-08132-2

Bibliography of Kansas Prairie Stories
(These books are available on Interlibrary Loan from Manhattan Public Library/NCKL)

Picture Books
Climbing Kansas Mountains by George Shannon (1993)
Heat Wave by Helen Ketteman (1998)
Tall tale about the hot Kansas weather.
Johnny Kaw - The Pioneer Spirit of Kansas by Jerri Garretson (1997)
Kansas Katie - A Sunflower Tale by Jerri Garretson (2000)
The Scrambled States of America by Laurie Keller (1998)



Out of Print Picture Book Titles

Cats for Kansas by Le Grand (1948)
Grandma Essie's Covered Wagon by David Williams (1993)
Windwagon Smith by Ennis Rees (1966)

Easy Readers

Wagon Wheels by Barbara Brenner (1978, 1993)

Children's Fiction

In the Face of Danger by Joan Lowery Nixon (1988)
Jim-Dandy by Hadley Irwin (1994)
Little House on the Prairie by Laura Ingalls Wilder (many editions in print)
The Promised Land by Isabelle Holland (1996)
Rifles for Watie by Harold Keith (1957 - Newbery Winner)
Sarah, Plain and Tall by Patricia MacLachlan (1985)
The Wind Wagon by Celia Barker Lottridge (1995)
The Wonderful Wizard of Oz by L. Frank Baum (many editions)

Out-of-print Fiction Titles:

Mr. Yowder and the Windwagon by Glen Rounds (1983)
The Sodbuster Venture by Charlene Joy Talbot (1982)
When Windwagon Smith Came to Westport by Ramona Maher (1977)

Bibliography of Familiar Tall Tales in Picture Books

Febold Feboldson by Ariane Dewey (1984)
John Henry by Julius Lester (1994)
John Henry: An American Legend by Ezra Jack Keats (1965)
Johnny Appleseed: A Tall Tale by Steven Kellogg (1988)
The Legend of John Henry by Terry Small (1994)
The Legend of Pecos Bill by Terry Small (1992)

Mike Fink: A Tall Tale by Steven Kellogg (1992)

The Narrow Escapes of Davy Crockett by Ariane Dewey (1990)

A Natural Man: The True Story of John Henry by Steve Sanfield (1986)

Paul Bunyan and Babe the Blue Ox by Jan Gleitner (1985) y Glen Rounds (1983)

Paul Bunyan, A Tall Tale by Steven Kellogg (1984)

Pecos Bill: A Tall Tale by Steven Kellogg (1986)

Sally Ann Thunder Ann Whirlwind Crockett by Carol Lee Cohen (1985)

Sally Ann Thunder Ann Whirlwind Crockett: A Tall Tale by Steven Kellogg (1995)

The Story of Paul Bunyan by Barbara Emberley (1994)

New or Less Familiar Tall Tales

Swamp Angel by Anne Isaacs (1994)

The Legend of Slappy Hooper: An American Tall Tale by Aaron Shepard (1993)

Tall Tale Collections

American Tall Tales by Mary Pope Osborne (1991)

Big Men, Big Country: A Collection of American Tall Tales by Paul Robert Walker (1993)

Cut From the Same Cloth: American Women of Myth, Legend, and Tall Tale by Robert D. San Souci (1993)

Larger Than Life: The Adventures of American Legendary Heroes by Robert D. San Souci (1991)

There are many other good tall tale collections, some published many years ago.

Websites about Johnny Kaw, Paul Bunyan, the Prairie, and Readers' Theater

Johnny Kaw - The Story of the Statue

<http://www.manhattan.lib.ks.us/johnny.htm>

Rearview Mirror - The Man Who Could Outlumber Paul Bunyan

(the article contains information about the first published Paul Bunyan story.)

<http://www.detnews.com/history/lumber/lumber.htm>

Paul Bunyan - Roadside America

<http://www.roadsideamerica.com/set/bunyan.html>

(photos of Paul Bunyan statues around the country.)

Aaron Shepard's Reader's Theater Editions

<http://www.aaronshp.com/rt/RTE.html>

(Reader's theater scripts for several tall tales.)

Konza Prairie - Environmental Education Program Website

<http://www.ksu.edu/konza/keep/>

Ravenstone Press Website

<http://www.interkan.net/ravenstonepress>

(There are many Kansas, prairie, and pioneer activities on this website, as well as internet links to site with information and photos about Kansas and the prairie.)

Tallgrass Prairie National Preserve Home Page

<http://www.nps.gov/tapr/home.htm>

<http://www.parktrust.org/zbar.html>



c/o Ravenstone Press, P.O. Box 1791, Manhattan KS 66505-1791

Tel: 785-776-0556 Email: raven@interkan.net

Website: www.interkan.net/ravenstonepress

Choosing Your Story Details

WHO? WHAT? WHERE? WHEN? WHY? HOW?
Answer the questions.

What makes a story?

Characters (Who)

Plot (What happens and how)

Setting (Where and when it happens -- on the prairie)

Beginning, Middle, End

Something Happens.

It has to be something that matters, that is interesting to both author and reader.
There has to be a reason for it.

What does your main character want? How will he or she get it?
What kind of struggle will be required? What problems are in the way?
What will happen if he or she doesn't get it?

Pretend you are the main character.
Use your feelings. If you don't care, the reader won't either.

Kinds of stories you can use:

Tall tales Fairy tales
Realistic stories Historical fiction stories
Mystery and detective stories
Romantic stories Ghost stories
True stories Silly stories
Funny stories Serious stories
Happy stories Sad stories

Write a story only YOU can write.

Need an idea? Ask "What if"?

Kansas Prairie Story Starters Rules:

1. You get two storytelling cards.
2. You get 3 minutes to trade if you don't like the ones you get.
3. At the end of 3 minutes, you have to use what you have --or have your own prairie story idea.
4. You have 5 minutes to think of a story.
5. Use one or both of your cards to create your story in a prairie location.
6. You don't have to share it.
7. No fair making fun of anyone else, or anyone's ideas or stories.
8. No fair using characters from television, movies, or books. Make up your own.
9. No fair using bad language.
10. No fair filling your story with violence.
11. Ask the group for suggestions. Does your story answer their questions?
11. Write your story.
12. Illustrate your story.



Falling Stars

Out on the prairie, pioneers saw lots of falling stars. What three wishes do you think Johnny would have made on falling stars, and why?



Johnny's Clothes

Who sewed Johnny's giant clothes? How? What did his favorite shirt look like? Where could he wash them?



Johnny's Parents

Johnny came to Kansas with his parents. What did they do when he suddenly grew? Where did they live? Did they have other children? Tell the stories of their lives.



Johnny Kaw in Your Town

Johnny traveled all over Kansas. Each place he went, he worked to create something special. What did he do in your town?



Johnny Today

If Johnny came to your town today, what do you think he would find most surprising? What would he like best? Why?



Johnny's Family

Who did Johnny marry? What was his wife like? Did they have children? Were his wife and children giants, too?



Johnny in a Thunderstorm

Johnny was out plowing when a huge thunderstorm blew in. What did he do? Can you tell other stories about Johnny and weather?



Johnny's Games

Johnny liked to play games of all kinds. What do you think were his favorites? How could you play football or soccer with a giant like Johnny?



Space Ship Johnny

If Johnny were here today and there were a space ship large enough for him, would he go to the moon? What else would he do?



Johnny's House

Johnny first built a sod house on the plains. What did he live in later? What kind of house did he build? Who lived in it with him?



Johnny Kaw & Kansas Katie

Did Kansas Katie ever meet Johnny Kaw?
How did they get along?
Did they become friends?
Did Buttercup get along with Johnny's pets?



Katie's Family

Did Kansas Katie have any brothers and sisters? What were they like? Did she ever get married and have children? Tell about her family.



Kansas Katie & Paul Bunyan

Did Kansas Katie ever meet Paul Bunyan?
Did they get along?
What did Paul think of all the sunflowers?



Kansas Katie's Farming

Katie loved "a new crop." What do you think she did when she had finished planting sunflowers all over Kansas?



Kansas Katie in Town

Did Katie and Buttercup visit Kansas towns? What did people think of them? Did the people know what she did to make Kansas beautiful?



Buttercup's Adventures

Do you think Buttercup ever got lost in Kansas when she ran off to hide? What kinds of adventures did she have when she was lost?



Concentrated Sunshine

If Kansas Katie got some of Johnny Kaw's bottled concentrated sunshine, what would she do with it? What kind of plants would she grow?



Katie Before Kansas

Where did Kansas Katie come from? What was her life like there, before she hiked out west to Kansas? Did she ever go back to visit?



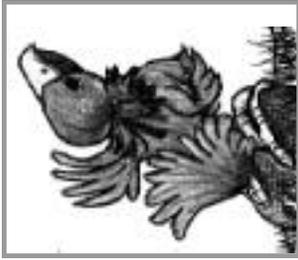
Katie's Soddy

Soddies often had other critters that "moved in," such as mice and snakes. What do you think Katie would have done about them?



Katie's Childhood

What do you think Katie was like as a child? Was she an unusual girl? What did she like to do? Why did she think she would like the prairie?



Jayhawks
How did they
come to
Kansas?



Tornadoes
Why is Kansas a
favorite place for
them?

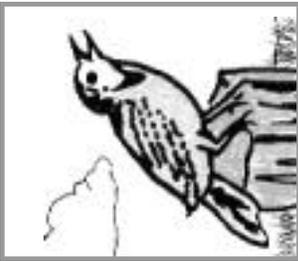


Wildcats

Why do
they like
Kansas?



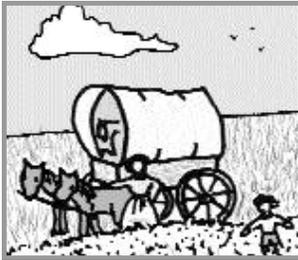
Cottonwoods
What good is the
cotton?



Meadowlarks
How did they
become our
state bird?



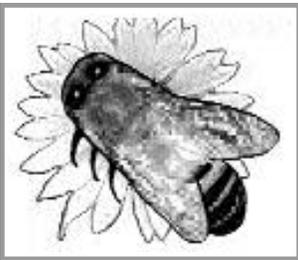
Soddy
What is it
like to live
in a sod
house?



**Covered
Wagons**
Tell about
traveling
across
Kansas.



Box Turtle
Why is it the
state amphibian?



**Honey
Bee**
Is Kansas
the
sweetest
state of
all?



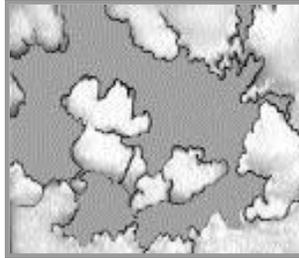
Kansas
Why does it have
the funny
shape?



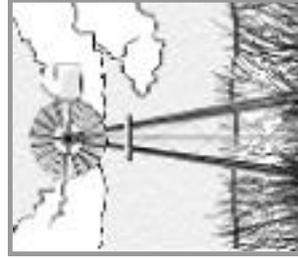
Sunflowers
Why do people
in Kansas eat
their seeds?



Wheat
Why is so much
wheat grown in
Kansas?



**Kansas
Skies**
Why are
they so
blue?



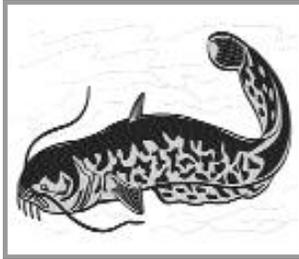
Windmills
Why does
Kansas have so
many?



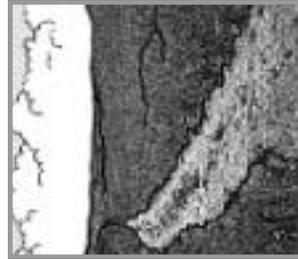
Horses
Who is the
bravest, most
famous horse on
the prairie?



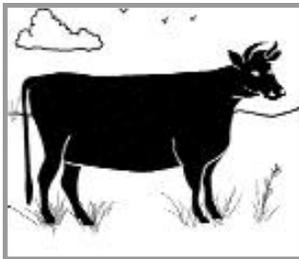
Bison
Tell about
the
biggest
one ever
to live in
Kansas.



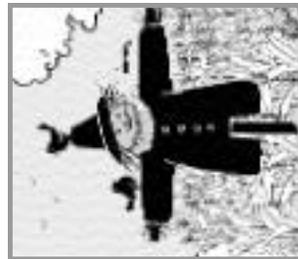
Catfish
Tell about
the
biggest
catfish in
Kansas.



Kansas Trails
Tell about an
adventure on the
trail.



**Beef
Cattle**
Why is
Kansas
beef the
best?



Scarecrows
Why aren't
crows scared of
them?



Winter
Tell a story about winter on the prairie.



Hawk
Why are there so many hawks in Kansas?



Cowboys
Tell about cattle drives & adventure on the Kansas prairie.



Prairie Dogs
Where did all the Kansas prairie dogs go?



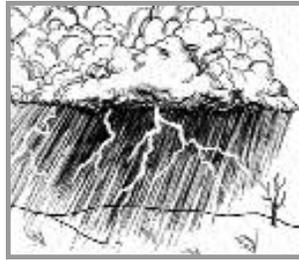
River
Tell a story about a Kansas river.



Coyotes
Why do coyotes howl in Kansas?



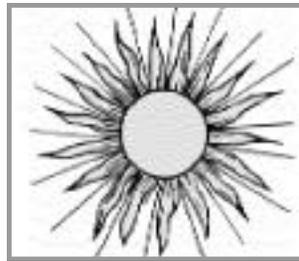
Indians
Tell a story about Native Americans in Kansas.



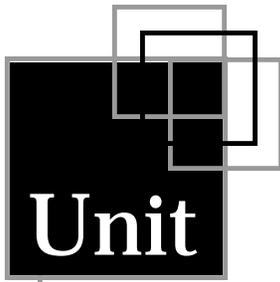
Kansas Storms
Tell a story about a Kansas storm.



Playing
Tell a story about having fun outdoors in Kansas.



Kansas Sun
Why is Kansas so sunny?



A Sight and Sound Prairie Symphony

Thad Beach, The Songsmith, and Kathrine Walker Schlageck

Ties With Kansas Standards

Writing

Standard 2, Benchmarks 1, 2, 3, 4, 5 & 7, 9
Standard 4, Benchmark 1

Science

4th grade: Standard 2, Benchmark 3 listen and compare sounds, Standard 4, Benchmark 3 changes in earth and weather

Environmental Education

Grades K-4: Standard 1, Benchmark 1; Standard 3, Benchmark 1 & 4
Grades 5-8: Standard 1, Benchmark 2; Standard 2, Benchmark 1 & 2; Standard 3, Benchmark 1 & 4

Social Studies

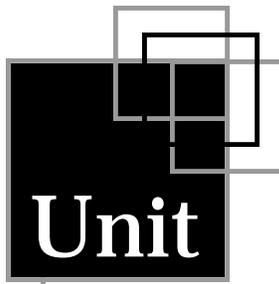
Benchmark 4, 5
Benchmark 2 & 4, 2nd grade history
Benchmark 1, 3 & 4, 4th grade history

Essential concepts:

Geography - Local plants, animals and habitats, weather, climate and seasons, sense of place

Music

Basic level - Standard 2b and 4c



A Sight and Sound Prairie Symphony

Focus and Goals

This unit is an interdisciplinary look into the prairie ecosystem, the interaction that takes place between plants, animals, geology, and the forces of nature, such as wind, weather, fire, and flood. The unit combines music and creative writing.

1. Students will draw on their knowledge of the prairie ecosystem to create lyrics describing the prairie.
2. Students will experience the prairie through all the senses - sight, sound, touch, smell, and taste!
3. Students will discover the strong relationship between creative writing and music.
4. Students will develop their language arts skills through the group writing process and focus on descriptive words and the use of simile.
5. Students will develop cooperative skills through working together. They will learn how to develop ideas together, edit each other, and perform together.

Vocabulary

Lyrics: the words that go with a musical composition. Lyrics usually have a strong

relationship to poetry.

Meter: the rhythm pattern of verse.

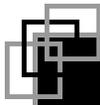
Simile: a figure of speech that compares two unlike things. Uses the word like or as.

Introduction

Before beginning this unit, spend some time learning about the prairie with the students. The unit on the Konza prairie will be especially useful, as will the books listed at the end.

It would also be ideal to spend some time on a prairie, using all of the students' senses. Students could take small notebooks, divided into sections for each of the senses, and record their experiences. What are the different smells? What do they hear? Write down everything they see. Feel the grasses, flowers, and leaves and then describe their textures. Taste the grass!

If a prairie visit is not possible, the photographs, xerographs, and paintings by Patricia DuBose Duncan in the curriculum notebook can be used as a starting point for classroom discussion.



Lesson

Writing Project

Step One

A symphony has several movements. Students will need to decide how to organize their prairie symphony. One suggestion is times of day - midnight, sunrise, afternoon, and sunset. Other possibilities would be seasons, weather, types of animals (burrowing, grazing, predators, birds), etc.

Then take each movement and have students make a list of the things that they would see. Have your students brainstorm lists for prairie. This can be done as a group on the board or as a worksheet.

Plants - grasses, flowers, etc.

Animals - all the animals that live on the prairie

Insects - what insects are particularly prominent on the prairie

Geology - Flint hills, creeks, ponds, etc.

Weather - storms, wind, etc.

Other Events - prairie fires, hunting, grazing, etc.

Step Two

Take your lists and, beginning with your first movement, categorize. Some items may work in more than one area. For example, coyotes come out at sunset and are active during the night time hours. You may want to start qualifying some of the activities. The sunrise and the sunset, what the animals are doing at certain times of the day, etc.

<u>Midnight</u>	<u>Sunrise</u>	<u>Afternoon</u>	<u>Sunset</u>
Owls	Birds waking up	Bison sleeping	Mosquitoes
Rodents out	Flowers opening up	Clouds developing	Coyotes howling
Moon	Sun coming up	Storm & fire	Colors of sky

Step Three

Pick a specific answer from each category and ask how you would describe it by sight, sound, touch, feel, smell, and taste. Be as descriptive as possible. Answers can be phrases or a collection of descriptive words. For example, "A skunk smells like a dead, rotting carcass." "The clouds were as black as a midnight crow." Each student should pick one thing from each category and do a worksheet. Answers can be shared and compiled at the end of the session.

Plant

A _____ looks like ...
A _____ sounds like ...
A _____ smells like...
A _____ feels like...
A _____ tastes like...

Animal

A _____ looks like...
A _____ sounds like...
A _____ smells like...
A _____ feels like...
A _____ tastes like...

Geologic formation

A _____ looks like ...
A _____ sounds like ...
A _____ smells like...
A _____ feels like...
A _____ tastes like...

Insect

A _____ looks like...
A _____ sounds like...
A _____ smells like...
A _____ feels like...
A _____ tastes like...

Weather

A _____ looks like ...
A _____ sounds like ...
A _____ smells like...

A _____ feels like...
A _____ tastes like...

Other events

A _____ looks like...
A _____ sounds like...
A _____ smells like...
A _____ feels like...
A _____ tastes like...

Step Four

Take the most interesting ideas and put them up on the black board and look for unsuspected connections!

Suppose you have a few ideas like these:

A frog's eye looks like a big round moon.
Flickering stars look like a bunch of lightning bugs.

What's another name for a bunch of stars?...
a GALAXY!

What else has to do with the night sky? Oh ... a full moon!

How could you put together a full moon, frog's eye, lightning bugs, flickering stars, and a galaxy?

Something (1st item/full moon) was surrounded (visual-verb) by (flickering stars/2nd item) like (simile) a Frog's eye (simile for first item) in a galaxy of lightning bugs (simile for 2nd item).

Results in ...

The full moon was surrounded by flickering stars like a frog's eye in a galaxy of lightning bugs.

A worksheet format would be ...

Item #1 (noun) + verb + connecting words + item # 2 (noun)+ Like (to create the simile) +

Simile for #1 (noun) + verb + simile for item #2.

Let's look at one more!

A leaping fish looks like a shiny shooting star. (item 1) That sounds good!

A clear prairie stream looks like a clear night sky. (item 2) That sounds good!

Find a way to connect them and make it sound even better!

A fish jumped in the clear prairie stream like a shiny shooting star streaking across the sky.

(Also notice that you have used alliteration - similar consonant sounds. Assonance uses similar vowel sounds. Both will make the phrases "sound" better when read!)

Another way is to make unsuspected connections. Sometimes if a story is being told for example, a prairie storm segment - a single simile may be enough. Here we are more concerned with a chronology of events!

For example:

You could say the sky was blue ... that's O.K.

But ... "the sky was as blue as a bluebird!" That gives wings to your image!

Or ... "A fast wind blew in" turns into "The wind swooped in" turns into "The wind swooped in as fast as a falcon!" (Falcons are fast and they swoop down!)

The following are the lyrics for "A Day on the Prairie," the prairie symphony written and performed by the 4th and 5th graders at Riley County Grade School in February of 2001.

Midnight on the Prairie

The full moon was surrounded by
flickering stars

Like a frog's eye in a galaxy of lightning
bugs.

A rabbit was chewing the dark green grass
Like a tornado sucking up trees.

A fish jumped in the clear prairie stream

Like a shiny shooting star streaking across
the sky.

In the fork of a tree a spider's web caught a
buzzing mosquito

Like a dream catcher traps a nightmare.

An owl turned its head

Like the rotation of the earth.

The scent of a skunk was carried across the
prairie

Like a coyote dragging a dead rotting
carcass.

Sunrise on the Prairie

Dawn awoke from its midnight sleep

Like a sunflower rising from a black puddle.

A prairie chicken boomed its love song

Like the heartbeat of a speeding antelope.

An elk bugled to its calf

Hiding like a full moon in the burnt orange
grass.

The notes of a meadowlark's song

Sparkled like dewdrops in the sun.

Prairie Storm

The sky was as blue as a bluebird.

Coffee-colored clouds rolled in across the
horizon.

The wind swooped in as fast as a falcon.

Distant thunder rumbled deep as a cougar's
growl.

The clouds turned black as a midnight crow.

Hail as hard as flint-rock flattened the tall
prairie grasses.

Lightning struck as fast as a rattlesnake.

The grass hissed and burst in tongues of
flame.

The buffalo's nostrils flared at the scent of
the smoke.

The stampeding herd drowned out the roar
of the thunder.

Rain rolled off the backs of the bison

Like a snake shedding its skin.

The prairie fire fled from the storm like a

Dust cloud being chased by a hot summer
wind.

Rain smothered the fire
Like a golden eagle wrapping its wing
Around a black rat snake.
The storm stopped, but the rising water
Overflowed the creek bank
Like daybreak spilling over the horizon.
From behind a cloud the sun
Poured a waterfall of wildflowers.

Prairie Sunset

The sun fell like an orange leaf
Sinking into a pool of blue water.
A wind as soft as fox's fur
Whispered across the wet grass.
Mosquitoes came
Like a gray mist swarming for food.
Bullfrogs croaked deeply from the flooded
grasses
Like echoes of the afternoon storm.
Locusts sang like a spring breeze
Rattling through the cottonwood trees.
Prairie dogs yipped madly
As they emerged from their washed-out
burrows.
Coyotes sang the pumpkin sky
Into a field of violets.

Step Five

Sounds of the Prairie Activity

The next step is to create a soundtrack for the lyrics. Taking each stanza, students should try to figure out the sounds that go with the line and come up with ideas of how to create them. The sounds can be created verbally, with sound props or musical instruments.

Some "sound props" used with the above lyrics were:

Bucket bass - a plastic 5-gallon bucket set upside down with a string/rope running through a hole in the middle of the bottom. Make a notch in a broom handle so it fits

over the rim of the bucket. Tie the string/rope at the top of the handle, tighten it up, and play like a bass. Also makes a good frog sound or heartbeat!



A bucket bass in use.

Balloon thunder - fill a balloon with some seeds/beans and then inflate and shake!

Rumbling thunder - thin metal sheet held and shaken.

Wind sounds - shake paper of different thicknesses, blow over the end of a bottle, swirl plastic bottles filled with rice, beans, and popcorn.

Lightening - part 1 - rip a piece of heavy paper. Part 2 - two books or pieces of wood slapped together.

Bison stampede - hands slapped on knees repeatedly by a large group of students.

Hail - drop popcorn in a can.

Water sounds - a 2-liter bottle with some water inside!

Can drum - for rhythm or rain - five different size cans (different sounds arranged in order you think sounds best! Play with sticks or pencils or drop beans on the tops!

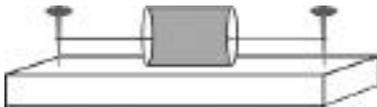
You can also use bird calls, crow calls, deer grunters, elk calls, owl, duck, and goose

calls. Most importantly, make up your own "sound props"! Add atmosphere by playing short musical interludes between each movement of the symphony. These can be very simple musical pieces played on classroom instruments like recorders, zithers, etc.

Hand-made stringed instruments:

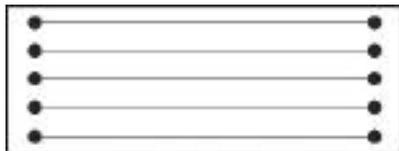
One-stringer

1. Use a board, a can, 2 nails, and the heaviest fishing line you can find. 50-lb. test is best!
2. Pound in nails 2 feet apart on the board.
3. Poke a hole in the bottom of a can and thread the line through.
4. Tie a loop on one end and place it over one nail. Then, make a loop at other end just about 2 inches shorter than it needs to be so you have to stretch it tight to fit over the nail!
5. Play with a triangular pick cut from a plastic milk jug or heavy plastic. Change the pitch by sliding a jar up and down the string.



5-stringer

(five strings on a board, tuned FGACD)
You need little pegs that can tighten the string to a specific note! I use hammered dulcimer or autoharp tuning pegs. Play with fingers or guitar pick.



A Plains Indian Flute would add a nice touch. Mine was made and given to me by a friend. A pentatonic scale (Like the FGACD) played on a recorder would also work!

Step Six

Put it all together and practice, practice, practice!

Some things to think about:

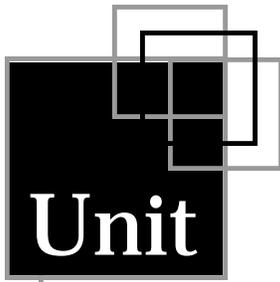
1. Put pauses in when you read. Group the phrases.
2. Speak loudly and clearly!
3. Should background noises come after or during the spoken lyrics?



Riley students perform their prairie symphony using sound props.

Bibliography

- [America's Prairies](#), by Frank Staub, Carolrhoda Books, 1994
[The Prairie](#), by Alison Ormsby, Benchmark Books, 1999
[An American Safari, Adventures on the North American Prairie](#), by Jim Brandenburg, Walker Co., 1995



Writing Poetry About the Prairie

Elizabeth Dodd, Head of the Creative Writing Program,
Kansas State University

Ties With Kansas Standards

Reading

Standard 1

Writing

Standard 2, Benchmarks 1, 2, 3, 4, 5 & 7, 9

Standard 3, Benchmarks 2 & 3

Standard 4, Benchmark 1

Social Studies

Benchmark 4 & 5, 2nd grade history

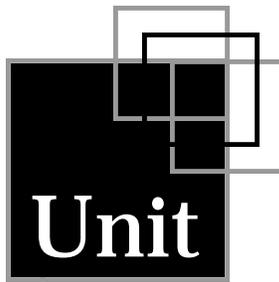
Benchmark 2 & 4, 4th grade history

Benchmark 1, 3 & 4, 8th grade history

Benchmark 7

Essential concepts:

Geography - Local plants, animals and habitats, weather, climate and seasons,
people and their environment, natural resources, human activities and the environments, sense of place



Writing Poetry About the Prairie

Like other units in this project, these experiences focus on the tallgrass prairie - its landscape, flora, fauna, general ecology, and cultural history. The activities should integrate science, environmental science, literature/language arts, and visual literacy.

Goals

1. Focus on imagery (any language that appeals to the senses, not just visual imagery).
2. Use strong, interesting nouns and verbs; avoid "easy" adjectives and adverbs or clichés (like "The wind pawed my face" not "The wind touched my face harshly").
3. Bring sound into the poems through assonance and consonance.
4. "Show don't tell": fill the poem with specific, concrete details, not abstract explanations.

Vocabulary

Abstraction: a general or conceptual idea instead of a specific, concrete image or detail. Example: beauty, peace, joy.

Assonance: repetition of the same or

similar vowel sounds throughout a line of poetry. Example: always the empty azure.

Concrete detail: specific images or other particulars of a poem that present the content directly, rather than through abstract ideas. Details bring a scene to life.

Consonance: repetition of the same consonant sound throughout a line of poetry. Example: Next he announced another intention. Or: wind, behind.

Imagery: language that appeals to the senses. Can involve sight, sound, touch, taste, smell.

Metaphor: a comparison between two unlike things. One can use the verb "is" or simply imply the comparison. Examples: "the hill is an overturned bowl"; "the ship plowed through the waves."

Persona: the speaker in a poem, usually someone who is not the author himself or herself. Examples: a poem could be in the voice of a bison, in which case the bison would be the persona.

Simile: a comparison between two unlike things using the words "like or as." Examples: "the ship moved like a plow

through the waves"; "the hill was as smooth as an overturned bowl."

Forms of Poems

Acrostic: a poem in which the first letter of each word combines vertically down the page to spell something.

Haiku: a three-line poem in which the first line has five syllables, the next seven, the third five again. This type of poem originated in Japan, and was usually associated with nature scenes.

Free verse: a poem which does not use rhyme, meter, or follow any prescribed form.

Introduction

Poetry can take a great number of approaches and forms, but most writers and readers agree that two major aspects are most important to the genre: its concentration and economy of language (unlike prose); and its use of metaphor. As long ago as 400 years B.C., the Greek philosopher Aristotle called metaphor "the greatest thing by far" for poets. This is because metaphor is creative analogy: an artistic, imaginative way of looking at the world for surprising, unexpected similarities. Writers ask themselves, what does that look like? Sound like? What could it remind me of? Why would that be interesting, and what would it tell a reader about what I'm thinking?

The old comparison of the prairie to the ocean, as a "sea of grass," has become rather cliché, but it is easy to see why early visitors to the Great Plains thought of it. The rolling hills, the wind-riffled grass, the great sense of the sky: these all do remind many people of the sea. In poems, writers try to imagine

original, unusual comparisons that can show a reader - even one who has never seen a prairie, for example - something that the writer has seen. Young poets can be encouraged to use their creativity in this kind of imagining: using concrete details, specific particulars about the prairie, and then exploring them through metaphor. This is the method modeled in this unit.

Two Approaches:

1. If time and weather permit, the class can combine a field trip with the actual writing assignment. Particularly if other units involve students in ecological or science-based tours (like a docent-led walk on Konza Prairie), students can use their field-trip experiences for the basis of their poems.

Students will need some time to consider and "play" with their observations-this is prewriting, prior to their work on individual poems. You may want them to take notes of their observations while in the field, focusing on imagery and specific, concrete detail. Or you may want them to do journaling on their own, either in class time or for homework, remembering interesting aspects of the tour. Or you may have the whole class work together out loud, listing interesting things they saw while you or one student writes the list on the board.

2. Whether or not your class has the opportunity to take a field trip, slides of visual art based on the prairie can be an excellent prompt for student poems. For this unit, we used slides from the Patricia Duncan exhibit, and discussed in class ways that the artist showed her interpretation of the prairie, and how she created specific moods through use of color, texture, shape, and overall image. Ask students to explain why they feel particular moods, and invite them to imagine ways that they can use language to achieve similar effects, using sound, metaphor or simile, and imagery.

Examples

Whichever approach you use, students will benefit from reading and discussing poems by other authors.

Here is a very simple poem by Walt Whitman, which uses sound and visual image to "frame" the landscape like an artistic composition.

A Farm Picture **Walt Whitman**

**Through the ample open door of the peaceful country barn,
A sunlit pasture field with cattle and horses feeding.
And haze and vista, and the far horizon fading away.**

This poem by Kansas State University professor Elizabeth Dodd is actually part of a longer poem. It is based on her experiences on Konza Prairie.

Savanna **Elizabeth Dodd**

**Like melody caught in the mind's fond ear, the grasslands sang
their systemic refrain, eighty million years**

of ripening, rhizomes, runners

tunneling under the prevailing plains.

**Prairie, pampa, steppe, veld,
all echoes of Africa, legacies
of light.**

**The quiet dialogue
of range and cover--
oak openings, prairie
peninsulas, seeds and mast**

**trusting when wind lifts; hair raising
along the naked neck.**

**The savannah Sparrow, when flushed,
flies a short distance, quickly
dropping back down out of sight.**

**By nightfall, fire lined
the far horizon, the height of grass
reduced
to ash.**

**In wind, the flames raced
sideways.**

And I stood up.

Here is a poem that was written by a group of teachers at Riley County Middle School. We followed a model by the American poet, Robert Francis, called "Silent Poem." In it, Francis uses only nouns, most of them two-syllable words, four words to a line. While his poem is set in New England, a few lines could apply to rural prairie landscapes, as well.

from Silent Poem **Robert Francis**

**woodsmoke cowbarn honeysuckle
woodpile sawhorse bucksaw outhouse
wellsweep**

The poem by the group of teachers is written as a response to Patricia DuBose Duncan's painting *Indian Grass, Autumn*, located in the prints in the back of the curriculum guide.

Indian Grass

**amber ivory sage slate
ebony golden grey white
jade brown honey tawny
tan taupe rose sunlit**

Riley County Middle School student Sean Hardy wrote this poem in the form of an acrostic.

**Green grass
Races the wind
All through the prairie
Stopping not for anything
Stopping not for anybody**

In this acrostic by Riley County Middle School student Brenda Kastner, the acrostic provides a metaphor for the crows that appear in the poem. In her implied comparison, both crows and rocks annoy farmers, and the rough call of a crow is certainly a gravelly sound.

**Rolling on the
Open prairie the
Crows are
Keeping all the farmers from their
Sleep.**

Here is a persona poem by a Riley County Middle School student.

**Stars
Ellen Gill**

**I am more than appears from earth's surface.
Fire in the sky?
No.
A light guiding creation by my cast.
Birds.**

**Soaring through my path.
Antelope.
Looking up to me.
Deer.
Grazing by my light.
Watching my elegant glow.
I am more than a dot in the black night.**

These two poems by Riley County students are built entirely from metaphor. In this case, the students were asked to compare a type of weather that was common on the prairie to an animal, a person, a plant and a musical instrument.

**Tornado
Hannah Steiner**

**A tornado is a lion's roar.
It is a drum pounding on the earth.
A tornado is a dancer spinning round.
It is a drill making holes in the earth.
A tornado is a tree sturdy and tall.**

**Thunder
Kenny Hoppe**

**Thunder is a sick person coughing.
It is a tree falling down.
Thunder is a jackhammer
Breaking up the earth.
It's the mighty roar of a lion.
Thunder is the pounding of a bass drum.**

Resources

Dodd, Elizabeth. Archetypal Light.
University of Nevada Press, 2001.

Ferra, Lorraine and Diane Boardman. A Crow Doesn't Need A Shadow: A Guide to Writing Poetry from Nature. Gibbs Smith Publishers, 1994.

Francis, Robert. Collected Poems: 1936-1976. Amherst: University of Massachusetts Press, 1976.

Mueller, Lavonne and Jerry D. Reynolds. Creative Writing: Forms and Techniques. DeKalb, IL: National Textbook Company, 1991.

The following bibliography of "Poetry from the Dirt," was provided by Margaret Meyers (1008 Labrador Blvd., Garden City, KS 67846, (316) 275-1627). Ms. Meyers is a member of the Kansas Humanities Council speaker's bureau and will present works by many of these poets in a program suitable for middle school and high school students.

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Berry, Wendell. Farming: A Handbook. Harvest/HBJ (San Diego: 1970).

Berry, Wendell. A Part. North Point (San Francisco: 1980).

Glück, Louise. The Wild Iris. Ecco (Hopewell, NJ: 1993).

Klefkorn, William. Not Such a Bad Place to Be.

Kumin, Maxine. The Long Approach. Viking Penquin (New York: 1986).

Kumin, Maxine. Nurture. Viking Penquin (New York: 1989).

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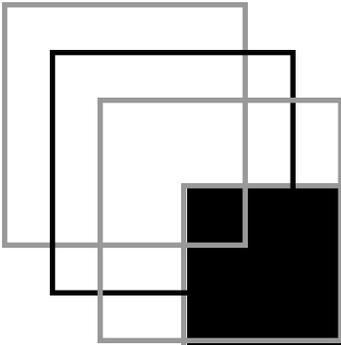
Marconi, Catherine Lewallen, ed. Handspan of Red Earth: An Anthology of American Farm Poems. U. of Iowa (Iowa City: 1991).

Mueller, Lisel. The Need to Hold Still.

Stafford, William. A Glass Face in the Rain. Harper Row (New York: 1982).

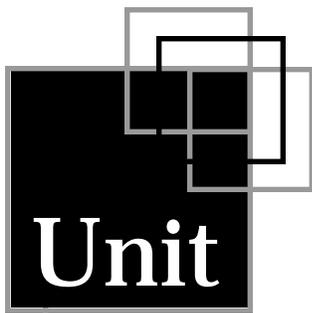
Stafford, William. Stories That Could Be True. Harper Row (New York: 1977).

Stafford, William. The Way It Is. Greywolf (St. Paul: 1998).



Creepy Crawlies

Units for
Grades 1-3



Creepy Crawlies

Anne Revere, Art Education Intern

Ties With Kansas Standards

Writing

Standard 2, Benchmarks 1, 2, 3, 4, 5 & 7, 9

Standard 3, Benchmarks 2 & 3

Standard 4, Benchmark 1

Mathematics

Standard 2, Benchmark 1 - patterns

Science

Standard 1, Benchmark 1 - describe an observation orally or pictorially

Standard 3, Benchmark 1 - observe life cycles, structures

Environmental Education

K-4: Standard 1, Benchmark 1; Standard 3, Benchmark 1 & 4



Lesson 1

Visit from the Entomologists

This series of lessons focuses on teaching children between grades 1-3 about the insects and reptiles of the tallgrass prairie. This unit integrates visual art with the sciences and literature/language arts.

Note

K-State has a bug zoo and butterfly garden, and department staff is available for visits to the school. Check with the nearest college or university to see if this type of resource is available. Other sources might be exterminators, the internet, or good books on insects.

Description

The entomologists from K-State brought a variety of insects for the children to view, including beetles, tarantulas, millipedes, stick bugs, and scorpions. Some of the insects were alive and able to be touched. Some of the other insects (beetles and butterflies) were pinned. The entomologists were very helpful with discussing the differences between insects, what they ate, their life cycles, what their function was on the prairie, and what the different body parts are called. The children spent time drawing the pinned beetles and butterflies, concentrating on the colors and patterns of shells and wings.

Lesson 2

Magic Prairie Beetles

Note

This project is a variation on the 2001 Crayola Dream Makers Beetle project.

Book List & Website

[The Very Hungry Caterpillar](#) by Eric Carle

[The Grouchy Ladybug](#) by Eric Carle

[The Quiet Cricket](#) by Eric Carle

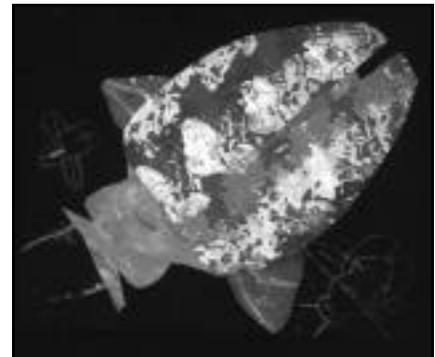
[The Lonely Firefly](#) by Eric Carle

"An Inordinate Fondness for Beetles"
(good web page on beetles with lots of color photos)

www.nhm.org/~lorquin/evans/

Supplies

- n Three or more different colors of construction paper
- n Ten or more different nontoxic acrylic paints
- n Paint brushes and/or paint sponges
- n Natural sponges
- n Box of small objects for printmaking - e.g. pasta, legos, bottle caps
- n Metallic colored pencils
- n Glue in both liquid and stick form
- n Several different colors of glitter
- n Safety scissors for kids
- n String or yarn
- n Patterns for body, inner wings, and outer wings
- n Paper plates to put paint on
- n Wax paper



Beetle by Riley County student.

Day 1

Read one or two of the Eric Carle books. Let the children examine and discuss the use of painted paper in the Eric Carle books. How do you think the different designs were created?

Remind the children of the different colors of beetle shells they saw the class before. It would be useful to have photos of beetles on hand for them to look at again.

Have the children make three different pieces of paper for the different parts of the beetle. One piece is for the body (head, abdomen and thorax), another for the hind wings (inner flying wing), and the last for the Elytra (fore wings or outer shell). (see diagram)

Sheet one - use heavy paint and a variety of objects to create textural designs on the paper (e.g. toothpicks, combs, etc.)

Sheet two - use natural sponges to make a repeating design. Children can use several colors, but should not use too much paint.

Sheet three - pick two or three objects from found objects to create another stamp design, with the emphasis on repetition. Set the paper aside to dry.

The children can make antennas and legs by dragging string through liquid glue and glitter. Place the glitter strings on wax paper to dry. This can be a very messy and sticky experience. Be prepared for everyone to need to wash his or her hands.

Day 2

Have children create three patterns for the beetle. They will need a body, inner wings and outer shell. Look at photographs of beetles. The patterns should focus on symmetry - show children how to fold paper in half and draw half the pattern and cut. (Students can make their own patterns, focusing on symmetry, or choose from a variety of pre-cut patterns.)

Trace one pattern on each sheet of the painted construction paper. Glue the pieces down in the correct order on a sheet of contrasting colored construction paper (black is especially striking).

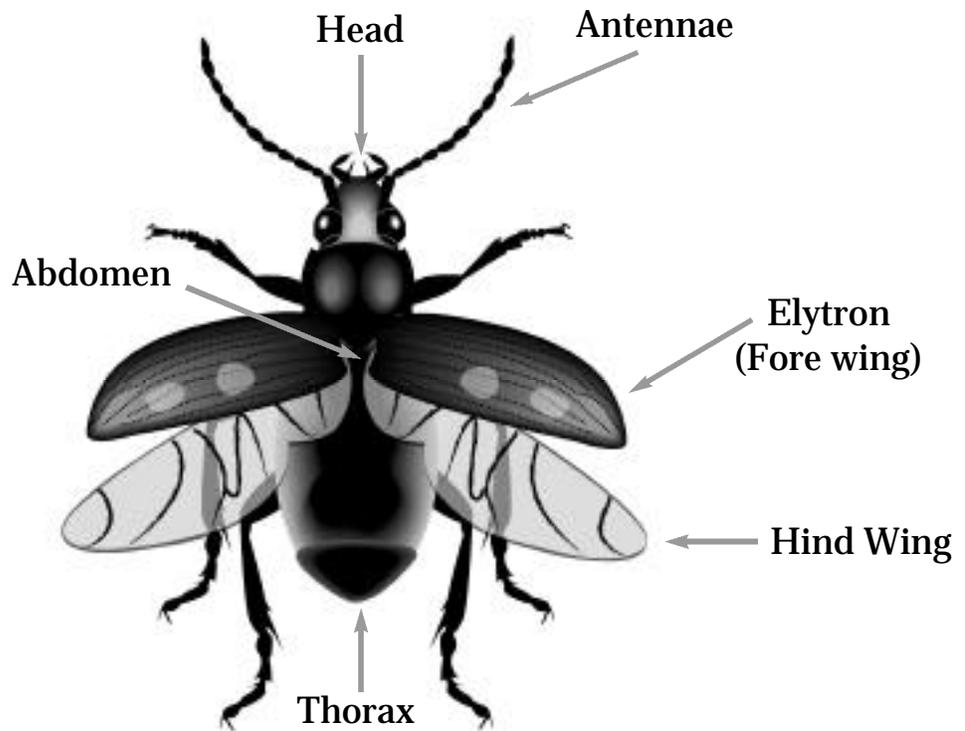
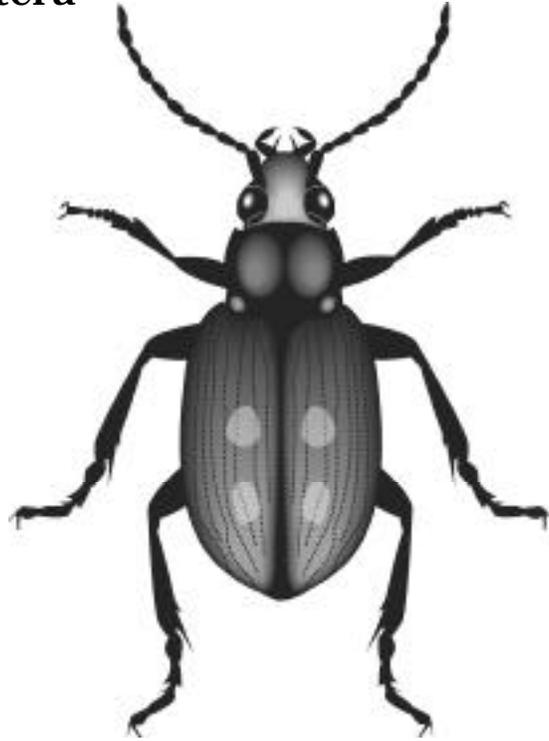
Have children cut the string to the length they want for the six legs and two and glue them on.

Details such as eyes, veins on the inner wings, etc., can be added with the metallic pencils

Have the children name their beetles and write short statements about their beetle.

Beetles

Coleoptera



Lesson 3

Spiders and the Spider Book

Supplies

- n Modeling clay in several different colors (You may use any type you wish. Crayola Model Magic is non-messy and air-drys.)
- n Pipe cleaners
- n Google eyes
- n String
- n Embroidery hoop
- n Paper
- n Tape
- n Marker
- n Camera and film
- n Rubbings
- n Crayons
- n Safety scissors for kids



Riley After Hour students with spiders.

Directions

Look at pictures and diagrams of spiders. Discuss how spiders look different and how they look the same. Point out that all spiders need eight legs, and that they have an abdomen, with spinnerets and a cephalothorax, which has eight eyes, two palp, and jaws. The legs are connected to the thorax, not the abdomen. (See diagrams)

After discussing the spider books, give the children small pieces of different colored clay (start with balls about the size of a golf ball). Demonstrate how to "marble" the colors by twisting several together and kneading the clay.

Using clay, make the different body parts. Add different colored pipe cleaners for the eight legs. The children can use scissors to cut the pipe cleaners to the size wanted for the legs. The legs should be shaped after legs in the spider books. Add eight google eyes.

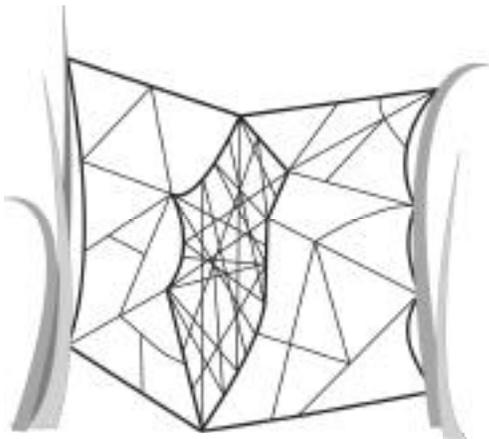
After completing the spider, have the class look at the variety of web patterns spiders make, and decide on a pattern for a web. Construct a web out of an embroidery hoop and string. You will have the best luck creating a lace web, orb web, or tangle web. (See diagrams) Tape can be used in places to hold the string in place.

The children can name and write either a real story or make up a story about their spider. These can be typed by the instructor for the books.

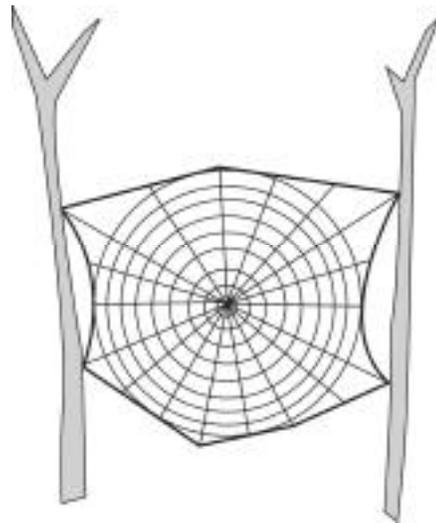
Create a nametag for each spider. Then photograph each spider on the web and with the "owner" using black and white film. The pictures can then be photocopied on the story page. Photocopy enough pages so that each child can have a complete book.

Assemble the books in a simple fashion. Covers can be made out of larger sheets of paper using bug and natural pattern plastic texture rubbing sheets and crayons. (Books can be fashioned in any number of ways.)

Webs



Tangle Web



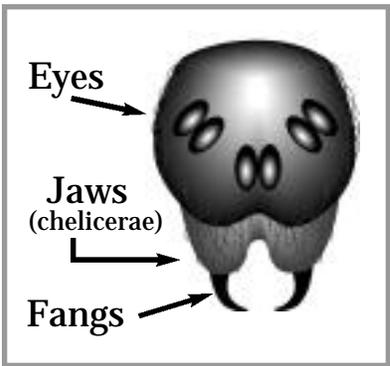
Orb Web



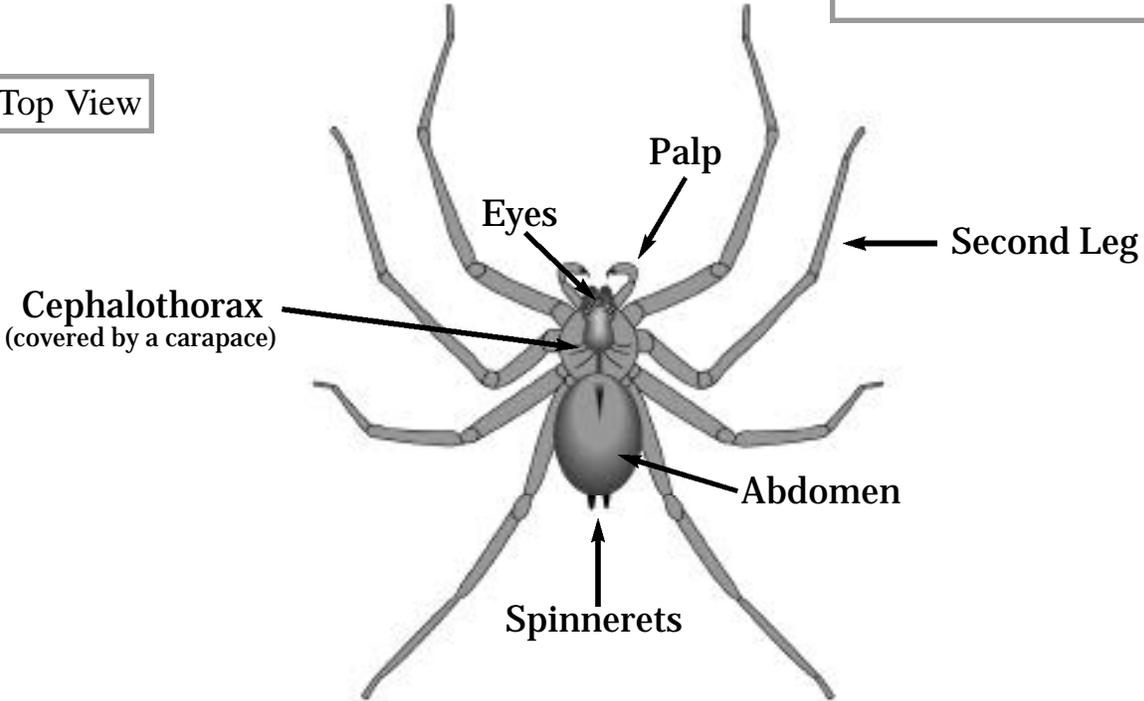
Lace Web

Spiders

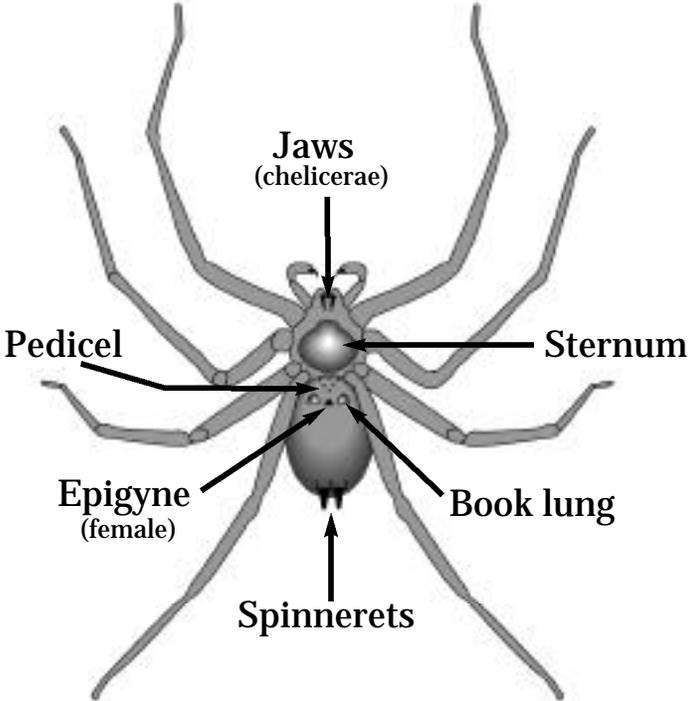
Arachnids



Top View



Underneath Side





Lesson 4

Butterflies

Supplies

- n Large pieces of white paper
- n Scissors
- n Hot glue gun and glue
- n Liquid glue
- n Pencils
- n Colored pencils
- n Markers
- n Crayons
- n Glitter
- n Pipe cleaners
- n Feathers

Directions

Bring in books about butterflies to look at and discuss. Focus on the parts of the butterfly and the construction of the wing (notice the feathery textures of the wings) as well as the more familiar information on life cycles. Have students pay special attention to the symmetry of the wing designs.

Fold a large piece of white tag board in half. Remind students about how they created symmetrical beetles and have them use the same process to create a butterfly. Discuss symmetry again.

Cut the butterflies out. Have children design the butterfly with colored pencils, again focusing on symmetry. They only need to sketch the wing designs. Then using colored feathers, they can fill in the wing design. They can copy designs of favorite types of butterflies or create their own design. The bodies can be decorated with markers, crayons, etc. Students can decorate one or both sides.

Use pipe cleaners to make two antennae and legs. A hot glue gun works best.

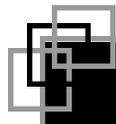
Lesson 5

Visit from the Sunset Zoo of Manhattan, KS.

Look for a similar organization near you.

The Sunset Zoo brought snakes, turtles and lizards for the children to handle. The staff members discussed with the children what made the animals distinct and identifiable. They discussed where the different animals lived, ate, and what their role in the tallgrass prairie was and discussed the preservation of animals.





Lesson 6

Folk Art Snakes

Supplies

- n Different colors of nontoxic acrylic paint
- n Wooden thread spools
- n Paint brushes
- n Paper plates
- n Safety scissors for kids
- n Curling ribbon in green and/or red
- n Large pony beads
- n Glue
- n Google eyes

Bring in books for the children to look at and discuss, again, with an emphasis on the coloration and patterns of the snakes.

Have children pick as many different sized wooden spools as they want to make their snakes. If you have different sized spools, one size can be the body, one size can be the head, etc.

Give the children plates with the different colors of paint they need. Encourage the children to use the patterns of real snakes when painting their snakes. Paint the whole spool, including the ends. Place on waxed paper to dry.

Tie a bead on one end of the ribbon and string several more beads to the end of the tail. String the painted spools and tie a bead at the other end. Leave a 1-2 inch length of ribbon after the knot. Cut a V in the end of the ribbon to make a forked tongue. Add google eyes.

Children's Books

Amazing Insects

Written by Laurence Mound

Published by Alfred A. Knopf

Bugs! Bugs! Bugs!

Written by Bob Barner

Published by Chronicle Books

Bugs

Written by Nancy Winslow Parker and

Joan Richards Wright

Published by William Morrow and
Company

Caterpillars, Bugs and Butterflies

Written by Mel Boring, illustrations by

Linda Garrow

Published by Northward Press

Children's Guide to Insects and Spiders

Written by Jinny Johnson

Published by Simon & Schuster

What is an Insect?

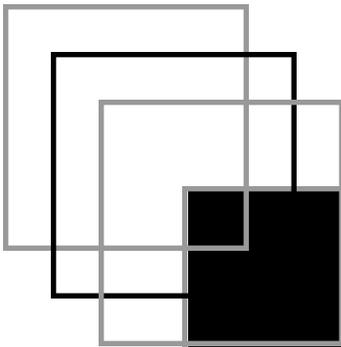
Bugs, Bugs, Bugs!

Where Do Insects Live?

What Do Insects Do?

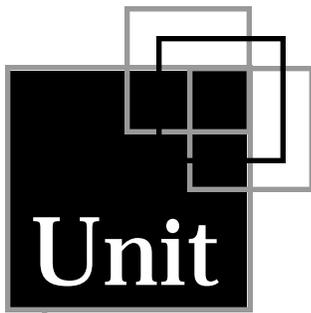
Spider Names

(This nonfiction emergent readers series is
available from Scholastic Inc. For ordering
information, call 1-800-724-6527)



Visual Art

Units



Fire on the Prairie

Kathrine Walker Schlageck

Ties With Kansas Standards

Reading

Standard 1

Writing

Standard 2, Benchmarks 1, 2, 3, 4, 5 & 7, 9

Standard 3, Benchmarks 2 & 3

Standard 4, Benchmark 1

Science

Standard 1, Benchmark 1

Standard 3, Benchmark 1

Environmental Education

K-4: Standard 1, Benchmark 1; Standard 3, Benchmark 1 & 4

5-8: Standard 1, Benchmark 2; Standard 2, Benchmark 1 & 2; Standard 3, Benchmark 1 & 4

Social Studies

Benchmark 4 & 5, 2nd grade history

Benchmark 2 & 4, 4th grade history

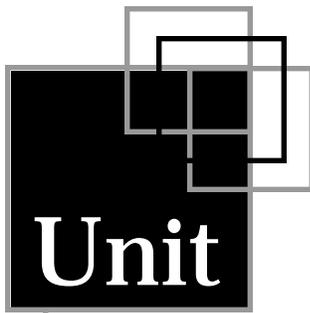
Benchmark 1, 3 & 4, 8th grade history

Benchmark 7

Essential concepts:

Geography - Local plants, animals and habitats, weather, climate and seasons,

people and their environment, natural resources, human activities and the environments, sense of place



Fire on the Prairie

Description

Fire is a natural part of the prairie ecosystem and was Mother Nature's way of maintaining the grasslands - from the beginning of time, fires set by lightning kept the prairies free of woody scrub and rejuvenated the grasses for the bison and elk. Today, those trying to maintain the prairie ecosystem use fire in controlled burns, imitating Mother Nature.

Today the U.S. Fish and Wildlife Service has prescribed burning guidelines to be used by resource managers in the Northern Great Plains to improve wildlife habitats and restore native prairie. These guidelines are based on historical research and extensive scientific research. Prairie preserves like the Konza Prairie have special plans for their controlled burns, including a schedule and a special technique called the ring-fire technique to keep the fire under control.

Fire is very dramatic. Many people are afraid of it. It is often considered a bad thing. This unit contains examples of writing about prairie fires and there are several color prints. Two creative projects - one related to poetry and the other to visual arts - will help students express aspects of the prairie fire.

Useful Information

1. The fire does not destroy the roots of the prairie grasses, only the dry grass on top. The new shoots are tender and good eating for prairie wildlife. The fire also gets rid of woody brush and tree seedlings that would grow too high and block the sun from the prairie grasses. It also extends the growing season by warming and drying the soil faster.
2. All the burrowing animals go underground during a fire and are safe. Birds, of course, can fly to safety. Other animals use natural fire breaks like creeks and ponds. Animals learned how to deal with prairie fires long before man was around!
3. The Konza Prairie is one place where scientists test burning, looking carefully at the benefits of burning. Research has shown that burning once every 3 to 4 years produces the best biomass. While most of the burning is done in the spring, they also experiment other times of the year.

Illustrations

Red Prairie and Bison; Path of Fire; Place of Fire, Patricia DuBose Duncan
Prairie Fire Near Cassoday, Kansas, 1990, Larry Schwarm

Fiction Books

Bluestem Horizon, Evelyn Lee, illus. By Krista Brauckmann-Towns
Jackrabbit and the Prairie Fire: The Story of a Black-Tailed Jackrabbit, Susan Saunders, illus. By Jo-Ellen Bosson
The Prairie Fire, Marilyn Reynolds, illus. By Don Kilby

Local resources include the Konza Prairie staff . They do regular research on burning. *The Konza Prairie Webpage is www.ksu.edu/biology/bio/major/konza.html*

Quotes About Fire on the Prairie

From material collected by Patricia DuBose Duncan

“Burning is a necessary tool for the management of the Flint Hills. Burning does three things. It makes for more uniform use of the land, it increases stock grain and it helps control woody species.”

Dr. Clenton E. Owensby, K-State

“The prairies burning form some of the most beautiful scenes that are to be witnessed in the country, and also some of the most sublime. Every acre of these vast prairies (being covered for hundreds and hundreds of miles with a crop of grass, which dies and dries in fall) burns over during the fall or early spring, leaving the ground of black and doleful color.”

“The fire in these grasses travels at an immense and frightful rate, and often destroys, on their fleetest horses, parties of Indians who are so unlucky as to be overtaken by it; not that it travels as fast as a horse at full speed, but that the high grass is filled with wild pea-vines and other impediments, which render it necessary for the rider to

guide his horse in the zig-zag paths of deer and buffaloes, retarding his progress, until he is overtaken by the dense column of smoke - alarming the horse, which stops and stands terrified till the burning grass...falls about him kindling up...a thousand new fires, which are instantly wrapped in the welling flood of smoke that is moving like a black thunder cloud rolling on the earth with its lighting glare and its rumbling as it goes.”

George Catlin, 1832, Letters and Notes on the North American Indians, ed by Michael M. Mooney, 1975

“Fires have burned across prairies ever since prairies began. Fires were started by lightning and also by the Indians. Burning removed the standing dead vegetation so the rich flora could persist and it killed shrubs and trees invading the grasses.

Fire, then, was a necessary and helpful part of the original prairie eco-system.”

Dr. Lloyd Hulburt, Dept. of Biology, K-State

“Sometimes we had some thrilling experiences fighting fire. The wind would change with a rush in the night, and you would awake with the whole country ablaze, making lively work to save stacks and stables, and we did not always save them. First thing to do was to turn the stock loose onto the breaking ... there were no roads for fire-breaks. It required expert managing to head it off, and it was no picnic either.”

James R. Little, old settler in Wabaunsee, Co. (KC Star Magazine, 4/23/72)

“We've been burning pastures all my life and all my father's life. We've been here 100 years. My grandfather, who settled the land, also burned the pastures...Perhaps that's one of the reasons the bluestem grass has remained dominant in these hills.”

Wayne Rogler, rancher Mattfield Green (KC Star Magazine, 4/23/72)



Lesson 1

Poetry/Creative Writing Projects

The key to these projects is to relate what the children have learned, read, and seen about prairie fires to the poem. They can be based on one of the artworks featured or on the various concepts they have learned in the unit.

Grades K-2

For very young children, there are several ways to create a poem. One is to collect a list of words from the students related to fire and put them together into a word poem (hot, fiery, red, burning, etc.).

The second is to have each child give you one descriptive line about prairie fires - e.g. what happens during a fire, how you would feel in the fire, etc. You can do this by having each child be a particular animal and tell about what happens to them or by using an artwork and having them imagine what it is like to be in the artwork. They should use all their senses!

A final idea is to do an acrostic poem together, with each child contributing one word that goes with the beginning letters.

Example: **F**lame, fierce, fiery
Ignited
Red, raging, roaring
Exciting

Grades 2-4

Older children can create a poem working with parts of language - e.g. adverb, adjective, noun, etc. which reinforces what they are studying in language arts. The words should be ones related to the prairie and fire.

Using the poem below, by an unknown author, fill in the blanks. Then read the original. You could take any poem about the landscape and turn it into a fire poem by adding/changing words.

Form 1

1. synonym for fire
2. noun (part of the prairie landscape)
3. noun (animal)
4. verb (ing)
5. adjective
6. noun
7. noun
8. adjective
9. noun

10. adjective
11. noun
12. adjective
13. #11 made into an adjective
14. noun
15. adjective (color) 16. noun (bird)
17. verb (past tense)
18. noun
19. adjective to describe #16
20. another adjective to describe #16
21. noun
22. noun
23. adjective
24. adjective (color)
25. adjective (another color)
26. adjective
27. adverb
28. noun
29. noun
30. #23 made into a noun

Form 2

Fire on the Hills

The deer were bounding like blown leaves
 Under the smoke in front of the roaring
 wave of the brush-fire;
 I thought of the smaller lives that were
 caught.
 Beauty is not always lovely; the fire was
 beautiful, the terror
 of the deer was beautiful; and when I
 returned
 Down the black slopes after the fire had
 gone by, an eagle
 Was perched on the jag of a burnt pine,
 Insolent and gorged, cloaked in the folded
 storms of his shoulders.
 He had come from far off for the good
 hunting
 With fire for his beater to drive the fame;
 the sky was merciless
 Blue, and the hills merciless black,
 The sombre-feathered great bird sleepily
 merciless between them.
 I thought, painfully, but the whole mind,

The destruction that brings an eagle
 from heaven is better than mercy.
 Anonymous

Form 3

1 on the 2.
 The 3 were 4 like 5 6
 Under the 7 in front of the 8 wave of
 the 9;
 I thought of the 10 lives that were
 caught.
 11 is not always 12; the fire was 13, the 14
 of the 3 was 13; and when I returned
 Down the 15 slopes after the 1 had gone by,
 an 16
 Was 17 on the jag of a burnt 18,
 19 and 20, cloaked in the folded storms of his
 shoulders.
 He had come from far off for the good
 hunting
 With 1 for his beater to drive the 21; the 22
 was 23
 24, and the 23 25,
 The 26 great bird 27 23 between them.
 I thought, painfully, but the whole mind,
 The 28 that brings an 16 from 29 is
 better than 30.



Another method is to work with rhymes.
 Create a list of fire words and find rhymes.
 Build your poem from there.

E.g. heat and feet
 fire and higher
 smoke and choke

The form below was developed by Thad Beach, author of the Prairie Symphony Unit, to help students find rhymes. To use the following chart, choose a word - e.g. fire. "F" is the alliteration sound "ire" is the rhyme sound. Take the rhyme sound and match it with each letter and blend to

see if it creates a word. There may be different spellings for the word - for example, hire and higher. You could make a list of fire words, give one to each child and have them write two lines a piece using the resulting words.

Finding Rhymes

"Working a Word"
By Thad Beach/Kid on the Mountain Productions

alliteration sound your word rhyme sound

Single Consonants

B C D F G H J	K L M N P Q R	S T V W X Y Z
---------------------------------	---------------------------------	---------------------------------

Consonant Blends or Clusters

BL	DR	PL	SL	ST
BR	FR	PR	SM	STR
CH	FL	SC	SN	SW
CL	GL	SCR	SP	TH
CR	GR	SH	SPL	TR
		SHR	SPR	THR

1. _____

2. _____

3. _____

4. _____

Rhyme word

Grades 4-8

There are several simple types of poetry that older children can create on their own.

One is Japanese Haiku, which was often used to describe nature and feeling and does not need to rhyme. Haiku has seventeen syllables total, five in the first line, seven in the second line, 5 in the third line.

E.g.
Snow whispering down
All day long earth has vanished
Leaving only sky.
Joso



Simile and metaphor poems can be written as a group or separately. Similes use like or as. The students should begin by looking at fire. Each student can write one line, and they can be put together or a student may write several lines based on fire.

<i>Topic</i>	<i>Adjective</i>	<i>Comparative Noun</i>
Prairie Fire is as	hot	as Hades
is as	fast	as a stampeding bison
is as	dangerous	as tornadoes

For more advanced students:
To begin a metaphor poem start with

A fire is like _____. Then develop a reason why, being as descriptive as possible. Then take “like” out.

E.g.
A prairie fire is like a stampeding bison because it moves quickly, destroys what is in its path, and has fiery hot breath.

E.g.
A prairie fire is a stampeding bison,
Its fiery hot breath, moving quickly,
Destroying whatever is in its path.

Each student should start with the same word and develop several metaphors to complete the poem.



A Diamante poem is written in the shape of a diamond and usually expresses two different themes.

First line - one word/phrase summation
Second line - action phrase
Third line - simile or metaphor
Fourth line - one word summation which contrasts or offers another facet of the first line

Prairie fire
Burning fiercely on the plains
Like a stampeding buffalo
Regeneration

The easiest way to start is to come up with a first thought and then trying to find an opposite.

Poems can also be done in other shapes - challenge the students to make a poem in the shape of flames!

Lesson 2

Art Project: Mixed-Media Prairie Fire

Supplies

- n Large pieces of white tagboard
- n Pencils, erasers
- n Black waterproof felt tip markers
- n Black craypas
- n Warm colored tissue paper - orange, yellow and red
- n Glue thinned with water to consistency of milk
- n Sponge brushes
- n Tempera paint or watercolors for sky
- n Paint brushes

Directions

Look at the various artistic renditions of prairie fires. Several things to point out to students are the use of warm and cool colors in the work, the horizon line, and the use of line and texture.

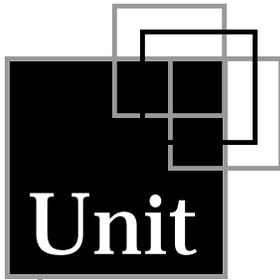
This work can be based on anything the students learned about prairie fires or can relate to their poem.

Draw a prairie scene with pencil - fill up the whole page, but leave some room at the top, above the horizon line for sky. Include animals like bison, ground squirrels, snakes, etc., as well as grasses and prairie flowers.

Another option for animals is to photocopy animals from a magazine or book and cut them out. Outline the scene with the black markers - make sure to go over all of your lines. Paint your sky - don't feel limited to blue!

Tear strips of the warm-colored tissue paper into "flames" and decoupage/glue them over the drawing. This is your prairie fire. You can do a fire line, cover the whole picture, cover half the picture, and leave an area burned, etc. The black marker should show through. (Colored cellophane is another option for fire.)

When the glue has dried you can use craypas to add the grass lines. You can also accentuate the marker lines.



A Very Special Relationship: Native Americans and the Prairie

Kathrine Walker Schlageck with research by Patricia DuBose Duncan

Ties With Kansas Standards

Reading

Standard 1

Mathematics

Benchmark 2 - measurements

Environmental Education

K-4 : Standard 1, Benchmark 1; Standard 3, Benchmark 1 & 4

5-8: Standard 1, Benchmark 2; Standard 2, Benchmark 1, 2; Standard 3, Benchmark 1 & 4

Social Studies

Benchmark 4 & 5, 2nd grade history

Benchmark 2 & 4, 4th grade history

Benchmark 1 ,3 & 4, 8th grade history

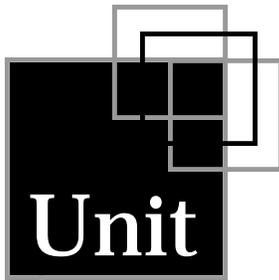
Benchmark 7

Essential concepts:

Geography - Local plants, animals and habitats, weather, climate and seasons,

people and their environment, natural resources, human activities and the environments, sense of place

History - Holidays and traditions, settlement, local and regional history, culture



A Very Special Relationship: Native Americans and the Prairie

Description

Much has been said of the Native American's care for the land. Certainly they had a healthier understanding of the importance of natural resources than the white man has had in recent times. This unit contains quotes by Native Americans about the prairie and materials related to the natural world that will help students understand the view point of the Native Americans and their relationship with nature, and in particular, the bison/buffalo. Activities are designed to enhance students' knowledge of the culture of the Plains Indian tribes.

Historical Information

Plains Indian tribes that were indigenous to Kansas or present when white settlement started are as follows: Cheyenne (hunted in NE) and the Arapaho (hunted in NW) (originally from Minnesota), Plains Apache (SW), Comanche, Kiowa, Kiowa Apache, Wichita (semi-sedentary, Rice and McPherson County area), Pawnee (Platte river area), Kansa (Council Grove), and

Osage. Most of these tribes were nomadic, using the area as hunting grounds.

Most of the Indian tribes in Kansas were not native, but were pushed into the state by westward expansion and were forced to leave the state for the same reason when Kansas became a state. Between 1825 and 1843 the following tribes moved into the state Otoe, Missouri, Shawnee, Quapaw (lived with the Osage in Kansas), Miami, Delaware, Peoria, Kaskaskia, Wea and Pinankeshaw, Kickapoo, Ottawa, Cherokee, Iowa, Chippewa, Pottowatomie, Sauk and Fox, and Wyandot.

Most of these tribes were forced into Oklahoma (Indian Territory) when Kansas became a territory in 1854. Today there are a few reservations in Kansas: the Sauk and Fox, the Kickapoo, the Iowa, and the Prairie Band Pottowatomi. Today the state has about 15,300 Native Americans. Most of the other tribes, including the Kansa, Osage and Wichita are still in Oklahoma.

How many of the above names can you find on a map of Kansas today?

The name Kansas is said to have come from the Sioux word for "south wind people," and Dakota is the Sioux word for "friend" or "ally". Nebraska is from the Omaha or Oto word meaning "broad water" or "flat river," describing the Platte River.

Because there are so many different tribes, many from different parts of the country, it is difficult to talk about a single Plains Indian culture. There are, however, some characteristics that these tribes would have had in common. All would have depended on the buffalo/bison for food, clothing, and shelter. In addition, all these tribes would have had a special relationship with the land and animals on which they existed, understanding that they needed to take care of the natural resources that kept them alive. Their religion would be based on aspects of the natural world around them. They believed everything had a spirit.

Indigenous Plains Indians would have been mostly nomadic, living in teepees, perhaps wintering in earth lodges and ranging over large areas of what is now Kansas. There were, however, some semi-sedentary tribes like the Wichita who had grass lodges and raised vegetables (maize, beans and pumpkins) as well as hunted the buffalo. The Osage built wooden long-houses in fixed villages and raised crops as well as hunted. Many of the immigrant tribes brought the idea of fixed villages, and indeed were settled on reservations, and agriculture. Each tribe would have had particular ceremonial practices, special regalia or clothing, etc. For example, the Wichita were known for their tattoos. The Pawnee were known for their basketry, pottery weaving, and their earth lodges. The Kiowas practiced the Sun Dance.

Native American Quotes on Their Relationship with the Land

Compiled by Patricia DuBose Duncan

These quotes can be considered original source material for use with your students. Teachers should pick those they would like and use them as the basis for discussion with students. Questions to ask would include:

1. Who is speaking - man, woman, child; historical or contemporary; political, etc.?
2. What situation might this person be speaking in?
3. What does the quote tell you about the speaker's relationship with the land and animals?

“The Great Spirit appointed the roots to feed the Indians on. The water says the same thing. The Great Spirit directs me. Feed the Indians well. The grass says the same thing, Feed the Indians well. The ground, water and grass say, the Great Spirit has given us our names. The ground says, the Great Spirit has placed me here to produce all that grows on me, trees and fruit. The same way the ground says, it was from me man was made. The Great Spirit, in placing men on the earth, desired them to take good care of the ground and to each other do no harm...”

Young Chief of the Cayuses

Touch the Earth, T.C. McLuhan,
Outerbridge and Drenstfrey, NY, 1971

“What is Life? It is the flash of a firefly in the night. It is the breath of a buffalo in the winter time. It is the little shadow which runs across the grass and loses itself in the sunset.”

Crowfoot, Blackfoot Tribe

Touch the Earth, T.C. McLuhan,
Outerbridge and Drenstfrey, NY, 1971

“A single knoll rises out of the plain in Oklahoma, north and west of the Wichita Range. For my people, the Kiowas, it is an old landmark and they gave it the name

Rainy Mountain. The hardest weather in the world is there. Winter brings blizzards, hot tornadic winds arise in the spring, and in the summer the prairie is an anvil's edge. The grass turns brittle and brown and it cracks beneath your feet. There are green belts along the rivers and creeks, linear groves of hickory and pecan, willow and witch hazel. At a distance in July and August the steaming foliage seems almost to writhe in fire. Great green and yellow grasshoppers are everywhere in the tall grass, and tortoises crawl about on the earth going nowhere in plenty of time. Loneliness is an aspect of the land. To look upon that landscape in the early morning, with the sun at your back, is to lose the sense of proportion. Your imagination comes to life, and this, you think, is where creation was begun."

N. Scott Momady
Touch the Earth

"The land use philosophy of Indians is so utterly simple that it seems stupid to repeat it: man must live with other forms of life on the land and not destroy it.

The Indian lives with his land. He feared to destroy it by changing its natural shape because he realized it was more than a useful tool for exploitation. It sustained all life, and without other forms of life man himself could not survive. People used to laugh at the Indian respect for smaller animals. Indians called them Little Brother. The Plains Indians appeased the buffalo after they had slain them for food. They well understood that without all life respecting itself and each other no society could indefinitely maintain itself."

Vine Deloria, Jr., (Standing Rock Sioux) We Talk, You Listen
The McMillan Company, NY, 1970

"Man lives his life, dies, and comes back again to the same world only in a different form. His physical being has returned to

earth, but his spirit life lives on. Even in the concept of death, he returns to earth, and this is why it is very important that he retains the land as part of himself."

Gerald Onefeather, Sioux Tribe



The Native American and the Bison/Buffalo had a particularly special relationship. The following passages, written by Native Americans or taken from Native lore, will help students to understand the importance of the bison.

redeyevideo.com/buffalo.html

Buffalo and the Plains Indians

"We Indians of the Plains had reverence for all living things, especially the American buffalo, or bison. He was part of our religion. He was mysterious and powerful.

Among the Mandan, a white buffalo skin was the best thing a man could own. He would trade many horses for one.

Whenever the great herds approached, special songs were sung and dances held. It was believed this would make the buffalo come close to the camps. Karl Bodmer painted these scenes of the buffalo calling dance of Mandan. Dancers wore huge masks of the entire buffalo heads. Each dancer imitated all the movements and sounds of the animal.

Hunting buffalo was an important part of our lives. We killed only as many as we needed, and afterward, we divided the animals evenly among one another. Very little of the animal was left behind.

Buffalo skins were used for teepees, also as blankets. From them we also made robes and moccasins, shields, snowshoes, and

carrying bags called parfleches. Boats were made by stretching a buffalo hide over bent willow branches. Sinew, from the long muscles from the backbone, served as sewing thread. Shorter tendons used for bow strings.

Spoons were made from buffalo horns, and hooves were used to make glue. Nothing was wasted, every part of the buffalo was used. Even the buffalo's skull was used in religious ceremonies as an altar, a reminder of the buffalo's gift.

Pioneers, hunters, and trappers almost wiped out the great herds of buffalo. Hunters and fur traders shot millions for their hides, many merely for sport. Sometimes only the buffalo's tongues were cut out and sold. This needless killing made life very hard for our people.

By 1889, there were only 550 buffalo left alive in all the United States. All the buffalo would soon be gone unless something was done to save them. The first conservation laws ever formulated were made to protect this magnificent animal. Today, there are over 150,000 bison across this country and in Canada. Several tribes in North Dakota have also acquired their own buffalo herds.

The buffalo were free, we were free. Those were good years. Although the buffalo no longer cover these hills, we Indians still remember and practice a brotherhood with all living things. As Black Elk said "Once we were happy in our own country and we were seldom hungry. For the two leggeds and the four leggeds lived together like relatives".

This introduction was adapted from the United Tribes (North Dakota) Educational Resources' program "Tatanka."

What follows are excerpts from the documentary, SACRED BUFFALO PEOPLE [film]. Each person we interviewed is represented here in their own words, as they discuss different aspects of the subject.

RESPECT

"The buffalo people have always stood among our Indian people, from the beginning of time. They clothed us, they fed us. And they gave us inner strength. They've supported us in many ways. And the people have always respected the sacred buffalo people."

Georgia Fox

"I was taught respect. Respect for yourself, respect for your siblings, for your brother and sisters, your clan, and that includes animals. I was taught that when the first Creator made the animals - he made the earth first of all, and put the animals on it - and he put some of his spirit in the animals."

Gerard Baker

HUNTING BUFFALO

"When I was a child I was taught, and the generations before us were taught, by precept and by example. Young boys were first given little bows and arrows. They would practice shooting, and they would shoot targets, and pretty soon they would shoot at birds, jackrabbits, and squirrels. As they mastered these skills and moved on, they hunted bigger and larger game. The rate of their advancement depended entirely upon the individual. In the hunting of buffalo, these boys would be taken along as horse holders, those who led the horses. In that way they learned, and they watched, and were gradually introduced. Then when they were ready, not at some arbitrary time but when they were ready, they'd participate in the hunt itself. And the hunt wasn't always easy. It was quite often a very dangerous thing. With a stampeding herd of

buffalo, if you were thrown from your horse, it was likely you could be trampled to death. And a wounded buffalo would often turn and charge a horse too. So it wasn't easy, it was very difficult.”

Art Raymond

“I've often wondered what it would be like to hunt buffalo, how our ancestors hunted buffalo with a bow and arrow, bareback, with nothing but a rope through the mouth of a horse. And they had to do this consistently, throughout their lives, in order to provide food for all the people who were in the camps. The buffalo - their skin and their bone structure is such that you couldn't just run up along side of them anywhere and hope to kill them. There might have been isolated areas where an arrow would go in and miss a rib. You might be able to stop an animal that way. But they're such a powerful animal that they had to be, not only excellent horsemen, but excellent archers too.”

Jody Lugar

PROVIDER OF LIFE

“Before our people went on a buffalo hunt, they said a prayer to 'my Uncle', the buffalo. And because the buffalo was sacred, there was no part of the buffalo which was wasted. Everything was used.”

Art Raymond

“Everything, from the horns all the way to the hooves, was utilized. For blankets, for pails, for food, for thread, or sinew. So everything was utilized. And the buffalo taught them that. The buffalo and the first Creator taught them how to use that.”

Gerard Baker

“It's like Target, it's K-Mart - all rolled up into one. Because virtually everything could be obtained from the buffalo. Spiritually, this is what the buffalo repre-

sented too. It was a cornucopia, the horn of plenty.”

Kevin Locke

OFFERINGS

“I really believe, like the old people do - that these things have a spirit. Because when you shoot them, you can almost feel that spirit around you for a while, till you cut them open and till you start butchering them, and then that goes. So what I usually do is give some piece back, you know, their liver or whatever, and put that back on the earth again. So that goes back to the Mother Earth.”

Gerard Baker

“Before they would do that, before they would start butchering, they would have the holy man, usually the medicine man, he would pray and tell the buffalo why they were doing this. It wouldn't just be a slaughter. He would tell them, everything is for a use.”

Gerard Baker

“When we take the life of a buffalo, in order that the people might live, we must leave an offering to, in the place of that buffalo. With our people, the Lakota, it was often tobacco.”

Art Raymond

“If they had a successful hunt out of thankfulness, they would prepare all that meat and just leave it on the hide out on the prairie there. And naturally the different predators would eat that. But the idea was: this was a gift from divine providence, and this was something that should be accepted with thankfulness and reverence. So they would offer their thanks in that way.”

Kevin Locke

RECIPROCITY

“You never just take something without giving something back. This is a law of nature. There's always the interchange, there's always the reciprocity...It's recognizing that in this creation there's certain basic laws, and that we are a part of this order.”

Kevin Locke

“The buffalo gave its life so the people might live. So the distribution of the meat of the buffalo was an honor. Even to this day, if you go to the reservation you will see that when our people give things, it is often meat. This is a carry-over from the olden days. So when there was plenty of food around, we didn't have segments of our society who were hungry. Everybody was well fed. When somebody was hungry, everybody was hungry. So it is, to this day.”

Art Raymond

EXTERMINATION

“The buffalo went through the same kind of experience our people went through. The buffalo lived in untold numbers. There were millions and millions of buffalo. And gradually, through the years, the buffalo herds were pushed westward, and grew fewer and fewer in number. Our people went through that same kind of experience. General Sheridan said that in order to get to the root of the problem we must exterminate Indian men, women and children. That's what he said. And later on, in order to help bring about the extermination, the word was put out by the military to kill off all the buffalo, to encourage the slaughter of the buffalo at every turn.”

Art Raymond

“So then, naturally, the minute the buffalo were wiped out, that was the onset of the so called "reservation" period. And dramatic, drastic change in the lifestyle of the people.

Because the moment the buffalo were wiped out, then the survival, the self sufficiency of the people was taken from them.”

Kevin Locke

SURVIVAL

“The buffalo been through a lot of things. They've been through buffalo hunters, who almost killed them off. I've seen pictures of thousands and thousands of buffalo hides stacked upon one another. Thousands and thousands of buffalo skulls stacked up in the Dickenson area and Deadwood, where they used to have depots for them. And I compare that to what happened to our people, the Mandan-Hidatsa, we've been through smallpox epidemics, two of them, one in 1781, one in 1837. And there have been other things that happened that really discouraged us. One of them was the influence of the missionaries to get rid of our religion. Another thing was the Garrison Dam, yet another thing that broke up our families, and discouraged us from living what I call our cultural, traditional way. And the government, among others, tried to get us to assimilate into the, into the so-called white society. So I look at that, and we survived it. Just like the buffalo survived it.”

Gerard Baker

“Like the buffalo, we, as Indian people, now have found ourselves again. We're starting to understand now what we're really about, why we're here, why we're supposed to exist. When I look at the buffalo, I can't help but think of all those things.”

Dean Fox

WISDOM

“When we have buffalo roundups- we just had one this year- what I like doing is I like working the head shoot. That's what I do. Because I get to touch them, I feel their

breath on me and you can feel their power. And you can see them, you can see their eyes, how wild they are, how strong they are, and how determined they are to get out of the head shoot.”

Gerard Baker

“The thing that you notice about the buffalo is that they're so social , they're so gregarious. Of all animals, they congregate, and they have this great social order. And I think this also had a great effect on the social structure of the Lakota.”

Kevin Locke

“Everything that was here a long time ago, the knowledge that we get from the environment, the respect that we give, that's still here yet. People always say that culturally we've lost a lot. And we have lost a lot, as far as the oral history, the songs and that type of things. But that's still here. I really believe that, that we can get it back by watching different things, for example the buffalo, watching the buffalo.”

Gerard Baker

“The buffalo gave the people so a much long time ago and that didn't stop. The buffalo can still offer that to the people. We just have to pay attention to it, we just have to know how to listen to, and learn how to accept what is given to us...”

Georgia Fox



The Legend of the White Buffalo (Lakota legend)

“One summer a long time ago, the seven sacred council fires of the Lakota Sioux came together and camped. The sun was strong and the people were starving for there was no game. Two young men went out to hunt. Along the way, the two men met a

beautiful young woman dressed in white who floated as she walked. One man had bad desires for the woman and tried to touch her, but was consumed by a cloud and turned into a pile of bones. The woman spoke to the second young man and said, “Return to your people and tell them I am coming.” This holy woman brought a wrapped bundle to the people. She unwrapped the bundle giving to the people a sacred pipe and teaching them how to use it to pray. “With this holy pipe, you will walk like a living prayer,” she said. The holy woman told the Sioux about the value of the buffalo, the women and the children. “You are from Mother Earth,” she told the women, “What you are doing is as great as the warriors do.” Before she left, she told the people she would return. As she walked away, she rolled over four times, turning into a white female buffalo calf. It is said after that day the Lakota honored their pipe, and buffalo were plentiful.”

(from John Lame Deer's telling in 1967). Many believe that the buffalo calf, Miracle, born August 20, 1994 symbolizes the coming together of humanity into a oneness of heart, mind, and spirit.

www.powersource.com/gallery/whiteb.html



I rise, I rise
I, whose tread makes the earth rumble.

I rise, I rise
I, in whose thighs there is strength.

I rise, I rise
I, who whips his back with his tail when in rage.

I rise, I rise
I, in whose humped shoulder there is power.

I rise, I rise
I, who shakes his mane when angered.

I rise, I rise
I, whose horns are sharp and curved.

Osage Song, The Buffalo Book
David Dary, The Swallow Press, Inc.
Chicago, 1974



The Buffalo Are Coming

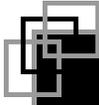
Buffalo Nation, The People are depending
upon you, so we pray you will be healthy.

"Ha ti wa-ka i ta-ra-ha ha re ra
Ku-ra ra wa-ku-e-ru ta-ra-ha
Re ra ta-ra-ha re ra ta-ra-ha
Re ra ta-ra-ha a re ra ra u-ra
We ri-ku sa ta-ra'-ha ha re ra
Ta-ra-ha re ra ta-ra-ha re ra
Ta-ra-ha a re ra"

"Listen, he said, yonder the buffalo are
coming,
These are his sayings, yonder the buffalo are
coming
They walk, they stand, they are coming,
Yonder the buffalo are coming."

Lakota Song

www.indians.org/welker/buffalo.htm



Art Projects

Note From the Editor

I feel it is very important when working with cultural art, not to copy objects, especially those with religious significance. In addition, students will have better understanding of the objects and how they were used if they have to apply them to their world. These units will focus on techniques used by Plains Indian tribes, but students will be required to adapt them to their own lives. The history, materials and construction of each object will be discussed, then students will try to create parallel objects for their own lives. The one exception is the Dream Catcher, which has been appropriated by so many native cultures that it didn't seem that one more could hurt!

Project

1

Beading: Hair Pipe Beads, Quill Work, Loomed Beads

Beads were made out of a huge variety of materials including found objects, trade goods, and objects of value. Hair pipe (bone or shell) or wampum (shell) beads were used by many tribes and were traded. Glass beads were brought by French traders, who used them as payment for furs, and were incorporated into woven and sewn beadwork. Porcupine quills were used for decoration by many tribes and some tribes, like those in the southwest had access to clay and semi-precious stones that they made into beads. Many tribes would add objects of value, such as bear claws, feathers or things like medals given to chiefs by the white man.

What do these all have in common? They are hollow or have holes for threading!

Directions

Think of items you could use for beads in the following categories:

Found objects

Trade objects

Made objects

Valued objects

Create a necklace out of the beads you have collected or created. If an archaeologist found this necklace, what would the necklace say about you?

Project

2

Dream Catcher

Many tribes made what we call Dream Catchers, including the Lakota, Navajo, Chippewa, and the Cherokee.

“The Legend of the Dream Catcher” (found on a Cherokee web site)

“The Old Ones tell that dreams do hold great power and drift about at night before coming to the sleeping ones. To keep the dreamer safe, the Old Ones created a special web, the Dream Catcher, to hang above their sleeping places. When dreams traveled the web paths, the bad dreams lost their way and were entangled,

disappearing with the first rays of daybreak. The good dreams, knowing the way, passed through the center and were guided gently to the sleeping ones.”

Supplies

Note - kits are available for making dream catchers

• thin, round, basket-weaving reed or willow branch (This can be purchased at an arts and crafts store.)

• thin leather sinew (String or twine can be substituted.)

• leather strips

• beads

• feathers

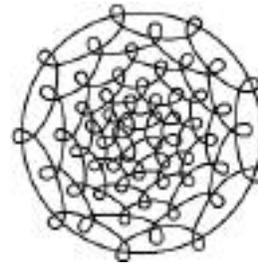
Directions

Step 1: Take a length of reed equivalent to approximately 26 inches, form into a circle and secure by overlapping and bending the two loose ends around the edge of the circle. The circle width should be 5 to 5 1/2 inches. To strengthen the circle and prevent it from coming undone, you may tightly wrap the entire circle with the strips of leather.

Step 2: To begin making the dream catcher "web," tie one end of the twine or string to the circle you have formed in step one. Tie 9 "hitch knots" around the ring, spacing them approximately 2 inches apart. Keep the string snug when going from one knot to the next being careful not to distort the shape of the circle. See diagram below:



Step 3: To begin the next row of the web, begin tying hitch knots in the middle of the string already attached. Continue tying hitches in the same way until the opening in the center is the desired size. To end the web, tie a double knot in the twine and cut off any excess. See diagram below:



Step 4: To decorate the dream catcher: Each student will need about 2 feet of string for attaching beads and/or feathers. Cut string into four equal pieces and thread the beads or tie the feathers to the ends. Tie these decorative strings to the bottom, sides, and center of the dream catcher. Attach a hanging loop to the top.



Leather

For the Plains Indian, leather from elk and buffalo hides, was a mainstay.

How many things can you think of that were made of leather?

Leather goods were often decorated with painting, quill work, and beadwork.

The First Moccasins: A Plains Indian story

There was once a great chief of the Plains who had very tender feet. Other mighty chiefs laughed at him; little chiefs only smiled as he hobbled past; and though they did not dare to smile, the people of the tribe also enjoyed the big chief's discomfort. All of them were in the same canoe, having no horses and only bare feet, but luckily very few of them had tender feet. The unhappy medicine man who was advisor to the Chief-of-the-Tender-Feet was afraid and troubled. Each time he was called before the chief he was asked, "What are you going to do about it?" The "it" meant the chief's tender feet.

Forced by fear, the medicine man at last hit upon a plan. Though he knew that it was not the real answer to the chief's foot problem, nevertheless it was a good makeshift. The medicine man had some women of the tribe weave a long, narrow mat of reeds, and when the big chief had to go anywhere, four braves unrolled the mat in front of him so that he walked in comfort. One day, the braves were worn out from seeing that the chief's feet were not worn out. They carelessly unrolled the mat over a place where flint arrowheads had been chipped. The arrowheads had long ago taken flight, but the needle-sharp chips remained. When the big chief's tender feet were wounded by these chips, he uttered a series of whoops which made the nearby aspen tree leaves quiver so hard that they have been trembling ever since.

That night the poor medicine man was given an impossible task by the angry chief: "Cover the whole earth with mats so thick that my feet will not suffer. If you fail, you will die when the moon is round."

The frightened maker of magic crept back to his lodge. He did not wish to be put to death on the night of the full moon, but he could think of no way to avoid it. Suddenly he saw the hide of an elk which he had killed pegged to the ground, with two women busily scraping the hair from the hide, and an idea flashed into his groping mind. He sent out many hunters; many women were busy for many days; many braves with hunting knives cut, and women sewed with bone needles and rawhide sinews.

On the day before the moon was round, the medicine man went to the chief and told him that he had covered as much of the earth as was possible in so short a time. When the chief looked from the door of his lodge, he saw many paths of skin stretching as far as he could see. Long strips which could be moved from place to place connected the main leather paths. Even the chief thought that this time the magic of the medicine man had solved tenderfoot transportation for all time - but this was not to be!

One day, as the big chief was walking along one of his smooth, tough leather paths, he saw a pretty maiden of the tribe gliding ahead of him, walking on the hard earth on one side of the chief's pathway. She glanced back when she heard the pitter-patter of his feet on the elk hide pathway and seemed to smile. The chief set off on the run to catch up with her, his eyes fixed on the back of She-Who-Smiled, and so his feet strayed from the narrow path and landed in a bunch of needle-sharp thorns! The girl ran for her life when she heard the hideous howls of the chief, and

Indians in the distant village thought that they were being attacked by wildcats.

Two suns later, when the chief was calm enough to speak again, he had his medicine man brought before him and told the unhappy man that next day, when the sun was high, he would be sent with all speed to the land of shadows.

That night, the medicine man climbed to the top of a high hill in search of advice from friendly spirits on how to cover the entire earth with leather. He slept, and in a dream vision he was shown the answer to his problem. Amid vivid flashes of lightning, he tore down the steep hillside, howling louder than the big chief at times, as jagged rocks wounded his bare feet and legs. He did not stop until he was safely inside his lodge. He worked all night and until the warriors who were to send him on the shadow trail came for him, just before noon the next day. He was surrounded by the war-club armed guards. He was clutching close to his heart something tightly rolled in a piece of deer-skin. His cheerful smile surprised those who saw him pass. "Wah, he is brave!" said the men of the tribe. "He is very brave!" said the women of the tribe.

The big chief was waiting just outside his lodge. He gave the guards swift, stern orders. Before the maker of magic could be led away, he asked leave to say a few words to the chief. "Speak!" said the chief, sorry to lose a clever medicine man who was very good at most kinds of magic. Even the chief knew that covering the entire earth with leather was an impossible task.

The medicine man quickly knelt beside the chief, unrolled the two objects which he took from his bundle and slipped one of them on each foot of the chief. The chief seemed to be wearing a pair of bear's hairless feet, instead of bare feet, and he was puzzled at

first as he looked at the elk hide handicraft of his medicine man. "Big chief," the medicine man exclaimed joyfully, "I have found the way to cover the earth with leather! For you, O chief, from now on the earth will always be covered with leather." And so it was.

www.zicahota.com/maxpages/The_First_Mocassins

Project 3

Winter Counts

The Lakota recorded their history orally and pictorially. Painted on leather or muslin, Winter Counts recorded important events of each year. Once a year, the tribal leaders would review events of the past year and choose the most important one to be added to a long list of annual pictography. Events such as smallpox epidemics, wars, changes in how the people lived or moves to reservations were recorded.

Supplies

Any type of supplies can be used. You will need a paper, cloth or some other surface and any type of supplies you wish to use to create the pictures.

Directions

1. For younger students - Students can create one for each year he or she has been alive, choosing the most important event to him or her.
2. For older students - Create a Winter Count for the past number of years equal to the number of students in your class. January 1st issues of newspapers are useful to determine important events of the year. Each student will create a picture for one year's event to add to the winter count.

Project 4

Totem/Spirit Bag

Spirit bags, worn around the waist or neck, were used to hold objects with mystical powers, objects believed to hold tremendous strength for specific purposes. The power contained in the pouch is believed to be an extension of ones own inner being. Soft, supple leather in a range of colors, these pouches can be worn around the neck to provide a home for treasures of the spirit. Each is closed with cord and embellished with a symbol or animal image in metal or stone.

Totems are animal, plant, or mini-real entities that come to teach, guide, and protect the one they come to. One does not PICK a totem; the totem will pick who it is going to be with. Some people may have many totems, some may only have one. Different cultures use different animals as totems, but all are for the same basic purpose. The word totem comes from an Ojibwa word, nintotem, which means "my family mark".

Stones

Turquoise is worn for protection and clear vision.

Malachite lends emotional security.

Lapis for wisdom and energy.

Red Jasper represents balance and stability.

Quartz Crystal for self-worth and harmony.

Animal energies / totems

BUFFALO ENERGY - strength of the chief of the earth and truth

BLACK BEAR ENERGY - fearlessness, strength, and healing power

WOLF ENERGY - love, compassion, trust, and perseverance

ELK ENERGY - joy, agility, speed, protection, and wisdom

EAGLE ENERGY - wisdom and healing power

Coyote

Different tribes assign different meanings to each animal, but the association of the “Trickster” to that of the coyote is by far the most predominant popularized today.

Studying the traits, habitats, and surroundings of any animal can give one an insight into its spiritual significance. Coyote is said to trick the learner into the lesson, almost giving one the notion that things are not as they seem, until the lesson is done and the wisdom gained. Coyote is powerful. In moving from one disaster to the next, Coyote tricks himself into moving through spiritual quests in such a way that lessons learned from his antics cannot be ignored. It has been said that humor is a great medicine, maybe that is why it is associated with Coyote. If we can learn to laugh at ourselves, then we have indeed been blessed with understanding Coyote medicine.

The Eagle (Bravery, Courage, and Spirit)

Eagles have long been associated with the highest pursuits. In 1969 a voice rang out to the world, “The eagle has landed.” There was no better symbol for a landing on the moon than the “eagle.” From the time that the Persians and Romans carried eagles into battle, these majestic birds have always symbolized courage, strength, and bravery. As aerial hunters, eagles are the undisputed masters of the skies. Many tribes have identified the eagle as the one closest to the Creator.

The wings of the eagle are an engineering marvel with feathers that can act as little winglets to reduce turbulence, increase lift, and prevent stalling at low speeds. With a grasp much stronger than a human hand, the eagles talons have legendary power. The

Eagle uses its powerful back talon to kill small prey instantaneously while its front three grasp its prey securely. Eagle feathers, revered by Native American Indians Healers as having powerful medicine, are regulated by a “feather bank” insuring that eagles are not killed for their powerful medicine. Eagle Medicine is the power of the Great Spirit. It is the spirit of tenacity. People with Eagle Medicine often have “high ideals,” and need space to spread their wings. It is no accident that men in many tribes adorned themselves with eagle feathers given for acts of courage and bravery, and that a healer gingerly wraps his eagle feather in his medicine bundle after a ceremony.

Supplies

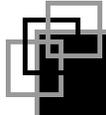
To make your own spirit bags - choose whatever materials are available today to make a drawstring pouch.

Directions

Think of a list of good characteristics/ traits and symbols (animal, mineral or otherwise) that would go with the traits. Paint your chosen symbol on the bag. Fill the bag with small items of importance to you - e.g. 1st tooth to come out, lock of parent's hair, small charms, etc.

Natural Dyeing

If you wish to integrate a science unit and the Lakota (Sioux) language, the Todd County School District has a culture-based Lakota dyeing lesson. The web page location is: www.tcsdk12.org/cmc/Lakota/macol.htm



Recipes

To Try with Students

Buffalo Stew (Tanka Me-a-lo)

Offered by Ishtacota
~ Cherokee Nation, Husband of Ketana' me
(Serenety) ~

...who learned this from great great grand-
father of Serenety (Cherokee Origin)

Ingredients

2 lbs. of buffalo stew meat, cut into 1 inch
cubes
1 Can stewed tomatoes
2 Stalks of celery, cut 1 inch long
4 Qts. water
2 lbs. of red or white potatoes... (not russets)
1 Cup barley

Preparation

Brown the buffalo cubes on high heat until
seared about 3 minutes.
Add 4 quarts of water, potatoes and carrots
and boil until veggies are tender. Add
stewed tomatoes and celery and barley cook
an additional 5 minutes.
Remove from fire and place into baking
dish.
Bake at 425 degrees for 30 minutes.
Remove from oven and enjoy.

Note: this stew tastes really great, you can
use elk or bear or even rabbit in place of
buffalo.

Servings: Five-Ten

Indian Cake

Offered by Tall Mountain & Summerwolf
~ French/Danish/English/Lenape ~

...which was handed down from family &
friends

Ingredients

6 cups water
2 cups precooked yellow corn meal
1 cup sprouted wheat
4 cups precooked blue corn meal
1/2 cups raisins
1/2 cup brown sugar

Preparation

Put 6 cups of water in pan and boil.
Add 4 cups precooked blue corn meal.
Add 2 cups precooked yellow corn meal.
Add 1/2 cup raisins.
Add 1 cup wheat, sprouted.
Add 1/2 cup brown sugar.

Cover with foil. Bake at 250 degrees for 4 hours.

Note: Cake must cook slowly!

Servings: Five-Ten

Indian Fry Bread

Offered by Millie
~ Cherokee Nation ~

...who learned this from her Grandmother
(Cherokee Nation)

Ingredients

3 cups of flour
1 tablespoon baking powder
1/2 teaspoon salt
1 cup warm water

Preparation

Combine all of the dry ingredients in a large bowl. Add warm water in small amounts and knead until soft but not sticky. Adjust the flour or water as needed. Cover and let stand 15 to 20 minutes. Pull off large egg-size balls of dough and turn out into fairly thin rounds. Fry rounds in hot oil until bubbles appear on the dough, turn over and fry on the other side until golden brown.

Servings: Five-Ten

Wild Onions with Scrambled Eggs

Every spring when the wild onions come up, Choctaw women gather the onions and cook a traditional Wild Onion Dinner. In Oklahoma, we had Wild Onion Dinners all over the state at a lot of Indian churches for a Saturday feast. I helped serve the take-out orders this year at our church and we served wild onions with scrambled eggs, salt pork or chicken, mashed potatoes, pinto beans and grape dumplings with fry bread or corn bread. Hundreds of people came for this traditional feast.

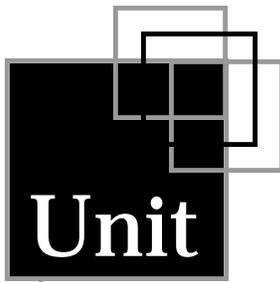
Ingredients

Wild Onions Chopped
6 Eggs
1 cup water
1 cup shortening (Melted)
Salt to taste

Preparation

Pick a lot of wild onions, wash thoroughly and chop into small pieces. Use a large skillet and put in the water, shortening and onions. Use enough onions to almost fill your skillet. Cook until almost all the water is gone, then put in the eggs. Stir well and fry until the eggs are done.

www.nativetech.org/food/



Prairie Arts and Crafts:

Art Projects to Compliment Social Studies

Kathrine Walker Schlageck

Ties With Kansas Standards

Mathematics

Benchmark 2

Social Studies

Benchmark 4 & 5, 2nd grade history

Benchmark 2 & 4, 4th grade history

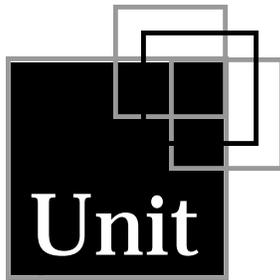
Benchmark 1, 3 & 4, 8th grade history

Benchmark 7

Essential concepts:

Geography - Local plants, animals and habitats, people and their environment, natural resources, human activities and the environments, sense of place

History - Holidays and traditions, settlement, local and regional history, culture



Prairie Arts and Crafts:

Art Projects to Compliment Social Studies

Description

Creating on the prairie had a lot to do with recycling. The following projects, tasks that might be completed in the home, relied largely on reuse of materials. Many of the projects require math skills. Students could have a craft fair (add a bake sale on, too) at the end of the semester, sell items (use math), and earn money for the school.

Book List

Homemade Fun: Games and Pastimes of the Early Prairies, Faye Reinberg Hold
The Quilt Block History of Pioneer Days, Mary Cobb - Patterns galore for quilting projects.

"The American Girl Series" of craft project books have a number of great ideas.

You can also search the internet for information on such topics as soap making, candle making, natural dyeing, wheat weaving, basketry, etc.

Note

There will be supply lists, instructions and historical information to go with each project. In a few cases, a local contact person for the Manhattan area is listed instead of project instructions. Ask students if grandparents, parents or other relatives have some of these skills and try to recruit "teachers" from the local community.

Projects

Grades K-2

Cooking (Johnny Cakes, homemade butter and spiced apple cider)

Molded candles

Family Tree

Beads (paper and wooden spools)

Grades K-5

Silhouettes

Copy Books/journals - marbled paper covers

Wallpaper boxes

Grades 3-5

Rag Rug braiding

Jacob's Ladder toy

Cross Stitch

Onion Skin Dye

Grades 3-8

Rag Dolls, Peg/clothespin dolls,
yarn dolls, cornhusk dolls
Stenciled boxes
Tin Lanterns and other tinwork

Look for kits or local resources to help with the following projects:

Paper making (use available kits, paper can be used for copy book covers)
Basket making, weaving, natural dyeing (contact Marsha Jensen, Manhattan Area Weavers and Spinners)
Quilting projects - (contact Chris Moore in Manhattan area, local quilting guilds)
Knitting & crocheting (find mothers or grandmothers who can help)
Straw/Wheat Weaving (contact Ann Schmid in Manhattan area)

United Art & Education supply catalogue carries specialty items that will be useful for the above. Most of these items can be found at craft stores.

Tin can papermaking kits
Dip molds (traditional method)
Boxes to stencil or cover with wallpaper
Wood craft spools (painted for beads)
Old fashioned clothespins (for dolls)
Balsa foam ("wood" carving)
Looms and weaving supplies
Marbelized (Marblethix) paper supplies
Metal foil (tin stars)

*Box 9219
Fort Wayne, Indiana 46889
1(800) 322-3247*

Project

1

A Frontier Snack

Recipes

Johnny Cakes

5 tsp. butter
1 fi cups yellow cornmeal
3 cups water
fl tsp. salt

Cook mixture in a pot on top of stove until thick. Spoon on baking sheet into flat circles. Bake at 400 degrees for 20 minutes. Note: Johnny cakes could be made over an open fire. Cooking pots were hung over the fire. They would also use a hanging griddle (a flat iron pan like a frying pan), or even use a clean iron shovel.

Homemade butter

Shake 2 cups of whipping cream in a quart jar until it sticks together. Put the mixture in molds (small cups will work well) and refrigerate. Use on top of warm Johnny Cakes.

Note: A variety of butter churns were used, all based on the same principle as shaking the cream. On a farm, the milk would be left after milking to separate - the cream would all rise to the top and be skimmed off to be churned into butter. The milk would be left.

Spiced Apple Cider

1 gallon apple juice or cider
fi cup brown sugar
1 tsp. of whole cloves
1 cinnamon stick

Mix brown sugar in, add the spices (can be tied up in cheesecloth for easy removal) and heat until warm (do not boil).

Project

2

Molded Candles

Supplies

nPaper cups
nParaffin
ncrayons (for color)
nwicks

Directions

Carefully melt paraffin and crayons in an old tin can. Tape wick to bottom of cup and wrap the top around a pencil or stick which can balance on the rim of the cup. Pour the hot wax into the mold. Let harden. Peel paper cup away. You can use a variety of sizes of cups.

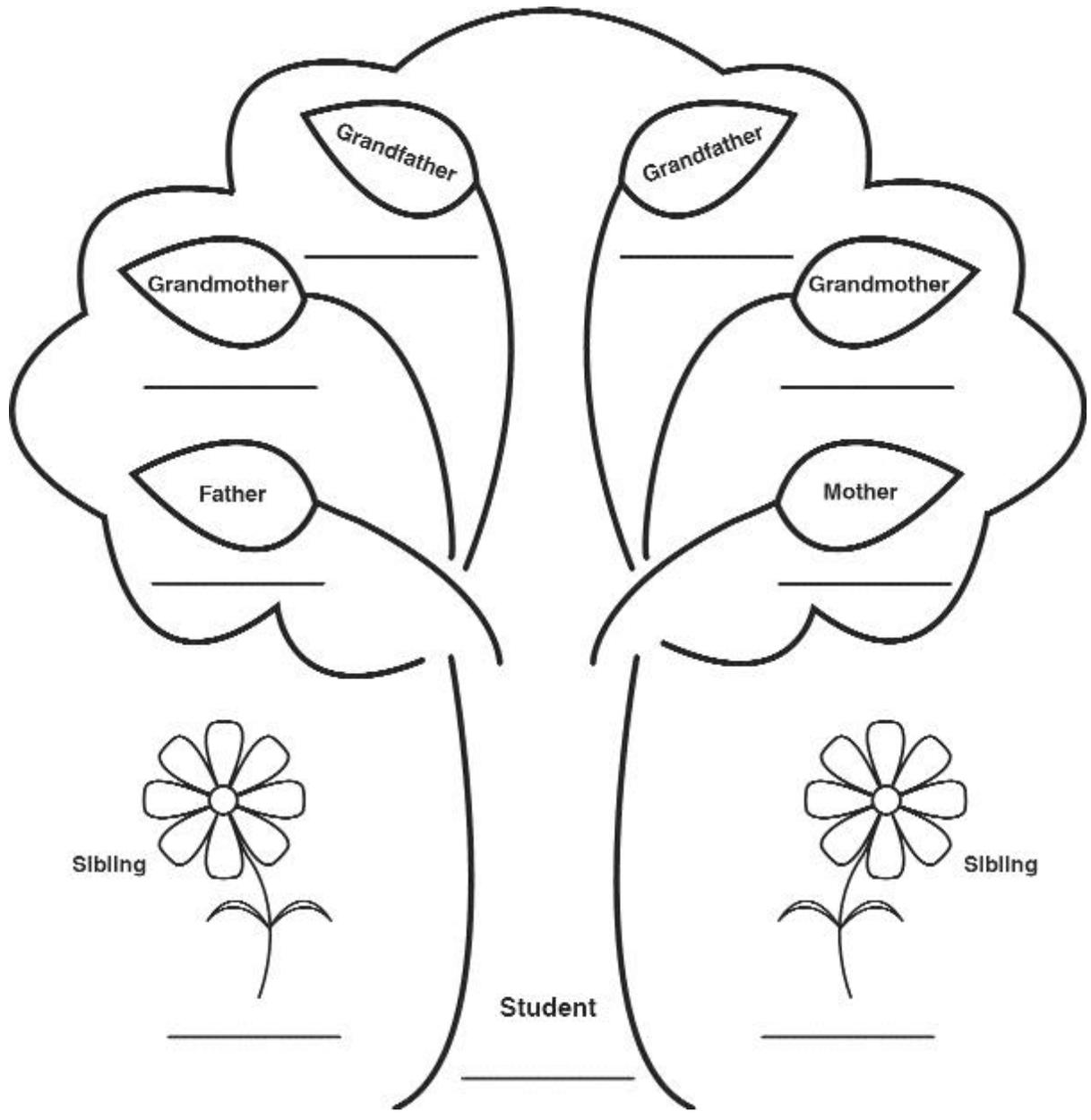
Another variation would be to layer the colors. You will need to let the first layer harden before adding the next.

Candle molds were usually made out of tin. Other options for candle making include dipped candles and beeswax candles.

Project **3**

A Family Tree

Family histories were recorded in bibles, listing all the important dates. Decorative family trees were made to be used in the home by creative young women. You can use the outline below, or students can create their own trees. Students can use shapes besides trees.



Project

4

Beads

A variety of items could be used for beads. Thread came on wooden spools, which could be painted. Girls could also use buttons. Scraps of paper could be rolled to make beads.

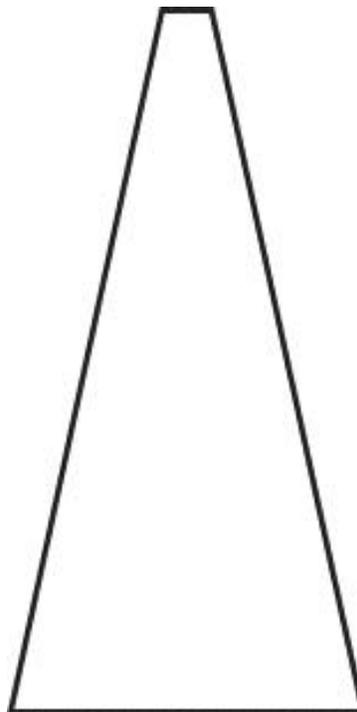
Wallpaper/Wrapping Paper Beads

Supplies

- nScissors
- nGlue
- nColorful scraps of paper
- nCoffee stirrers, wooden skewers (with points cut off)

Directions

Use the pattern to cut the shapes for beads. The pattern can be made wider or narrower, depending on the size of beads wanted. Bigger is better for younger children! Put glue on the **BACK** of the paper and using the skewer and starting at the widest end, roll the paper up tightly. Allow to dry and then string the beads.



Project 5 Silhouettes

Most people could not afford to have their portrait painted, and cameras weren't very common on the frontier. Silhouette cutters often would travel from town to town and create "portraits" of family members, usually in miniature. These talented artists would cut the profiles free-hand!

Supplies

- nBlack construction paper (11x17")
- nWhite construction paper (11X17")
- nScissors
- nGlue
- nLight source - goose neck reading lamp, slide projector, large flashlight, etc.

Directions

Older children can trace each other's silhouettes - teachers can trace younger children.

1. Have a child sit sideways against a wall.
2. Tape the paper behind their head, and use the light source to create a shadow of their profile. The closer the light source, the smaller the silhouette will be.
3. Carefully trace around the shadow.
4. Cut around the outline and paste onto white paper.
5. Have parents try to guess which silhouette is their child's.

Project 6 Books

Children in school would often make their own copy books. Yours can be used for a variety of purposes. If you wish to have a decorative cover try marbling paper (see supply ideas for marbling) or use decorative paper, fabric, etc.

Supplies

- nUnruled paper (size is up to you)
- nThin cardboard or heavy paper - 2" wider and longer than your unruled paper
- nMaterial to decorate the cover - one cut 1" larger than the cardboard and one cut 1/8" smaller
- nThread

Directions

1. Glue cover paper on, mitering the corners (see diagram 1)
2. Line the cover with paper or fabric to within 1/8" on the edge (see diagram 2)

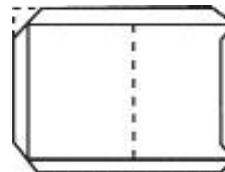


diagram 1

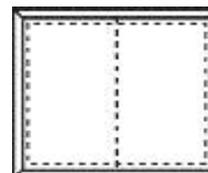


diagram 2

3. Fold pages and the cover in half, open them and holding them flat, punch a hole along the hole in the center. Punch two more holes above and two more holes below the center hole, evenly spaced.

4. Sew the book together, starting at the center, leaving several inches of thread to be tied later. Carry thread through center hole out of the cover, in again through the next hole, and out the next. Sew in and out up to the top hole, down to the bottom and back to the center. When the thread returns to the center, loop it over the sewed portion and tie with a firm double knot. Keep the thread taut but do not pull tightly because it will cut the paper. (see diagram 3)

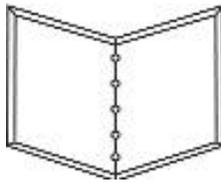


diagram 3

5. Fold the book and put under weight to dry.

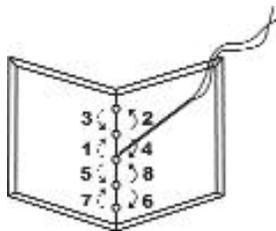


diagram 4

Project

7

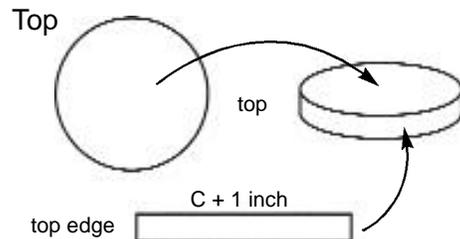
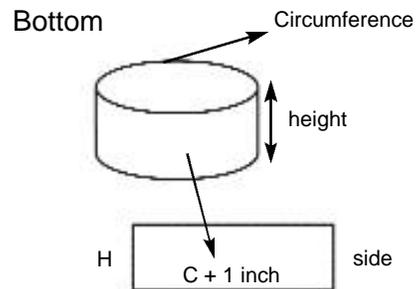
Decorative Paper-Covered Boxes

Boxes were used to store a variety of small items. Since storage areas were more likely to be open shelves rather than closed closets, decorative boxes would have brightened a room. This project will require math/measuring skills.

You can use a variety of boxes for this project - oatmeal containers, shoe boxes, etc., will all work. You can have students make their own decorative paper or use leftover wrapping paper, wall paper, etc. Ribbon and lace scraps are also useful. You will also need a ruler, pencil, and glue.

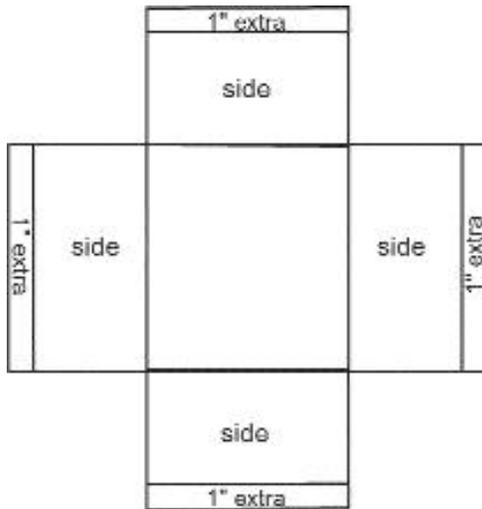
Round Boxes

Measure the height and the circumference of the box. Add an inch to the circumference for overlapping/gluing. If you are covering the top, use a circle and a narrow strip. See below.



Square/Rectangular Boxes

Measure your box and use the measurements to create the pieces below.



Project 8 Rug Braiding

Women would reuse scraps of fabric in a variety of ways, including quilting and rug braiding. Since most people could not afford carpet, braided rugs were often used.

Supplies

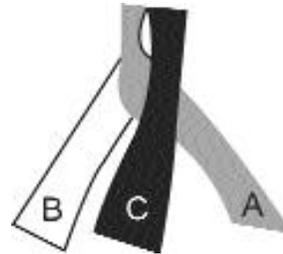
- nFabric strips, 1 inch wide, and as long as possible (strips will be sewn together as needed)
- nTape
- nScissors
- nHeavy thread
- nNeedle

Directions

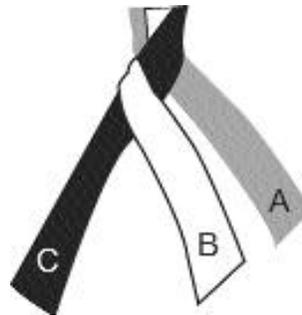
1. Tie three fabric strips together at one end in a knot. Tape the fabric strips to the table, just under the knot.
2. Braid the fabric strips together. Start on the left with strip A. Put A over B, so that A is in the middle.



3. Then put C over A, so that C is in the middle.



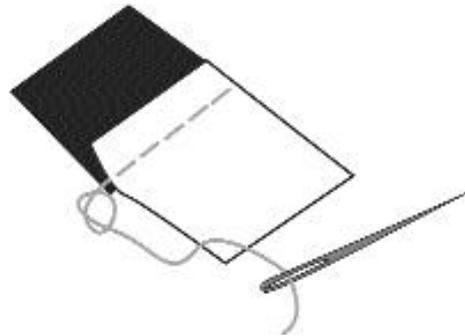
4. Now put B over C, so that B is in the middle. Keep braiding..



5. Stop braiding when there are 2 inches left. Tape the end of the braid to the table.

6. Cut an 19-inch piece of thread, thread the needle, and knot the string.

7. Stitch three new strips of cloth to the old strips. Use a backstitch - come up at A and go down at B. Then come up at C, go down at A and come up at D. Knot and cut off the extra thread. Untape the fabric strip.



8. Continue to braid and sew the strips until you have a long braid (length will depend on how big you want your rug to be!).

9. Coil the braid around the end knot. Backstitch the braid to the knot. Keep coiling and backstitching the braid together every few inches.



10. Stitch the end knot to the underside of the mat.

Project

9

Jacob's Ladder Toy

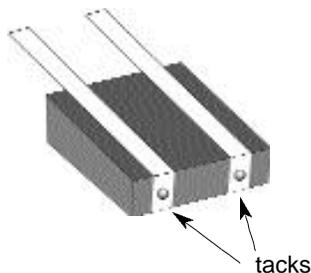
Bible stories were an important part of life. This toy, with its continuous motion, is like Jacob's Ladder up to heaven. It is made out of scraps of wood and ribbon.

Supplies

- n4 blocks of wood 3" long, 2 1/2" wide, and 1/2" thick, sanded and painted if desired
- n12 flathead thumbtacks & hammer (or heavy duty staple gun)
- n3 pieces of 1/2" wide grosgrain ribbon, 14" long (2 in one color, 1 in another color)

Directions

1. Sand the wood block until they are smooth. Dust the blocks off and paint them. Add a second coat if necessary.
2. Have an adult help you tack or staple two of the ribbons to the edge of one of the wood blocks as shown. Use two ribbons of the same color. Lay the ribbons across the block.



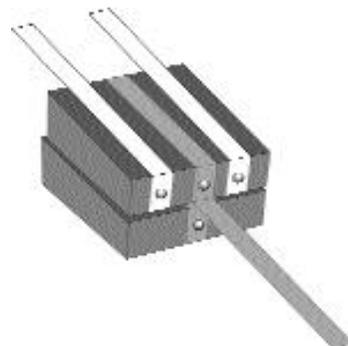
3. Turn the wood block so the tacks are facing away from you.

4. Tack the other ribbon to the edge of the wood block, between the first two ribbons. Lay that ribbon across the block.



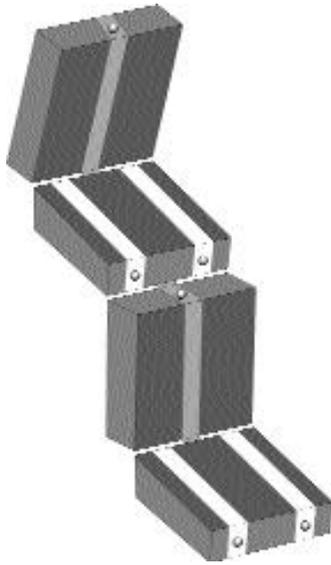
5. Place another wood block on top, with the ribbons in the middle (the two colors will be going different directions). Let the ribbon tails hand out from the sides.

6. Fold the single color of ribbon over the top of the block, pull it tight, and tack it. Pull the two ribbons of the same color across (the other direction) and tack them.



7. Repeat steps 5 and 6 with the last two blocks. You will end up with a stack of four blocks connected by ribbons.

8. To play with your Jacob's Ladder, pick up the top block by its edges. Tilt the block until it touches the second block. The block will look as if it's tumbling down.



Project

10

Cross Stitch

Samplers were an early form of school girl art. Not only would girls learn how to sew by making the stitches, they would also learn the alphabet. Because they were decorative, samplers were hung in the home, and prospective husbands could look at the sampler and see if the girl could sew well.

To view examples of antique samplers go to www.antiquesamplers.com/samplers/index.html

This would make a good project for students to work on while they are being read to, and in fact, families would often sit around the fire and candles in the evening, with family members working on projects and one person reading.

Supplies

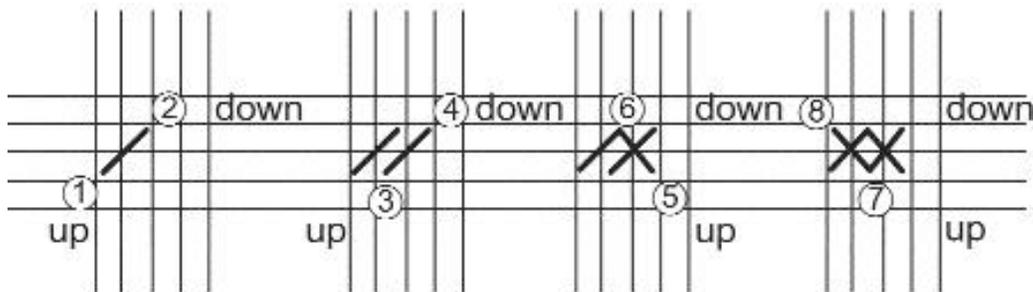
- nLarge weave cross stitch canvas (available from craft stores)
- nColored yarn
- nLarge-eyed needles
- nLetter guide (you can easily make your own or buy one at a store) for each student

Directions

Students can do a traditional sample with the alphabet and a decorative border, or they can put their names in the center. Samplers often contained bible verses or poetry.

Students can mark or outline their designs lightly in pencil. Keep in mind that straight lines are easier to create than curved lines.

Basic Cross Stitch



Project

11

Onion Skin Dye

A variety of natural substances were used to create dyes for cloth and wool yarn. Onion skin is readily available and works well, giving a rich golden color. The wool can be used to make the yarn doll in the next project.

Supplies

- n White or cream colored WOOL yarn
- n 2 large cooking pots
- n 1/2 cup mild dish soap (Ivory)
- n Colander
- n Long handled wooden spoons and tongs
- n 1 tbs. Alum
- n 3 tbs. Cream of tartar
- n Lots of Onion Skins

Directions

1. Soak the yarn in a large pot of warm soapy water for 30 minutes and then rinse thoroughly in warm water.
2. Fill a large pot half way with warm water and stir in the alum and cream of tartar. These two ingredients mixed together form a mordant, which will make the wool soak up the dye better. Put the mixture on the stove, add the yarn, and simmer it for 30 minutes.
3. Drain the yarn in a colander. When it is cool squeeze the excess water out.

4. Fill two pots half way with water. In one, add your onion skins and the yarn and let simmer for 30 minutes.

5. Bring the pot of plain water to a simmer. After the yarn has simmered in the dye pot for 30 minutes, transfer it to the clean water to rinse and then pour in a colander. Squeeze out excess water when cool and let the yarn air dry.

Use your yarn for knitting or crocheting.

Other dyes to try:
Goldenrod flowers
cranberries
black cherries
tea
coffee

Project

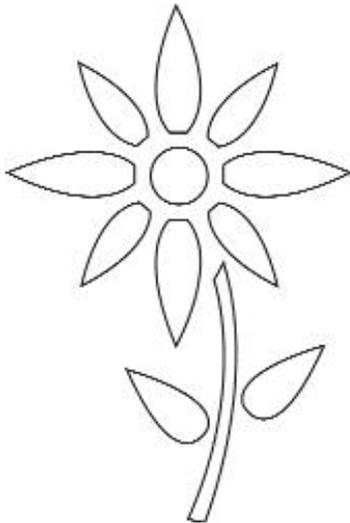
12

Stenciled Boxes

Another way to decorate boxes, and a wide variety of objects, including furniture, was stenciling. The Dutch were best known for their stenciling, but the Mennonites who came to Kansas in the late 19th century were also known to have stenciled furniture.

Supplies

- n Stiff paper (tagboard or recycled manila folders work well)
- n X-acto knife
- n Boxes to decorate (recycle shoe boxes, oatmeal canisters, etc.)
- n Acrylic paint
- n Paint brushes
- n Sponge brushes for stenciling (available at Walmart)
- n If you wish you can use special paint for stenciling that comes in a cake or pot.
- n Acrylic paints will work as long as you don't load your stencil brush with paint.

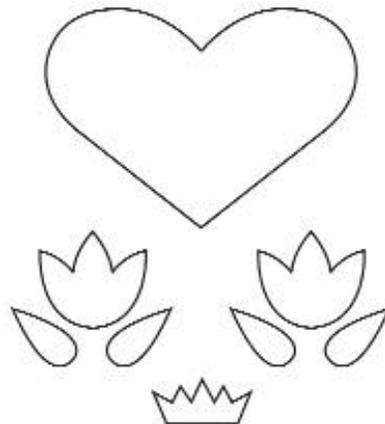


Directions

To create the stencil, students need to draw their outlines onto the tag board and then cut out the insides using the X-acto knife. If you are working with younger students, you may want to do the cutting. Students need to work with basic shapes. Flowers and large shapes work well, and flowers and hearts were traditional designs. Some ideas are sketched below.

Paint the boxes a solid color and let dry.

Then tape the stencil to the box and dab or tap the paint into the open areas of the stencil. A dry brush will work better if you are using acrylic paint. You will be using an up and down movement, not back and forth like traditional painting. Let the paint dry before removing the stencil. Use the same stencil on all sides of the box and the lid.



Project

Tin Stars and Tin Can Lanterns

One way to re-use tin cans was to create decorative or useful objects. Tin cans could be punched with holes to create lanterns. Tops and bottoms of cans could be cut to make decorative stars. You certainly did not want to waste a tin can.

Lantern

To create a lantern, draw decorations like stars or shapes on a coffee can or large tin can (the open end is your top). Fill the can with water and freeze. Using an ice pick or large nail, carefully hammer holes along the lines of your design. After the ice melts, put a candle in the bottom.

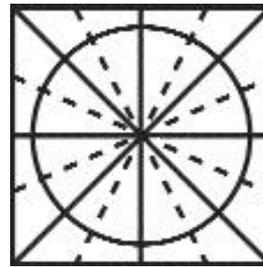
Stars

Supplies

- nRuler
- nPencil
- nScissors
- nHeavy metal foil (available from store or craft catalogue)
- nPattern for a 5" circle

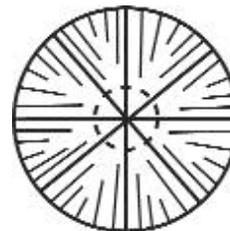
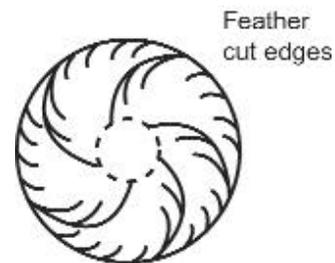
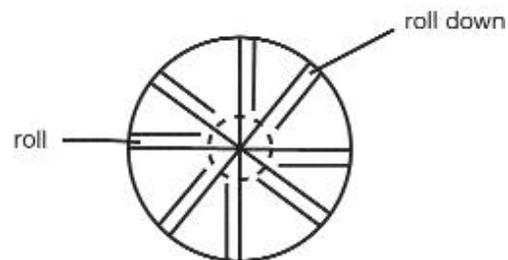
Directions

1. Cut the foil into six-inch squares.
2. Using the ruler, divide the foil into 8 or 16 sections (see the following diagram)



3. Trace a circle in the center of the divided square and cut out.

4. Use the patterns below to create decorative stars, or get creative and make up your own designs.



Leave a circle the size of a dime at the center where you **do not** cut.

Project

Dolls

There are a variety of methods to make dolls from found material. Choose the one most appropriate to your age group!

Note: A store bought doll would be a rarity - most little girls would receive home-made dolls such as these, or perhaps make the dolls themselves.

Yarn Doll

Supplies

- n 12 yards of yarn (try some that you have dyed yourself)
- n Piece of cardboard 7" x 5"
- n 7 pieces of yarn, each 5" long
- n Scissors
- n 1" styrofoam ball
- n Fabric glue
- n Small buttons or beads
- n Scraps of ribbon for hair and mouth

Directions

1. Wrap the long piece of yarn around the cardboard the long way. Take a short piece of yarn and slip it under the wrapped yarn and slide it to the top of the cardboard. Tie it tightly in a double knot.
2. Cut the yarn open at the bottom of the cardboard.

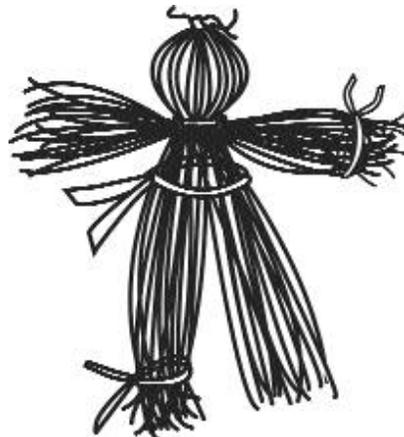


3. Place all the yarn over the ball under the knot at the top. Arrange the yarn so that it covers the ball completely. Use another short piece of yarn to tie the yarn together right underneath the ball.



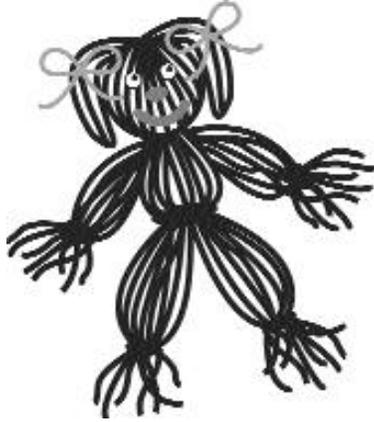
4. Divide the yarn under the head into four equal sections. Use two short pieces of yarn to tie the outer sections about half way down together to make the arms. Cut the yarn just a little past the knot (about $\pm 1/2$ ") to create hands.

5. Tie the middle sections together about $1/3$ of the way down.



6. Tie the remaining sections at the bottom to create the legs.

7. Glue on face and hair.



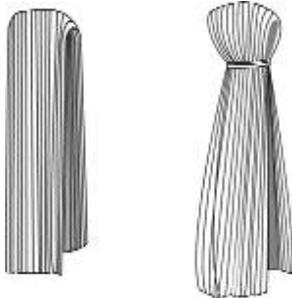
Straw Doll

Supplies

- Straw or thick grass without heads
- String or yarn

Directions

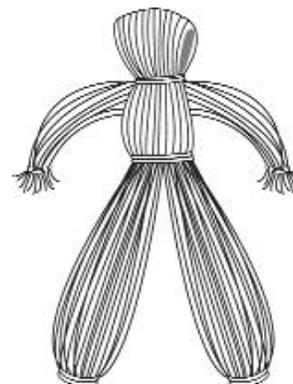
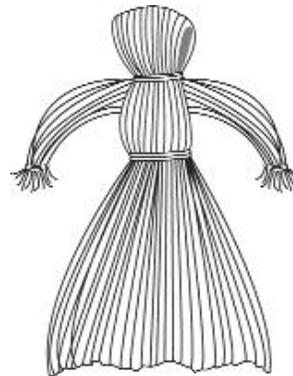
1. Cut about 15-20 straws to 16-20" long. Use enough straws to make a full skirt when you bend the straws in half.
2. Hold the straws in one hand and bend the bunch in half. Wrap the string around the straws about 1" below the bend. Tie a tight knot. This creates a head and neck.



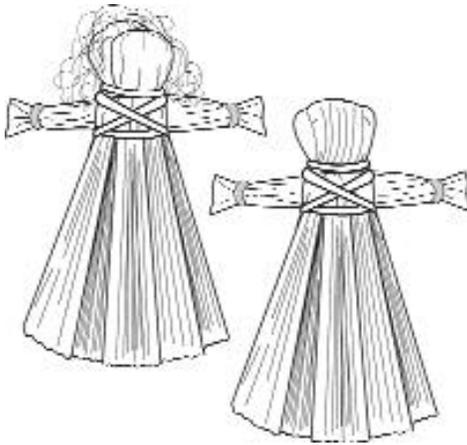
3. Choose 8-10 straws about 7" long for the arms. Push this bundle between the folded straws and wrap a string below them to create the waist. Tie the ends together to make arms. You can gently bend the arms to make shoulders.



4. Fan the straws below the waist to make a skirt for a girl. For a boy doll, divide the straws in half to create legs and tie around the ankles.



Cornhusk Dolls



Supplies

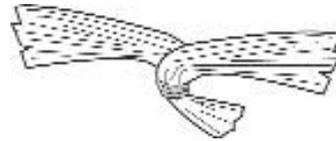
- n 10 dried cornhusks
- n Paper towels
- n Twine or string
- n Scissors

Directions

1. Soak the cornhusks in water for about an hour. Pat them dry with paper towels.
2. Make a pile of 8 husks. Tie a tight knot about 1" from the end.



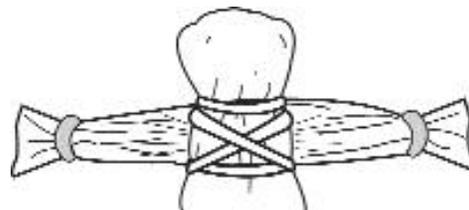
3. Separate the husks (4 in each hand) and pull the long end back over the knotted end. Spread the top husk so that it is smooth and tie a knot below the bulge or ball that is formed.



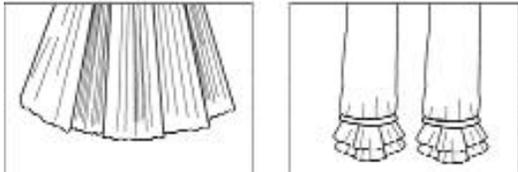
4. Make arms by tightly rolling the two remaining husks together lengthwise. Tie knots at the ends. Slide the arms through the body just below the neck.



5. Wrap and tie the string in a criss-cross pattern across the doll's chest and under the arms.



6. Use scissors to trim the bottom of the skirt or make legs by cutting into the middle of the skirt and wrapping each leg at the ankle.



7. Use markers, yarn, scraps of cloth etc. to decorate the head and add bits of clothing (hat, shawl, etc.).

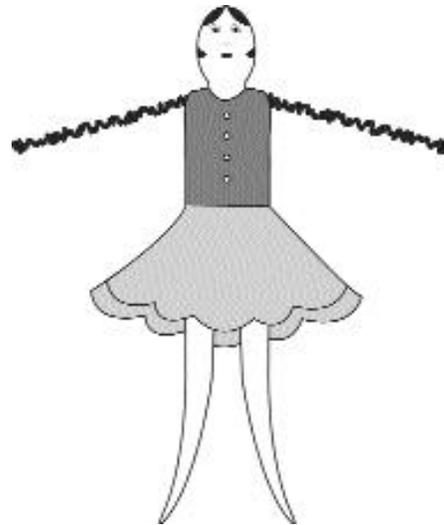


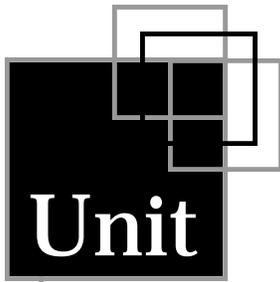
Clothespin Dolls

Supplies

- n Old fashioned clothespins (these pins are solid wood, not hinged)
- n 1" round wooden beads (optional)
- n Hot glue gun
- n Pipe cleaners
- n Scraps of yarn and cloth
- n Thin tip markers
- n Acrylic paint

You can use the natural bulge at the top of the clothespin for a head or glue on a wooden bead and use the bulge as soldiers. Use pipe cleaners to create arms. Dolls can be painted or decorated with scraps of yarn and fabric.





A Patchwork of Prairie Stories

Kathrine Walker Schlageck, Education and Public Services Supervisor
Exhibition Curator, *Kansas Quilts, Past and Present*, 1999
Beach Museum of Art

Ties With Kansas Standards

Reading

Standard 1

Mathematics

Standard 3, Benchmark 1, 2 & 3

Social Studies

Benchmark 4, 5

Benchmark 4 & 5, 2nd grade history

Benchmark 2 & 4, 4th grade history

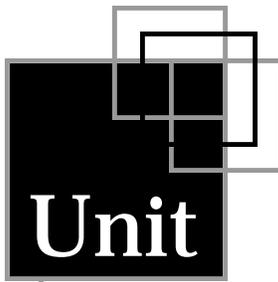
Benchmark 1, 3 & 4, 8th grade history

Benchmark 7

Essential concepts:

Geography - Local plants and animals, sense of place

History - Holidays and traditions, settlement, local and regional history, culture



A Patchwork of Prairie Stories

Description

Quilts often tell stories - either about the life of the maker or within in the pattern. Paired with fiction books and information on westward expansion across the prairie from your own social studies units, the children can make story quilts to bring the books to life. Measuring and geometry also integrate math into the unit.

This unit slides up and down easily for use with various ages; the quilt project has hints for use with various levels. There is a "Kansas Quilts" outreach box available from the Beach Museum of Art, which includes touchables, slides of Kansas-made quilts, worksheets, and resource books. [Sunflower State Quilts: A Guide to Publicly Held Quilt Collections in Kansas](#), with a number of photographs of quilts, can be accessed from the Museum's webpage at www.ksu.edu/bma

Book List

For all classes

[The Quilt Block History of Pioneer Days](#), Mary Cobb - patterns galore for children of all levels.

Grades 6-8

[Across the Wide and Lonesome Prairie: The Oregon Trail Diary of Hattie Campbell](#),

Kristina Gregory

[Grasshopper Summer](#), Ann Warren Turner

[Mississippi Mud: Three Prairie Journals](#), Ann Warren Turner (poetry)

[My Antonia](#), Willa Cather (classic)

[Prairie Town Boy](#), Carl Sandburg (classic)

[Prairie Songs](#), Pamela Conrad

[Sarah, Plain and Tall](#) and [Skylark](#), Patricia MacLachlan

Note: [Sarah Plain and Tall](#), [Skylark](#), and [My Antonia](#) should be available on video tape from Hallmark videos.

Grades 3-5

[Addie Across the Prairie](#), Laurie Lawlor, photos by Gail Owens

[Bluestem](#), Frances Arrington

[Caddie Woodlawn](#), Carol Ryrie Brink (classic)

[Dakota Dugout](#), Ann Warren, illustrated by Ronald Himler

[If You're Not from the Prairie](#), Dave

Bouchard, illustrated by Henry Ripplinger

[Prairie Born](#), David Bouchard, illustrated by Peter Shostak

[Grasshopper Summer](#), Ann Warren Turner

[The Huckabuck Family and How They](#)

[Raised Popcorn in Nebraska and Quit and](#)

[Came Back](#), Carl Sandburg

Josepha: A Prairie Boy's Story, Kim McGugan, illustrated by Murray Kimber
Little House Books - Laura Ingalls Wilder
Prairie Dog Pioneers, Josephine Harper, illustrated by Craig Spearing
Rootabaga Stories, Carl Sandburg, illustrated by Michael Hague
The Wind Wagon, Celia Barker Lottridge
Year of the Comet, Roberta Wiegand

Grades K-2

Note: There are picture book versions of the Little House books that have been adapted to be read aloud to younger children.

Dupper, Betty Baker
Eight Hands Around a Patchwork Alphabet, Ann Whitford Paul
If You're Not from the Prairie, Dave Boucahrd, Henry Ripplinger
Jackrabbit and the Prairie Fire: The Story of a Black-Tailed Jackrabbit, Susan Saunders, Jo-Ellen Bosson
Little Red Riding Hood: A Modern Prairie Tale, Lisa Campbell Ernst
My Grandmother's Patchwork Quilt, Janet Bolton
Phantom of the Prairie: Year of the Black Footed Ferret, Jonathan London, illustrated by Barbara Bash
The Prairie Alphabet, Jo Bonnatyn Cugnet
The Prairie Fire, Marilyn Reynolds, illustrated by Don Kilby
Prairie Town, Bonnie and Arthur Geisert
Prairie Primer A to Z, Caroline Stutson & Susan Condie Lamb, illustrated by Dorothy Hinshaw Patent
Sam Johnson and the Blue Ribbon Quilt, Lisa Campbell Ernst
SunBonnet Sue, series of three books by Jean Ray Laury
What You Know First, Patricia MacLachlan, illustrated by Barry Moser

Quilt Vocabulary

Appliqué: Scraps of fabric cut into shapes and sewn on top of a block to create a picture.

Batting: The material used to stuff a quilt and make it warm - cotton, wool, etc.

Block: The separate squares, each containing a design, from which the quilt is made.

Border: The decorative edging around the edges of the quilt.

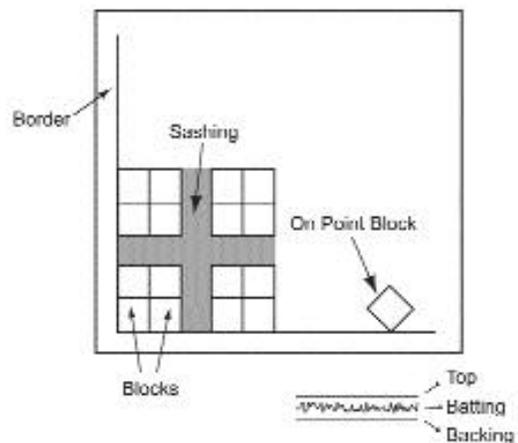
On -Point: A block that has been set in the quilt on its point so that it looks like a diamond instead of a square.

Pattern: The name of the decorative motif of the quilt or the block.

Pieced: Scraps of fabric sewn together at the edges to create a block.

Quilting: Sewing together the three layers of a quilt (top, batting and backing) using a geometric or decorative pattern.

Sash: Strips of cloth placed in-between the blocks of a quilt.



History

A BRIEF HISTORY OF QUILTING AND QUILTS IN KANSAS

Kathrine Walker Schlageck
(for the teachers)

The art of **piecing** - sewing together pieces of cloth to create a larger piece - has probably existed since the stone age, when humankind surely pieced together animal pelts to make clothing and coverings. The practice of **quilting** - stitching together a sandwich of two layers of fabric with some sort of warm stuffing in between - is not nearly so old. The earliest known quilted garment is on the carved figure of a Pharaoh of the Egyptian First Dynasty, ca. 3400 B.C. An existing piece of quilted fabric, designed as a floor covering, was discovered on the floor of a tomb in Mongolia and was made between the 1st century B.C. and the 2nd century A.D. The piece is elaborately quilted in large scroll and spiral designs and has appliquéd forms of trees and animals. Forms of **appliqué** - a design of applied cloth stitched on to another piece of fabric - can be found in many cultures from as early 908 B.C.

The first reference to appliquéd or piece-work on a quilted bed covering, what we think of as a quilt, dates from France in the 12th century - a quilted bed covering of silk cloth pieced together in a checkerboard pattern. John Locke wrote in his Thoughts Concerning Education of the correct type of bed for children, "Let his bed be hard, and rather quilts than feathers." And Daniel Defoe mentions quilts in Voyage Around the World, written in 1725. References to early quilts occur throughout Europe, and quilting itself was used as often for clothing and bedding, as witness by elegant quilted petticoats and underskirts. Men wore quilted jackets and waist coats. In the words of one man of the time, "We goe brave in apparell that wee may be taken for better men that

wee bee; we use much bombastings and quiltings to seem fitter formed, better shouldered, smaller waisted, fuller thyght than we are." [Therle Hughes, *English Domestic Needlework*, 1660-1860]. Patchwork was probably more popular among the lower classes.

The first quilts in America were probably just quilted layers of cloth and batting, a type of quilt referred to as whole cloth, or they may have had some chintz appliqué. Patchwork or pieced quilts were probably a later development, due to the necessity of reusing the limited resources available. In fact the colonists "clouted" or patched their garments as well as their clothes. This tradition continued as settlers continued to push back the boundaries of their new homeland. Since there are no descriptions and no surviving quilts from the earliest years of settlement, it is difficult to know what happened stylistically. The Dutch probably brought the strongest quilting tradition to the New World, wearing striped linsey-woolsey quilted petticoats and quilted calico caps.

The earliest surviving American-made quilt is that of Sarah Sedgewick Leverett and her daughter, Elizabeth, in 1703 and is of pieced triangles in silk, brocade and velvet with an angel appliquéd in the center. Other early quilts feature geometric pieced designs, including stars, and appliquéd coverlets made of printed chintz with central medallions and several frames or borders. These works are often referred to as "Broderie Perse." The artist would carefully cut shapes from the chintz and appliquéd those pieces onto a piece of cloth which could then be quilted or left plain. This style of quilting reflected a love of French fashion. Inventories of the time record quilts frequently among the household goods. A few quilts exist from the early part of the 18th century, but it is after 1775 and especially after 1825 that we see a huge proliferation of extant quilts. The quilts made after 1800

tend to have smaller pieces with different colored squares, and this is the pieced scrap quilt that we often think of today when quilts are mentioned. Appliquéd quilts, with flowers in different colored fabrics, in America may have some relationship to the appliquéd fabrics brought over and produced by the African slaves in America.

Quilt block pattern names during this period are often biblical, reflecting the roots of those who settled in America. Names include Jacob's Ladder, Star of Bethlehem, and Job's Troubles. Other names were more descriptive, drawing from nature, especially flowers and trees. A large number of names came from occupations such as: Saw-Tooth, Carpenter's Wheel, Monkey Wrench, and Chips and Whetstones.

Quilts played an interesting role in the lives of these early American women. Creating textiles for the home was a primary task for women, although weaving and tailoring were male professions. Women received relatively little schooling, and what they did receive often focused on utilitarian and fancy needlework. Colonial Dame Schools focused on sewing for little girls, and all mothers taught their daughters sewing skills. For the well-off young women, her needlework, including embroidery and quilts, was a way to show prospective suitors that she was ready to manage a household. In addition, needlework was a way to brighten a home and a form of artistic expression for women.

Quilting also takes on a highly social function. Getting together to quilt, often called a quilting bee, justified a visit with neighbors seldom seen. J.G.M. Ramsey writes in The Annals of Tennessee in 1853:

...a failure to ask a neighbour to a raising, clearing, a chopping frolic, or his family to a quilting bee, was considered a high indignity; such a one, too, as required to be

explained or atoned for at the next muster or county court. Each settler was not only willing but desirous to contribute his share of the general comfort and public improvement, and felt aggrieved and insulted if the opportunity to do so were withheld.

More likely they were “aggrieved” at the lost chance to socialize and eat good food!

Besides the quilts that she made for herself, a 19th century housewife might participate in as many as 20-25 bees during the winter. A good housewife saved scraps for use. Harriet Beecher Stowe writes in The Minister's Wooing, begun in 1858 and published in 1875:

The good wives of New England, impressed with that thrifty orthodoxy of economy which forbids to waste the merest trifle, a had a habit of saving every scrap clipped out in the fashioning of household garments, and these they cut into fanciful patterns and constructed of them rainbow shapes and quaint traceries, the arrangement of which became one of their few fine arts.... Collection of these tiny fragments were always ready to fill an hour when there was nothing else to do; and as the maiden chattered with her beau, her busy flying needle stitched together those pretty bits, which little in themselves were destined, by gradual unions and accretions, to bring about at last substantial beauty, warmth, and comfort.

By the 19th century, state and county fairs, the first held in 1808 in Pittsfield, Massachusetts, provided ample opportunity to display the quilts and exchange patterns. Quilting was taken up by church groups as a way to raise money for good causes. By 1860, Godey's Ladies Book not only advocated quilting as a past time for young women but had published in 1849, a story by T. S. Arthur called “The Quilting Party.”

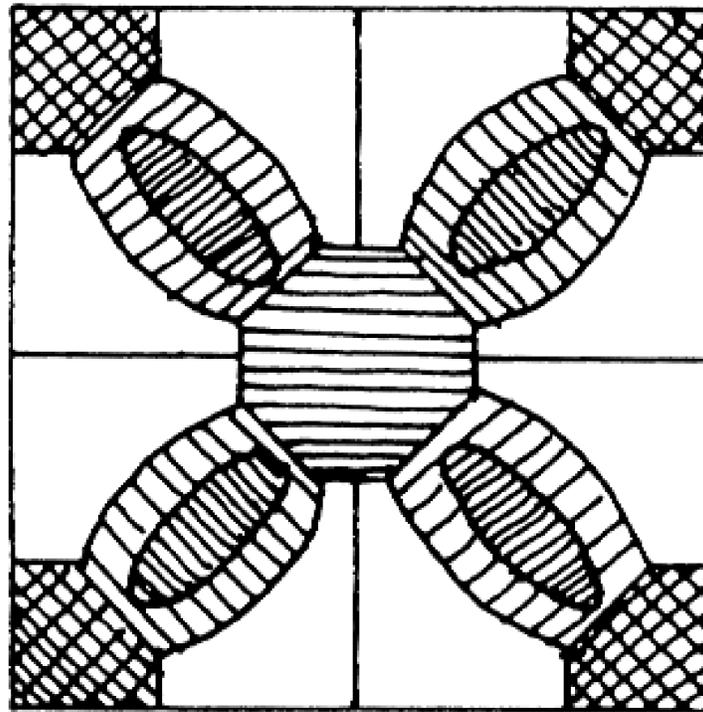
Job's Tears - 1800

Slave Chain - 1825

Texas Tears - 1840

Rocky Road to Kansas or *Kansas Troubles* - C.A. The Civil War

Endless Chain - Today



EARLY SETTLEMENT AND IMMIGRATION IN KANSAS

Before Kansas became a territory in 1854, it was closed to white settlement because the land was reserved for the Native Americans. Although quilts most certainly traveled through the area on the Santa Fe and Chisholm trails, they were not made in Kansas - the idea of sewing in the covered wagon is really a myth because settlers walked to save the horses and the ride was usually too bumpy. Nor did the quilts get left behind.

With the Kansas-Nebraska Act of 1854, Kansas Territory became a destination. The Territory quickly became embroiled in the questions of slavery, and groups of slave holders from Missouri poured into the area at the same time as Free-Staters or abolitionists from New England and Ohio. At this point, far more bedding, including quilts, was brought in to Kansas than was actually made here. In fact, although diary accounts record quilting during these early years of settlement, no quilts have been proved to have been made in the state before 1861.

In 1859, Henrietta Woodward reports a sewing society in Grasshopper (Valley) Falls, the purpose being to furnish the Congregational Church [[Kansas Historical Quarterly](#) (summer 1971) "Letters of Reverend O.L. Woodford and his sister Henrietta"]. By 1863, the women of the Wyandotte Ladies Aid Society had made a quilt that won second prize at the First Kansas State Fair [[Kansas Farmer I](#), Dec. 1, 1863].

Quilt names of this period begin to reflect political events such as the Civil War and the settlement of the frontier. In fact, patterns were often renamed as time passed. For example, the 1800 pattern Job's Tears became Slave Chain in 1825. It became Texas Tears in 1840 and after the Civil War

With the Homestead Act of 1862, the end of the Civil War, and the development of the railroad, settlement literature flooded the eastern United State and Europe. Population in Kansas tripled in the 1870s and groups from Europe settled areas of the state. The Mennonites came to Kansas in the 1870s and settled in the central part of the State. Volga Germans settled in a number of areas including Ellis County in the 1880s and 1890s. Although it is difficult to determine whether these two groups quilted before coming to America, there is evidence that pieced and tied comforters were made of scraps of material in the Volga River Valley - both groups produced utilitarian quilts in this fashion soon after their arrival. They probably learned to piece fancy patterns and quilt from their American neighbors. If they learned American-style quilting from their neighbors, the Mennonites and their Missionary societies are certainly responsible for teaching a large number of young Kansas women to quilt.

The Swedes settled in central Kansas around the Lindsborg area and near Beloit. The Swedes began quilting in Europe, and quilts made in Sweden included beautiful geometric wedding quilts of silk and whip-stitched pieced cushions. In addition, immigrants returned to Sweden and brought American patterns, especially the Log Cabin and Star variations.

African-Americans settled in Kansas City in the 1870s and in Nicodemus out in western Kansas in 1877. Despite a strong African American quilting tradition based on African textiles, the work by these settlers tends to be very much in the style of any other American quilt. This may be attributed to the fact that African Americans after the Civil War were trying to assimilate into society, rather than revel in their traditional culture. Since Kansas played a part in the Underground Railroad, Log Cabin quilt may have been used to signal stops.

Other groups include the Italians, the French and groups from the Balkans settled in the coal mining towns around Pittsburg during the last part of the century. The Welsh settled in Emporia starting in the 1870s. The Czechs settled in Wilson, the Irish all over the state following the railroad, and the Danes in Marshall, Cloud, Lincoln, and Osage Counties in 1869. A large number of immigrants also came from Mexico near the end of the 19th century to work on the railroads.

The Native Americans in Kansas also developed a quilting tradition. Certainly quilts may have made their way onto reservations during settlement, but it is the mission school that probably taught Native American women to quilt. Native quilters were quickly drawn to the Lone Star pattern, which they modified with symbols of their own culture. Quilts were produced as gifts, often given to teachers and guests of the missions, and to commemorate important events. By the 1930s, the reservations even had guilds or groups of women who quilted together.

Each of these groups brought cultural traditions with them and at the same time assimilated the current fashions, including those in quilting. Certainly, many of the new settlers had used either piecing or quilting or both in Europe, but it seems that they were heavily influenced by their new neighbors who were already ensconced in such American quilting traditions as the log cabin quilt and the crazy quilt.

One popular quilt fashion in the last half of the 19th century was the red and green appliqué quilt. Many of these quilts were brought to Kansas from Kentucky, Indiana, and Ohio, and were copied by Kansas quilters. These quilts were influenced partly by chintz fabrics and partly by German *frakturschriften*, a form of decorative calligraphy featuring red and green flowers. Red and green were popular wall, drapery, and carpet

colors in homes during the late 19th century, especially with the development of a color-fast green dye in the 1840s and the continued use of Turkey Red fabric, which was also color-fast.

The log cabin patterns were especially popular during the early settlement period of Kansas. The scraps used for these quilts were relatively small and easy to cut. The quilt was also pieced onto a backing, which made it easier to put together than some of the other pieced quilt patterns.

A third identifiable trend during this period was the use of printed cotton, including conversation or object prints (the print represented an object like a horseshoe or an anchor rather than the traditional floral prints), in pieced quilts. These factory-produced dry goods were used for clothing and the scraps found their way into the quilts of the frontier. These fabrics came from the drygoods stores that were cropping up with settlement, but fabric could also be ordered as early as 1872 from the Montgomery Wards catalogue, which began its list of goods with "Cotton Prints." By 1886 they were in competition with Bloomingdale Brothers and later with Sears, Roebuck and Company, which began offering dry goods in 1895.

In the later 1890s blue or indigo and white quilts were extremely popular. Trapunto or stuffed work and elaborate feather-stitching was often used on these quilts. Indigo dye was very permanent, and the style may also have reflected the current fad of blue and white china during the period.

It should be noted that early examples of Kansas-made quilts feature machine-sewing. A labor-saving device, the sewing machine with interlocking stitches was well-developed by 1860. Between 1856 and 1860 over 130,000 machines were sold. The editor of *Godey's Lady's Book* wrote in 1860, "By

this invention the needlewoman is enabled to perform her labor in comfort; tasks that used to require the midnight watches - and drag through perhaps 20 hours, she can now complete in two or three." Piecing was often done on a machine and there are several examples of early machine quilting. Bindings were often machine-sewn.

CRAZY QUILTS

Crazy quilts first became popular around 1870 and remained so until the early 1900s. The first mention of the word "crazy" being used to describe the random and asymmetrical pattern was found in the Cultivator and Country Gentleman magazine of 1878 and referred to a canvas needlework cushion worked by several ladies, each in their own fashion. By the 1880s, crazy patchwork had reached a peak. The Centennial Exposition influenced these quilts with its highlights of Japanese art, including crazed (cracked) ceramics, and embroidered silks and fans with asymmetrical designs. These quilts were often smaller than bedsides, often used as lap robes and throws. The lush velvet, silk and brocade fabrics were cut in "crazy" or broken and splintered pieces and were usually embellished with silk embroidery at the seams.

Reuse of fabric in this case was more for nostalgic than practical reasons. The crazy quilter was more likely to be an upper-class Philadelphia matron than a struggling pioneer wife. The fabric reflected the luxury clothing such as silk dresses and velvet jackets. Fine embroidery work was a leisure time pursuit. It was a time-consuming process and it allowed a woman to show off her skills with the needle.

Contemporary women's magazines published embroidery patterns and stitching styles. Animals and flowers were especially popular. Some quilters believed that embroidering a spider on its web would

bring good luck. Crazy quilts often included names, verses and dates. These quilts, as "artworks," were more likely to carry the signature of the maker, and they were often used as signature and fundraising quilts by women's groups.

Eventually, crazy quilting made its way to the frontier. Those who were lucky enough to have some fine fabrics or cast-offs and scraps from wealthier relatives on the East Coast could create more luxurious quilts, and winter may have granted women a bit more time for fancy work. Women on the frontier could also adapt, often using material from sample books from dry goods stores, or simply using everyday fabrics instead of silks and velvets. Crazy quilting could also be done without the fancy stitchwork.

There is a strong similarity between crazy quilts and the utilitarian, tied quilts of the Volga Germans and the Mennonites. On careful examination, the utilitarian quilts are made of rectangular pieces fitted together, in a pattern sometimes referred to as a String Quilt. Crazy quilts tend to include more triangles and curved pieces and would have taken more time to fit together.

The traditional crazy quilt reflects the overall style of the Victorian era. These lush quilts were used in parlors as part of lavish household decorations. Not only were they symbols of comfort and well-being, they indicated that the women of the household were wealthy enough to have leisure time.

In America, people became nostalgic for the "old days" with the centennial celebrations, and the crazy quilts with their scraps of memories such as wedding dresses and christening robes represented an older and pleasanter time. In addition, in the cities of England and America, which were becoming more industrialized and beset with urban problems, these accouterments would cocoon the family in luxury and beauty,

padding them from the outside world. It was increasingly the role of the woman to protect her family from the cruel world, and this coincides with the new role of women as social advocate - including anti-child labor, suffrage, abolitionism, and temperance movements, as well as missionary societies.

As the Colonial Revival and Arts and Crafts movements took hold in the early 1900s, crazy quilts became regarded as one of the worst examples of Victorian over-ornamentation and quilters turned back to the simple, pieced patterns of their grandmothers.

SIGNATURE QUILTS AND LADIES SOCIETIES

During the second half of the 19th century, groups of women centered around noble causes became very popular, especially in urban areas. The Civil War prompted the first fundraising quilts and women's groups centered around social causes soon followed. Among these groups was the WCTU (Women's Christian Temperance Union) founded in 1874 (there was actually a temperance group in Pottawatomie County as early as 1839). The quilts made by these groups featured T patterns, the blue and white Drunkard's Path and the Goblet Pattern. The Goblet Pattern is particularly fascinating. The right side up goblet held pure water, but it also looked like an upside down bottle with alcohol being poured from it! A signature on this type of quilt identified you as a member of the movement.

Church groups such as Ladies Aid and Missionary societies were especially popular, where in Kansas they reflected the strong Protestant religious network. A major focus of these groups was fund raising, and sampler and signature quilts were a popular way to raise money. Fundraising went to missions all over the world and also helped to raise money for churches and schools.

Often called Sampler or Album quilts, these quilts are interesting in that the maker was allowed to create her own square in her own fashion. These squares were later joined together and quilted by the group. The signature often became part of the design of these quilts so that not only could you raffle-off the quilt to raise money, you could charge for the signature.

Signature quilts were also popular in schools, where needlework was still part of the curriculum up until World War II. Signature quilts of this type, often called autograph quilts, made excellent parting gifts for teachers and were also a substitute for bake sales when it came to raising money for the classroom.

Signature or Friendship quilts were used to commemorate a variety of events from weddings and births to the departure of a friend in search of greener pastures. Women's magazines carried poetry to be used on these quilts. These quilts could be signed or perhaps the fabric would come from a group of women. In the current popular novel The Persian Pickle Club, by Sandra Dallas, a signature quilt was made for a member who moved away from Harveyville, Kansas, to remind her of her friends.

THE EARLY 20th CENTURY

There was a decrease in settlement and a rise in Kansas-made quilts between 1900 and 1924. This period was characterized by an increase in manufactured goods due to the railroad and mail order, and the availability of inexpensive fabrics due to technology. The English Arts and Crafts movement, which emphasized the hand-made, was quickly adopted in America. In addition, the Colonial Revival Movement idealized America's colonial past in both architecture and home decorating. All of these factors lead to a revival of traditional quilting.

Quilts surviving from the first quarter of the 20th century were generally rather dark, made of scraps of print fabrics, with dark blue, maroon, and grey as predominant color schemes. Many of these quilts were tied rather than quilted. The quilts of this period also began to reflect natural motifs - floral appliqués becoming especially popular.

For some reason, many of the tops of the early 20th century were left unquilted to be finished by later generations. This may be due to a decline in the cooperative quilting bee during the period, with most of this work being done by church groups and social clubs. In fact, there are records of groups and women quilting for a fee. Ida Melugin of Atwood, Kansas, recorded quilting for others to earn a living after her husband died in her diary.

As fabric and styles changed in the 1920s so did quilts. The new look was characterized by a multicolor palette, a good deal of plain white cotton, and appliqué was often chosen over piecing. These quilts suited the urban dwellers better than the darker, old fashioned quilts.

This transition happened quickly. Between 1922 and 1927 pastels replaced the darker fabrics nationwide. Patterns filled with nostalgia such as Grandmothers Flower Garden and Sunbonnet Sue were developed and sold, including the popular patterns by Marie Webster. Her book, Quilts: Their Story and How to Make Them, was published in 1915 and is considered to be the first official quilt book. In addition, embroidered blocks became very popular in the 1920s, with new color-fast threads and the marketing of transfer patterns and stamped squares.

THE QUILTING RENAISSANCE

The new quilting fad reached its peak from 1930 to 1936. Quilt patterns abounded in

women's magazines, newspapers and from private designers. Despite the fact that the Kansas economy suffered from the stock market crash in 1929, and the severe drought and dust storms forced many farmers into bankruptcy, the state moved into a position of leadership in quiltmaking.

Two Kansas newspapers, The Kansas City Star and Cappers Weekly, based in Topeka, published quilt patterns on a regular basis beginning in the late 1920s. The Kansas City Star also reached quilters in Arkansas, Iowa, Missouri, and Oklahoma through a weekly farm paper. The majority of patterns in both of these publications were contributed by readers. The readers often renamed patterns to reflect Kansas and some readers, like Roberta Christy of Scott City, sent new patterns that they designed, like Kansas Beauty. These patterns can be found in the quilt scrapbooks of the era, as they were carefully saved for use later on. Kansas newspapers also printed syndicated columns that introduced Kansas quilters to East Coast and Chicago quilters like Nancy Page, Laura Wheeler, and Hope Winslow. Stores sold patterns for quilting and embroidered squares from a variety of companies.

There were also several Kansas-area publishing houses focused on quilting. One was run from the home of Scioto Imhoff Danner in El Dorado, Kansas. Mrs. Danner's Quilt Books were published from 1932 to 1970, and she had a booming mail-order business. Two other influential quilt houses were Ruby Short McKim of Independence, Missouri, and the Aunt Martha Studios of Kansas City.

Kansas women designed their own quilts, and two of the best-known quilt designers of the 1930s hailed from Emporia, Kansas. Rose Good Kretsinger (1886-1963) had attended the Chicago Art Institute and worked as a jewelry designer in Kansas City. Not only did she design prize-winning

quilts, she also collaborated with Carrie A. Hall to write The Romance of the Patchwork Quilt in America, in 1935, which brought her national recognition. Charlotte Jane Whitehill (1866-1964) was raised on her mother's quilts but did not begin quilting herself until 1929. She began by using fancy needlework quilt patterns and then began to develop her own designs based on heirloom quilts and museum pieces. Fourteen of her quilts are in the Denver Art Museum collection. While neither of these women actively marketed their patterns, they were used by or influenced scads of Kansas women as far away as Topeka. These quilts can be seen as the precursors of the contemporary art quilt movement.

It is interesting to note that one of the goals of the WPA was to record and preserve American handicrafts of the past. Eleanor Roosevelt took an active part in this project, and women all over the country were taught quilting, weaving, and textiles production. The need for women to work in the factories during World War II ended this project.

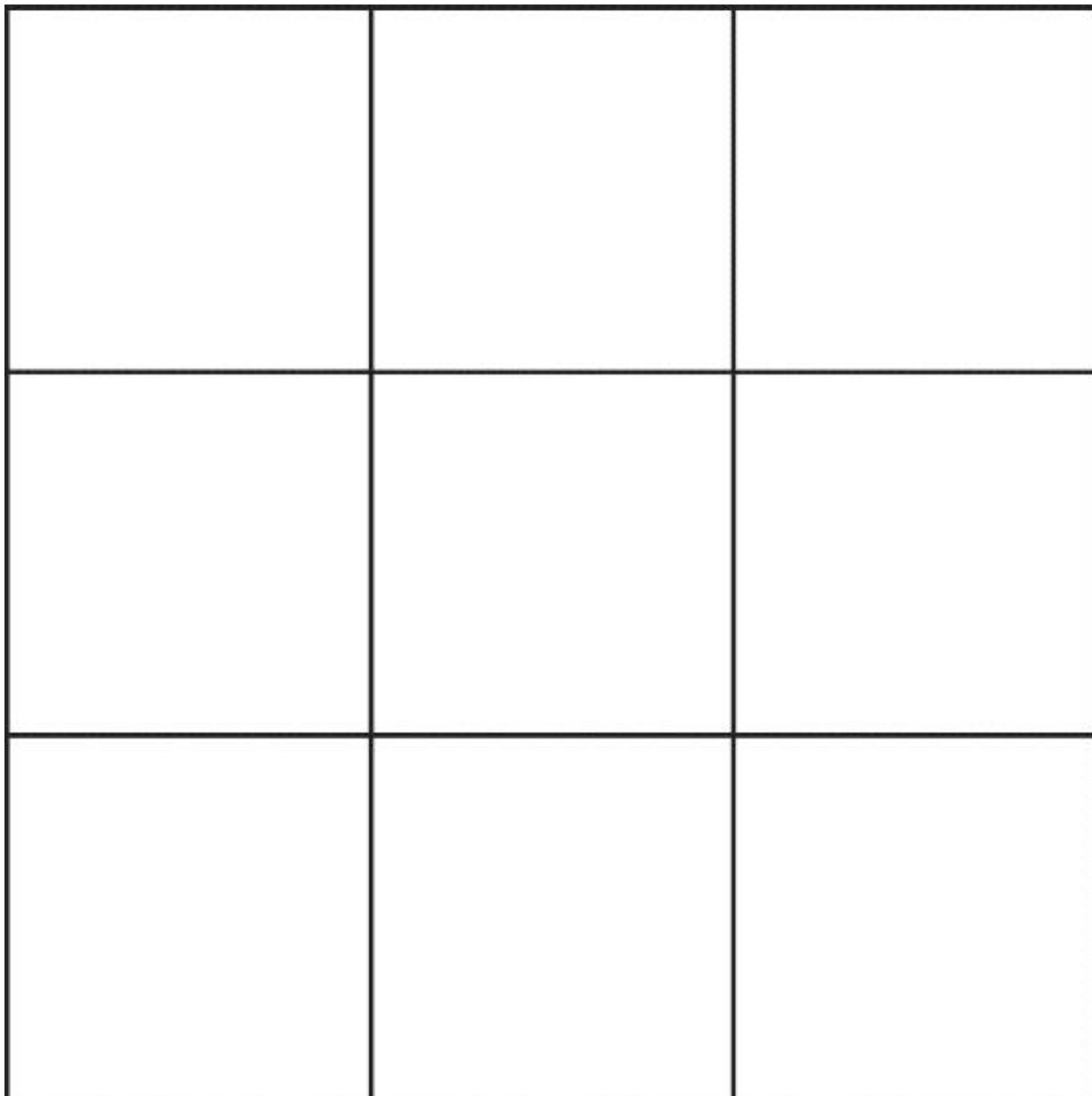
CONTEMPORARY QUILTING

After a brief drop in interest after World War II, when America was obsessed with the modern, quilting has seen a steady increase in interest since the late 1960s. Quilting groups or guilds, based on the earlier Protestant groups such as the Dorcas Circle and the traditional quilting bees, are designed to exchange ideas, help with quilting, provide social interaction, and often to commemorate significant events. Quilts are still exhibited and judged at county and state fairs. But these groups, while participating in traditional quilting techniques, also contain innovative quilters. Today's quilters make quilts with non-traditional and unique designs, quilts which are not made to be used on a bed, and quilts that incorporate techniques and materials not used by our grandmothers.

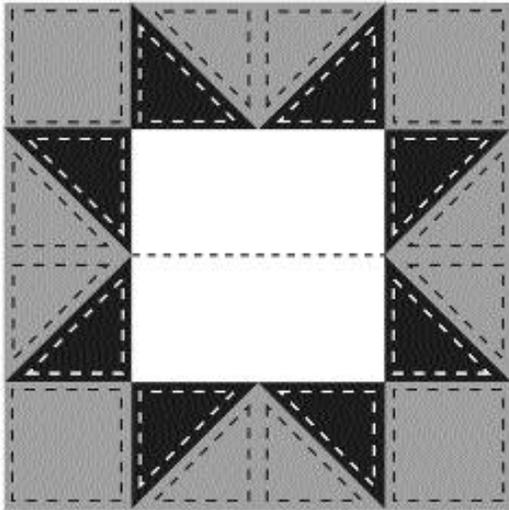
The American Bicentennial was reason for scads of quilts to be made, and following this event and the centennials of particular towns in Kansas provided additional opportunities for commemorative quilts. These quilts, often made by ladies groups, Extension Units, or 4-H clubs, are usually appliquéd with significant events and memorial and extensively dated. In 1979, the Quilt National was formed, and with it began the art quilt movement. Virginia Randles of Lawrence, Kansas, was one of the founding members. To this day the Spencer Museum hosts the Quilt National every other year. This juried exhibition displays the finest of the original quilt designs in the country. While the artists featured each year may employ the basic "fabric sandwich" integral to the quilt tradition, their contemporary designs and new techniques break the boundaries between the traditional craft and art. The American Quilter's Society and the National Quilting Association are other contemporary groups that promote quilting through research and exhibition. There are nearly 175 quilters in the two Manhattan guilds. Guilds exist in towns all over the state, and larger towns have several guilds. In addition, the Kansas Quilters Organization was founded in 1984 to promote quilting and preserve the quilt heritage of the state.

Although we think of quilting as conservative - a piece of our past - it should be noted that technology has always played a part in quilting, and quilters have stayed "up with the times." Whether it was the adoption of the latest fabrics being produced, the use of the newly invented sewing machine, or the popularity of patterns and the use of mass media to communicate ideas, quilters were not stuck in the past, even when nostalgia influenced their patterns. It should come as no surprise that today's quilters are innovative and creative.

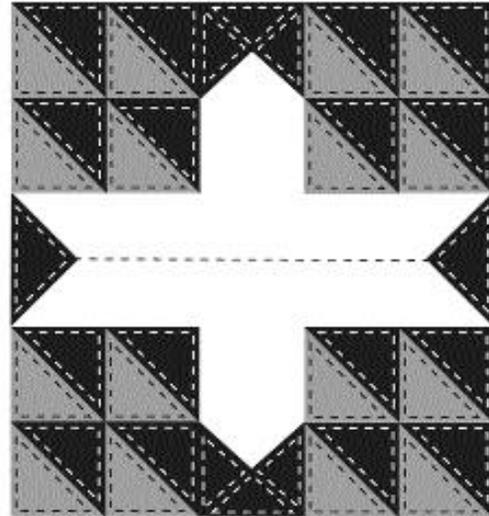
9-Patch Quilt Graph



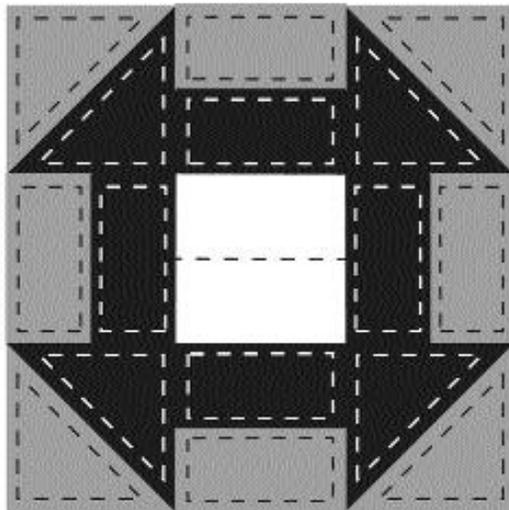
Album Quilt Blocks



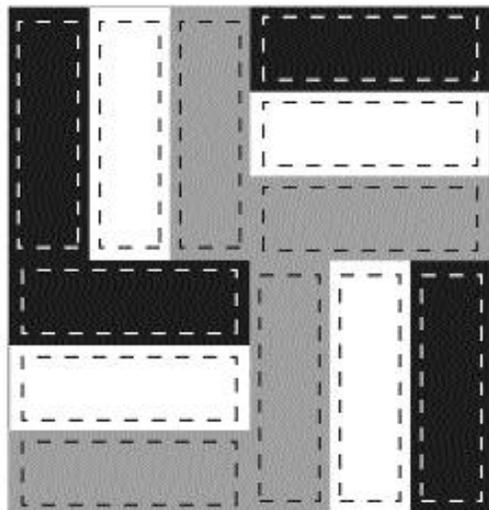
Album



Autograph



Hole In The
Barn Door



Signature

Lesson

Story Quilt Project

Supplies

nA variety of patterned paper - good sources include wallpaper sample books, patterned origami paper, scraps of wrapping paper, etc. The paper does not need to be in full sheets since quilts were made from scraps!

nGraph paper - for younger children you can create a simplified graph paper based on the 9-patch pattern. Draw a 6"x6" square and create nine 2" blocks (see attached pattern).

nWhite construction paper

nRuler, pencils, erasers, scissors, glue

nlarge sheet(s) of newsprint

Part 1

Geometric Quilt Block

These blocks will be interspersed with the story blocks below to create a checkerboard pattern.

Grades K-2 students may make a basic nine-patch block (checkerboard pattern). Measuring two-inch squares and cutting them from scraps will work with measuring skills and dexterity.

Grades 3-5 students can work with the nine-patch grid and recreate traditional patterns.

The Quilt Block History of Pioneer Days, by Mary Cobb has lots of patterns to choose from. Most patterns are created by bisecting squares into triangles and smaller squares. One idea is to make autograph squares with their names in the center (see attached patterns).

Grades 6-8 students can work with either the nine-patch grid or graph paper and create their own geometric pattern. They can design the block on the graph paper and then recreate as quilt blocks.

Part 2

Illustrating the Story with "Appliqué" Blocks

Appliqué is a sewn form of collage, which utilizes the idea of cut pieces of fabric sewn down.

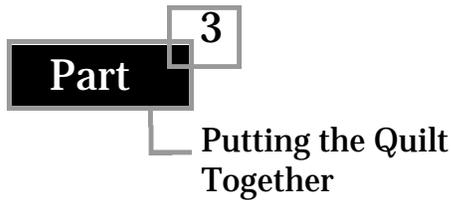
For Grades K-2 you can approximate appliquéd blocks for young children by simply drawing the pictures. (Sometimes women would use needlework rather than appliqué.) Another way is to cut pictures out of magazines to use and glue them down collage-style. Or you may want to pre-cut patterns for children to trace.

For younger children, choose some aspect of the story to illustrate. All of the children

may want to make a block on the same incident or character or you can assign each child a part of the story.

Grades 3-5 For older children, have the child create a block that best illustrates the story/book or any incident they choose. Older children should be able to use layers of paper, creating a more accurate replication of appliqué, but you may be more comfortable using the methods above.

Grades 6-8 Students should create blocks that illustrate the story in chronological order. Appliqué should be applied in layers to create details. (For good examples look at Baltimore Quilts.)



Part 3
Putting the Quilt Together

Quilt blocks can be put together in a couple of ways. The simplest is to set them side by side. Fancier quilts might include sashing in between. The quilt should have a border as well, which can be as simple as a single stripe or more elaborate! This will require math on the part of the students. They will need to measure how many inches for the quilt total, how wide should sashing and borders be, etc. Everything can be mounted right on the wall or the pieces can be mounted on a large piece of paper. If you put the blocks, etc., on paper, you will want to cut them apart to send blocks home or to add them to student portfolios.

Other Resources and Ideas

As a variation, you could create a prairie quilt based on animals and plants of the prairie (now you're using science!).

Music can be added to this unit quite easily. There are a number of folk songs tied in with the settlement of the prairies. For example, you could illustrate "Oh Give Me a Home." There are also lots of cowboy songs that could be illustrated. Picture books on the prairie, especially photographs may help with the quilt.

A number of quilt patterns have Kansas names. Older students may enjoy the challenge of developing patterns that represent various aspects of the prairie: for example, making geometric representations of prairie animals like bison, appliqué patterns for prairie flowers, or a repetitive pattern that looks like grasses.

Lesson

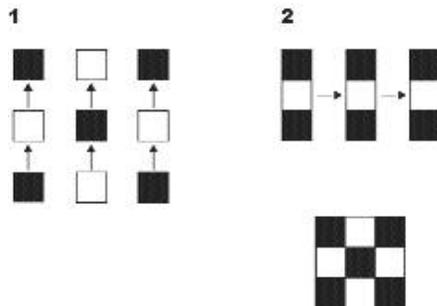
Small 9-Patch Quilt

Chris Moore, Manhattan, Kansas

Supplies

(measurements include 1/4" seam allowance)

- n 25 print fabric squares measuring 2"
- n 20 white fabric squares measuring 2"
- n 4 white fabric squares measuring 5"
- n 2 white stripes measuring 2" x 14" (inner border top and bottom)
- n 2 white stripes measuring 2" x 17" (inner border sides)
- n 2 print strips measuring 2" x 17" (outer border top and bottom)
- n 2 print strips measuring 2" x 23" (outer border sides)
- n 96" of binding tape that compliments the print fabric
- n Batting
- n Fabric backing material
- n Needle and thread



Directions

Use the piecing diagram to put together the checkerboard squares. A backstitch will be strongest. Use the same method to put together the larger white squares and checkerboard squares. Attach the white strips to the squares in the order indicated by the numbers on the diagram. Then repeat with the printed strips. Cut batting and backing fabric to fit, and safety pin the three layers together. Bind the edges together with tape binding. The piece can be quilted or left unquilted.

