

March 13-15 1997

Westward Expansion and Spatial Awareness

Grade Level: 5th Grade

Presented by: Robyn Flatt, William B. Travis Elementary, Dallas, TX

Length of Unit: Four Weeks

I. ABSTRACT

Westward Expansion (exploration, pioneers, geography, Indian resistance, and "Manifest Destiny") is presented through the artist's perception of space. This unit begins with Thomas Jefferson's vision for power and commerce and his launching of the Lewis and Clark expedition. Patriotic songs with phrases like "sea to shining sea," movements or dances that emulate the feel of the prairie, and American 19th century western art are incorporated to help students comprehend and retain information.

II. OVERVIEW

VISUAL ARTS

Element of Art: Space

American Art: Nineteenth-Century US

Albert Bierstadt, Painter of the American West

Genre paintings, Images of the Frontier

WESTWARD EXPANSION, part 1

Early Exploration

Lewis and Clark, Sacajawea, Thomas Jefferson

Pioneers

What drew so many Americans westward, despite the danger and hardships?

b. Getting there in wagon trains

Geography

Rivers: Mississippi, Missouri

Great Plains stretching from Canada to Mexico

Continental Divide

Native Americans: Cultures and Lifestyle

Great Basin Plateau (for example, Shoshoni, Nez Perce, Mandans, Hidatsa)

Northern and Southern Plains (for example, Dakota [Sioux], Shoshoni)

Pacific Northwest (for example, Chinook)

MUSIC, MOVEMENT, AND CREATIVE DRAMATICS

Classical, Patriotic, Native American

Movement realized in nature and folk dances

Role playing, scene reenactment, and dialogue writing

SKILLS TO BE TAUGHT (Noted throughout in bold)

Description/Vocabulary

Main Idea

Analyze Information to make inferences/generalizations

Perceive relationships and analyze outcomes

Events in chronological/sequential order (timeline)

Cause and effect relationships

Use information and ideas from personal experience as a source of writing

GOALS AND OBJECTIVES

Students will use space as a multi sensory element and its interconnectedness to knowledge for perception development.

Students will recognize major geographical points of the Lewis and Clark Expedition.

Students will identify the important factors and reasoning behind western emigration.

Through spatial awareness, students will begin to comprehend the feelings and lifestyle associated with early westward expansion.

Students will explore the location, culture, and lifestyle of significant Native American tribes.

III. BACKGROUND KNOWLEDGE FOR THE TEACHER

A. Element of Space as a Sensory Learning Tool - Appendix A

B. *Undaunted Courage*, Stephen C. Ambrose

Story of the Great American West, Readers Digest, Edward S. Barnard, The Reader's Digest Association, Inc.

D. *The Western Image*, *Gilcrease Journal*, *How Myth and Reality Converge in the Narrative of the West*, Vol. 4, No. 1, Spring 1996

IV. RESOURCES

A. Audio

American Parade; The United States Air Force Concert Band and the Singing Sergeants

2. *This is Your Land*; Mormon Symphony & Chorus

Spirit Feathers; Mesa Music Consort

4. *Copland, Greatest Hits*

Grand Canyon Suite, Tchaikovsky

Video

The West Series, PBS

Books

Alter, Judith. *Growing Up in the Old West*. New York: Franklin Watts, 1989.

2. Bancroft-Hunt, Norman. *North American Indians*. Philadelphia, Pennsylvania: Courage Books, 1992.

Blood, Peter and Annie Patterson. *Rise Up Singing, The Group Singing Songbook*. Bethlehem, Pennsylvania: A Sing Out Publication, 1988.

Blumberg, Rhoda. *The Incredible Journey of Lewis and Clark*. New York: Beech Tree, 1995.

Caven, Seamus. *Lewis and Clark and the Route to the Pacific*. New York: Chelsea House Publishers, 1991.

Erickson, Paul. *Daily Life in a Covered Wagon*. Hong Kong: Breslich & Foss, 1994.

Fisher, Leonard Everett. *The Oregon Trail*. New York: Holiday House, 1985.

Fitzpatrick, Shanon. *American Artists Reflect American History, Volume V, Westward Expansion*. Cypress, CA: Creative Teaching Press, Inc, 1994.

Haslam, Andrew and Alexandra Parsons. *Make it Work! North American Indians*. New York: Thomson Learning, 1995.

Hirsch, Jr., E.D. (Ed). *What Your 5th Grader Needs to Know*. New York: Bantam Doubleday Dell Publishing Group, Inc, 1993.

Kroll, Steven. *Lewis and Clark, Explorers of the American West*. New York: Holiday House, 1994.

Lavender, David. *The Way to the Western Sea*. New York: Doubleday, 1988.

Levine, Ellen. *If You Traveled West in a Covered Wagon*. New York: Scholastic, Inc, 1992.

Liptak, Karen. *North American Indian Ceremonies*. New York: Franklin Watts, 1992.

McGovern, Ann. *If You Lived with the Sioux Indians*. New York: Scholastic, Inc, 1972.

Murdoch, David. *Eyewitness Books, North American Indian*. New York: Alfred A. Knopf, Inc, 1995.

Place, Marian T. (Ed) *Westward on the Oregon Trail*. New York: American Heritage Publishing Co., Inc, 1962.

Wheeler, Keith. *The Old West, The Chroniclers*. New York: Time-Life Books, 1976.

Supplies

paper

students' texture objects representing journey from home to school

blindfold

suitcase and a variety of objects from home

tape

Appendix C

mural paper and collage materials

tape

white sheets

flour sacks

crackers, dried fruit, beef jerky

quilts, blankets

tree limbs, red paper

ball of yarn or string

V. LESSONS

A. Lesson One: MANIFEST DESTINY & THE LOUISIANA PURCHASE

1. Objective/Goal

To recognize the significance of Manifest Destiny.

To identify the territory of the Louisiana Purchase.

To geographically define the regional areas of the United States as they were developed.

Materials

Worksheet - *Louisiana Territory*, T.S. Denison & Co., Inc., United States History - Westward Movement

Prior Knowledge for Students

1st Grade

American Civilization

Early Exploration of the American West - The Louisiana Purchase

Geography

Westward Expansion: The Louisiana Purchase

Knowledge of United States Geography

Balance of Power of American Government - Executive, Judicial, Congressional

Key Vocabulary

Manifest Destiny, Louisiana Purchase

Procedures/Activities

PUT A PRICE TAG ON IT - **Discuss** with class the value of space. What makes certain spaces more valuable than others? Is there an accurate way to estimate the price of space? Is space something that can be owned?

THE WEST - Watch the beginning of The West Series, PBS - Students identify key issues.

BACKGROUND - Jefferson had expressed interest in the West for over 20 years. He referred to this as his passion. Manifest Destiny - idea that it was the destiny of the US to expand to its natural borders. Jefferson sent Robert Livingston and James Monroe to talk to the French about area for sale. The land was sold for \$15 million dollars, 3 cents an acre (Louisiana Purchase). Jefferson stated that he would send an "intelligent officer" to explore the space. He decided to ask Meriwether Lewis, 27, Jefferson's personal secretary, who had never traveled further west than 50 miles of Monticello, VA.

GEOGRAPHY - Students **read** Louisiana Territory Worksheet, T.S. Denison & Co., Inc. Students label Louisiana Purchase on the map. Students label major rivers and terrain. Note what new areas the United States would acquire in this purchase.

POSITIVES & NEGATIVES - **Brainstorm** with class the positive reasons Jefferson wanted to purchase the Louisiana Territory and his belief in Manifest Destiny. Teacher should focus on 1) Geographical - exploration of Missouri River, finding the best way to cross the Rockies, and finding a waterway to the Pacific. 2) Commercial & Imperial - trading. 3) Scientific Data - especially data on the Indians. Then brainstorm with the class some of the feelings of the American people, both positive and negative towards the purchase. Create a T-Chart based on discussion.

6. Evaluation/Assessment

PERSUASION - Choose different students to portray Thomas Jefferson. Allow these Jeffersons to make their "sale," persuade the American people that the Louisiana Purchase is a good idea. Encourage the Jeffersons to use all of the best persuasion skills to motivate the American people. After, question the students whether they will support Jefferson or not based on his persuasion techniques. (**Perceive Relationships**)

b. **JOURNAL** - Students should begin a Westward Expansion Journal to be continued through out the unit. Students write their first entry about Manifest Destiny and its significance.

B. Lesson Two: PLOTTING A JOURNEY

1. Objective/Goal

To identify physical and dimensional boundaries of space.

To demonstrate an awareness of personal space.

To define the space vocabulary.

Materials

papers

students' texture objects representing journey from home to school

blindfold

Prior Knowledge for Students

Sensory Vocabulary - concept of line, rhythm, color, texture

4. Key Vocabulary

a. Emotions associated with space

Dimensional descriptions of space

Procedures/Activities

SPACES YOU KNOW - **Brainstorm** the different spaces students experience during the day: students' room, different rooms of house, seat on the bus, different rooms at school. Ask students to think about their favorite or least favorite space they occupy during their day.

SPACE MAPS - Path of Spaces traveled from home to school. Students design a map **sequentially** listing five different spaces they experience from their home to school. Ask students to bring a little something from each one of those spaces to create a textural collage of their journey. **Evaluation** - Students physically recreate their path from home to school. Students pantomime their journey.

DIFFERENT SPACES - Allow students to experience different spaces: trapped in an elevator, in a closet, under a bed, in an empty gym or auditorium, under covers, jumping on a trampoline, open field, empty parking lot, bus in traffic jam, a snowed-in cabin.

A VARIETY OF SPACES- Students should now have their own **vocabulary** of different spaces. Ask them to brainstorm a variety of different and unique spaces. Now introduce emotions associated with the spaces, such as a cave - closed in, under blankets - secure, etc. **Evaluation** - **Compare/contrast** how different spaces provoke different feelings and emotions.

EASY SPACE FIELD TRIP - Students are instructed to sit under their desks, chairs, tables. They then make lists of different emotions associated with small, tight, spaces. Next, students travel to the gym or a playground and are asked to find their own space. Encourage students to explore the openness of the area. Finally, encourage students to **compare/contrast** the differences between the two spaces. Find out whether students prefer closed, tiny space or big, open space.

OUTER SPACE AND THE GREAT WIDE OPEN - **Brainstorm** about new and unknown spaces. Encourage students to **create a vocabulary** of feelings and emotions about new and unknown spaces. Divide class into two groups. One group will be the Space Explorers venturing into Outer space and the other group will provide the Obstacles. Divide the Obstacles into several smaller groups, aliens, planets, suns, stars. Design an obstacle course for the Space Explorers to traverse. The Obstacles will use their bodies and noises to deter the Explorers from accomplishing their goal.

EXPLORE A NEW SPACE - Students divide into pairs, one child is blindfolded and the other becomes the Trail Guide. Take class to a new place or space on the campus. It might be a different teacher's

classroom or a new space outside. The blindfolded student will explore the new space using senses other than sight. The Trail Guide's role is only to prevent the blindfolded student from causing any harm to him/herself. The Trail Guide should not verbally describe the new environment. Evaluation - After returning to class, the blindfolded student will **analyze** information about the new space and make a map of the new area. Finally, students return to the explored space to **compare/contrast** their results with the actual environment.

Evaluation/Assessment

JOURNAL - Students make another entry into their journal describing their own route from school to home. Students need to focus on the different spaces they encounter.

C. Lesson Three: PACKING AND PREPARING FOR THE JOURNEY

1. Objective/Goal

To introduce students to the supplies used by the Expedition and the significance of the chosen items.

b. To recognize the experience of planning for a trip through uncharted territory.

2. Materials

suitcase and a variety of objects from home

tape

Appendix C

Prior Knowledge for Students

Reasoning behind the Expedition

4. Key Vocabulary

portable soup, Corps of Discovery, keelboat, pirogues, interpreter

Procedures/Activities

BACKGROUND - Lewis was sent to scholars in Philadelphia to prepare for the journey. No one really knew what the explorers would encounter. Lewis was told to watch out for prehistoric creatures, such as the "Great Claw," (a giant sloth) and living mammoths. Lewis was also told of a mountain made of salt and the possible existence of a Welsh tribe, a group of Anglo-Saxon explorers that disappeared in the wilderness. The explorers packed only the things that they needed the most. Supplies included: Indian gifts, camp supplies, clothing, weapons, scientific instruments, medicines, 150 lb. of "portable soup" (dried soup), and a four volume dictionary. The Corps of Discovery included 14 soldiers, 9 volunteers, York (Clark's slave), 2 French river men, an interpreter, and Lewis' 120 lb. dog, Seaman. They began the journey with a 55 ft. long keelboat, 2 pirogues (canoes), and open rowboats.

WHAT'S OUT THERE - Students sit in a circle and begin a game of rumors, What's Out There in that Scary Space. Provide class with minimal facts about the area. There are mountains, plains, rivers, and let them use their imagination to create wild and fantastical creatures that might inhabit these areas. Students should **build upon other's ideas** to create wild imaginings. Act out creatures.

PACK YOUR BAGS - The instructor brings a wide variety of objects from home: sweater, teddy bear,

books, canned soup, etc. Vary these items- -some will be important for a journey and others just for fun. Bring a large suitcase. Divide class into four groups, and let them pick out what they want to bring. When the bag becomes too heavy for one student to carry, they must sit down. The next group goes up and begins the process again. Students should make note of what things were brought and determine the significance of each item.

WE'RE OFF - Tape off the space of the keelboat and allow 26 students and one large dog (a student) to experience the space of the boat.

6. Evaluation/Assessment

WHAT WOULD YOU TAKE - Pass out Appendix C to class. Using this list, students must rank in order of importance the things that they would bring on their trip. When complete, students must explain their reasons for choosing their top five items and their last five items. Students refer to the actual list of Lewis and Clark. Students must be conscious of the weight of the object and how much is actually feasible to take with them. After completion, teacher should display list and tell actual reasons behind Lewis and Clark's supplies.

D. Lesson Four: THE JOURNEY AND INDIAN ENCOUNTERS

1. Objective/Goal

a. To experience the journey of Lewis and Clark.

To introduce different Native American tribes and experience their music.

c. To reinforce a knowledge of the geographical regions of westward expansion.

2. Materials

Lewis and Clark reference materials

mural paper and collage materials

recording of Native American music

examples of 19th century painting

3. Prior Knowledge for Students

Students are provided a brief summary of the Lewis and Clark Expedition Background Information (Appendix D).

b. 2nd Grade - Geography - Features & Terms

4. Key Vocabulary

Teton Sioux, Mandans/Hidatsas, Shoshoni, Nez Perce, Flatheads/Walla Walla, Chinook

b. Ravines, gorges, plateau, great basin, Continental Divide, evergreen forest, terrain

5. Procedures/Activities

CHALLENGING TERRAIN & SPACE - Allow students to physically experience the difficulty of the different spaces. They should use their entire body to use an imaginary oar to push the boat through the

thick and muddy water. Students next imagine walking through grass taller than they. In journal, allow students to **describe** some of the feelings associated with the physical strain exerted to conquer an environment.

ANIMALS' PERSPECTIVE -

Introduce land by showing students paintings and books of different physical terrain and animals that inhabit these areas.

Students **write** five sentences describing the different landscapes Lewis and Clark experienced.

Then as a class, combine ideas to create a class list of descriptions.

As a group, try to imagine yourself as a prairie dog. What might he be seeing as the Expedition passes? Instructors focus the students on the smallness of the animal and **compare** to the size of the people.

Using what has been experienced, students **write** a paper from the prairie dog's point of view, describing his experience and what he has witnessed.

When complete, review ideas that this experience was new to both the animals and man. How might man's intrusion on the environment have affected the animals?

PLOTTING THE SPACES AND ENVIRONMENT - Students design and plot The Corps of Discovery's journey. Use butcher paper to make a giant map/mural, of the adventure. **Sections should be added to the mural to highlight the major experiences as they are studied.** Also plot the different tribes that the group encounters. Allow students to study the different spaces through which the Corps traveled: mountain ridges, rivers, forests, plains. This map/mural will be used as a important tool for the rest of the unit and reinforces the **sequence** of events. Hang-up map and time line of the major events of the Lewis and Clark journey as a reference for the entire class.

THE CORPS STUDY OF NATIVE AMERICANS - One of the main objectives for the journey was to record and gather information about the different tribes of the newly purchased land.

Divide students into different groups or tribes. Each groups is assigned a certain tribe from list in Appendix E.

Students research their tribe and fill in chart, highlighting significant cultural and geographical information.

Students prepare an oral report to be presented to class to teach what they have learned about their tribe. Entire class should at the end of each report have a completed chart on the Indian tribe presented. In addition, students should create something representative of their tribe. See *Make it Work, North American Indians*.

CIRCLE DANCE - Listen to tape of Native American music. Allow students to experience a Circle Dance that incorporates basic elements of a greeting dance from many tribes. Divide the students into boys and girls. The first aspect to the dance is a procession. Allow the group to proceed into the space led by the elders, then the men, and finally the women. The two groups form two circles, the boys form a larger circle outside the smaller circle of girls. The two circles face each other. Next, the boys begin to move clockwise, in a step together--step together fashion. The girls move counterclockwise. One at a time the students break off from the circle to act out different animals, such as, antelopes, salmon, buffalo, coyotes, ravens, etc., and then, the student returns to the circle.

Evaluation/Assessment

THE END OF THE ROAD - Students read *Lewis and Clark, Explorers of the West*, by Steven Kroll. Ask students to physically recreate the **main ideas** of the different segments of the Lewis and Clark exploration to the Pacific Ocean. Students then piece together these scenes and put them into their proper **sequence**. **The following activities are designed to allow students to use their knowledge of Lewis and Clark's Expedition and the different Tribes**

INTIMIDATING SPACE - Lewis and Clark's stay with the Teton Sioux was an uncomfortable visit. Divide class into the Teton Sioux and the Explorers, the majority being Teton Sioux. Instruct class that there will be no verbalization. Teton Sioux students must use their bodies to control the space and intimidate the Explorers, without pushing, touching, or bumping one another. (Manipulation of space must be used to surround Explorers. For example, Teton Sioux should use glares and body positions, such as crossed arms, to control the situation.)

FRIENDLY SPACE - The Mandans and Hidatsas were warm and friendly to explorers, a huge **contrast** from the Teton Sioux. Divide class into Mandans, Hidatsa, and Explorers, and emphasize that there will be no talking. The tribes must use their body language to make the Explorers feel comfortable.

OCCUPIED SPACE - The Corps of Discovery, the Mandans, and Hidatsas all occupied small spaces with many people. What might be some of the problems of so many people living together in one space? What might be some of the benefits? **Brainstorm** different **outcomes**, and assign students to act out the results.

MAJESTIC SPACE - Lewis was overwhelmed by the beauty of the Great Falls and the Rocky Mountains. However, these spaces proved to be very challenging. **Brainstorm** spaces and places that appear to be very beautiful, but in are filled with great difficulties.

TRADING - Divide the class into the Shoshoni and the Corps. Allow students to reenact the following scenario. The Shoshoni to enter the classroom riding horses. The Corps notices their horses and brainstorm as a group how to get some of these horses. One member of the Corps approaches one of the Shoshoni and asks for his horse. The Shoshoni refuses, then reconsiders. He will give up his horse for a trade. Allow the Shoshoni and the Corps member to **engage in dialogue** about the worth of the horse. Finally, the two should come to some agreement. The others repeat and continue the scene, but with each duet, the stakes for the horse should increase. The Corps group should seriously consider what they are willing and able to trade for a horse.

Play *America the Beautiful*. Students select vocabulary words that describe space.

E. Lesson Five: MYTHOLOGY, VISUAL ART, THE WEST

1. Objective/Goal

To understand how the need for space propelled the pioneer movement.

2. Materials

a. *Fanfare for the Common Man*, CD, Aaron Copland

Grand Canyon Suite, Tchaikovsky

Examples of 19th Century American Art

Worksheet - *Frontier Life*, T.S. Denison & Co., Inc., United States History - Westward Movement

Prior Knowledge for Students

3rd Grade - Visual Art - Space in Artworks

Personal Space

4. Key Vocabulary

a. claustrophobic, expansive, illusion, depth, vanishing point, horizon line

5. Procedures/Activities

COPLAND - Listen to Aaron Copland's Fanfare for the Common Man.

Brainstorm and discuss with students different ideas and **perceptions** about space as experienced through the music.

b. **SPACE AWARENESS** - Allow students to lie down or stand up, anything except sitting at their desks! Darken room and ask students to close their eyes and relax. Then ask students to feel the space that their feet take up in their socks, that their feet take up in their shoes, their body in their clothes, their muscles in their bodies, etc.

SPACE BUBBLES - Space bubbles are the immediate space that surrounds each person. Establish space bubbles as the area that is an arm's length around the body. Encourage students to be very sensitive to their space bubble. Let students be creative with their space bubble. Ask them what the color is of their space bubble. Now let the students move around the room in control (emphasize that students shouldn't touch each other, or their bubble might burst!) in their bubble. Next let the students bubble be filled up with different substances, such as, jelly, mud, water, - student should illustrate whether their bubble is heavy or light by the way they move.

d. **THE SPACE AGE** - Instruct students that, during this time session, they will remain in their space bubble and that there should be no touching or bumping. **Analyze** by acting out the different amount of space that a baby takes up, a teenager, an adult, an elderly person. Remind students to stay in their own personal body space.

USING SPACE - How do you use space? Do you scatter things, or are you neat and tidy? Do you indulge in space, or are you frightened of space? Ask class to determine how they use space and exaggerate results to share with class.

BACKGROUND - After Lewis & Clark's adventure, stories began to circulate about the west as a magical place. These stories were exaggerated and enticing. Newspapers and artwork perpetuated the myths behind the west. During the 1840's, people sold most of what they owned and left everything they knew behind in search of a better life, more fertile, free land, and more space!

PAINTINGS - **Expose** students to different paintings of the era that helped define the majesty and the romanticism of the west. *The Rocky Mountains: Emigrants Crossing the Plains*, Frances F. Palmer; *The Oregon Trail*, Albert Bierstadt; *Mount Whitney*, Albert Bierstadt; *The Wagon Train*, William de la Montagne Cary.

VISUAL ART AND THE WEST - Divide students into groups of three. Assign one student in each group to **write** a brief description of his/her ideas about what the West looked like. Next, the student describes his/her ideas verbally to one of the other group members. That group member then **verbally**

describes the ideas of the first student to the third group member. Then, the third group member is asked to illustrate the ideas that he/she heard. Finally, the third member shares with the first member the product. Students then **compare and contrast** the drawing to the first written description. This exercise demonstrates exaggeration and perception about the West.

6. Evaluation/Assessment

WHY GO WEST - **Brainstorm** a list of reasons people wanting to travel west. Read *Frontier Life*, T.S. Denison & Co., Inc. After, create a T-Chart listing the positive and negative things about going west.

F. Lesson Six: PIONEERS PREPARE

1. Objective/Goal

a. To identify the geography of the Oregon Trail

A knowledge of the spatial limitations the pioneers experienced when traveling west.

2. Materials

tape

white sheets

map

Prior Knowledge for Students

2nd Grade - Westward Expansion - Pioneers head West

Key Vocabulary

prairie schooner, terrain

Procedures/Activities

BACKGROUND - The journey along the Oregon trail would take 5 months, a 2,000 mile trip, averaging 15 miles a day. Pioneers would travel in covered wagons, prairie schooners. The body of the wagon was four feet wide by ten feet long. The large wooden wheels could support a load of almost 2,000 pounds over very rocky and rough terrain.

MAPPING - On a map, mark the route of the Oregon Trail.

HOW MUCH SPACE IS THERE IN A COVERED WAGON - Tape off a 4 X 10 ft. rectangle. Allow students to experience the tiny amount of space. How many students can fit in this area? Now emphasize to students that this space must also accommodate personal belongings, essentials for the trip and a new homestead, and food.

SAILING THE PRAIRIE - Brainstorm with students different ideas about large sailing ships. **Discuss** their movement on the water. Now ask students why these covered wagons were referred to as prairie schooners. Students emulate the movement and motions of a sea of grass. Select a few students to portray the covered wagon, and bring a large white sheet for them to use as a "sail." Allow the covered wagon to explore and move about the rhythmic flow of the sea of grass.

CREATE BODY WAGONS - Students create a covered wagon with their bodies: four students act as the

wheels, other students form the body, while others are the oxen or mules. Students travel around the classroom. Let the covered wagon travel through different terrain: mud, water, rocks, dirt, snow, dust (refer to the map of the Oregon Trail for different environments). Students **reflect and react** to the different environments through their movements.

WHAT WOULD YOU BRING - Emigrants could only pack essentials and necessities for the trip. Pioneers had to be careful about how much to bring, as to not overload the oxen or mules. Food and water were the most important supplies to consider. Ask students to bring three items from home that they would take with them to begin a new life. Allow students to **discuss** their reasons.

6. Evaluation/Assessment

LETTER HOME - Write a letter to your parents before you leave about why you are leaving and explain your decision.

G. Lesson Seven: DAILY LIFE IN A COVERED WAGON ON THE OREGON TRAIL

1. Objective/Goal

To experience life of a pioneer.

To listen to various types of music that create atmosphere of the period.

To learn a folk dance.

2. Materials

flour sacks

crackers, dried fruit, beef jerky

quilts, blankets

tree limbs, red paper

ball of yarn or string

songs

Prior Knowledge for Students

American Myths and Tall Tales

Key Vocabulary

wagon trains, community, mess, emigrants

5. Procedures/Activities

a. **BACKGROUND** - The trip would be too dangerous for one family to travel by themselves, so pioneers traveled in groups comprised of many covered wagons called wagon trains. At night, several of wagons would form a circle for protection, called a "mess." The wagon trains became a mobile community, and within the community, there needed to be a structure of power and decision making. Emigrants elected a captain who rode in front to help guide the train. In addition to the captain, pioneers selected individuals to serve on a council and make important decisions about the trip. Even within families, each individual was

responsible for certain tasks, including children. Everyone needed to participate to ensure the survival of the group. Listen to *Grand Canyon Suite: On the Trail*.

YOUR FAMILY - Divide students into different family groups. Assign different family roles to each student: father, mother, son, daughter, and give each family a flour sack for a baby or small child. Allow different groups to come up with a family history about themselves, such as why they are leaving, where they are from, their final destination, and the names and ages of each family member. The students should also **create different personalities** for their characters. (The son and daughter characters will not be allowed to choose an age under nine.) Now, students elect a captain for the group and the council members.

DAY ON THE TRAIL - Each family acts out the following scenario from life on the Oregon Trail. Students should engage in dialogue for each scene and describe what they are doing. The dialogue should be appropriate for the character assigned to each student. Encourage students to create an environment composed of noises to reenact these scenes. Student must rely on factual knowledge about the period and the locale on which to **base their decisions** and dialogue.

SCENE ONE: At 4:00 am, the council members who have kept guard all night, fire their guns to awaken everyone at the camp. The mother and father awake their children. Everyone begins to pack up their belongings and gather the animals. The mother and the children start to fix breakfast.

SCENE TWO: The trumpet sounds for the train to start. It is almost 7:00 am. There is a frenzy to make sure all family members are ready to go. Each family member takes his/her position. A crack of the whip and a loud command to the oxen or mules, and they're off. The family walks along the side of the wagon. They may take turns riding on the wagon if they get too tired, but no one may ride for too long so as not to tire the animals pulling the wagon. The mother and the children will trade off carrying the flour sack baby. Allow family to describe their emotions as their character and the terrain of the environment.

SCENE THREE: After almost five hours of travel, it is time to stop for lunch. The father will select the nooning place. He should choose a place where the animals could graze and a spot that is close to water. The children can milk the cows and gather water from the river. The family eats leftovers from breakfast. Children may also do some exploring.

SCENE FOUR: At 1:00 pm, the bugle sounds again, and the train is off. The train passes several road side graves. Family members express their emotions at the sight. During this scene, the family encounters a disaster. Assign each group a different disaster. Choose from the following: a broken wagon wheel, bad or stale water, severe weather, someone in the family gets sick, a mule or ox stumbles and breaks a leg (do you kill the it, eat it, or nurse it along), weevils in the flour. The family must decide how to solve this problem.

SCENE FIVE: The sun is beginning to set on the horizon. It is about 5:30. Finally, a flag goes up. The captain has found a place to stop for the evening. The family secures the wagon in a circle of other wagons. The children collect bison chips and twigs for a fire. The father must tend to the animals, check supplies, and help chart out a plan for tomorrow's trip. The mother and children can shake out blankets and quilts for the night, wash clothes and dishes, hang meat out to dry, and begin cooking the evening's dinner. Entire family reflects on the days occurrences.

WHAT'S FOR DINNER - Bring saltines, dried fruit, and beef jerky for students to experience a meal on the road. Emphasize to students that there would be little variation of this meal for almost five months.

BACKGROUND - During the long, hard journey, emigrants would entertain themselves around a fire in the evening. They would tell stories, sing, and dance to help provide some comfort and reminders of their

life back home.

THAT'S WHAT YOU SAID? - Students investigate how tall tales are created. Gather children around a classroom campfire (tree limbs and red paper). First begin with a game of "Telephone:" students whisper a phrase into each other's ears, and the phrase is passed on until it is transformed into something else. Emphasize to students that as these stories were passed on to different people, many elements of the story changed.

TALL TALES - Oral tradition helped shape some of the myths behind the west. Discuss with class that telling stories was referred to as spinning a yarn. Bring ball of yarn or string and pass to first student in the circle. The student begins to tell part of a story and passes the ball of yarn to the next student. The next student builds upon the story and passes the ball until all of the students have had an opportunity. Encourage exaggeration. Reenact story.

SINGING & DANCING - Choose a few songs (*Buffalo Gals, Home on the Range, Clementine, etc.*) to share with class. Let students clap their hands, stomp their feet, and dance to these songs. Experience a basic reel dance from the period (*Aaron Copland - Hoe Down*). Divide class into the girls and boys. Line students up facing each other into two parallel lines. First the two groups greet each other; the boys bow and the girls courtesy. Next, the girls and boys come to the center, link arms, and turn around. Then they return to the first position. The boys and girls return to the center and hold hands over their heads to form an arch. The first couple goes through the arch. Repeat, until all of the couples have an opportunity to go through the arch.

BACKGROUND - As the pioneers traveled on the Oregon Trail, the emigrants encountered many new animals. On warm evenings, the travelers would sleep outside of their covered wagon. Under the stars, they could hear the sounds of the prairie.

LISTEN TO WHAT'S AROUND YOU - Take students outside and sit in a circle on the ground. Ask them to sit very quietly and close their eyes. Ask students to raise their hand when they hear a manmade object. Discuss the different sounds they could hear. Next ask students to raise their hand when they hear a piece of machinery. Can they identify what they are hearing, and from where it is coming? Now ask students to listen very carefully for sounds coming from nature and animal noises. **Discuss** the sources and qualities of these sounds. Question the students about the animal noises. Did it seem that the animals were trying to communicate? What did it appear that the animals might be communicating about?

PRAIRIE ORCHESTRA - Create a human orchestra of the sounds from the prairie. Allow students to choose different noises that one might hear, such as rattle snakes, owls, winds, coyotes, insects, crackling of the fire, rain, stream babbling, thunder, mosquitoes buzzing, prairie dogs barking, rain. Also choose someone to act as the conductor for the group. The conductor points to one student to create the underlying rhythm for orchestra. Then the conductor layers the different sounds or voices to create a polyphony of prairie noises. The conductor raises his/her arms to increase volume, and lowers to decrease. The end of the piece ends as the conductor removes different voices one at a time to finish with the person who originally began.

6. Evaluation/Assessment

JOURNAL ENTRY - Students **write** a diary/journal about their experience as a pioneer.

VI. CULMINATING ACTIVITY

IDEAS TO CONSIDER

How does Thomas Jefferson's vision for westward expansion affect the United States today?

2. Compare the size of the United States during Jefferson's term as presidents to the United States today.

List the ways that Thomas Jefferson initiated westward expansion: (suggested starting places)

He had the vision.

He recognized the importance and significance of exploring the west.

He identified that commerce was the key factor to initiate the expedition.

He negotiated with Congress and the military to finance the trip.

He negotiated the purchase of the Louisiana Territory.

He sent other explorers, such as Zebulon Pike, to investigate other parts of the territory.

He prevented other countries from settling the area.

He encouraged settlement in the new area.

He release Lewis' journals to help advocate emigration.

AMERICA THE BEAUTIFUL - Play a recording of America the Beautiful. Analyze each stanza. Divide class into different groups. Each group is assigned a regional section of the United States (The Colonies, The South, The Southwest, The Prairie, The Plains, The Appalachians, The Rockies, The Pacific Northwest). Determine which stanzas are appropriate for each region. Then assign regions to various groups who will then create a picture map of the country with focus on the West, paying special attention to Lewis and Clark's route and the Oregon Trail.

APPENDIX A

Dallas Children's Theater & William B. Travis Elementary School

CURTAINS UP ON READING

(CUOR)

Designed to use the arts as the springboard into education, Curtains Up On Reading brings together artists and educators in elementary schools. In a pilot program at Travis Elementary School, artists work with grade level faculty incorporating sensory learning into the regular curriculum. Artists activate the students' natural sensory abilities with drama, dance, and art to guide them in experiencing stories, language arts, and history. This multi sensory experiential approach helps students learn reading, speaking, listening, and writing skills, as well as cooperation and teamwork which will enable them to excel.

In our four years of experience as artists working with Travis, we have found that one must take time and use every possible means to explain how the sensory concept is part of every child's everyday learning experience. Every child is already an authority on how his/her own individual senses work. Each child has a cornucopia of sensory experiences. What is needed is for these experiences to be pointed out to the students and then to have exercises which link that which they know (sensory experiences) to that which they don't know (academics).

The artist, through creative exercises, links the sensory genius of each child to the required academic curriculum. The sensory vocabulary of *line, rhythm, color, texture, space, sound and silence, shape*, etc. gives the artist and the educator a fresh approach to curriculum. **Space** has been selected as the primary sensory element to explore westward expansion.

WHAT IS SPACE?

Space is the element in which we live, whether it is work or play, whether we are aggressive or shy. Before we are born, we use only a small amount of space; after we die, we need only a small amount of space. In-between, we each use a lot of space in our own particular way. Some people love space. Some people are afraid of space. Astronauts and explorers are brave and venture out into unknown spaces.

Dancers and actors define space, sometimes in an empty space called a stage. Painters define space on an empty canvas.

Governments organize space: some space for buildings, some space for homes, some for highways, some for parks. People buy property: some own ranches, some own small gardens, some live in other people's spaces.

APPENDIX B

MAP OF LEWIS AND CLARK JOURNEY - May 14, 1804 - September 23, 1806

APPENDIX C

WHAT WOULD YOU TAKE TO PREPARE FOR THE EXPEDITION?

AMMUNITION

ANATOMY BOOK

ASTRONOMY BOOK

BANDAGES

BLANKETS

BOTANY BOOK

BUTTONS

COLORED BEADS

COMPASS

CRAYONS

CURTAIN RINGS

DICTIONARY

DOGS

DRUMS

FIDDLES

FISH HOOKS

FLINT

HISTORY BOOK

KNIVES

MEDICINE

MINERALOGY BOOK

MOSQUITO NETTING

NEEDLES

PAPER

PENS

RED FABRIC

RED PAINT

RED-HANDLED KNIVES

RIFFLES

RUFFLED SHIRTS

TOBACCO

TOMAHAWKS

APPENDIX D

The explorers began their journey on May 21, 1804. The Corps of Discovery encountered the sandbars of Missouri, hard rowing, muddy water, extreme heat, mosquitoes, gnats, and ticks and the grasses of the prairie, 5-8 ft. tall. They witnessed foreign and strange animals, such as, antelopes, prairie dogs (the men even tried to dig the prairie dogs out of their burrows to investigate these animals dwellings), white pelicans, jackrabbits, coyotes, and bison. The bison were called buffalo because the early explorers thought they were like the water buffalo in India. Natives Americans were also named the same way.

One of the first tribes they met were the Teton Sioux. The Teton Sioux were hostile and suspicious of the explorers and had a reputation for confrontation; Indian sign language for Sioux is a throat cutting gesture. Lewis notes his first meeting with the tribe, "*Those Men began to Sing, & Beet on the Tamboren, the Women came forward highly Deckerated in Their Way, with the Scalps and Tropies of War... & proceeded to Dance the War Dance.*" Lewis performed his "Great White Father" speech and gave medals, but the Corps didn't have a very good interpreter, so Teton became bored, restless, and more agitated.

The Corps spent their first winter with the friendly Mandans and Hidatsas. These tribes were central to the trading of the region, and the explorers built Fort Mandan. The tribes admired Lewis' dog, Seaman, and Clark's slave, York, "*unpainted man-with-the-black-skin.*" To entertain the men and the tribes on the long, dark, cold nights, one of the members of the Corps played the fiddle. The Corps was intrigued by the Mandan and Hidatsa homes - large circular earth lodges that were big enough for several families and horses. In these lodges, the inhabitants would dig holes in their dirt floor to store things. During this winter, the explorers met Sacajawea, a young Native American woman of 16 or 17 who was captured as a child from the Shoshoni. Sacajawea was known as Bird Woman, and when Lewis and Clark met Sacajawea she had just given birth. The Corps hired her husband, a French-Canadian trader, Toussaint Charbonneau, to work as an interpreter. However, Charbonneau would not go with the Corps unless he could bring Sacajawea, who proved to be instrumental to their journey.

As the Corps reached the Rockies, Lewis described his exhilaration in his journal, "*From this point I beheld the Rocky Mountains for the first time....I felt a secret pleasure in finding myself so near the head of the heretofore conceived to be the boundless Missouri.*" At this point, the Corps also reached the Great Falls, a tremendous sight, but also providing one of the biggest challenges of the journey. The Corps also witnessed highly anticipated grizzly bears, "*a very large and turrible animal,*" quotes Lewis. During this stint of the journey, the explorers had to fight element difficulties, such as, hailstones big as eggs, jagged rocks, steep slopes, heat, rain, and mosquitoes. As the group approached the gate of the Rocky Mountains, (Continental Divide) Sacajawea declared that Hidatsa tribe had kidnapped her from that area. The explorers realized that they were entering Shoshoni territory. Their first encounter with the Shoshoni was tense. The tribe was suspicious about the strangers with guns, but the Shoshoni could provide the Corps with horses to cross the Rockies. At first, the explorers were able to trade small objects for the horses, but the Shoshoni began to request more elaborate gifts. During this part of the trip, Sacajawea recognized her brother Cameahwait. The Corps trudged through the snow and sleet and struggled over Lost Trail Pass into Flathead Valley. There they set up a camp and named it Traveler's Rest. The explorers were wet, cold, and hungry. After eating nothing but Lewis' "*portable soup,*" the group decided to kill one of their colts for food. When the Corps reached Clearwater River, they met the Nez Perce, pierced nose, tribe. They asked the Nez Perce to look after horses. Chief Twisted Hair of the Nez Perce advised the Corps to follow the Snake and Columbia Rivers to go to the "*great stinking lake,*" or the Pacific Ocean.

After rafting many rapids and traveling over dangerous currents, the Corps knew they were close to the Pacific when they saw an Indian in a sailor's jacket. They finally achieved their goal in mid November 1805. The Corps built Ft. Clatsop to spend the winter recording notes about their adventures. It rained all

winter, and the men became bored and sick. The neighboring tribe, the Chinook, provided some company for them. But, the Corps began to notice that some of their items were disappearing. The explorers were elated to have reached their goal, but the bad circumstances dampened their excitement.

APPENDIX E - INDIAN CHART

SIOUX (DAKOTA)

Location - High Plains

Housing -tipi

Lifestyle - nomadic hunters

Food - buffalo, deer, antelope, wild fruits & vegetables

Dress - deerskin shirts, tight leggings, decorated with fringes, feathered headdress

Interaction with the Corps - refer to background

MANDAN/HIDATSA

Location - Northern Plains, prairie

Housing - permanent earth lodge, dome shaped, many families, central fireplace

Lifestyle - farmers, hunters, fierce warriors

Food - corn, buffalo

Dress - deerskin & leather

Interaction with the Corps - refer to background

SHOSHONI

Location - Plateau

Housing - earth covered, part underground lodges

Lifestyle - trading & breeding horses

Food - fish, roots, berries

Dress - buckskin with porcupine quill decoration, and horsehair tassels

Interaction with the Corps - refer to background

FLATHEADS/WALLA WALLA

Location - Plateau

Housing - lodges covered with mats

Lifestyle - nomads

Food - fish, roots, berries

Dress - flatten heads with board press

Interaction with the Corps - refer to background

CHINOOK

Location - Pacific Coast North West

Housing - large, plank houses without nails

Lifestyle - fishing

Food - fish, animals from the forest

Dress - basket hats, painted buckskin, woven blankets

Interaction with the Corps - refer to background

NEZ PERCE

Location - Plateau, Rockies westward to Oregon

Housing - tipi

Lifestyle - breeding and trading horses

Food - fish, roots, berries, salmon

Dress - pierced nose

Interaction with the Corps - refer to background

APPENDIX F

LYRICS

AMERICA THE BEAUTIFUL

O beautiful for spacious skies for amber waves of grain
For purple mountain majesties above the fruited plain
America! America! God shed his grace on thee
And crown thy good with brotherhood from sea to shining sea

O beautiful for pilgrim feet whose stern impassioned stress
A thoroughfare for freedom beat across the wilderness
America! America! God mend thy ev'ry flaw
Confirm thy soul in self control, thy liberty in law

O beautiful for heroes proved in liberating strife
Who more than self their country loved and mercy more than life
America! America! may God thy gold refine
Til all success be nobleness and ev'ry gain divine

O beautiful for patriot dream that sees beyond the years
Thine alabaster cities gleam undimmed by human tears
America! America! God shed his grace on thee
And crown thy good with brotherhood from sea to shining sea

O beautiful for working folk who forged the wealth we see
In farm and mill, in home and school unsung in history

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