California History:

Native American Culture and Westward Expansion

4th Grade Curriculum
Get Smart with Art is made possible with support from the William K. Bowes, Jr. Foundation, Mr. Rod Burns and Mrs. Jill Burns, and Daphne and Stuart Wells

William K. Bowes, Jr. Foundation.

Get Smart with Art @ the de Young
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Get Smart with Art @ the de Young

*Get Smart with Art* is an interdisciplinary curriculum package that uses art objects as primary documents, sparking investigations into the diverse cultures represented by the collections at the Fine Arts Museums of San Francisco. Using works of art as the foundation of every lesson, each guide is designed to increase visual literacy, historical knowledge, and expository writing skills. In an effort to reduce the burden of teacher preparation time, historical texts are written at the reading level of the intended student audience.

The enclosed materials may be used in preparation for a museum visit or over the course of the school year. *Get Smart with Art* differs from previous curriculum series in that it is a “living” curriculum which the Education Department seeks to revise through teacher and student feedback. As part of the preliminary assessment of this project, we are conducting pre and post student interviews. If you would like to participate in this process or have any questions regarding the curriculum, please do not hesitate to contact the Education Department.

*Get Smart with Art* curricula is available in the following subject areas:

- 1st-3rd: Learning to Look at Art
- 4th: California History: Native American Culture and Westward Expansion
- 5th: American History: Colonial – Revolution
- 6th: Ancient Western Civilizations
- 7th: The Art of Africa and Mesoamerica
- 8th: American History: Revolution – Reconstruction
- 9th-12th: Site in Sight

To order these materials, please call 415. 750. 3522 or email ejennings@famsf.org
GET SMART WITH ART  
4TH GRADE  
NATIVE AMERICAN CULTURES & WESTERN EXPANSION

GETTING STARTED

Day 1:  
Developing Detective Skills

Materials:  
Get Smart with Art slideshow  
I Notice, I Wonder, I Learned chart, Appendix A  
Object Information Sheets

Modeling 60 minutes

1. Introduce the lesson as an activity in which the class will develop their “critical looking skills.” This activity will help students observe and question what they see. Encourage students to think like detectives. By reading the clues imbedded in the object they will uncover whom and for what purpose the object was made. Watching a brief clip from the PBS series, The History Detectives, may help students understand how simply observing details helps unravel historical mysteries.

2. Choose one image from the curriculum series to use as a model. Using the online slideshow project the image for class discussion. Start the lesson by listing what you notice about the object in the I Notice section of I Notice, I Wonder, I Learned chart, Appendix A. Then record a question related to this observation in the I Wonder section of the chart. Refer to Appendix B for example.

3. Invite students to offer their own observations and pose their own questions about the displayed object.

4. As a class, read the Object Information Sheet, paraphrasing information about the object in the I Learned sections of the chart. Refer to Appendix B for example.

Day 2:  
Detectives at Work

Materials:  
I Notice, I Wonder, I Learned chart, Appendix A  
Object Information Sheets

Classroom Activity 60 Minutes

1. Divide the class into nine heterogeneous learning groups.
2. Distribute the *I Notice, I Wonder, I Learned* chart and the *Object Information Sheets*. Instruct students to NOT open the pamphlet.

3. Give students a few minutes to just LOOK at the object and write down what they notice and what they wonder or would like to learn about the object. Each student will make a chart to record his or her own observations and questions.

4. After the looking exercise, students can begin to read the *Object Information Sheet*. As students read together, they will independently record the facts and details they find interesting. This information should be recorded in the *I Learned* section.

**Day 3:**
**Detective Writing Skills**
Materials:
- Completed class *I Notice, I Wonder, I Learned* chart from Day 1

Modeling 40 minutes
1. Review summary writing skills. Summaries should include the main idea and paraphrased details about the object.

2. As a class, order the information in the *I Learned* section of the class chart from day one by placing numbers by facts that should be presented in the introduction, body, and conclusion of the summary. Refer to Appendix B for an example. Ask students to explain their logic for ordering a certain fact in a particular order.

3. After the facts have been sequenced, model how to write the first few sentences of the summary. The first sentence identifies what the summary is about. Students will then offer their own paraphrased sentences for the remaining information. Record student sentences, creating a completed class summary.

**Day 4:**
**Filing and Presenting Detective Report**
Materials:
- *Get Smart with Art* slideshow
- *Object Information Sheets*

Classroom Activity 70
Writing Summaries: 30 minutes

1. Individually students organize and write summaries about their objects as modeled the day before.

Preparation and Presentations: 40 minutes
2. After writing their summaries, students will meet in their small groups and decide what information about their object should be presented to the class.
3. Using the *Get Smart with Art slideshow*, students will present their findings to the class.

4. As students complete their reports, they will sequentially order their object in relation to the other objects presented by their classmates, to form a timeline.

5. After the timeline is completed, ask students what they notice about the objects. Point out that Native American artifacts are interspersed with images of western expansion. What conclusions can the students draw from the relationship between the objects? What questions do they have?

   Note: The objects in the curriculum show that Native American cultures survived in spite of the drastic changes that occurred in California. Today, many of the cultural groups discussed in the curriculum continue to work to preserve their language, beliefs, and traditions.
<table>
<thead>
<tr>
<th>I Notice</th>
<th>I Wonder</th>
<th>I Learned</th>
</tr>
</thead>
</table>

Appendix A
**I Notice, I Wonder, I Learned Chart**

**Example**

**Day 2:**
I Notice, I Wonder, I Learned

<table>
<thead>
<tr>
<th>I Notice</th>
<th>I Wonder</th>
<th>I Learned</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. I notice shells on this garment.</td>
<td>I wonder if they live near the ocean?</td>
<td>The shell shows us the tribe lives near the ocean.</td>
</tr>
<tr>
<td>2. I notice 2 strings hanging from the sides.</td>
<td>I wonder if it is a purse or clothing?</td>
<td>The title says it is called a “ceremonial apron”</td>
</tr>
<tr>
<td>3. I notice that it looks handmade.</td>
<td>I wonder if it was made by American Indians before machines?</td>
<td>The Yurok tribe made it in the 1920s.</td>
</tr>
</tbody>
</table>

**Day 3:**
Numerical Ordering of Chart

<table>
<thead>
<tr>
<th>I Notice</th>
<th>I Wonder</th>
<th>I learned</th>
</tr>
</thead>
<tbody>
<tr>
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</table>

Appendix B
Additional Reading
FICTION AND NON-FICTION BOOKS FOR THE 4TH GRADE GET SMART WITH ART CURRICULUM

Fiction:
1. Cushman, Karen. THE BALLAD OF LUCY WHIPPLE. Clarion, 1996. Lucy's widowed mother uproots the family and moves to a California gold mining town where Lucy finally finds a place for herself.

2. Duey, K. and K.A. Bale. SURVIVAL! DEATH VALLEY. Aladdin, 1998. Twins Will and Jess set off to find help for their family, stranded in the hot desert of Death Valley after taking a shortcut to reach the California gold fields.

3. Fleischman, Sid. BANDIT'S MOON. Greenwillow, 1998. Orphaned Annyrose tells her story of being kidnapped by Joaquin Murieta, the Mexican outlaw thought of as the Robin Hood of the California gold rush.

4. Garland, Sherry. VALLEY OF THE MOON: THE DIARY OF MARIA ROSALIA DE MILAGROS, SONOMA VALLEY, ALTA CALIFORNIA, 1846. Scholastic, 2001. Fictional diary of a part Indian girl who becomes a servant to a wealthy Spanish family after her mother dies. Set during the time of the Mexican-American war and the Gold Rush. Other titles in the Dear America and My Name is America series that fit this curriculum unit:


Non-Fiction:
1. Blashfield, Jean F. THE CALIFORNIA GOLD RUSH. Compass Point Books, 2000. Basic introduction to the discovery, the rush to the area, claim-staking, life in the mining camps, women in the camps, and the growth of California.
2. Boulé, Mary Null. CALIFORNIA NATIVE AMERICAN TRIBES. Merryant, 1992-2000. Extensive resource of 27 volumes, each providing in-depth information on a different California tribe, including the Achumawi, Chumash, Pomo, Yokuts, Mojave, Tolowa, and Wintu.

3. Halpern, Monica. RAILROAD FEVER: BUILDING THE TRANSCONTINENTAL RAILROAD, 1830-1870. National Geographic, 2003. The construction of and changes to the nation as a result of the transcontinental railroad are enlivened with dramatic photos and drawings, many from the time period.

4. Lavender, David. SNOWBOUND: THE TRAGIC STORY OF THE DONNER PARTY. Holiday House, 1996. Follow the Donner and Reed families as they traveled West in 1846 only to be trapped by snow on the eastern side of the Sierras as winter set in.


9. Schroeder, Lisa Golden. CALIFORNIA GOLD RUSH COOKING. Blue Earth, 2001. Recipes from 18-carat hash to the vegetarian colache are included in this exploration of life during the California gold rush.


11. Yin. COOLIES. Illustrated by Chris Soentpiet. Philomel, 2001. This tribute to the many Chinese, derided as “Coolies,” who came to America to work on the transcontinental railroad is brought to life with breathtaking watercolor paintings.

Prepared by: Grace Ruth, Office of Children & Youth Services, San Francisco Public Library.
Standards Addressed
4th Grade California History Curriculum
Get Smart with Art @ the de Young

**History-Social Science:**
Content Standards
4.1.3, 4.2.1, 4.2.4, 4.2.5, 4.3.3, 4.4.1, 4.4.4

**Historical and Social Sciences Analysis Skills:**
Chronological and Spatial Thinking: 5
Research, Evidence, and Point of View: 1, 2
Historical Interpretation: 1, 2

**Language Arts Standards:**
**Reading**
Word Analysis, Fluency, and Systematic Vocabulary: 1.1, 2.2, 2.3

**Writing**
Writing Strategies 1.1, 1.2.b, 1.2.c, 1.2.e, 1.5, 2.4

**Written and Oral English Language Conversations**
Written and Oral Conventions 1.1

**Listening and Speaking**
Listening and Speaking Strategies: 1.1, 1.2, 1.6, 1.8, 2.3

**Visual Arts Standards**
1.0 Artistic Perception
1.1, 1.3, 1.4, 1.5

**2.0 CREATIVE EXPRESSION**
2.2, 2.3, 2.7, 2.8

**3.0 HISTORICAL AND CULTURAL CONTEXT**
3.1, 3.2

**4.0 AESTHETIC VALUING**
4.1, 4.2, 4.3, 4.4, 4.5

**5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS**
1.2, 1.3
I notice. . .

Charles Christian Nahl (1818–1878)
Peter Quivey and the Mountain Lion, 1857
Oil on canvas, 26 x 34 in. (66 x 86 cm)
Museum purchase, James E. Harrold Jr. Bequest Fund
and gift of an anonymous donor
1998.32

I wonder. . .
Mr. Quivey was born in the state of New York. When he was eighteen, he was inspired by the idea of manifest destiny. From New York he traveled to Kentucky and then Missouri. In 1841, he decided to move his family to California. On their way west, they briefly joined the Donner Party. When the Donner Party tried to cross the Sierra Nevada, they were trapped by a snowstorm. Luckily, Quivey decided to travel on ahead. If he and his family had stayed with the Donner Party, they probably would have frozen to death. Twenty-six of the eighty-seven members of the Donner Party died while trapped in the snow. Once in California, Quivey learned of the Mexican-American War (1846–1848). He joined the U.S. army under the command of Colonel John C. Fremont. After the war, Quivey settled in San Jose and opened the city’s first hotel.

Charles Christian Nahl was known as the Gold Rush Painter. In 1849, he came to the United States from Germany and lived in New York City for a short time. Two years later, with hopes of striking it rich as a miner, Nahl sailed for California. He quickly realized he could make a better living as an artist than as a miner. Many miners were eager to have their portraits or their property painted. These images were often sent back to family members living on the East Coast who knew nothing of California. In 1852, Nahl moved to San Francisco after a fire destroyed his home and studio in Sacramento. In just three years (1849–1852), San Francisco had grown from a small village of 1,000 to a city of 40,000 people. The members of the growing upper class were eager to document their triumphs, and their need for portraits kept Mr. Nahl very busy. Many like Mr. Quivey paid for paintings to show their success. If you had just struck it rich in the gold mines, how would you like your portrait painted?
History connection

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1998.32

I wonder. . .

I notice. . .
I wonder. . .

Cradle basket with beads
Achomawi, ca. 1870–1900
Buckskin, glass beads, hazel shoots, willow, and cotton,
9½ x 9½ x 29 (24.1 x 24.1 x 73.7 cm)
Gift of Mrs. A.G. Boggs
46896
When you were little, how did your parents carry you about town? Did they use a stroller or a baby backpack? Parents constantly try to keep their children safe and out of trouble. Yet, they also need to move around to perform different tasks. In Native American culture, cradle baskets helped parents care for their children and work at the same time. With a basket, like the one you see here, a mother could both carry her child and gather food. The materials used to make a cradle basket had to be both strong and flexible. We can tell this basket was made for a baby girl by the zigzag design on the cradle’s hood. If the basket had been made for a little boy, diagonal lines would appear on the hood. This basket is also heavily decorated with European glass beads. If you look closely at the edge of the hood, you might find a small sack. After a baby’s umbilical cord had dried and dropped off, it was kept in a small buckskin bag, like this one.

Not all cradle baskets are the same shape. In fact, this basket is not made in the typical Achomawi form. Normally, Achomawi weavers made baskets that the baby would sit in. The shape of the basket in the de Young’s collection is typical of the Northern Paiute people who lived east of the Achomawi.

History connection
Making cradle baskets is one of the longest lasting traditions in Native American culture. In fact, some people still use cradle baskets today. However, these baskets are more than just baby carriers. They play a very important part in a child’s life. A cradle basket was typically made by the child’s grandmother. The basket held hopes, prayers, and thoughts for the child.

The use of cradle baskets also helped include infants in family activities. When a child was not being carried, the cradle basket could be tied to a tree or propped against a rock. In an upright position, the child could watch what was going on. Laverna Jenkins, a member of the Atsuge tribe, explained the importance of cradle baskets as follows:

In the hot sun, the hood of the basket would help make shade. The baby would cry if it’s lying down. But if it’s standing up, they think they’re being held, because they’re strapped in there, and they can look and see what’s going on. It’s safer, keeping them away from snakes, lizards, and ants.

When a child outgrew the cradle, the basket would then be tied to a tree. In the Wintu culture, if the basket lasted for a long time in the tree, it was a sign that the child would also have a long life. Cradle baskets were rarely used for more than one child.

People
The Achomawi live in the northern part of California. Their territory is close to the Oregon and Nevada borders. The western part of Achomawi territory is full of mountains, lakes, streams, and rivers. In fact, the word Achomawi means, “flowing river.” However, this basket was made in the drier climate of Hot Springs Valley. There are few mountains in this area. Juniper, sagebrush, marshes, and lakes dot this open country. This environment supplied the Achomawi with many different types of food. Roots, bulbs, and waterfowl were three important sources of nutrition. Obsidian was common in this area. This black volcanic glass was chipped to form tools such as knife blades and arrowheads. Rare in other parts of California, obsidian was a very important trade item for the Achomawi.
Cradle Basket

CALIFORNIA

Your Historic Compass:
“Cradle baskets are not simply baby carriers.”

When: 1870–1900, time of increased transportation and farming, sparking growth in California

Where: Hot Springs Valley, California

Who: The Achomawi people

What: A cradle basket

Looking closely
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46896

I wonder. . .

I notice. . .
Albert Bierstadt (1830–1902)
View of Donner Lake, California, 1871–1872
Oil on paper mounted on canvas, 29⅜ x 21⅞ in. (74.3 x 55.6 cm)
Gift of Anna Bennett and Jessie Jonas in memory of August F. Jonas Jr.
1984.54

I wonder. . .

I notice. . .
"Amazing engineering triumph joins the Atlantic with the Pacific!

When:
1871, two years after the completion of the transcontinental railroad

Where:
Donner Pass, near Lake Tahoe

Who:
Vice president of the Central Pacific Railroad, Collis P. Huntington, who commissioned the painting

What:
Landscape painting showing the wonders of nature and human achievements

Looking closely
Where do you think you are standing in this painting? Do you feel safe or do you feel like you might slip off the rocky cliff? Perched high in a mountain pass, the artist creates an impressive view that stretches for miles and miles. From where you stand you can see many details hidden in this painting. Do you see the three small cabins along the winding road? Does it look like anyone lived in these cabins? Can you find the cross on the pile of dark rocks just in front of you? Look to your right—what runs along the side of the mountain? Does it look natural, or like it was made by humans?

History connection
The cross in this painting marks the tragic loss of the Donner Party. Leaving Missouri in 1846 to settle in California, eighty-seven people made up the Donner Party. As the party crossed the Sierra Nevada, they were caught in a snowstorm. They were trapped in the mountains for four months, and twenty-six of the pioneers died.

The harsh weather of the Sierra Nevada also made it very difficult to build the Central Pacific Railroad. Up to sixty feet of snow could fall each winter. Railroad tracks cannot be built over snow! In order to lay track during the winter, workers built wood tunnels called “snowsheds.” In this painting, you can see a snowshed along the base of the mountain to your right. The longest snowshed covered thirteen miles! Heavy snowfall also caused avalanches. Notice all the wood along the cliff. Judging from all those timbers, this snowshed was frequently rebuilt.

Many people thought it was impossible to build a railroad that could join the East and West coasts. The greatest challenges were the steep mountains and heavy snowfall in the Sierra Nevada. Determined to build the railroad, Theodore D. Judah traveled to California in 1854. After twenty-three different trips, Judah finally found a way to get a train through the mountains. This route is known as Donner Pass. It is the highest point along the Central Pacific Railroad. Four wealthy Californians, Leland Stanford, Collis P. Huntington, Mark Hopkins, and Charles Crocker, agreed to fund the project. Known as the “Big Four,” they formed the Central Pacific Railroad. Can you name any schools, museums, or hospitals that are named after these men?

While the “Big Four” agreed to help pay for part of the transcontinental railroad, the project still needed more money. In 1862, the United States government passed the Pacific Railroad Act. This act gave money to the Central Pacific Railroad to build east from Sacramento, California. The act also gave money to the Union Pacific Railroad, which built west from Omaha, Nebraska. The two sections met on May 10, 1869, at Promontory, Utah.

About the artist
Albert Bierstadt was one of the most famous landscape painters of the 1800s. Bierstadt was known for his detailed panoramic views of the American landscape. He lived in New York and traveled throughout the western United States. He even lived for a short time on Clay Street in San Francisco. When a new painting by Bierstadt was put on display, the public excitement was like the opening of a blockbuster movie today. People crowded around the gallery just to capture a glimpse of the painting. For people living on the East Coast, Bierstadt’s images offered a rare chance to “see” the West.

panoramic view: a complete or comprehensive view in which you can see all sides, such as from the top of a mountain

avalanche: the sliding of a large mass of snow down a slope

avalanche:

View of Donner Lake
"Amazing engineering triumph joins the Atlantic with the Pacific!"

When: 1871, two years after the completion of the transcontinental railroad
Where: Donner Pass, near Lake Tahoe
Who: Vice president of the Central Pacific Railroad, Collis P. Huntington, who commissioned the painting
What: Landscape painting showing the wonders of nature and human achievements

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The cross in this painting marks the tragic loss of the Donner Party. Leaving Missouri in 1846 to settle in California, eighty-seven people made up the Donner Party. As the party crossed the Sierra Nevada, they were caught in a snowstorm. They were trapped in the mountains for four months, and twenty-six of the pioneers died.

The harsh weather of the Sierra Nevada also made it very difficult to build the Central Pacific Railroad. Up to sixty feet of snow could fall each winter. Railroad tracks cannot be built over snow! In order to lay track during the winter, workers built wood tunnels called “snowsheds.” In this painting, you can see a snowshed along the base of the mountain to your right. The longest snowshed covered thirteen miles! Heavy snowfall also caused avalanches. Notice all the wood along the cliff. Judging from all those timbers, this snowshed was frequently rebuilt.

Many people thought it was impossible to build a railroad that could join the East and West coasts. The greatest challenges were the steep mountains and heavy snowfall in the Sierra Nevada. Determined to build the railroad, Theodore D. Judah traveled to California in 1854. After twenty-three different trips, Judah finally found a way to get a train through the mountains. This route is known as Donner Pass. It is the highest point along the Central Pacific Railroad. Four wealthy Californians, Leland Stanford, Collis P. Huntington, Mark Hopkins, and Charles Crocker, agreed to fund the project. Known as the “Big Four,” they formed the Central Pacific Railroad. Can you name any schools, museums, or hospitals that are named after these men?

While the “Big Four” agreed to help pay for part of the transcontinental railroad, the project still needed more money. In 1862, the United States government passed the Pacific Railroad Act. This act gave money to the Central Pacific Railroad to build east from Sacramento, California. The act also gave money to the Union Pacific Railroad, which built west from Omaha, Nebraska. The two sections met on May 10, 1869, at Promontory, Utah.

About the artist
Albert Bierstadt was one of the most famous landscape painters of the 1800s. Bierstadt was known for his detailed panoramic views of the American landscape. He lived in New York and traveled throughout the western United States. He even lived for a short time on Clay Street in San Francisco. When a new painting by Bierstadt was put on display, the public excitement was like the opening of a blockbuster movie today. People crowded around the gallery just to capture a glimpse of the painting. For people living on the East Coast, Bierstadt’s images offered a rare chance to “see” the West.
Albert Bierstadt (1830–1902)
View of Donner Lake, California, 1871–1872
Oil on paper mounted on canvas, 29¼ x 21 7/8 in. (74.3 x 55.6 cm)
Gift of Anna Bennett and Jessie Jonas in memory of August F. Jonas Jr.
1984.54

I wonder. . .

I notice. . .