

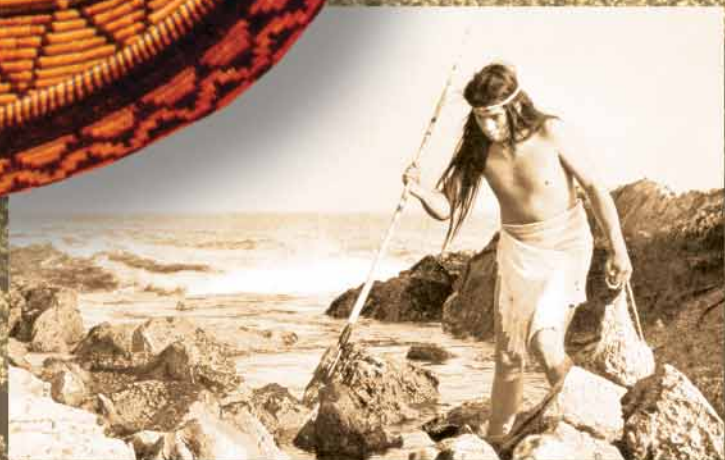


**The BOWERS  
MUSEUM**  
Santa Ana

2002 North Main Street  
Santa Ana, California 92706  
714.567.3600  
[www.bowers.org](http://www.bowers.org)

# Southern California Indian

Curriculum Guide  
*a resource for teachers*



Funded by The Boeing Company



Also available on CD-Rom

Important Southern California Indian villages relative to modern cities. Major Indian territories are also shown.



Adapted from *Handbook of the Indians of California* by Alfred Louis Kroeber, Bureau of American Ethnology, Smithsonian Institution, 1976.

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## Acknowledgements

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## Dedication



This guide is dedicated to the life and legacy of the Native American experience in California. We hope that children, teachers and parents benefit greatly in their understanding of California's first peoples and their deep, innate connection to the environment. May they follow the reverence of our ancestors with their hearts, bodies and souls, and never forget the sacrifices that were made before this lifetime by peoples who inhabited this land.

~ N.W-B

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## Introduction

The Bowers Museum of Cultural Art is pleased to present this illustrated Southern California Indian Curriculum Guide as a vital educational resource in the classroom and in combination with a museum visit. The manual has been organized to align with the Bowers Museum's new First Californians Gallery, a reinstallation of the present Art of Native America gallery, named in memory of Richard Ettinger. The new gallery reopened in Fall 2002 and it is part of the permanent collection. The exhibition displays an extensive collection of art and artifacts in stone, shell, fiber and feather. These primary sources help to tell the story of the culture of Native Californians. Visitors to the gallery will be able to explore the many ways that Indians of the region used materials found in their natural environment to survive, to make a living, to fashion art and to shape their various cultural identities. Although groups from all regions of California are represented in the exhibit, special attention is placed on local groups, who inhabited the coastal regions of Southern California. Through study of these works of art and everyday life, teachers, students and parents will broaden their understanding of and respect for California's first peoples, the land in which they once lived, and their harmonious balance with nature.

The manual is designed to provide teachers (primarily in grade 3) with rich materials and activities to foster students' understanding of this crucial period in Californian history. It contains four units and a total of eight lessons including grade 3 content standards, focus questions, suggested activities, primary source documents and maps, student handouts, teacher background information, resources for students and teachers. The activities and materials support the *History-Social Science Content Standards for California Public Schools*, including the Historical and Social Sciences Analysis Skills. Content standards for Science, Visual Arts, and Reading/Language Arts are also included. The four units are: Natural Resources of our Local Environment; Physical Geography of the Local Region; How Do We Know?; and Culture of the Local Indians.

The manual may be used either as a coherent unit based upon the exhibit or as a source for lessons independent of the

exhibit. Several of the lessons are centered on a specific work or works of art found in the Southern California Indian Hall. It is recommended that teachers who will visit the exhibit with their students complete the first three lessons (Unit One) prior to attending.

The Board of Governors, staff and volunteers of The Bowers Museum, and its sponsoring corporation for the guide, The Boeing Company, hope that this curriculum guide will be a useful, relevant text for third grade educators and others who are teaching the history and culture of the local region. Please take time to complete the evaluation form at the end of this guide. Your feedback is important to us.

We look forward to having many groups of student and teachers, as well as parents, grandparents and children coming to The Bowers Museum of Cultural Art and Kidseum, our interactive, hands-on museum for children and their families, to learn about Native Californians together.

### School Tour and Cultural Art Class Booking Information

History comes alive for students and teachers through first-hand experiences with original works of art. Cultural art classes, in combination with a tour, reinforces learning and allows students to create an artwork that connects to their visit. Tours and art classes last one hour, and are held at 9:30 am, 11 am, 1 pm and 2 pm, Tuesdays through Fridays. For school tour and art class booking information and to make reservations, please call 714.567.3680, or view our web site at [www.bowers.org](http://www.bowers.org)

### Docent Guild Classroom Presentations

Docents provide a stimulating, one-hour presentation with hands-on materials designed to enhance your students' imaginations and to supplement school curriculum, free of charge, subject to availability. For further information, please call 714.567.3680 to request a school brochure.

## Grade 3 Academic Content Standards

This manual supports the attainment of the following Grade 3 Academic Content Standards for California Public Schools.

### History Social Science

**3.1** Students describe the physical and human geography and use maps, tables, graphs, photographs, and charts to organize information about people, places, and environments in a spatial context.

1. Identify geographical features in their local region (e.g., deserts, mountains, valleys, hills, coastal areas, oceans, lakes)
2. Trace the ways in which people have used the resources of the local region and modified the physical environment (e.g., a dam constructed upstream changed a river or coastline).

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

1. Describe national identities, religious beliefs, customs, and various folklore traditions.
2. Discuss the ways in which physical geography, including climate, influenced how the local Indian nations adapted to their natural environment (e.g., how they obtained food, clothing, tools).
3. Describe the economy and systems of government, particularly those with tribal constitutions, and their relationship to federal and state government.

### Science (Life Sciences)

**3.b** Students know examples of diverse life forms in different environments, such as oceans, deserts, tundra, forests, grasslands, and wetlands.

### Goals for Visual Arts Education

#### Artistic Perception Component

**Goal 1.** Students use their senses to perceive works of art, objects in nature, events, and the environment.

**Goal 2.** Students identify visual structures and functions of art, using the language of visual arts.

#### Creative Expression Component

**Goal 3.** Students develop knowledge of and artistic skills in a variety of visual arts media and technical processes.

#### Historical and Cultural Context Component

**Goal 6.** Students explore the role of the visual arts in culture and human history.

#### Aesthetic Valuing Component

**Goal 8.** Students derive meaning from artworks through analysis, interpretation, and judgment.

### Reading/Language Arts Standards

Refer to individual lessons for the specific Reading/Language Arts Standards.

## K-5 Historical and Social Sciences Analysis Skills

This manual supports the attainment of the following Kindergarten to Grade 5 Historical and Social Sciences Analysis Skills listed in the *Academic Content Standards for California Public Schools*.  
The specific skills highlighted in the following lessons are identified for each category.

### Chronological and Spatial Thinking

*(Focus on Skills #1, #2, #3, #4 and #5)*

1. Students place key events and people of the historical era they are studying in a chronological sequence and within a spatial context; they interpret time lines.
2. Students correctly apply terms related to time, including *past, present, future, decade, century* and *generation*.
3. Students explain how the present is connected to the past, identifying both similarities and differences between the two, and how some things change over time and some things stay the same.
4. Students use map and globe skills to determine the absolute locations of places and interpret information available through a map's or globe's legend, scale, and symbolic representations.
5. Students judge the significance of the relative location of a place (e.g., proximity to a harbor, on trade routes) and analyze how relative advantages or disadvantages can change over time.

### Research, Evidence, and Point of View

*(Focus on Skills #1 and #2)*

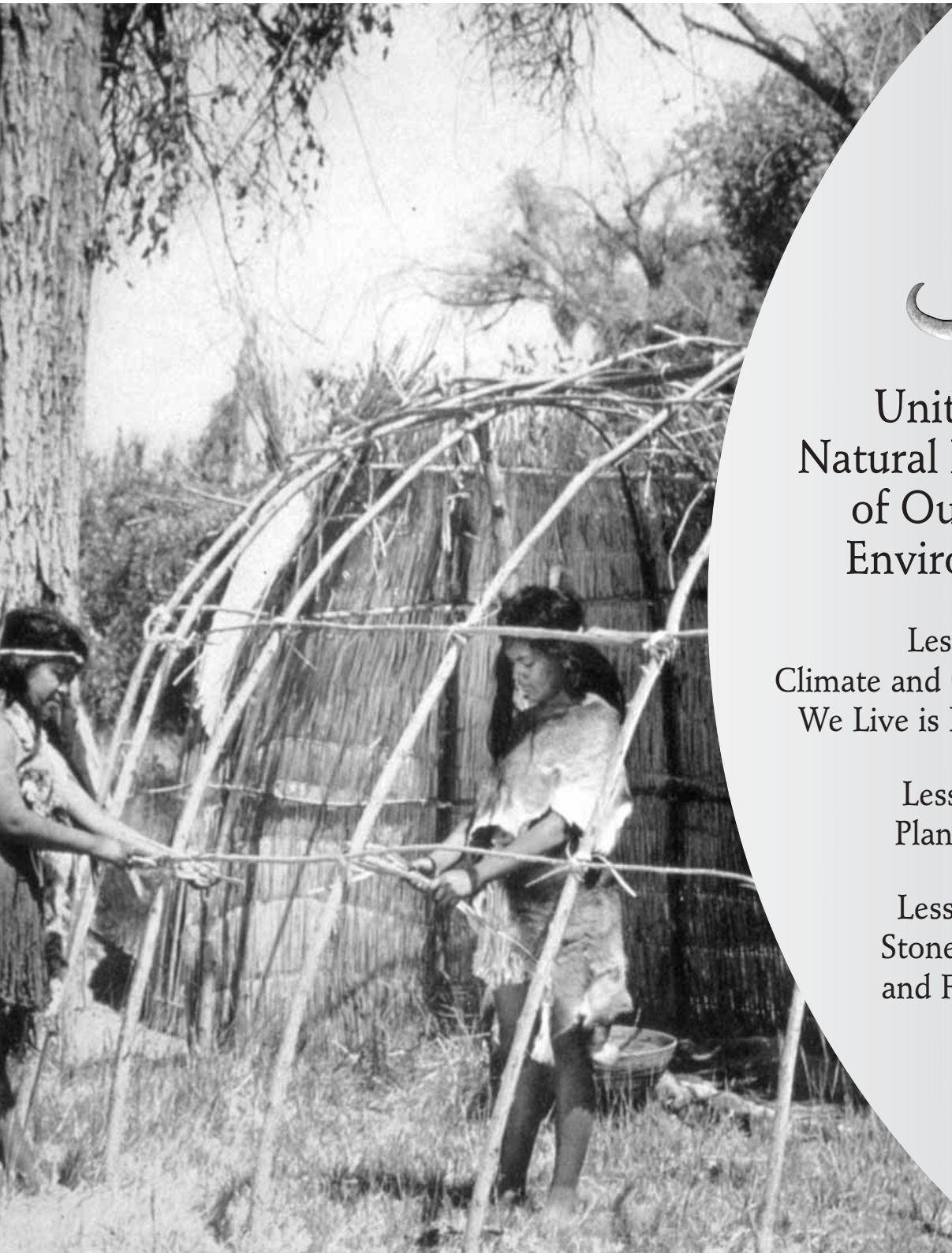
1. Students differentiate between primary and secondary sources.
2. Students pose relevant questions about events they encounter in historical documents, eyewitness accounts, oral histories, letters, diaries, artifacts, photographs, maps, artworks, and architecture.
3. Students distinguish fact from fiction by comparing documentary sources on historical figures and events with fictionalized characters and events.

### Historical Interpretation

*(Focus on Skills #1 and #2)*

1. Students summarize the key events of the era they are studying and explain the historical contents of those events.
2. Students identify the human and physical characteristics of the places they are studying and explain how these features form the unique character of those places.
3. Students identify and interpret the multiple causes and effects of historical events.
4. Students conduct cost-benefit analyses of historical and current events.





## Unit One: Natural Resources of Our Local Environment

Lesson I:  
Climate and Culture: Where  
We Live is How We Live

Lesson II:  
Plant Fiber

Lesson III:  
Stone, Shells  
and Feathers

*Women making a new tule house. Frame/poles were made from young saplings. String, made from milkweed, wild hemp and yucca plants, was used to fasten tules together to form a mat. Tule mats were tied to house walls. Photo: Bowers Museum Collection*



# Lesson I: Climate and Culture: “Where we live is how we live.”

## History-Social Science Standards:

- Trace the ways in which people have used the resources of the local region and modified the physical environment.
- Discuss the ways in which physical geography, including climate, influenced how the local Indian nations adapted to their natural environment.

## Science Standards (Life Sciences):

- Students know [identify] examples of diverse life forms in different environments, such as oceans, deserts, tundra, forests, grasslands and wetlands.

## Focus Questions:

What is the physical environment of the local geographic region?

How does our environment impact the way we live?

How did it impact the Southern California Indians?

## Suggested Lesson Activities:

Note: In this lesson, students will look first at the impact of the physical environment on their life and at the resources of their natural environment. Two subsequent lessons will examine the Indians use of plant fiber, shells, stones and feathers.

**1. Climate and Weather.** (Definitions: **Climate** is defined here as the meteorological conditions, including temperature, precipitation and wind, that characteristically prevail in a particular region. **Weather** is the state of the atmosphere at a given time and place. A **region** is a large, indefinite portion of the earth’s surface. In this unit, the region is defined as the local geographic area. Examples might include Orange County, the Southern California coastal area, and the South Bay area of Los Angeles County. Teachers are encouraged to define a specific region and adapt the lesson content accordingly.)

Discuss the climate and weather of the local region.

- What is the temperature range in the coastal Southern California area?
- How much rain (precipitation) falls annually?
- What are the wind conditions?

Ask students to describe how the local environment changes as the seasons change. Explain that knowing the environment of an area throughout the year, such as climate, availability of water, types of plants and animals is important to understanding the culture of native people. (**Culture** refers to socially transmitted behavior patterns, art, belief, institutions, and all other products of human work and thought.)

Have students keep a **Daily Weather Log** of the temperature, precipitation, wind velocity and direction, and barometric pressure over time to explain some of the factors that affect weather in the local area. Local newspapers generally report on local weather conditions and are a good information source for the weather log.

## Daily Weather Log

Date/Time Location	Temperature	Precipitation	Wind Velocity/ Direction	Barometric Pressure

**2. How does the climate affect our lives?** (This activity is designed to help students develop observation skills through the observation of how things are related to one another.)

Use the Students’ Daily Weather Logs as a learning tool. Begin a chart, “How the Climate Affects Our Lives.” Ask questions such as:

- What impact does the climate of our local area have on our daily activities? (clothing, shelter, etc. ) Add observations to the chart.
- How do we change our daily life if we have a hot day? a cold day?
- What do we do differently when it rains?
- What impact does a windy day have on us? (i.e. Santa Ana winds)
- How do you think the climate affected the lives of the Indians of this region?

Ask students questions about the physical landforms in the local region.

- How does living near the ocean (or substitute other landforms) affect our lives?
- How do you think living near the ocean (or substitute other landforms) affected the lives of the Indians of this region?

**3. How do local Indians view their natural environment?** Explain to students that nature, for the Native American, is part of the total fabric of life and not something inert or separate. Human beings are seen as only part of this living fabric called life. Every part of the web of life is dependent on every other part. How one interacts with nature is of utmost importance to Native Peoples. The principles of harmony and balance are ideals that guide behavior. Individuals who violate these principles are considered out of balance. Native peoples are not content with the mere observation of nature or the use of nature to supply one’s needs. Over and above, there is a responsibility to maintain and promote the natural environment.

Ask students, “How do you view the natural environment?”

Have students write and illustrate a description of their natural environment using concrete sensory details to present and support a unified impression of the place. (*Note: Covers English/Language Arts Standards, Writing Applications 2.2*)

**4. Where do we get the things we need?** Brainstorm with students to produce a list of all the things that they and their family need in their daily life (e.g., food, clothing, shelter, etc.)

Ask questions such as:

- How do we get our food? What type of food does your family cook? What type of food does your family grow in a



garden? What type of food do you gather from the natural environment (e.g., fish, hunt)?

- Where do stores get the food we buy? (Discuss the terms "farming" and "agriculture.")
- How do we get our clothing? What part of your clothing is hand-made at home? By whom? (Discuss sewing, knitting, etc.)
- How do we get our shelter? What part of your home did a family member construct? (Discuss home construction projects, etc.)
- Where would we get these materials and foods if we did not have stores?

**5. Natural Resources of Our Local Environment.** Explain to students that long ago, before there were cities full of buildings or streets, the land along the California coast from the Santa Ana Mountains down the basin and the inland valleys was covered with abundant resources of plant and animal life. It was on this coastal land that the local California Indians lived. The Indians had a close connection with the land because the land provided them with *everything* required for survival.

The natural environment of California (prior to human interaction) had rivers, streams and coastal areas with abundant resources of fish and mollusks. The trees and forests contained a variety of acorns, nuts and berries. Over much of the area, the natural resources were so abundant that even densely populated villages did not need to have agriculture.

Ask students, "What have humans done to modify or change the physical environment (building roads, a bridge, a dam, etc.)?" Take a walk around the neighborhood to look for such modifications.

Have students write a paragraph describing how humans have modified the physical environment. The paragraph should include a topic sentence and simple supporting facts and details. Encourage students to include an illustration. (Reading/Language Arts Standard Writing Strategies 1.1)

**6. Diverse Life Forms in the Environment.** Explain to students that the distinct habitats of this area include freshwater marsh, salt-marsh estuary, the beach and coastal strand,

coastal sage-scrub, chaparral, the grassland-herbland, the southern oak woodland, the riparian or streamside woodland, and the mountains.

Show students on a local map where some of these habitats can be found. If available, show pictures of different habitats of the local region.

(Note: Refer in this manual to "Physical Geography of the Local Region" and "Where in the World Am I?" for additional geography activities.)

**7. How did the natural environment affect the way Indians lived?** Explain to students that the land and natural resources around the Indians determined the types of homes they built, the food they ate, and the clothing they wore. Indians in the local area lived entirely by hunting and gathering the resources provided by nature. They obtained much of their food from the ocean and built their villages along rivers and streams to have access to fresh water. They also gathered acorns, roots, nuts and other wild plants to add to their diet. The Indians lived on the fertile lowland portion of southern California, in the hills and valleys, and along the coastline and the coastal islands.

**"Life Zones"** The California Indians had a tendency to stake out their tribal territory so as to cover several life zones. Life zones include various combinations of elevation, rainfall, climate, and certain plants and animals. (Note for the Teacher: In addition to "life zones," "biotic communities," defined by soil moisture, atmospheric density, altitude, and species competition, were factors also in tribal territories.)

Invite students to describe the "life zone" where they live.

Ask students, "Why do you think the Indians tried to have tribal territory to cover several life zones?" (By being able to freely hunt or gather in more than one life zone [or biotic community], the Indians could secure a much greater variety of plant and animal foods.)

Explain to students that in the next two lessons they will examine how the Indians used different natural resources found in the local environment, including plant fiber, shells, stone and feather.



*Tule, which looks like tall grass, grows along swamps and lake shores.*

*Tules were used for boats, houses and beds. Tule boats are used for hunting and fishing. Tules are put in the sun to dry which makes them stronger. To make a boat, each tule stem is filled with air, caught in its pockets. The air in all of the tules makes the boat float.*

*Photo: Bowers Museum Collection*



## Lesson II: Plant Fiber

### History/Social Science Standard:

- Trace the ways in which people have used the resources of the local region.

### Science Standard:

- Students know [identify] examples of diverse life forms in different environments.

### Goals for Visual Arts

- Students use their senses to perceive works of art, objects in nature, events, and the environment.
- Students identify visual structures and functions of art
- Students explore the role of the visual arts in culture and human history.
- Students derive meaning from artworks through analysis and interpretation.

### Focus Questions:

How did the local Indians use plant fiber? What did they use for shelter, clothing, food and food preparation?

### Suggested Lesson Activities:

**1. How did California Indians use plant fiber?** Ask students, “What is your house made of? Who built your house? What tools did the builders use?”

Hold up a piece of straw, grass, etc. Ask, “What is this? What do you think the local American Indians made with this? Explain that they are going to see what Indians made using materials found around them. Emphasize that the materials used came from nature and had to be found, created or traded.

Plant fiber was universally used by California Indians as building material in making homes, clothing and a wide variety of basketry forms, string and carrying nets.

**2. Shelter** - *Handout #1*, a Gabrielino woman with shelter covered with tule mats (Photo: Bowers Museum Collection). (Also see Unit One cover photo.) Ask students,

- What do you see in this picture? Put yourself in the picture and imagine taking a walk using your senses. What are some of the different textures you might feel? What is surrounding you? What are you doing? Adopt the facial expression, pose and gesture of the person in the picture. How do you feel? What objects might be around you? Why are they there? What were you doing five minutes before this scene? What are you going to do next?
- Can you identify the materials used to build the house?
- Why did the native people choose these items to build their home?

Students can act out the scene in *Handout #1* and draw an image or write a paragraph to describe the next scene or sequence of scenes, including this one.

Explain to students that the Indian homes of this region used a framework of plant material assembled in a wicker fashion to

make a sturdy base for a covering of either tule mats or grasses. If available, do a “picture walk” of the book *Gabrielino Tribe* or *Juaneño-Luiseño Tribe* by Mary Null Boule. (Books for other California Indian tribes are available in the California Native American Tribe series. Refer to the Resource section of this manual for publisher information.) In addition, use any other pictorial resources you may have for shelter, clothing and baskets.

Tell students the typical home construction of the Southern California coastal Indians consisted of:

- Dug circular or oblong pit 2 feet deep and 12 to 15 feet wide formed the floor and part of the walls
- Poles, usually crafted from young saplings, were planted around the edge of the hole and tied together on top.
- Poles were covered with bark, brush, cattails or tule mats.
- A small opening served as a doorway big enough to crawl through.
- A smoke hole was created at the top to provide a “sky light.” Under the small hole, a fire was built for warmth. Cooking was done outside.

Other types of construction included:

- An outside shelter or windbreak used as a storage place for grinding and pounding tools, for cooking and other family activities.
- A **sweathouse** – similar to a dwelling, except that it was smaller, elliptical, and rested on two forked posts connected by a ridge post. The sweathouse was similar to a dwelling except smaller. It was only for men. It was covered with earth to make it airtight. The heat was produced by fire and smoke, not steam. The men sweated regularly in the evening and sometimes in the morning. They did not sleep in the sweathouse.
- **Meeting houses** - The headman lived in this larger house where the group could gather for a meeting. The headman kept sacred objects there.
- **Circular enclosures.** Usually these opened to the north and were used for religious gatherings, special dances, initiation rites and mourning and other ceremonies.

**3. Clothing.** Ask students what fabric is used to make their clothing. (*Note: Often the clothing label identifies the fabric and where it was made.*)

Explain to students that **Indian women** wore a back and front apron. The back apron was made of narrow strips of inner willow or cottonwood bark. It was generally longer than the front apron. The front apron was made of twines of grass or fibers of milkweed and partly netted at the top. Sometimes it was decorated with shells at the bottom. **Children** wore little or nothing. When **young girls** reached the age of eight or nine, they wore a skirt like their mothers. Caps, woven of basketry materials, were worn mainly to carry loads.

**Men** went naked generally, except sometimes they wore a breech cloth of bark or buckskin and in cold weather they wore long capes or robes woven of rabbit fur, deer skins or sea otters. Yucca fiber was used to make sandals to be worn



by women and men for tough or thorny travel. Otherwise, they went barefoot.

Show illustrations of the clothing worn by Southern California coastal Indians. Compare and contrast the clothing worn by students and the Indians.

**4. Baskets.** Ask students what they use for carrying or storing their school supplies? (e.g., back packs, pencil boxes, lunch box, etc.) What would you do without these items? What do you think the California Indians used to carry their things?

Show photographs of baskets made by Indians of Southern California (*Handout #2*). Use the Art Analysis Worksheet (*Appendix 1*) to study the baskets. It is recommended that you make a transparency of the Art Analysis Worksheet and discuss the responses as a total class activity.

Mention the belief that the prototype of a basket is that of a bird's nest. The baskets were created out of different kinds of plants in the environment. (Teacher Note: The grass (*Epicampes rigens*) was a common, coiled-basket foundation material.)

**Weaving Techniques** As students observe several different baskets, ask, "Did the Indian weavers use patterns?" Explain that contrasting colored fibers are interwoven into the construction of the basket to produce complex artistic designs and symbols. (See symbol key on inside back cover.)

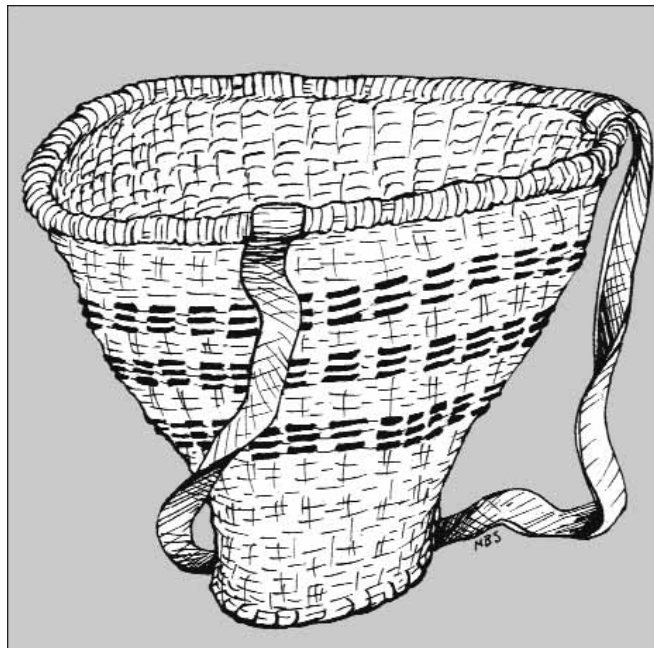
Blindfolded students can use their sense of touch to explore basket art. Can they identify the visual structures and functions of the baskets? Explain that Southern California baskets are coil made. Flexible strands of material are wrapped vertically around a horizontal foundation. Generally, baskets have 50-60 stitches to the inch. Northern California artists use a twining technique. Flexible strands are woven horizontally through vertical foundations. This pleated weaving – over and under – produces a checkerboard effect. Central California artists use both twining and coiling. Most California Indian basket weavers were women.

**Baskets as Art Form** Discuss the use of logos today (e.g., Nike symbol, the arches for McDonalds, etc.) Ask students what symbols they can see in any of the baskets. Help students to derive meaning from the basket artwork through analysis and interpretation. Ask questions such as:

- Can you find any animals, objects or symbols woven into the baskets?
- Why do you think they are there?

**How were the baskets used?** Discuss with students the role or uses Indians may have had for the baskets. Explain how hunters and gatherers had to carry their things without the assistance of horses and therefore they needed things like baskets that were light-weight.

A basket was a woven vessel that was used to carry or store items or for cooking. Among the most common basketry forms were:



*The burden basket was used primarily by women and children to gather edible plants. They gathered acorns in environments where oak trees grew. Most baskets were shaped like a cylinder with a strong brim or hoop. Each basket was carried on the back with a headband that reached around the forehead and used as a carrying basket. Illustration by Matt Southgate.*

- Burden baskets that were usually wide-mouthed, conical and finished with sturdy rims. They were usually fitted with some kind of carrying strap.
- Flat trays for serving food.
- Shakers, sifters and seed beaters.
- Storage baskets – used to store and preserve food.
- Treasure baskets and trinket baskets – sometime decorated with shells, beads or feathers to hold jewelry, shells, money etc.
- Leaching baskets – circular, twined shallow sieves used in the preparation of acorn meal.
- Boiling and serving baskets – sturdy watertight baskets for the cooking of acorn meal. Scoops or dippers were used for pouring water over acorn meal during the leaching process and for scooping acorn mush out of the cooking vessel.
- Water bottles – made of twined basketry were sealed with asphaltum or pitch to make them water tight.
- Fish or bird traps – elongated in design to catch fish in small stream currents and to trap woodpeckers which were unable to turn around once they entered the narrow tube.
- Cradles – from the time a child was born until it could walk, it was placed first in a small carrying basket and later in a cradle or cradle board.
- Mats – mats of plaited weaving were woven into long capes worn by both men and women. Mats were used on the floor of the house as sleeping pads and as curtains for partitions and doorways.
- Headgear – caps were worn by women as protection from chafing when carrying a load with a strap.



- Footwear – feet were protected if necessary with sandals of woven plant materials.
- Cages – cages were woven to hold insects and grasshoppers and large enough to raise eagles. (These birds were used as part of a religious ceremony.)

Compare and contrast the types of baskets as well as the various forms and functions of each basket. Baskets had different jobs. How would the size and shape affect the way a basket was used?

**More discussion questions:** What uses do we have for baskets today and how have baskets changed? Are people using the same materials? Why or why not? What are they used for today? Why it is important to collect and preserve baskets and other artifacts? How can these collections be used in present day?

**Visual Art/Craft Activities:** Have students draw three different types of baskets and write a short description as to how each particular type was used. If desired, have students weave small baskets using the coiled or twined technique. Craft stores carry a variety of baskets or basket kits that may be purchased. You might challenge students to think of a new basket shape or a variation of a new shape.

**5. Life Science Linkage.** Many of the plants from this area were used by Indians in basket making and home building. Ask students to give examples of the diverse plant life forms that grow in the local environment.

The chaparral community is characterized by a “Mediterranean” climate of mild winters, hot summers, and dry, arid conditions with a rainfall average of about 15 inches

per year. The chaparral is dominated by short scrubs and bushes rather than tall trees. Chamise, toyon, laurel sumac, scrub oak, ceanothus and several species of sage are a few of the more commonly encountered plants. Oaks are some of the few trees that occur regularly throughout the chaparral.

Plant resources of the riparian community include cattails, rushes, willows, yucca, grass, tule and milkweed. These are plants that require water year-round.

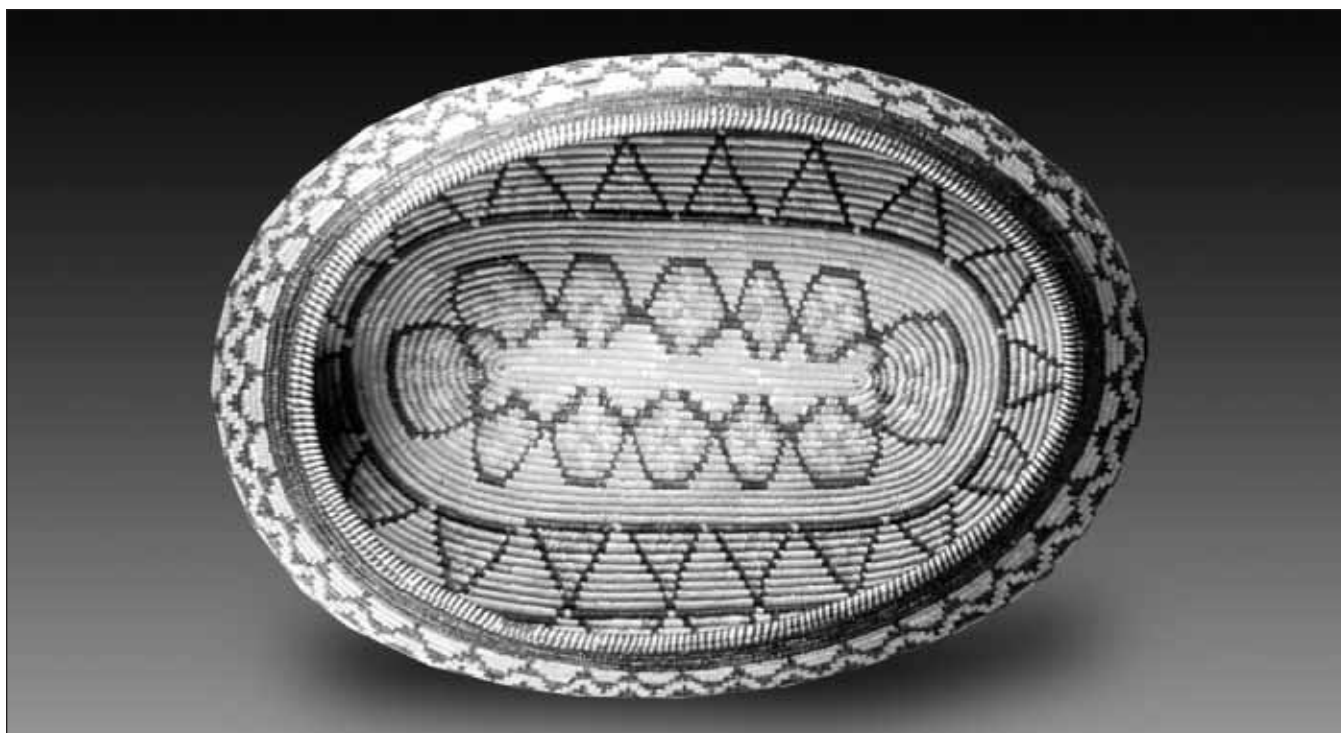
To provide a life science linkage, prepare soil and grow plants in the classroom or on the school grounds. Provide a display of plants natural to the region.

If possible, take a field trip to the Back Bay region of Newport Beach or a local Environmental Nature Center.

You may wish to have a discussion of current-day pollution to the air, water and the general environment.

**6. Plant Fiber – A Summary of its Use.** Review with students the uses that the local Indians made of plant fiber from their environment. (Plant fiber was universally used by California Indians to make a wide variety of basketry forms, string, carrying nets, items of clothing and building material used in making homes.) Ask students questions such as:

- What did Indians of the local region need to know in order to make use of the plants in their natural environment? (Where plants grew, when to harvest them, etc.)
- What skills did the Indians of the local region need to have? (How to collect plant fiber, how to make the coiled baskets, tule mats, clothing, etc.)
- What would happen if some of the resources they depended on disappeared?



Southern California Mission (possibly Cahuilla) boat shaped basket made from sumac and natural and dried juncas on grass foundation. Bowers Museum Collection



## Lesson III: Stone, Shells and Feathers

### History/Social Science Standards:

- Trace the ways in which people have used the resources of the local region.
- Describe the economy of the American Indian nation in the local region.

### Goals for Visual Arts

- Students explore the role of the visual arts in culture and human history.
- Students develop knowledge of and artistic skills in a variety of visual arts media and technical processes.

### Focus Questions:

How did the local Indians use stones, shells and feathers? What foods did the local Native Americans eat and how did they hunt for or gather their food? Did some of the natural resources link to ritual, religion and ceremony?

### Suggested Lesson Activities:

**1. Tools to help us work.** Ask students, “What tools do you use on a daily basis?” Brainstorm with students to form a list of the tools they use for their schoolwork (e.g., pencil, pen, eraser, paper, computer). How is each tool used?

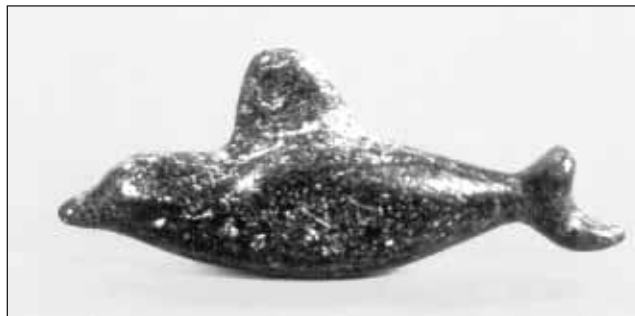
Next, list the types of tools that can be found in the students’ homes. Include tools for collecting and preparing food, for clean-up, for making repairs, etc. What materials form these tools? By what method does your family obtain tools?

Explain that the Indians in the local area were hunters, gatherers, and fishermen. Some of the artifacts at the Bowers Museum indicate how resourceful the Indians were. Their tools were fashioned from meager resources and had no metals. While they left no written records, these artifacts of stone, shell and feather tell their story.

**2. How did California Indians use stone?** California Indians used tools to hunt, cut, scrape and pound. Many of their tools were made of stone. A variety of useful mineral resources were located within Gabrielino (Tongva) territory, and these played a large role in the development of trade and manufacturing.

The Gabrielino (Tongva) Indians of Santa Catalina Island mined and traded a rock known as **steatite**. It was called soapstone because of its soft, smooth texture. This stone was valuable, because it was easy to carve into a variety of artifacts, such as cups, bowls, animal effigies, pipes and fancy beads. Large pieces were made into cooking pots (ollas) which would not break when placed over a fire.

**Soapstone Carvings: What Do They Mean?** Both the Tongva (Gabrielino) and the Chumash carved a variety of soapstone effigies. The majority of these effigies take the likeness or form of ocean mammals, such as seals, whales, dolphins, swordfish, and pelicans. Small boat effigies were also carved.



**Dolphin Effigy, Southern California** This effigy carving of a dolphin is from a single piece of steatite. It depicts a dolphin with a raised dorsal fin, flattened tail and bottlenose snout. It is inset with white clamshell beads for eyes. The height is 3 inches at the dorsal fin and 7.25 inches in length. Bowers Museum Collection

Most of the Indian effigies were used as charms or ritual objects. The charms served to protect against harm or bring good fortune in hunting or fishing. Some charms were used during dream rituals. If the charm were in the form of a boat for example, the charm dreamer might dream of great success in fishing while out at sea.

Some effigies were used by the Tongva in the boys’ initiation ceremony, in which a shaman, with effigy in hand, would touch the back of a boy’s neck with the charm. The touch of the effigy would symbolically give the boy the strength of the animal represented by the charm.



**Serpent, Southern California** This carving, rendered as a diamond-back rattlesnake, may be a representation of the Milky Way. The carving is made of steatite. Eyes are inlaid with shell. The crescent-shaped curve of the serpent’s body may represent the moon. Bowers Museum Collection

**Soap Carving.** For young students, soap is one of the easiest and most yielding materials for carving by students. Carve and scrape with tongue depressors, popsicle sticks, scissors, fingernail files and other tools that are not dangerously sharp. Keep designs simple and avoid thin forms that will break easily. Try representational forms of animals and fish. Texture the surface with scratches or lines to suggest hair, fur and feathers, or polish to a high gloss with a soft cloth.

**Arrowshafts.** Steatite was used also for arrowshaft straighteners. These steatite tools were heated in order to take the bends out of the wood and grass used in making arrows. The process began with long cane-like stems of grass that were used for the shaft of the arrow. These grass canes were usually crooked, so they had to be straightened with an arrow



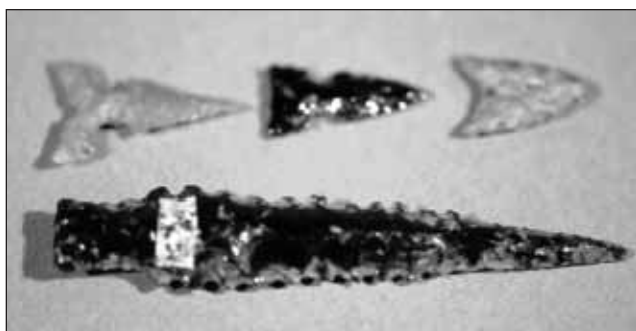
straightener. The arrowshaft was soaked in water for a short time and then run back and forth through the groove of the hot steatite stone. In this way the arrow shaft was steamed until it became dry and straight.



Bowers Museum Collection

### Arrowshaft Straighteners

Flints and other types of stone suitable for flaking were used for arrowpoints, small drills and knives. Arrowpoints were made by chipping or flaking a stone in such a way that small fragments fell away, leaving a sharp pointed edge. Arrowpoints were attached to the shaft of the arrow by setting them into a slot cut into the wood. They were then lashed to the shaft of the arrow with wet sinew that hardened and tightened as it dried.



Bowers Museum Collection

### Projectile Points

Using the [Artifact Analysis Worksheet](#) (Appendix 2) discuss the projectile points. The three projectile points were excavated in San Diego County. Each has a triangular shape with notches on the sides. The projectile point in the center is made of obsidian. Each is less than 1 inch in length. The arrow, 2.38 inches in length, is made of black obsidian with a serrated edge.

Obsidian, a black volcanic glass, was not found in coastal California, but was traded from the Sierra Nevadas and the Owens Valley. The Indians were particularly fond of obsidian because it could be worked into a beautifully sharp arrow point or knife blade with a very sharp edge. Long knives of obsidian were not used every day, but were kept to be displayed during ceremonies.

**3. Art Projects.** Two goals of Visual Arts Education include the development of knowledge and of artistic skills in a variety of visual arts media and technical processes. Many art projects make use of stones, minerals and related materials. Below are samples of art projects using different media and tools.

**Charcoal** is one of the oldest and finest drawing media. It is capable of making a very wide range of light and dark grays and blacks. It may be used crisply or blended and rubbed to produce sensitive shadings and achieve volume through lights and shadows. Before working on white or pastel-colored paper, “fix” the surface by spraying with a shellac and alcohol solution or with hair spray.

Sticks and twigs of varying sizes and flexibility may be dipped in thin paint or ink and used as “pens” or “brushes.” Try drawing with the sharp end of a toothpick to make crisp lines before using the chewed end of a green twig to introduce fuzzy, mealy lines into the same drawing. Drag, push, dot and skitter a brittle twig over a surface to achieve varied linear effects.

Chalks are powdered pigments mixed with white talc and pressed into large or small cylinders. Chalk can be used in a number of ways to achieve interesting art projects. Chalk rubbings can be made by drawing with the point or side of the chalk upon thin paper placed over a textured area. The texture will appear as a rubbing upon the paper surface. On colored paper, the broad side of white chalk can be used to make wide strokes while the end of the chalk can be used to make narrow strokes. Using sandpaper wet or dry, apply colored chalk to achieve vivid, unusual effects. Chalk can be dipped in water and applied immediately to the paper for a rich, colorful effect. Since chalk dries quickly, frequent dippings are necessary to keep it moist. Dry chalk can be used on wet paper. Moisten the paper and draw upon it with dry chalk, using its point or side. Try smudging the chalked areas with fingers for variation. Moist newspapers underneath help the surface paper retain the necessary dampness. Dry chalk can be used also with buttermilk or liquid starch.

Crayons may be chipped or scraped with dull knives or scissor blades. The colored chips may be arranged closely upon paper that is then covered with another piece of paper and pressed with a warm iron. When the chips are sufficiently melted, the top sheet may be peeled off or, for variation, slightly slipped before removal. Either the original, the monochrome or both may be used. Crayon engravings can be made by first heavily covering the entire surface of the paper with crayons, preferably light, bright colors. This area is then covered solidly with black or dark crayon, which may be burnished with the palm of the hand. Using a tool such as a partially unfolded paper clip, compass point or nail, scratch a design into the top covering of crayon to reveal the colors underneath. Also, crayon may be used to draw on sandpaper to create rich textural effects.

Clay modeling may be used to make coil bowls, pinch pots and animals. Modeling tools such as a dull knife, fingernail file, tongue depressor or a lollipop stick can be used to help achieve the desired shapes.

**4. Using Tools – Preparing Acorns.** Acorns were the most important staple food of most of the California Indians. California Indians gathered acorns from different species of





oak tree. Acorns were plentiful and healthy, but they were time consuming to prepare. Because the Indian women worked together, acorn preparation and cooking was a social time, a time for visiting, singing, gossiping as well as getting the meal ready.

If you have a supply of acorns, the class can prepare them as the Indians did. Remove the hard outer shell (crack them with a stone to be authentic) and dry the soft seed in the sun (or toast them in an oven for a short time). In a mortar, pound the dried seeds into a fine meal. Keep sifting and pounding until all of the meal is quite fine. This takes a surprisingly long time. In the process, students will begin to really understand how much work is involved. Make sure to leach the tannin out of the meal before it is eaten. This can be done by making a shallow depression in the acorn meal and slowly pouring water through several times. Also, you can use a basket as a leaching basin. In our modern times, cheesecloth (available at a paint store) is a useful alternative.

If this all seems too much, you can use a blender to grind and leach at the same time. Put the dried, shelled acorns in the blender jar with plenty of water and run it at high speed until the water is clear and the meal doesn't taste bitter. Pour it into a coffee filter or a cheesecloth bag and let it drain.

To make acorn mush, mix the dough with enough water to make a thin mix and cook it until it is about the consistency of oatmeal. You will need to eat it the same day since it doesn't keep.

If you don't have any chance to get acorns, acorn flour is sold in Korean groceries – all ground and leached. There is one in Garden Grove at the corner of Magnolia and Garden Grove Boulevard.

**5. How did California Indians use shells?** Show students different shells. If actual shells are not available, pictures may be used. Ask students to describe the properties of shells (e.g., hard, sharp if broken). Brainstorm ways Indians might have used shells.

Using the [Artifact Analysis Worksheet](#) (Appendix 2) have students discuss the following artifacts made of shell.



Bowers Museum Collection

#### Abalone Fishhooks

The artifact above is a crescent shaped fishhook made of abalone. Also pictured are a J-shaped fishhook beside two pendants. Abalone not only provided material for tools and ornaments; it was also an important food source. The abalone

was usually pounded in a stone mortar to tenderize the meat and then dried for the winter.

**Background Information:** As indicated by the large number of archaeological shell mounds and middens found along the coast of California, large quantities of shellfish were eaten. Additionally, shells were a source of raw material to make a wide variety of cultural artifacts.

Shell ornaments from abalone, limpet, clam and many others were used by the Indians of California coast to make necklace beads, pendants and other ornaments. Limpet shells, for example, were used as hair ornaments. The favorite ornaments were strings of beads made from various seashells. Many were worn about the wrists, and those around the neck hung down to the waist. Pieces of iridescent abalone were sometimes attached to broad bands worn about the forehead or waist. Shell ornaments were traded great distances inland. Abalone shells were highly prized. The holes of the whole shells were sometimes caulked with asphaltum (obtained from seepages along the coast) and used as bowls. Fishing hooks of various sizes were carved from abalone. Clam shells were used also as scrapers for preparing basketry materials. Cowrie shells were used as a form of baby-pacifier. The cowrie was suspended from a string over the baby's head. The baby would suck on the cowrie shell and, at the same time, explore the shell's grooves and ridges with its tongue.

**6. Trade.** Ask students, "How do we get the things that we want or need? (We make them or we buy them.) How do we purchase or buy things? What steps do we take?" Make a list of all types of currency available, including coins, paper bills, checks, ATM cards and credit cards.

Explain to students that the Indians of the local region obtained many of the things they needed from their local environment. At the same time, they obtained a large variety of foods and different useful materials, as well as luxury goods, by trading with the people from other villages.

There were two ways of trading. First, there was **one-for-one barter**. Ask students, "Have you ever traded one thing directly for something another person had? What did you trade? Stickers? Baseball cards? Pokeman cards? Food? How does it work? Why did you make the trade? Why do you think the Indians traded with one another?"

**California Shell Money.** Explain that a second form of trade widely used by Indians was the purchase of items for currency in the form of shell beads. Clam shells were the predominant currency in Southern California. They were fashioned into discs and strung on 30" long strings. The thicker the disc, the more valuable it was. The thickness of a clam shell disc was



largely dependent on the size of the original whole shell. Discs were typically from 1/2" to 3/4" thick.

Use the Artifact Analysis Worksheet (Appendix 2) to discuss the clam shell disc necklace below. The two connected strings of beads pictured are made of clam shell discs. One string is 64.5 inches long and the other is 34.5 inches long. Beads were a medium of exchange. Their value was determined by the size and polish of the beads.



*Bowers Museum Collection*

### Clam Shell Disc Necklace, used as money

Clam shells and olivella shells were used in different parts of California, especially in the south. Clam shells were fashioned into large disc beads and strung on 30" long strings. The thicker the disc, the more valuable it was. One way of measuring a string of clamshell money was around palms and fingers; another way was from the tip of the middle finger to a crease in the palm.

Ask students, "What do you think the Indians of the local area traded?" (The most frequently traded items were marine shell beads, then baskets, salt, and in decreasing order, hides and pelts, bow, acorns, fish and obsidian.) Trading between tribes occurred either on the occasion of friendly visits where outsiders were invited to watch as guests or as participants in a ceremonial performance or between villages of different tribes situated near a common border.

The Tongva of Santa Catalina Island traded their manufactured soapstone artifacts as well as raw unworked soapstone to Coastal Tongva villages at Redondo and San Pedro. Also, they traded directly with Chumash groups living on the Channel Islands to the north. The coastal Tongva in turn traded soapstone products to more inland groups to the east and the north.

Trade routes were along trails that ran from one village to another. After many years of trading, the Indian foot trails were worn deep along the hillsides and canyons. When the Spanish explorers came to California in the 1760s, they too followed the same well-worn trails, but now on horseback. Years later, many of the new railroads and paved roads used the same Indian trail system. However, some trails were too steep and the countryside too rugged for modern forms of transportation.

For a trading activity, refer to the trading simulation in Lesson VIII, p26-27, "Influence of Physical Geography on Culture."

**7. California Indian Games.** Brainstorm with students to form a list of games they like to play. Have students sort the games into outdoor and indoor games, games they play alone and games they play with others. Ask questions to determine where they get the games they play, what materials are needed, and who determines the rules.

California Indian football was played by teams from different villages. One or two balls were used. These were about the size of a tennis ball, but they were made of stone. The ball was lifted and thrown by the toes. Explain that stones, shells and plant fiber were used in many games played by California Indians. Here are some to try.

### Peon – "The Hand Game"

Each player needs two short sticks that can be hidden within a closed fist— one white and one black (for Indians, bones were often used). You also need counter sticks to keep score – any number desired up to 15. The players are divided into two teams. All the members of one team hide their short sticks, one in each fist. Then they bring their hands in front of their bodies and fold their arms. A "killer" is chosen from the opposite team. He guesses which hand holds the white stick for each of his opponents by bending his head (or pointing) toward the hand he chooses. His team gets a counter stick for every correct guess. Now the other team hides their short sticks, and a "killer" from the first team guesses. The game continues until one side holds all of the counter sticks. They are the winners.

### Chachaukel – A Game for 2 Players

You will need 50 counters (sticks or rocks), 2 markers (2 long, thin sticks), 8 split reeds or popsicle sticks, painted dark on one side. Space the 50 counters out in a long row. Players begin with their markers at opposite ends of the line. The 1st player tosses the 8 split reeds in the air. When they land, count only the light side facing up. Move the marker stick past that number of counters. There is an exception: If every reed lands dark side up, that is a score of 8. A player gets another turn if all the reeds land the same side up. Players take turns tossing the reeds and moving their markers, getting closer and closer to each other. If a throw brings the 2 marker sticks to the same spot, the player already in the space must move all the way back to the beginning and start over. The first player to reach the other end wins. (Courtesy of Katy Tahja in the publication *Native Americans of Southern California*.)

### Walnut Shell Dice Game

Crack open walnuts (very carefully) along the middle so that you have two complete half shells. You will need six half shells for the game. Remove the walnuts and clean out the shells. Fill the shells with tar or asphalt (or clay or play dough) and level the top. Press a few chips of shell into the tar or filler material for decoration. Let the dice dry. Get ten sticks about the size of a pencil. These will be used as counter sticks. You can decorate them any way you want.



Two players begin the game. All the counter sticks are in the middle. If three walnut shells (dice) land with the tar side up, the player takes one counter stick. If the player gets all six dice, either tar-side-up or tar-side-down, the player takes two counter sticks. Whenever a player scores, he gets another turn. If he does not score, the turn goes to the other player. Once all the counter sticks in the middle have been picked up, the players take the sticks from each other as they score. Whoever ends up with all ten counters wins the game. Usually the play goes on until someone has won two out of three games.

**8. Now It's Your Turn.** Using resources from the natural environment, challenge students to design a new game. Be creative. Ask questions such as,

- What materials will you use?
- How many players can play your game?
- What are the rules?
- How will you keep score?
- How do you determine who wins the game?



#### Yokut Shaman's hat

*Yokut (San Joaquin Valley region) Shaman's hat with raven feathers and eagle down inserted into basketry and leather chinstrap. Bowers Museum Collection*

**9. Feathers.** Ask students what they know about feathers. Where do they come from? How are they used? How do you think the Indians used feathers? Explain that many of California's native groups made many items using feathers. Beautiful bird feathers, called plumage, are used to decorate costumes. Elaborate feather skirts are worn in some dances, as are headdresses of feathers. Headbands are sometimes made of feather quills tied with a band of fiber. Explain baskets are

often decorated with feathers. The types of feathers used include hummingbird feathers, quail topknot feathers, duck, oriole, flicker and pheasant feathers. Eagle feathers are felt to be the most sacred of religious objects. Sometimes they are made into whole robes. Usually, though, the eagle feathers are used just for decorations.

**10. Religion.** Explain to students that tribal members had strong beliefs in the power of spirits or gods around them. Religion influenced all parts of their life. The Gabrielino religion, Chingichnish, was practiced also by the Juaneño and Luiseño tribes. Shamans were thought to be the keepers of religious beliefs and to have the ability to talk directly to spirit-gods. Some of the jobs of the village shaman were to cure sick people, scare off evil spirits and enemies, bring rain, and take care of the hunters. A village chief had power over all of the tribe except the shaman.

**Effigies** carved in the forms of whales, fish, birds, mammals, canoes and various abstract shapes were used by shamans for ritual purposes. As learned earlier, these effigies were generally carved from steatite. Shaman's kits containing ritual artifacts of shell, soapstone, and bone have been recovered from burial sites where these kits were apparently buried with their owners.

#### The Tongva's Religion and Social Life

The Tongva believed in a spiritual world with one god (or supreme being) who ordered seven giants to pick up the world and put it on their shoulders so all the chaos would end. The supreme being also created animals and humans. The supreme being lived up in the North, and he brought the Tongva down to Southern California.

They did not even think about hell or Satan until the Spaniards arrived and introduced those ideas. The Gabrielinos did not kill bears, owls, porpoises, eagles or crows because they believed wizards' spirits could enter these animals' bodies.

The Tongva think courage is the best characteristic. To make a boy strong, they would give them hallucinogenic drugs, not give them food, and give them endurance tests. To show their courage, they would lie on red anthills while people poured handfuls or red ants on their faces. Fathers would follow the same rituals. If men and boys did not endure these rituals they were considered weak.

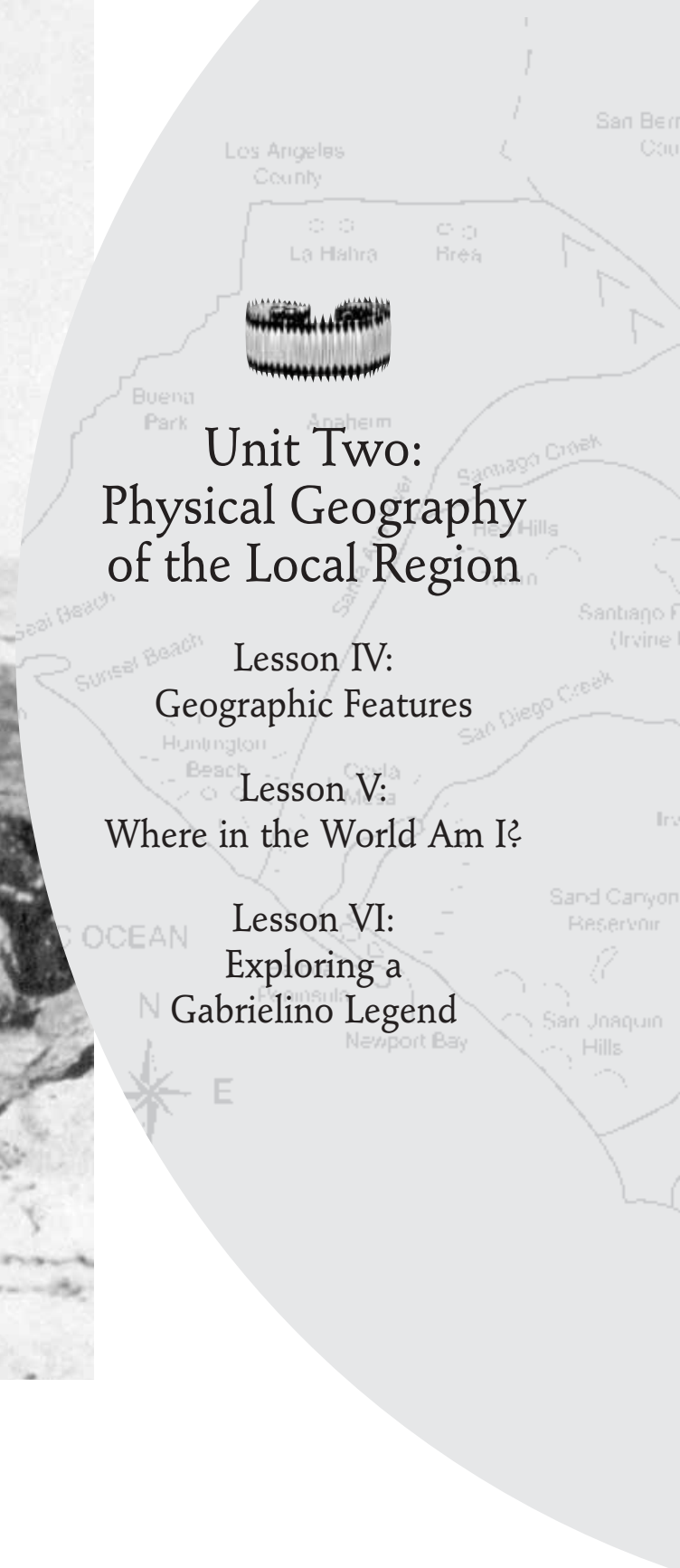
Women did not participate in these ceremonies. They were also not allowed to participate in the village's ceremonies unless it was a funeral for a close relative. A chief-tain was the ruler of the village. He was not democratic. He made all the decisions.

*Written by Zachary Guillaume, Third Grader.*



*Getting fish from the ocean. This Native Californian is searching for fish in a tide pool. He will use the double-pointed harpoon to spear the fish. The harpoon shaft is made of wood and the points are made from animal bone. He carries a net made of plant fibers. As he catches fish he will place them in the net. Southern California Indians fished in rivers, lakes, and in the ocean. Fish was an important food.*

*Photo: Bowers Museum Collection*

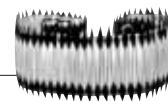


Unit Two:  
Physical Geography  
of the Local Region

Lesson IV:  
Geographic Features

Lesson V:  
Where in the World Am I?

Lesson VI:  
Exploring a  
Gabrielino Legend



## Lesson IV: Geographic Features

### Standards:

Identify geographical features in their local region (e.g., deserts, mountains, valleys, hills, coastal areas, oceans, lakes).

Interpret information available through a map's legend and symbolic representations

### Focus Questions:

What geographic features are found in the local region? What features are still here today? What has changed?

### Background Information

*(Note: The information in this section is specific to Orange County, California. Additional research is necessary if you are in a different region.)*

Orange County is the southern extension of the Los Angeles Basin and has many of the same kinds of flora and fauna as Los Angeles County. Originally part of Los Angeles County, Orange County is separated from the parent county by the San Gabriel River and Coyote Creek beds. It shares the southern boundary with San Diego County. Inland, to the east, it borders both Riverside and San Bernardino Counties. The general slope of the land is from northeast to southwest, toward the coast. Part of the coastline faces south and the rest, west.

There are three kinds of land spread over four regions within the county: mountains or hills, marine valleys and plains, and coastal marshes. Think of the mountains and hills as forming a U shape with its mouth open toward the northwest, and one side along the coast. Gentle hills form the northern borders. The central county has marine valleys and flat plains. The southern portion of the county is dominated by a mountain range and by low rolling hills. The coastal area has dry mesas and boggy, wet marshes.

At the northern edge of the county are the Puente Hills that reach an elevation of 1780 feet. These stretch from within Los Angeles County to the Santa Ana Canyon region south of Anaheim. This terrain is brushy, not forested. The southern portion is called the Brea Hills or the La Habra Hills. Oil was first discovered in these hills, or domes of land, before 1900.

The Santa Ana Mountains run parallel to the coast, northwest to southeast from the middle of the county into adjacent counties. These are forested areas containing deep canyons. Silverado Canyon had some silver veins that were mined at one time, and Black Star Canyon had seams of coal, but neither mineral was found in large quantities. These mountains are much higher than the Puente Hills, ranging 4,000 to 5,000 feet, and include some of the Cleveland Forest. Modjeska and Santiago Peaks are part of this range. We know them as Saddleback Mountain because together they appear to be shaped like a saddle. The Santa Ana River flows into the county through a canyon in the northern portion of the mountains, coming out near Anaheim and running toward the coast.

The San Joaquin Hills, low rolling hills that seem to flow from the mountains, are at the base of the Santa Ana Mountains, following the coastline south. These are only about 1000 feet high. Laguna Beach, Mission Viejo, Corona

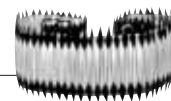
del Mar and other south county communities are nestled within their slopes.

The central area of north county is more or less flat mesa land that slopes toward the coastline. It has a gradual drop of about 500 feet to sea level. Near Anaheim, where the Santa Ana River bends to run to the coast, there is a great deal of sand and gravel brought down river over many centuries by rushing water. This general region overlies a huge ground water basin and has a high water table. In the early years of settlement, free flowing springs dotted the land, especially in the Westminster and Fountain Valley areas. Today modern Orange County gets much of its drinking water from this underground storage basin.

The northern coastal area is a mixture of dry mesas and wet bogs. It has salt and fresh water marshes, home to birds and small mammals. Since it includes the Naval Weapons Station at Seal Beach, there are large open areas and nature preserves on its northern shorelines. Oil fields dot the coastal area from Seal Beach to Newport Beach. A major oil discovery took place at Huntington Beach in 1920. Offshore oil rigs were built to pump oil from ocean wells.

The major river in Orange County is the Santa Ana River. It begins high in the San Bernardino Mountains and flows through San Bernardino and Riverside Counties before reaching Orange County. It has very little water on its surface during the dry season, but flows underground, replenishing the ground water of north county. When winter rains come, the river is capable of flooding large areas of the county. After a particularly bad flood in 1938, Prado Dam was built to contain it. Now people are building stronger dams upstream to prevent damage if it should flood again. We can see evidence of several channels that the Santa Ana River cut in the land between Huntington Beach and Coast Mesa when it changed course after a flood. Santiago Creek drains into the Santa Ana River between Orange and Santa Ana. Coyote Creek and the San Gabriel River are shared with Los Angeles County on the northwest. Like the Santa Ana River, the San Gabriel is a large river that has changed its bed several times over the centuries. There are several smaller rivers and creeks that are important to southern Orange County. These include the San Juan Creek, which overlies a smaller ground water basin, Oso Creek, and Aliso Creek. Aliso Creek has become important because it has defined the boundary between the Gabrielino and Juaneño Indian bands.

*Courtesy of Dr. Barbara Milkovich*



### Suggested Lesson Activities:

**1. Pre-Assessment.** Explain to students that landforms are physical features on the earth that are shaped by the hot sun, rain, wind, gravity, running water, and freezing temperatures. Ask students, “What are some types of landforms and water features?” Brainstorm a list and engage students in a discussion of landforms prominent in the local region. This list can serve as an assessment of what students know as you begin. You may also have students sketch from memory a map of the local region. Although the students’ maps may be limited, the activity serves as a good pre-assessment.

**2. Neighborhood Walk.** Provide students with a “cartographer’s notepad” which can be made using notebook paper and a clipboard or piece of cardboard. Walk with students around the school play area and surrounding neighborhood. On their cartographer’s notepad, students list geographical features they see, such as hills, rivers or mountains. Meadows and tree clusters should be noted as well. Students sketch the physical features on their pad and write a short description of each entry. A Polaroid or digital camera may be used to take photos.

**3. Landform Museum.** Using geographic terms (*Handout #3*) and definitions (*Handout #4*) have students create a Landform Museum for the classroom bulletin board or make a class book of landforms. Students collect illustrations for different landforms from magazine pictures, travel posters, postcards, family vacation photos, art prints or calendar prints of landscapes, old *National Geographic* magazines or other appropriate journals that can be cut up. Students select and label the pictures to make the “Landform Museum.”

**4. Geography Guessing Game.** Pass out a set of geography word cards (*Handout #3*) and geography definitions (*Handout #4*) to each pair of students. (Note: The words are from *Geography from A to Z* by Jack Knowlton. Adjust the terms used to your local region.) Students cut out the cards and work with a partner to match each geography term with its definition.

To correct the students’ matches, the teacher reads each definition and a student from each pair holds up the proper geography term. If desired, make a large set of geography word cards and definitions to use in a pocket chart or on the chalk tray. Different students can then be selected to place the proper cards together in the pocket chart or on the chalk tray.

After matching the terms and definitions, tape a geographic word card on the back of different students. Students walk around the room and try to guess what term is on his or her back by asking their classmates questions that require a “yes” or “no” answer. When their term is guessed, the student may place the card on the front of his/her shirts and assist the remaining students by answering their questions. Have the word cards available for students to use for reference.

**5. Using Maps of the Local Region to Find Landforms.** Provide students with a variety of maps of the local region. (See below for recommendations.) Have students work in

pairs to look for the names of specific examples of physical features. Focus on the key geography terms students have already studied. On a chart like the one shown below, students record each type of landform and the specific names they find. Have groups of students share what they find.

Type of Landform	Examples from Local Map
mountain	Santiago
valley	Saddleback Valley
hill	San Joaquin Hills

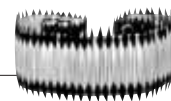
You can obtain map resources at some of the following locations:

- Try the local Chamber of Commerce, the Visitor’s Bureau, gas stations, book stores, American Automobile Association (AAA), the front of the telephone directory, map stores, and your local Thomas Bros. California Road Atlas and Driver’s Guide.
- Ask local transit authorities who usually provide maps of public transportation routes for bus, metro and trains. Often public libraries distribute such maps.
- Contact the Federal Government which has hundreds of maps available through the U.S. Government Printing Office (GPO). Contact the GPO bookstore in your area or the Superintendent of Documents, GPO, Washington, D.C. 20402 (202/512-1800).
- Request maps from the U.S. Geological Survey, the federal government’s civilian mapmaking agency. Toll Free Number 1-800-USA-MAPS. Ask for the California Map List of topographic maps and aerial photographs of various areas in California. Cost of maps begins at \$4. Custom enlargements and color prints are available at an additional cost.
- Contact Spaceshots, Inc. at 1-800-272-2779 to request satellite photographs of the Los Angeles Region (#1241) and Southern California (#1396).

**6. Physical Geography Mural of the Local Region.** To prepare for this activity, create a map that shows the Geographic Region of your local area. (Refer to *Handout #3* for a sample.) Make copies for each student. Next, make a transparency of the map and trace the outline on to a large piece of butcher paper.

Explain to students that the local area’s physical geography is made up of various natural regions such as: mountains, hills, valleys, canyons, rivers, harbors and an ocean. Review the terms, discuss the definitions, and locate examples on the map.

Have students work in cooperative groups to reconstruct a physical geography mural of the local region. Give each group art materials to create the natural region on the large mural map. For example, the river group could use blue yarn to make the local rivers and streams. Light brown or green hill-shaped semicircles can be used for hills, upside-down V’s for



steeper mountains, etc. When each group is ready, they glue and label their geographical feature onto the classroom mural map in the appropriate location.

flour, 3/4 cup water and 1 cup salt) The clay is used to create the geographical features. Tempura paint may be used to show elevation changes. Have students describe their terrain model explaining the geographical features unique to the region.

The terrain model should include:

- a title (e.g., Geographical Features of Orange County")
- a legend or key to identify the symbols used for physical features
- labels for key geographical features (e.g., Newport Bay, Santa Ana River)
- compass to indicate cardinal directions

#### Additional Activities

- Compose an acrostic poem using the name of your local region.

A mural of Orange County might include:			
Pacific Ocean	Newport Bay	Santa Ana Canyon	San Joaquin Hills
San Gabriel River	Santiago Reservoir (Irvine Lake)	Santa Juan Canyon	Santiago Peak Elevation 5680 ft.
Santa Ana River	Laguna Canyon	Trabuco Canyon	Modjeska Peak Elevation 5481 ft.
Aliso Creek	Santiago Canyon	Carbon Canyon	Cleveland National Forest

### 7. Physical Geography Map of the Local Region.

Determine what geographical features you want students to be able to identify in your region. (See above for a sample list.) Provide each student with a map of the local region where only the outer boundary is drawn as a thick black line. (See *Handout #5* for a sample. Erase the location names on the map.) Students neatly label each geographical feature in the correct location on the map.

Questions to guide this activity include:

- What different landforms can we identify in the local region?
- What is the highest elevation (altitude above sea level) in the region?
- What water features can be identified?

For assessment, the outline map should include:

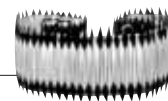
- a title (such as "Physical Features of the Local Area")
- a legend or key to identify the symbols used
- a compass rose showing the cardinal directions
- geographical features properly placed
- geographical features correctly and neatly labeled

As an extension activity, students may construct a **Terrain Model of the Local Region**. Using an outline map of the local region and the map previously made of the geographical features, students create the terrain model of the region using modeling clay or salt-flour clay. (Recipe per student: 2 cups

Students use words and phrases that describe the area's geographic physical features.

- View the videotape "Visions of California" which tells the story of California Impressionist landscape painters. Using the artist's style, create paintings depicting the natural landscape of the local region.
- Create crayon and watercolor compositions after viewing art prints of landscapes.
- Create an adaptation of *Geography From A to Z* by Jack Knowlton using the geographical features of the area.
- Interpret aerial photographs. Locate and identify physical features.
- Compare a topographical map of your local region to a topographical map of California or another region. Record similarities and differences on a Venn diagram.
- Combine a walking field trip of your neighborhood with the creation of a class scrapbook. Use illustrations and photographs complete with descriptive captions.
- Compare the highest landform to the lowest elevation in the local region, in California, in the Midwest, in Europe, in Africa, in India, in China, etc.





## Lesson V: Where in the World am I?

### Historical and Social Sciences Analysis Skill:

Students use map and globe skills to determine absolute locations of places. Students judge the significance of the relative location of a place (e.g. proximity to a harbor, on trade routes) and analyze how relative advantages or disadvantages can change over time.

### Focus Questions:

Where in the world am I?

Who were the Southern California Coastal Indians and where did they live?

### Suggested Lesson Activities:

**1. Where in the World Am I?** Provide students with copies of a globe, world map, State of California map, map of the local region and maps of your local community. Students can take time to study them closely (e.g. in pairs).

Have students locate:

- their school and home neighborhood
- their city on a county map
- the local region (county) on a California map
- California in relation to the United States, Canada and Mexico
- the United States in relation to the world

Display word cards with the following terms: city (or town), county, state, nation, continent, hemisphere, planet and galaxy. Help students rank the words according to size. To help students answer the question, “Where in the World Am I?” have them make a flipbook that includes categories found on *Handout #6*.

**2. Where were the Indians of the Local Region?** Locate the approximate boundaries of the local American Indians on a map of California. (Refer to the Teacher Background section below.) Display a map of the local area on the overhead (See *Handout #7* for a sample.) Review the geography of the area learned in the Physical Geography lesson.

**Teacher Background for Southern California Coastal Indians** (Note: The content in this section is tribal-specific for the Gabrielino Indians in Los Angeles County and Northern and Central Orange County and the Juaneño-Luiseño Indians in Southern Orange County.)

The most recent Indian inhabitants are commonly known by the names given them by the Mission fathers. The Gabrielino (Gob ree el een’ oh) was the name given to the Indians living in the vicinity of the San Gabriel Mission. The name came in to use around 1876 to describe the Indians living in the Los Angeles-Orange County area at the time of Spanish colonization in 1769. Whether or not the Gabrielino had a general name for themselves is unclear but some historians refer to

them as the Tongva Indians. Gabrielino Indians lived from Topanga Canyon in the northwest, to the base of Mount Wilson in the north, to the Aliso Creek vicinity in the south-east, to San Bernardino in the east and west to the coast, encompassing more than 1,500 square miles. There were 50 to 100 towns or settlements on the mainland and on the southern Channel Islands of Santa Catalina, San Clemente, and San Nicolas. The boundaries of these villages were known by landmarks such as hills, rivers, and large rocks. In each village there were approximately 20 to 100 people.

The Luiseño (Looos aaye’nyo) name was given to the tribal members who became mission Indians at Mission San Luis Rey. Members of the same tribe who became Mission Indians at Mission San Juan Capistrano were called Juaneños (Whah neen’yos). Their tribal territory went from the Sierra Santa Ana Mountains in the east to the Pacific Ocean in the west. They shared boundaries with the Gabrielino on the north, Cahuilla to the east, and Diegueño to the south. Land elevation went from sea level at the ocean to 6,000 feet high at Mount Palomar.

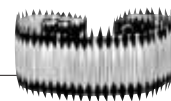
**3. Climate of the Local Region.** Summer temperatures range from the 70s on the coast to the high 90s inland. Winter temperatures range from the low 50s on the coast to below freezing in the mountains. There is less than 15 inches of rainfall yearly in the coastal region, but 40 inches or more can fall in the mountain areas each year.

Locate the following information about your region. (The Chamber of Commerce or the Conventions and Visitors Bureau may be able to provide some of the information.)

Altitude – Highest elevation	
Altitude – Lowest elevation	
Average January temperature	
Average July temperature	
Average annual rainfall	

**4. Map Comparison: The Los Angeles-Santa Ana Plain Long Ago.** Display an overhead map of the area today. (See *Handout #7* Map Comparison: The Los Angeles-Santa Ana Plain Today for a sample.) Identify and label the location of local communities found today. Discuss the significance of their relative location (e.g., proximity to a harbor, on trade routes). Analyze the relative advantages and disadvantages.

Display *Handout #8* Gabrielino Communities Located on the Los Angeles-Santa Ana Plain. Give students time to discuss and infer information from the map. Discuss the significance of the proximity to water. Refer to the Teacher Background section on the next page for information about the Gabrielino Villages of the Coastal Plain in Present-Day Orange County.



Provide students with a copy of *Handout #8*. Using a blue marker, locate areas such as Hotuuknga, Pasbengna, Lukupa, Kengaa, Puvungna, Topanga, and Yaanga.

On the overhead projector, display *Handout #8* on top of *Handout #7*. Discuss the similarities of the communities.

Using a black marker, have students locate communities of today on their map, including Anaheim, Santa Ana, Huntington Beach, Newport Bay, Long Beach, and Los Angeles. Topanga remains the same because it is the original Indian name.

This activity demonstrates that names for places may change over time and that past cultural groups in the area have influence on the present. (Note: The maps used in this section are from *The First Angelinos* by McCawley.)

### **Teacher Background Information: Gabrielino Villages of the Coastal Plain in Present-Day Orange County**

The Los Angeles-Santa Ana Plain is a broad level expanse of prairie comprising more than 800 square miles that extends from Cahuenga Peak south to the coast, and from Topanga Canyon southeast to the vicinity of Aliso Creek. The plain is traversed by a number of important waterways, including the Los Angeles, Rio Hondo, San Gabriel, and Santa Ana rivers. Marshlands fed by fresh or salt water once covered many portions of the countryside. The coastal communities developed mainly along the sheltered bays and inlets of San Pedro and Newport.

#### **Anaheim**

When Father Crespi of the Portola expedition forded the Santa Ana River on July 28, 1769, he described “a river which has a bed of running water about ten varas wide [about 27 feet; a Spanish vara was about 33 inches]. ...Its course is from north-east to southwest. The bed of the river is overgrown with sycamores, alders, willows, and other trees. ... On the bank of the river there was a populous village of Indians, who received us with great friendliness. Fifty-two of them came to the camp, and their chief told us by signs which we understood very well that we must come to live with them; that they would make houses for us, and provide us with food, such as antelope, hares, and seeds. They urged us to do this, telling us that all the land we saw, and there was certainly a great deal of it, was theirs, and that they would divide it with us.” (Bolton, 1927)

The same Indians were seen by Father Crespi on the following day at the fiesta near Brea Canyon. Although Father Crespi did not report a name for this community, it seems to have been situated near the location of Hotuuknga.

In 1852, Hugo Reid reported that the community of Hotuuknga was located on “Santa Ana” (the 79,000-acre Mexican land grant of Rancho Santiago de Santa Ana owned by the Yorba family). Hotuuknga was situated on the north bank of the Santa Ana River, a little downstream of Santa Ana Canyon, and 1/4 mile upstream of the Yorba Church.

#### **Brea Canyon**

Brea Canyon is situated near the edge of the Los Angeles-Santa Ana Plain along the western slopes of the Chino Hills. In his travels through the region with Gaspar de Portola in 1769, Father Juan Crespi reported that on July 29 the party encountered “a small pool of water, on whose banks there is a very large village of very friendly” Indians. The population of this community “numbered more than twenty souls”; they were “having a feast and dance, to which they had invited their neighbors of the river called Jesus de los Temblores [the Santa Ana River].” Father Crespi did not record the name of this community.

#### **Buena Park**

Two Indian settlements were located along the present course of Coyote Creek northwest of the modern community of Buena Park. No names have been recorded.

#### **Newport Bay**

The community of Kengaa was located on Upper Newport Bay. According to records of the Mission San Juan Capistrano, it may have been occupied as late as 1829 or 1830. The place name remained in use for much of the nineteenth century – an 1853 *diseno* (map) of this region identifies Newport Bay as the “bolsa de gengara [Bay of Gengara],” Gengara being a variant spelling of Kengaa.

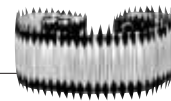
#### **Santa Ana**

A map prepared in 1864 by Alexander Taylor placed the settlement of Pasbengna along the Santa Ana River in the vicinity of the city of Santa Ana. The name was derived from brea [tar or pitch] and was given to the place because there used to be mineral oil there.

#### **Seal Beach, Huntington Beach, Costa Mesa**

At one time the coastal region between the present cities of Long Beach and Huntington Beach consisted largely of low-lying marshlands subject to flooding by the Santa Ana River. Until the completion of the Prado Dam Flood Control Project in 1942, winter storms flooded often portions of Orange County. Many of the archeological sites in this low-lying, coastal region consist primarily of shell middens located along the peripheries of bays, lagoons, and marshes. The archeological evidence suggests that the Gabrielino settlements were primarily temporary or seasonal camps occupied while hunting and gathering shellfish and plant foods. Important Gabrielino sites in this region of Orange County were located on bluffs and knolls elevated above the Santa Ana floodplain.

The Gabrielino community of Lukupa was placed at Las Bolsas [Rancho] in the Huntington Beach area. One possible location of Lukupa is the Newland House Site; the site is situated on one of the few knolls in that region that rises above the Santa Ana floodplain. The Newland House Site has been the subject of various archeological excavations since the 1930s.



## Lesson VI: Exploring a Gabrielino Legend “How California was Made”

“Before the time of people on earth,” Medicine Man told them, “Kwawar, the Great Spirit, looked down from his place in the sky. There was no earth to look at, only water. There were no trees, no mountains, no valleys. The Great Spirit looked at all the water and made up his mind that he would make land where things could grow.”

~Gabrielino Myth

### English Language Arts Standards:

- Comprehend the basic plot of a legend and determine the underlying theme (narrative analysis of text) and organize ideas chronologically around major points of information (organization of oral communication)
- Clarify and support spoken text through use of appropriate props (delivery of oral communication) and orally retell a narrative story (speaking application)

### Suggested Lesson Activities:

1. Read aloud the Gabrielino myth titled, “How California Was Made” (*Handout #9*.) If desired, make copies of the legend so students can follow along. Discuss the legend with the students to be sure they comprehend the basic plot and can determine the underlying theme of how California was made (narrative analysis of text.)

Use the props in *Handout #10* to help tell the story. In advance, make a transparency of *Handout #10*, cut the props out and color them. To simulate the Shaman’s storytelling hairnet, purchase a hairnet, poke bird feathers in it, and wear it as you “tell the story.” Read the introduction while students are at their desks. Put the overhead projector on the floor to use as your “campfire.” At the appropriate time, invite students to gather around. As you tell the story, place the appropriate props on the overhead projector.

2. Discuss the major events of the story and list these on the chalkboard or on sentence strips. As you review the story, help students organize their ideas chronologically around the major points of information (organization of oral communication). Major events could include the following:

- The Great Spirit made land with seven turtles.
- The Great Spirit laid tule rushes on their backs to make soil.
- The Great Spirit stuck his hand into the soil and made trees grow.
- The Great Spirit let the water leak over the soil to make bodies of water.
- The Great Spirit blew on leaves to make birds.
- Earthquakes happen when the Turtle Brothers argue.

3. Using *Handout #10*, each student creates a set of props from the story. In pairs, they practice retelling the story using the appropriate props (delivery of oral communication) in the manner of a medicine man telling the story around a campfire.

4. Have students take the story characters home and retell orally the narrative story (speaking application) of “How California Was Made” to their family. Afterwards, students interview their parents or grandparents to record other myths or legends about how different physical features came to be (e.g. mountains, stars, the sun) or how natural features were created (earthquakes, rain, thunder). Have students recount family reactions and any new legends or myths.



*Pacific Coast Archaeological Society  
digging in Newport Bay area,  
Fullerton Tribune newspaper,  
October 22, 1966.*

*Photo: Bowers Museum Collection*



*Goff's Island, Laguna Beach, a WPA archaeological project, collected 1930s.*

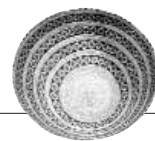
*Photo: Bowers Museum Collection*

*Archaeology is the science that focuses on the study of ancient peoples and their cultures. An archaeologist is a scientist who studies these peoples by finding and analyzing what they left behind.*



## Unit Three: How Do We Know?

Lesson VII:  
Clues from the Past:  
What is Archaeology?



## Lesson VII: Clues from the Past ~ What is Archaeology?

### Historical and Social Sciences Analysis Skills

- Students correctly apply terms related to time, including past, present, future, and century.
- Students explain how the present is connected to the past, identifying both similarities and differences between the two, and how some things change over time and some things stay the same.
- Students pose relevant questions about events they encounter in historical documents, eyewitness accounts, diaries, and maps.

### Focus Questions:

How do we know about the culture of the American Indians of this region? What is archaeology?

### Suggested Lesson Activities:

**1. Clues from the Past.** Explain to students that the Native American Indians in Southern California did not have a recorded history or a written language. Ask, “How do you think we know what their culture was like?”

Write the word “Archaeology” on the chalkboard.

Archaeology is the science that focuses on the study of ancient peoples and their cultures. An **archaeologist** is a scientist who studies these peoples by finding and analyzing what they left behind.

**2. What do Archaeologists do?** Ask, “What might be some clues that archaeologists might be able to find that would tell the about the past?” (tools, weapons, food remains, village ruins)

Explain that Archaeologists investigate artifacts, those objects that are made or modified by people. They also investigate the sites or locations where the objects are found. “What tools do you think archaeologists might use?” (shovel, pickax, brushes, magnifying glass).

Explain that archaeologists usually have a hypothesis or a set of questions they want to answer before they start to dig. During excavation, archaeologists must dig carefully and record their findings in detail. They also must make maps of the site, noting where the artifacts were found. In the laboratory, archaeologists analyze the artifacts. They try to determine what they were made from and what they were used for. They also analyze the spoil around the artifacts.

Brainstorm with students a series of questions that archaeologists might want to answer as they study about the culture of the American Indians of the local region.

**3. What century is it?** Ask students to identify today’s date. Record it on the chalkboard. Explain that this is the 21st century. It includes the years 2000 to 2099. (Note: Some historians consider 2001 to 2100 as the 21st century.) Write the date 1990. Explain that this is the 20th century. Ask several students the date of their birth. “In what century were you born?”

“The 31st, we proceeded for four hours; near the camp we found much water with a great deal of pasture which had grown [so tall] that the animals had to jump in order to get through it. Here we rested [for one day]. We experienced six or seven severe earthquakes. In this valley we discovered, on the south side between two mountains, a spring that flowed like a river, giving evidence of deep soil.”

*From the Diary of Gaspar de Portola,  
1769-1770*



List a sample of dates on the chalkboard, such as 2001, 1925, 1849, 1801, 1769, 1776, 1602 and 1492. Have students sort the dates into the proper century?

What Century is It?						
15th	16th	17th	18th	19th	20th	21st

**4. When did the Indians arrive here?** Explain to students that thousands of years before Columbus came to this continent, the Los Angeles and Orange County regions were occupied by Indian peoples descended from the ancient hunters who first crossed Asia into North America via the Bering Strait. Locate these areas on a world map or globe. The date of the earliest local occupation remains uncertain; however, a growing body of data in the form of radiocarbon dates from archaeological sites on the Channel Islands demonstrates a fully maritime-adapted, seafaring culture existed in southern California at least ten thousand years ago.

Teacher Note: Three to four thousand years ago, some time between 2000 B.C. and A.D. 700, a new group of people arrived from the Great Basin region of Utah, Nevada, and California. These people are called the Uto-Aztecan. (In older literature the term Shoshonean is used instead of Uto-Aztecan, although the people are the same.) Traveling from the Great Basin, perhaps to escape drought or food shortage, the Uto-Aztecan entered and occupied southern California from the desert to the coast, absorbing or displacing the earlier population of Hokan-speaking peoples. These are the people we call the Gabrielino or Tongva Indians.

Over a period of six centuries, information about the Indians of the local region has been gathered from a wide variety of sources. The earliest accounts were written by Spanish seafarers exploring the California coast with Juan Rodriguez Cabrillo in 1542. Ask students, “What century is 1542?” Record this date on the century chart.

**5. Portola Mapping Activity: Then and Now.** Explain to students that the colonization of Alta California by the Spanish began in 1769 with the expedition led by Gaspar de Portola. Accompanied by the Franciscan Padre Junipero Serra, Portola established frontier outposts at San Diego and Monterey, crossing the Southern California region three times within twelve months. Ask, “In what century is 1769?”

Read to students or have them read in pairs, “The Portola Expedition.” (*Handout #11*.) This section includes some descriptions from Father Juan Crespi’s journal.

Distribute a copy of the Route of Portola Expedition (*Handout #12*.) Ask students to study the map (provide magnifying

glasses, if possible) to find Portola’s route and Portola’s Camp Sites. Encourage students to pose relevant questions the maps.

Have students complete the worksheet Portola Expedition 1769 (*Handout #13*.)

Using a modern day map of the same region, place color coordinate stickers on the geographic places Portola passed on his expedition.

Ask students to explain how the present is connected to the past, identifying both similarities and differences between the two, and how some things change over time and some things stay the same.

**6. Diaries of the Gaspar de Portola California Expedition of 1769-1770.** Portola’s expedition was the first recorded land expedition to explore Alta California. Three members of the expedition maintained journals in which they recorded their observations: the expedition’s leader Gaspar de Portola, Miguel Costanso, and Father Juan Crespi. These journals recorded the hardships of the expedition and describe the Indian villages and settlements the explorers passed on their way to Monterey.

Divide the students into cooperative learning groups of 4 and provide each group with a copy of an excerpt from Gaspar de Portola’s diary (*Handout #14*). Note: You may do this as a teacher-directed activity or have the students work independently with their group.

Using colored pens or highlighters, have each numbered student in each group highlight different topics in their primary source:

- Student #1 Review the document to find descriptions of the geographic locations
- Student #2 Identify any written descriptions of the geographic features
- Student #3 Find any information about where the explorers were located
- Student #4 Look for clues that tell what the date of the entry was.

Distribute copies of Analyzing a Document (*Appendix 3*). Help students complete the form. Encourage students to complete the work in their group and then discuss each category together. If desired, record the information on an overhead transparency.

Encourage students to pose relevant questions about the events they encountered in the historical eyewitness account described in the diary. How might it differ from an eyewitness account written today? Ask students to explain how the present is connected to the past, identifying both similarities and differences between the two, and how some things change over time and some things stay the same.

*Parts of this lesson were adapted from the work of Denise Smith and Karen Kirby.*



*Trading was important to California's First Peoples. Southern California coastal Indians traded shells (for making jewelry) and soapstone. From the valleys the traders took string, bone, tools basket and basket materials back to the coast. The people worked hard for many days to make the things they traded. Photo: Bowers Museum Collection*





## Unit Four: Culture of the Local Indians

Lesson VIII:  
Influence of Physical  
Geography on Culture



## Lesson VIII: Influence of Physical Geography on Culture~ Harmony and Balance in Nature

### History-Social Science Standards:

- Trace the ways in which people have used the resources of the local region.
- Discuss the ways in which physical geography influenced how the local Indian nations adapted to their natural environment (e.g., how they obtained food, clothing, tools).
- Describe the economy and systems of government.

### Focus Questions:

How did the warm climate and natural coastal environment influence the culture of the Southern California Indians?

Refer to *Handout #18* for Teacher Background Information.

### Suggested Lesson Activities:

**1. Graphic Organizer – My Life.** Distribute the Graphic Organizer – My Life (*Handout #15*). Ask students what their life is like living in the local region today. “Describe the physical geography where we live. What types of food do we eat? Where do we obtain our food? What types of tools do we use?” Continue to discuss each of the topics on the graphic organizer.

After an oral discussion, model for students how to record information about “My Life” in the appropriate column on the organizer. (It is helpful to make an overhead transparency or large chart of the Graphic Organizer.) Save the graphic organizer. As this lesson progresses, students will record information for your local Indians on a similar organizer. Later, these can be used to make comparisons.

Explain to the students that they will be learning about the life of the American Indians who lived (and still live) in the local region.

**2. Thought Cluster.** On the center of the chalkboard or on a sheet of poster paper, write the question, “How do you think the Gabrielino Indians acquired the things (water, tools, clothing, food, utensils, materials for shelter, etc.) they needed?” Draw a circle around the question. Suggest that students draw upon the information already learned about the physical geography of the region. “From what you know about the physical environment, what food do you think the local Indians ate and how did they get their food? Where did they get their clothing? What types of shelter did they live in?” Use the categories on the graphic organizer to guide the discussion. Have students share their ideas with a partner and report back to the class. Chart their responses in a cluster format around the central question. Keep the chart for future reference.

**3. Paired Reading.** Duplicate copies of the *Handout #16*, the Graphic Organizer – Culture of the Local Indians and the Student Reader (*Handout #17*). In pairs, students read *Handout #17*. Partners work together to complete *Handout #17*. (Note: If necessary, adapt the Student Reader to your local region.)

### Sample of a completed Graphic Organizer:

Food and how obtained	Acorns – gathered them
Clothing and how obtained	Otter skin robes – trapped and skinned an otter

After each pair reports its answers to the class, record information on an overhead transparency or on a piece of large chart paper. As students report their ideas, ask them to verify their response by reading the appropriate section in the text. As you create a “class size” version of the graphic organizer, students may add any additional information to their chart.

**4. Picture Walk.** If available, do a picture walk of the book *Gabrielino Tribe* or *Juaneño-Luiseño Tribe* by Mary Null Boule. (Books for other California Indian tribes are available in the California Native American Tribe series. Refer to the Resource section of this manual for publisher information.) In addition, use any other pictorial resources you may have.

Ask students questions such as:

- What do you see in these pictures?
- How do they obtain their food?
- What type of clothing are they wearing?
- What adornments do they have?
- What types of shelter do they have?
- What tools are they using?
- What resources are available in this place? Types of vegetation? animal life?

Record any new information on the Graphic Organizer – Culture of the Local Indians (*Handout #16*).

**5. Background Information from the Teacher.** Give students an oral overview of the food, clothing, tools, shelter and types of transportation used by the local American Indians. (Refer to the Teacher Background section found in *Handout #18*) Identify new information and help students add it to the Graphic Organizer (*Handout #16*)

**6. Making a Cultural Replica.** Provide students with a pattern of a human form (*Handout #19*). Using construction paper, crayons and material scraps, ask students to create a **cultural replica** of a local American Indian reflecting the characteristics and clothing observed in the photo analysis or read in the student text. You may wish to have students go out to the playground or to the front of the school and collect small pieces of realia (e.g. small rocks, feathers, sticks, flowers, leaves) to add to their cultural replica. The cultural replicas will be placed later on the culminating mural.



Boats were made with bundles of tules, they often leaked but did not sink. Boats were used for transportation to trade with Indians from other villages. Photo: Bowers Museum Collection

**7. Trading and Transportation - Guided Imagery.** Have students form groups. Read the following passage in order to set the scene for a trading simulation.

*You are a local American Indian. The sun is just rising. The cool breeze is balanced by the warmth of the sun. You are sitting on the shore of a salt water marsh. Your job for today is to help your friends build a canoe using the materials before you. When it is finished, you will paddle down the river to trade with Indians from another village.*

To demonstrate how the local Indians frequently traded with other Indians to get all of the materials that they needed, student groups will construct a raft. Each group receives a bag containing some materials that may be used for building a raft.

**Raft Building Simulation – Realia List**

<p><b>Bag # 1</b> Hard candy Pennies Math manipulatives Masking tape Yarn Marshmallows</p>	<p><b>Bag # 2</b> Hard candy Pennies Math manipulatives Coffee stirrers Rocks</p>	<p><b>Bag # 3</b> Hard candy Pennies Math manipulatives Coffee stirrers Toothpicks</p>
<p><b>Bag # 4</b> Hard candy Pennies Math manipulatives Marshmallows Rubber bands Rocks</p>	<p><b>Bag # 5</b> Hard candy Pennies Math manipulatives Tin foil Thumb tacks</p>	

Students open the bag and pour the contents out. They try to make a raft using only the materials in their bag. As groups construct the rafts, they will discover that they do not have enough materials to complete the task.

Ask “Why can’t you build a raft? How did the local Indians get the things they needed?” Students may refer back to the graphic organizer. Teacher elicits from the students that the local Indians traded for needed materials.

Students trade with neighboring “villages” for the goods they need and try again to build the raft. Students test their raft’s buoyancy in a tub or sink of water. Rafts may be rebuilt if necessary.

If desired, word cards may be used instead of the realia raft making simulation. Tribal groups receive a list of the items in their “bag.” Students trade for the cards needed to build a raft. Instead of testing their rafts in the tub of water, they must be able to tell why their raft floats. The other students vote either thumbs up if they think the raft would float or thumbs down if they don’t think the raft will float.

**8. Create a Government.** Review the government information in the Teacher Background material and the Student Reader. Have students form tribal groups to create a micro-cosm of local American Indian government.

Each tribe should:

- write a constitution that outlines tribal responsibilities during construction of the mural titled, “Culture of a Local American Indian Village.” (See directions in the next section.) Note: Remind students that the local American Indians did not have a written language.



- select a chief to oversee the distribution of the supplies, to determine each tribal member's job, and to ensure the group works together "peacefully."
- select a Shaman or Medicine Man to tell the story of the mural to the rest of the class.

Student tribal groups complete the government guide (*Handout #20*), including the following information: **Tribe Name**, **Location of Village**, **Names of Tribal Members**, **Name of Chief**, **Name of Messenger**, **Name of Shaman**, **Tribal Constitution** (Outlines the task responsibilities of each tribal member).

**9. Mural – Life of the Local American Indians.** Working in the same tribal groups as described above, students create a mural to illustrate a local American Indian village. Drawing upon the geographical and historical data presented in this lesson, students should illustrate their understanding of the physical environment. It is recommended that a large sheet of butcher paper and colored pencils or chalk be used.

Title the chart, "Culture of a Local American Indian Village." Include information from each of the topics on the graphic organizer and place the "cultural replicas" on the mural. Develop a scoring guide for the mural.

Each person's participation in the group activities may be assessed according to:

- willingness to interact within the group
- staying on task
- sharing materials
- cooperating with other group members
- being courteous to others
- doing a fair share of the work
- willingness to clean up the work area

**10. Summary Sentences.** Working together with their partner, students use their graphic organizer to write summary sentences utilizing what they have learned about the way the physical geography influenced the way the local American Indians lived. Examples may include:

- The local Indians used tule reeds to make their houses.
- The local Indians ate seafood, acorn, and roots.

Summary Sentences with Comparisons. If desired, distribute the completed Graphic Organizer – My Life (*Handout #15*). Students write summary sentences comparing information about their life found on *Handout #15* with information on the Graphic Organizer - Culture of the Local Indians (*Handout #16*).

**11. I Am Poem.** From the viewpoint of a local American Indian, students write an I Am Poem (*Handout #21*) to summarize the concepts learned from the unit.

**12. Local American Indian Culture Worksheet.** If desired, *Handout #22* may be used as a test for this lesson. (Note: Modify for your local region.)

### Extended Activities

• **Creating an Artifact.** Tribal groups can be assigned or allowed to select a specific local American Indian artifact to create. Artifacts should represent Indian transportation, economy, population or land usage. For example, a transportation artifact could be a raft or canoe. An economic artifact could be a string of clam shells or a coil basket.

• **Letters From the Past.** Have students pretend to take a time machine back to the era of the Gabrielino Indians. Ask students to imagine joining in the activities of the Indians who have surrounded the time machine. Have students write a letter. Address the letter to a friend or family member back home. Describe three of the following in the letter: your food, clothing, shelter, method of travel, or the tribe's economic structure.

• **Sand Painting.** Students create a design for a sand painting using the characters from the legend "How California Was Made." Students use glue, 3x5 cards and colored sand to create the sand painting.

• **Shelter: Building A Tule Hut.** Review information learned about the types of shelters built by the local American Indians. Working in groups of four, students construct a tule hut by weaving long grass or raffia into a frame made from florists' wire. Or, using pipe cleaners to make a frame, students construct a tule hut. Long strips of construction paper can be woven through the pipe cleaners.

### What the Gabrielinos See

- Two clouds wander around the sky like lost dogs at night.
- A large, sturdy oak tree which provides shade, acorns, and a resting spot stands tall.
- The oak tree's roots grow way down low.
- A hut, made of tule and shrubbery protects the family from rain. A village would have 500 of these huts.
- A stream flows down the gigantic mountain. Gabrielinos built their villages by water sources. Water provided fish, plants, and fowl like ducks and geese.
- The grass sways in the breeze.
- A fire shoots sparks into the sky.
- A father snores.
- A mother crushes acorns before she puts them into a basket and pours boiling water over them to remove the acid which would make the acorns taste bitter.
- The child gently weaves his fingers in and out of a basket, which he will use to gather and store acorns. Gabrielinos, also known as Tongva, were excellent basket weavers.
- This family is considered an upper class family because the men would usually wear nothing if they were a low rank.

Women would wear only skirts made from tule or clothing made from rabbit hides.

*Written by Zachary Guillaume, Third Grader.*



## Teacher Background – Gabrielino Indians

### Food

The mild climate of the region was attractive and the accessible coast made food plentiful. The diet of the Gabrielino consisted mainly of shellfish and acorn meal. Grass seeds, roots of many plants, and nuts were gathered by the women. At times, the men hunted game such as rabbits, deer and antelope. They fashioned bows and arrows or traps to help them hunt. The bows were made from wood and flexible plant fiber string. Arrows were often just wood but sometimes included either a bone or rock arrowhead tied to its end. The Gabrielino made mortars and pestles out of steatite and other rocks. Some were stationary and some were portable. Also, they made wooden digging sticks and bone harpoons decorated with shells inlaid in tar. The men used harpoons, spears, and clubs to kill sea lions and large fish. They also caught fish using hooks and lines or fishing nets made from plants. Most fishing was done from the ocean shore, or in fresh-water streams. Fish, a winter food, was preserved by smoking it. Gabrielino women made both coiled and twined baskets that were used for preparing foods, for storing belongings and for carrying heavy loads. Some baskets were sealed with asphalt so they could be used to store and carry water.

#### Foods of the Gabrielino (Tongva) Indians

acorns	deer
blackberries	gophers
gooseberries	grasshoppers (roasted on a stick)
cactus fruits	locusts
cholla seeds	insect larvae
chia seeds	blackbirds
currants	crows
wild plum pits (ground into meal)	ground owls
roots and bulbs	hawks
clover	young snakes
sunflower seeds	fish such as tuna
pepper grass	seals
antelope	sea otters
badger	shellfish
coyotes	whales

### Physical Appearance

The Gabrielino Indians were physically strong, of medium height, and stocky build. Both the men and women had long black hair parted in the middle. Only the women wore bangs. Both sexes tattooed their foreheads with vertical or horizontal lines. The women also tattooed their chins to designate clan relationships. Tattoos were made by pricking the skin with a cactus thorn or a needle made from the yucca plant. Charcoal from a yucca cabbage or juice from certain leaves were rubbed into the open skin prick to make a blue-

black tattoo. They adorned themselves with flowers, shells and feathers. Necklaces and bracelets might consist of strings of beads made from stones or shell.

### Clothing

Most of the year, very little clothing was worn by the Gabrielinos. During cold weather, they wore capes made from rabbit fur, deerskin or otter skin. Capes also doubled for blankets. The women wore only a two-piece apron of deerskin or woven tule in warmer months. The Gabrielino went barefoot most of the time, but if the terrain was rough they wore sandals. The women wore basket caps.

### Tools

Bones were sharpened on stones for awls (acorn pickers). Shoulder blades of animals were used for hide-scrapers. Stones were made into pounding tools. Sharp knives were made by inserting obsidian blades into carved wooden handles. Flints were used for arrow points and small drills. Stone mortars and metates (Spanish for pestle) were used regularly for grinding and as cooking utensils. Asphaltum was used as an adhesive to waterproof tule canoes and to chalk the seams of plank canoes. Baskets were made and used for preparing foods, storing belongings and for carrying heavy loads. Some baskets were sealed with asphalt at the neck and the bottom so they would carry and store water. Women supported the heavy baskets on their backs using a strip of netting on top of a cap which they wore down over their foreheads. String and cord were made from the stems of plants such as milkweed, yucca or nettles. The soft rock soapstone (commonly known as steatite) was mined on Catalina Island. It was used for making various cooking vessels and for the carving of small sculptures and effigy figures.

### Shelter

Mainland Gabrielino Indians made their houses by bending willow branches and covering the branches with tule or grass. Each hut had a front opening and a smoke hole at the top that could be covered in adverse weather. A hearth located in the center of the floor provided heat and warmth. Tule mats covered the doorway and the dirt floor. Each house was from 12 to 50 feet in diameter. Houses could accommodate up to 50 people. There were several huts in a village. Each village had a small, earth-covered building called the sweathouse where men of the village would gather. For ceremonial purposes, each village had an open-air, no wall structure called a yovaar. Although the tribe moved to different places while gathering foods during the summer and fall, they always came back to their permanent village.

### Transportation

Although walking was the main mode of transportation, the Gabrielino Indians also used rafts and canoes. Some canoes



were made of pine planks with tar caulking. Large canoes of redwood, capable of carrying up to 40 people, were used for maritime work. The wood was procured through trade with the Chumash while some was found as it floated down the sea-coast. Some canoes were no more than hollowed out logs with carved benches. Canoes were equipped with oars. The rafts were made commonly from tule or balsa wood and used in rivers or streams. Rafts were tied together with rope made from grass. The navigator would use a long pole for steering. Rafts and canoes added to the successful trade economy since these vehicles enabled Gabrielinos to cross the ocean channel to Catalina Island.

### Economy

Although the basic lifestyle of the Gabrielinos was that of hunter-gatherers, the wealth of food and natural resources allowed them to build a complex society of significant economic power and cultural influence. Gabrielinos' economy was based on goods and services, supply and demand and sharing. Each person in a village had a share of the work. The women provided services, including picking up the arrows after a hunt and raising the children. Women also provided goods like coil baskets. The men hunted, traded and made goods such as rope and string. The children also contributed by gathering yucca plants (used as a staple in the diet). Trade was important to their way of life. The villages traded with each other using a system of supply and demand. The coastal Gabrielino would trade dried fish, sea otter skins, salt, and shell beads with the villages inland. They would receive animal skins, acorns, obsidian for arrowheads and knife blades, and deerskins in return. Mainland Gabrielino also traded with island villages. Cooking pots of steatite (a soft rock we call soapstone today) was commonly mined on Santa Catalina Island. A great deal of the Gabrielino wealth came from trading this rock for the many fine objects they wanted. Strings of clam shells, to fit around the wrist, were used as a form of currency. When the Spanish explorers came, Gabrielino Indians traded food for beads and other trinkets. The Native Americans worked at the San Gabriel Mission and some became vaqueros on the ranchos. Their way of life was slowly vanishing.

### System of Government

The Gabrielinos lived in autonomous villages with a chief as their leader. The chief was in charge of taking care of ceremonial regalia, collecting taxes (gifts of food), dividing the food, leading men into war and arranging peace. Village chiefs were in charge of the sacred bundle, which held holy symbols of their tribe's religious beliefs. They had no written language, so the chief had a messenger to take oral messages to the other villages. He also had an announcer to report to the inhabitants of his own village. When an old chief died, the eldest son usually became chief. Sometimes his daughter would be chief.

Other important figures in the village were the Shaman or Medicine Man and the storytellers and dance teachers. The Shaman was responsible for curing sick people and bringing luck to the hunt. The storytellers and the dances maintained the history and cultural aspects of the people. The Gabrielino Indians believed in spirits from nature. They celebrated to thank these spirits before gathering food or a hunting trip. Hunters would fast several days before a hunt. They would stick nettles in their eyelids. No hunter would ever eat from an animal that he had killed. The division of the meat was very ceremonious.

### Music, Dance, Art and Children's Games

The Gabrielino made rattles, using turtle shells attached to sticks and gourds, and wooden clappers made from elderberry. The cardinal directions and other themes of nature were used in dance. Art was used as a form of communication. People of this area created several forms of rock art. Large pictures were chiseled into stone. Ground paintings, similar to southwestern sandpainting, were used in ceremonies but were far less permanent. All of the pigments came from nature allowing for black, white, green, blue, yellow and red. The children played hide and seek, string games, and performed archery in their free time.

**For additional information**, refer to *The First Angelinos: The Gabrielino Indians of Los Angeles* by William McCawley and for student reference to *Gabrielino Tribe* and *Juaneño-Luiseño Tribe* by Mary Null Boule', and other references listed in the annotated bibliography of the Resource section.

## Appendix 1: Art Analysis Worksheet

### Step 1. Observation

- A. Study the work of art for a few minutes. Form an overall impression of the work and then examine individual items that are illustrated. Next, divide the work into quadrants and study each section to see what new details become visible.
- B. Use the chart below to list objects or activities depicted in the work of art.

OBJECTS or ACTIVITIES

_____	_____
_____	_____
_____	_____

### Step 2. Identify the work

A. Who is the artist?

\_\_\_\_\_

B. When was the work completed?

\_\_\_\_\_

C. Does the work reflect a specific historical time or event?

\_\_\_\_\_

D. Is there any evidence that the artist was expressing a particular point of view?

\_\_\_\_\_

E. What is the historical significance of the work?

\_\_\_\_\_

\_\_\_\_\_

### Step 3. Inference

Based on what you have observed above, list three things you might infer from this work.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

### Step 4. Questions

Does this work of art raise any questions in your mind?

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

## Appendix 2: Artifact Analysis Worksheet

1. Identify the artifact. What is it?

---

2. What is the date of the artifact? How do you know?

---

3. What specific historic time period does it reflect?

---

4. What is the significance of the artifact?

---

5. Observation of the artifact. Study the artifact for a few minutes. Form an overall impression of the artifact. Next, divide the artifact into quadrants and study each section to see what new details become visible. Describe the artifact.

---

6. Illustration of the artifact:

7. How do you think the artifact was used? How does it work? What does it do?

---

8. Is this artifact still in use today?  Yes  No

9. If YES, how? How is it the same or different?

---

10. If NO, describe something you use that is similar. What has taken its place?

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## Appendix 3: Written Document Analysis Worksheet

**1. Type of Document** (check one):

- |  |                                 |  |
|--|---------------------------------|--|
| <input type="checkbox"/> Newspaper     | <input type="checkbox"/> Letter | <input type="checkbox"/> Patent        |
| <input type="checkbox"/> Memorandum    | <input type="checkbox"/> Map    | <input type="checkbox"/> Telegram      |
| <input type="checkbox"/> Press Release | <input type="checkbox"/> Report | <input type="checkbox"/> Advertisement |
| <input type="checkbox"/> Census Report |                                 |  |
| <input type="checkbox"/> Other         |                                 |  |
- 

**2. Unique physical qualities of the document**

- |   |                                    |  |
|---|------------------------------------|--|
| <input type="checkbox"/> Interesting letterhead | <input type="checkbox"/> Notations | <input type="checkbox"/> Seals             |
| <input type="checkbox"/> Handwritten            | <input type="checkbox"/> Typed     | <input type="checkbox"/> "RECEIVED" stamps |
| <input type="checkbox"/> Other                  |                                    |  |
- 

**3. Date(s) of document:**

---

**4. Author (or creator) of the document:**

---

Position (Title):

---

**5. For what audience was the document written:**

---

**6. Document Information:** *(There are many possible ways to answer A-E)*

**A.** List three things the author said you think are important:

1. 

---
2. 

---
3. 

---

**B.** Why do you think this document was written?

---

---

---

**C.** What evidence in the document helps you to know why it was written? Quote from the document.

---

---

---

**D.** List two things the document tells you about life at the time it was written?

1. 

---
2. 

---

**E.** Write a question to the author that is left unanswered by the document.

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## Appendix 4: Resources for Teachers, Parents and Students

### Local Resources - Museums and Archives

- The Bowers Museum of Cultural Art, 2002 North Main Street, Santa Ana, CA 92706. Open Tuesday-Sunday from 10 a.m. to 4 p.m. Closed Mondays. For information call 714.567.3600 or visit [www.bowers.org](http://www.bowers.org).



To book your school tour, rent a cultural trunk, and/or schedule a cultural art class at Kidseum, one block south of the main museum, call 714.480.1520.

- Catalina Island Museum, Avalon (562-510-2414)
- Claremont Colleges, 150 East 10th Street, Claremont (909-621-8026), includes Honnold Library Special Collections, Montgomery Art Gallery (909-621-8283), and Humanities Museum (Scripps College).
- Department of Anthropology, University of California, Los Angeles. Includes archaeological site records for the South Central Coastal Region, Special Collections at the University Research Library, and Fowler Museum of Cultural History (310-825-4361).
- Gabrielino/Tongva Springs Foundation, P.O. Box 642043, Los Angeles, CA 90064. Tours of Kuruvungna, a Gabrielino site, are available at University High School.
- The Huntington Library, 1151 Oxford Road, San Marino (818-405-2100)
- Museum of Anthropology and Archaeological Research Facility, California State University, Fullerton. Includes artifact collections and field reports (714-773-3977).
- Native American Village at Heritage Park. 12100 Mora Drive. Santa Fe Springs. (562) 946-6476. The park office is open 7 a.m. to dusk. The recreation of Tongva village is not fenced in so you can walk around, see the sights, and read the signs. School tours are available.
- National Archives --- Pacific Southwest Region, 24000 Avila Road, Laguna Niguel, includes records of the Bureau of Indian Affairs.
- Natural History Museum of Los Angeles. 900 Exposition Boulevard (213-744-3466)
- Rancho Los Alamitos Historic Site and Gardens. 6400 Bixby Hill Road, 90815. 562 431-3541 was the site, until 1800, of the important Gabrielino village, Puvunga. Puvunga was the legendary site of the birthplace of the God and prophet Chinichnich, and accordingly a famous center for periodical religious festivals. It drew participants from the large southern California coastal and inland area.
- The Southwest Museum at 234 Museum Drive in Highland Park (near Pasadena, exit 43 off of Pasadena Freeway) 213-221-2163, has the most extensive American Indian collection on the West Coast. Permanent exhibits on California Indians include the California Hall, the Carolyn Boeing Poole Basket Collection, and several dioramas showing traditional lifeways of California and other Indians. The artifact collections in the museum storage areas include over 10,000 objects collected from California Indians as well as 200,000 California archaeological artifacts. The Photo Archives contain over 1,500 photographs of Californian Indians.
- Pacific Coast Archaeological Society. Meetings at Natural History Museum of Orange County, 2627 Vista Del Oro, Newport Beach.
- San Diego Museum of Man. 1350 El Prado, Balboa Park, San Diego (619-239-2001).
- Social Sciences Research Laboratory, California State University, San Diego  
Includes archaeological site records for the South Coastal Region (619-594-5682).

### Website:

Native Americans of the Southern Coastal Area

<http://www4.hmc.edu:8001/humanities/indian/reg5.htm#Top>

Description: This site has a map and links to resources on the Southern Coastal Native Americans of California.

### Native American Contacts

- Randy Folkes (Chumash) P.O.Box 9278, Anaheim, CA 92812 (714-694-0843)
- Gabrieleño/Tongva Tribal Council. Anthony Morales, Tribal Chairperson. Dee Roybal, Program Coordinator. P.O. Box 693, San Gabriel, CA 91776. (626) 286-1632 Fax (626) 286-1262.
- Juaneño Band of Mission Indians, Acjachemen Nation. 31877 Del Obispo, Suite 106 A, San Juan Capistrano (714) 488-3484.
- Mother Earth Clan [Cindi Alvitre and Lori Sisquoc](Tongva) <http://www.shermanindianmuseum.org/> or (310-510-8934)
- Jacque Nunez. Acjachemen Descendent Storyteller. San Juan Capistrano.
- Tongva Dancers [Mark Acuna] 196 East Arrow Hwy., Claremont, CA 91711 (909-624-2539)
- Craig Torres (Tongva) (714-542-6678). Tongva Cultural Presentations.
- Anthony Rivera (Juaneño)  
[Anthony\\_Rivera\\_MTS95@Post.Harvard.Edu](mailto:Anthony_Rivera_MTS95@Post.Harvard.Edu)

### Books and Resources for Gabrielino (Tongva) Indians

Boule', Mary Null. *Gabrielino Tribe*. Vashon, WA: Merrant Publishing. 1992. ISBN: 1-877599-30-1. Book Six in a series of twenty-six called "California Native American Tribes". This fifty-six page book is suitable for reading aloud or for students to use for reference. This well-researched regional book is excellent for Grade 3 and Grade 4.

"The Gabrielino Indians at the Time of the Portola Expedition." Huntington Park, CA: The Southwest Museum. 1962. Projected map of the villages in 1769 on the land of the Gabrielinos amidst river valleys and along the coastline of the Los Angeles Basin.

Galloway, Anne. *Tovangar: A Gabrielino Word Book* (Malki Museum Press, 1978)

Heizer, Robert F., Editor. *The Indians of Los Angeles County: Hugo Reid's Letters of 1852*. Highland Park, Los Angeles, CA: Southwest Museum Papers #21. 1968. This primary source includes first-hand accounts of the Indians of Los Angeles County.

McCawley, William, *The First Angelinos: The Gabrielino Indians of Los Angeles* (Malki Museum Press & Ballena Press, 1996)

Johnston, Bernice E.. *California's Gabrielino Indians* (Southwest Mus, 1962)

La Lone, Mary. *Gabrielino Indians of Southern California: An Annotated Ethnohistoric Bibliography* (Institute of Archaeology, University of California, 1980)

Miller, Bruce W. *The Gabrielino*. Los Osos, CA: Sand River Press, 1991. ISBN 0-944627-90-0. This 128 page trade paperback provides an historical and cultural look at the Native Americans of the Los Angeles Basin. Black and white illustrations in this teacher resource book show tools and stone effigies created by them.

McCawley, W. *The First Angelinos: The Gabrielino Indians of Los Angeles*. Banning: Malki Museum Press. 1996. ISBN 0-9651016-0-1. "A definitive monograph on the Gabrielino [that] has been long overdue". A rich teacher's resource, the most comprehensive to date with maps, illustrations, and photographs. Parts of the book can be adapted to serve as primary sources for students.

Preble, D. *Yamino Kwiti: A Story of Indian Life in the Los Angeles Area*. Berkeley: Heyday Books. 1983 (1940). ISBN 0-930588-09-06. This good read-aloud book provides information about an Indian boy living in the Los Angeles area just before the Europeans arrive. It provides good background content for the Graphic Organizer. The book is out of print so guard your copy if you can find it.

Rancho Los Alamitos: Historic Ranch and Gardens. 1997. *Puvungna: Educational Materials Regarding Native American Californians*. The area covered is around Long Beach. Sections may be reproduced for educational purposes only. The section on tattoos appeals to youngsters.

Van Horn, David M. *The Hoopaugh Site: A Prehistoric Quarry in the Foothills of the Santa Ana Mountains*

### Books and Resources for Juaneño/Acjachemen)/Luiseño Indians

(Partial Source: Vane, Sylvia Brakke and Lowell John Bean. *California Indians: Primary Sources* (Menlo Park, CA: Ballena Press, 1990)

Beemer, Eleanor. *My Luiseño Neighbors*. Acoma Bks, 1980

Edgar, Kathleen & Susan E. *Mission San Juan Capistrano*. New York: PowerKids Press, 2000. This informational text for students and teacher includes a chapter on the local Acjachemen Indians.

Hyde, Villiana. *An Introduction to the Luiseño Language* (Malki Museum Press, 1971)

Kroeber, Alfred L.. *The Religion of the Luiseño Indians of Southern California* (University of California Press, 1968)

Moriarty, Robert James. *Chinigichinix: An Indigenous California Indian Religion Los Angeles, CA: Southwest Museum, 1969.*

O'Neil, Stephen and Nancy Evans. "Notes on Historical Juaneño Villages and Geographical Features," in *Journal of California and Great Basin Anthropology*, 2/2 (1980) 226-32.

### Books Appropriate for Children to Read about Southern California Indians

Apodaca, Paul & Clifford Trafzer, editors. *Native Americans of Southern California*. California Chronicles. Cobblestone Press. Nov. 1999 Vol. 2 No. 2 ISBN0382444876.

Boule', Mary Null. *Gabrielino Tribe*. Vashon, WA: Merrant Publishing. 1992. ISBN: 1-877599-30-1. Book 6 in a series of twenty-six called "California Native American Tribes." This fifty-six page book is suitable for reading aloud or for student reference.

Boule', Mary Null. *Juaneño-Luiseño Tribe*. Vashon, WA: Merrant Publishing. 1992. ISBN: 1-877599-33-6. Book 9 in a series of twenty-six called "California Native American Tribes."

Dagit, Rosi. *Grandmother Oak*. Illustrations by Gretta Allison. Boulder, CO: Roberts Rinehart Publishers. ISBN 1-57098-114-0. Grandmother Oak is an oak tree that lives near Los Angeles in Topanga State Park. This children's book tells the tree's story over the years the Tongva people managed the area until today when it is a part of a California State Park, Trippett Ranch.

Dengler, Marianna. *The Worry Stone*. Illustrated by Sibyl Graber Gerig. Flagstaff, AZ: Rising Moon (Northland Publishing). ISBN 0-87358-642-5. 1996. Three tales are woven into one in this tale that pays homage to the Chumash Indians of Ojai Valley.

Nechodom, K. *The Rainbow Bridge: A Chumash Legend*. Illustrated by T. Nechodom. Los Osos, CA: Sand River Press. 1992. ISBN 0-944627-36-6. This ancient legend set on Santa Cruz Island explains the origin of fire and the first dolphins. The book contains fabulous paintings with native pictographs.

O'Dell, Scott. *Island of the Blue Dolphins*. New York: Bantam Doubleday Dell Books for Young Readers. 1997. This is a story about a Native American woman who is left behind as her tribe evacuates their small island off the coast of Santa Barbara. She is left alone to survive – she must build a shelter, find food and fresh water, and fight off the wild dogs that killed her brother.

Wilcox, John. *The Chumash Through a Child's Eyes*. Illustrations by Kate Yarbrough. Santa Barbara, CA: Shoreline Press, 1997. ISBN 1-885375-02-6. This beautifully illustrated, easy-to-read children's book depicts the principle features of Chumash daily life before the mission period as accurately as possible. Corresponding illustrations depict a child's life today.

Wood, Audrey. *The Rainbow Bridge*. San Diego: Harcourt Brace. 1995. This is a story inspired by an oral Chumash Indian legend about their creation and how they came to populate the areas that they did. A goddess who lived on an island created the people, but when it got too noisy, she decided to send half of them to live on the mainland. She created a rainbow bridge for them to cross. She also created dolphins and the story explains their connection to people as brother and sister. Beautiful illustrations.

### General Resources for the Influence of Physical Geography on the Culture of the California Indians

Arlen, Karen W.; Batt, Margaret; Benson, Mary Ann; and Kester, Nancie N. *They Came Singing: Songs from California's History*. Oakland, CA: Calicanto Associates. 1995. This booklet and the accompanying CD-Rom contains a collection of over sixty traditional songs set in an historical context. Although none of the songs is Gabrielino, the collection of predominately vocal tribal music is a welcome addition to the curriculum. The melodies are of small range and usually pentatonic (five tone scale). Songs and dances may be accompanied by clapper sticks, flutes, and various types of rattles.

Arnold, Caroline. *Stories in Stone: Rock Art Pictures by Early Americans*. New York: Clarion Books. 1996. This book describes rock art discovered along the Cosos Mountain Range in eastern California near the Shoshone (Panamint) tribe. The author presents hunting techniques used by "early Americans" which is represented in much of the rock art. The author also talks about shamanism and the possible connection between shamans and the rock art. Excellent photographs.

Baldwin, Gordon C. *How Indians Really Lived*. New York: G.P. Putnam's Sons. 1967. This is a survey book about all Native Americans classified by region. Chapter 8 focuses on seed gatherers of California.

Boscana, Reverend Father Friar Geronimo. Santa Barbara, CA: Peregrine Smith Inc. 1972. An historical account of the origin, Customs, and Traditions of the Indians of Alta-California, this

primary source is included together with *Life in California* by Alfred Robinson.

Busenberg, B. E. & Roeder, E.D. *California's First People: Their Search for Food*. Claremont: Green Oak Publishing. 1990. ISBN 0-9627639-3-4. This book includes student literature such as "The Acorn Gatherers" and "The Acorn Maidens" and activities.

Caduto, Michael, and Joseph Bruchac. *Keepers of the Earth: Native American Stories and Environmental Activities for Children*. Golden, CO: Fulcrum, Inc., 1988. This book can serve as a helpful resource for teachers. It incorporates a variety of American Indian cultures in geographical and environmental projects.

Eargle, D. H., Jr. *The Earth is Our Mother: A Guide to the Indians of California – Their Locales and Historic Sites*. San Francisco: Trees Co, Press. 1992. ISBN 0-937401-09-9. A standard teacher reference for those interested in California's Indians. Sensitive written, it not only tells their history, it bridges the gap between past and present with information on how these people live today.

Faber, Gail and Lasagna, Michele. *Pasquala- The Story of a California Indian Girl*. Alamo, CA: Magpie Publications. 1990. ISBN 0-936480-06-8. Historical facts and the beauty of nature are woven into this tale set in the early 1800s about a Yokut (Central Valley) girl. The book is appropriate for students to read or to be read to them. A Teacher Resource Guide is available.

Faber, Gail and Lasagna, Michele. *Whispers from the First Californians – A Story of California's First People*. Alamo, CA: Magpie Publications. 1980. ISBN 0-936480-00-9. Written as an informational text for children, this book provides extensive information about the way of life of the native Indians of California. Helpful photographs and illustrations are included.

Gendar, Jeannine. *Grass Games and Moon Races: California Indian Games and Toys*. Berkeley, CA: Heyday Books. 1995. This book describes in very thorough detail field games, hoop and pole games, bows, arrows, sticks and stones games, hand games, dice games, string figures, and today's games. It also describes the difference between the tribes in how they play.

Harvey, Karen D., Lisa Harjo, and Jane Jackson. *Teaching About Native Americans* (Second Edition). Waldorf, Maryland: National Council for the Social Studies Publications, 1997. This publication provides practical support for elementary and secondary teachers, including lesson plans, extensive resources, and information about the indigenous peoples of this country.

Heizer, Robert F. & Elsasser, Albert B. *The Natural World of the California Indians*. Berkeley, CA: University of California Press, 1980. ISBN 0-520-03896-7. The California Natural History Guide offers an excellent introduction to the diversity of native cultures and emphasizes the integration of those cultures with the various regional environments.

Hubbard, Fran. *A Day with Tupi: An Indian Boy of Yosemite*. Fredericksburg, Texas: Awani Press. 1978. This book describes what a young Indian boy sees, the food he eats, the games he plays, with whom he interacts, and what he does throughout his day. It is written in story form.

Keyworth, C.L. *The First Americans: California Indians*. New York: Facts on File, International Book Marketing Ltd. 1991. The book describes the way of life of many California Indians and the regions in which they live. It also has a chapter that focuses on changes over time up to present-day issues. Excellent photographs.

Korb, V. & C., Eds. *Echoes of Our Past: California Native Americans*. Sacramento, CA: California Department of Parks and Recreation. 1997. This 30 minute video provides a broad coverage and depicts the ways Native Californians cultures adapted their lifestyles to their

geographical regions. It depicts culture (including ceremonies, clothing, food, medicine, shelter storytelling, tools, and transportation) of a variety of Native Californians, "their history, their tragic decline, and their present cultural revival." Stressed is the importance of grinding acorns and making tule huts in the Sierras. Great primary sources. Grades 3 and up.

Kroeber, Alfred Louis. *Handbook of the Indians of California*. Bureau of American Ethnology, Smithsonian Institution, 1976. ISBN 0-486-23368-5

Lee, Melicent. *Indians of the Oaks*. San Diego, CA: San Diego Museum of Man, 1989. ISBN 0-937808-50-4. This historical novel for children (may be challenging for many Grade 3 and Grade 4 readers) depicts life of the Kumeyaay (Diegueños of the San Diego area) Indians.

Margolin, Malcolm, Editor. *The Way We Lived: California Indian Stories, Songs and Reminiscences*. Berkeley: Heyday Books, California Historical Society. This book provides a variety of background resources for the teacher.

Santa Barbara Museum of Natural History. 1991. *The Chumash People: Materials for Teachers and Students*. San Luis Obispo: EZ Nature Books. ISBN 0-945092-23-7. Great teacher's resource with student activities for the Chumash, the Tongva's (Gabrielino's) northern neighbors. The materials can be used in studying the Gabrielino due to their similar cultures.

Time Life Books. *The Indians of California*. Alexandria, Virginia: Time Life, Inc. 1994. Beautiful pictures and clear examples of artifacts are included in context. The text explains how Native Americans used baskets and other tools. This book is divided into three sections: "Dwellers in a Land of Plenty", "The Impact of the Missions", and "Cultures in a Struggle to Survive."

Walker, Edwin F. *Indians of Southern California*. Highland Park-Los Angeles: Southwest Museum Leaflet No. 10. This sixteen page leaflet provides a thumbnail sketch of background content on the Indians of Southern California. It is worth the \$1.00 cost at the museum gift shop.

Yamane, Linda. *Weaving a California Tradition*. Photographs by Dugan Aguilar. Minneapolis, MN: Lerner Publications, 1997. ISBN 0-8225-9730-6. The text follows an eleven-year-old Western Mono Indian (eastern side of the Sierra Nevada Mountains) as she and her relatives prepare materials needed for basket weaving, make the baskets, and attend the California Basketweavers Associations' annual gathering.

## Resources for Teaching Physical Geography

Beck, Warren A. and Ynez D. Haase. *Historical Atlas of California*. Norman, Okla.: University of Oklahoma Press, 1974. ISBN 0-8061-1212-3. With its great diversity of landforms, California has an unparalleled range of climate, soils, and natural vegetation. In this excellent teacher resource book, an historian and a cartographer have collaborated to record various aspects of the Golden State's geography and events in history. The maps cover all of the physical characteristics of the state and also have substantial detail on the flora and fauna. All phases of history, from the Indian era down to the present, are included.

Conserva, Henry T. *Illustrated Dictionary of Physical Geography*. Marceline, Missouri: Walsworth Publishing Company, 1991. ISBN 0-940213-72-9. Each term is concisely defined and accompanied by a colorful illustration. Includes list of examples of some landforms from around the world. This book is a great reference book for the classroom.

*Fields of Gold*. Sacramento, CA: Grant & Co., 1990. Videocassette. *Fields of Gold* focuses on California history and geography while exploring the state's agricultural industry. The video gives good information on physical characteristics that make California the nation's leading agricultural state.

Fleming, Denise. *Where Once There Was a Wood*. New York: Henry Holt and Company, 1996. ISBN 0-8050-3761-6. This book examines the many forms of wildlife that can be displaced if their environment is destroyed by development. It includes a discussion of how communities and schools can provide spaces for them to live and information on the National Wildlife Federations Backyard Habitat Program.

*Geography For Life: National Geography Standards*. Washington, D.C.: American Geographical Society, 1994. ISBN 0-7922-2775-1. The National Geography Standards provide excellent teacher background on the teaching of geography. For Grades 3 and 4, refer specifically to the Kindergarten to Grade 4 Standards.

*Helping Your Child Learn Geography*. Washington, D.C. U.S. Department of Education Office of Educational Research and Improvement, 1990. 1S 90-910. Send your name and only 50 cents to "Geography, Consumer Information Center, Pueblo, CO 81009" to get this best bargain resource. Designed for parents of young children, the book includes numerous activities related to each of the five themes of geography.

Hornbeck, David. *California Patterns: A Geographical and Historical Atlas*. Mountainview, CA: Mayfield Publishing Company, 1983. ISBN 0-87484-583-1. This teacher resource depicts California's contemporary landscape through a historical geography perspective. The book traces the changing patterns of California's human and physical landscape from geologic formation to the present day. The author examines natural vegetation, weather and climate, early settlements, immigration, urban expansion, agricultural patterns, water systems, and economic patterns and trade.

Knowlton, Jack. *Geography From A To Z: A Picture Glossary*. Illustrated by Harriet Barton. New York: HarperCollins Publisher, 1988. ISBN 0-06-446099-1 Softcover. The sixty-three entries describe in clear, concise terms the earth's features and physical geography, from the highest mountain peak to the lowest desert. Each entry is beautiful illustrated in full-color.

Kurjian, Judi. *In My Own Backyard*. Illustrated by David R. Wagner. Watertown, Mass.: Charlesbridge Publishers, 1993. ISBN 088106-442-4. A young child looks out a bedroom window and sees the backyard magically transformed to what it would have looked like during various historical and geological periods through dinosaurs and protozoic times.

Mindscape. *U.S. Atlas and Almanac*. Novato, CA: Mindscape, 1996. CD-ROM. Students can call up maps and facts on specific states, counties or cities or create a series of U.S. or regional statistical maps.

They can customize maps to show things such as locations of special interest. Although the program is geared toward students in Grades 4 to 10, the 3-D maps, high resolution satellite photography, and zoomable city and region maps make this a useful resource.

Spaceshots, Inc. Satellite Maps. Acton, Calif.: Spaceshots, Inc. Large color satellite maps that are very useful to identify geographic features in different regions of California. Available maps are *The Los Angeles Basin*. (#1241), *Monterey Bay* (#1246), *San Francisco* (#1382), *San Diego* (# 1381), and *Southern California* (#1396). Check local map stores for other satellite photographs that may be available.

### Visual and Performing Arts Resources

Guthrie, Woody. *This Land is Your Land*. Paintings by Kathy Jakobsen. Boston: Little, Brown and Company, 1998. ISBN0-316-39215-4. Since Woody Guthrie wrote "This Land is Your Land" in the 1940s, it has become one of the most familiar folk songs in America. Kathy Jakobsen's detailed paintings illustrate so many geographic terms that this book could be used as a resource.

*Impressions of California - Early Currents in Art 1850-1930*. Irvine, Calif.: Irvine Art Museum, 1996. ISBN 0-9635-468-0. This visual feast chronicles the love affair between California impressionist artists and the natural landscape of the Golden State. The accompanying video is described below.

*Impressions of California*. Huntington Beach, CA: KOCE-TV, 1996. This landmark public television series examines and documents eight decades of early California art from statehood to the beginning of the Depression in 1930. The four part series includes photographs of more than 300 works of art along with interviews of artists. Section one pertains to Northern California and section two is titled "The Rise of Impressionism in Southern California". Section 3 includes "Early Art in Laguna Beach and San Diego. Each program is 28 minutes in length. Write to KOCE on school letterhead to request a copy.

*Over California*. New York: Ambrose Video Publishing, 1994. This video tape provides an exhilarating journey above the landscape of California. Select the section of the tape which features your region or use each section to identify different types of geographic features. Photographed entirely from the air over the course of a year, high altitude images reveal the special beauty of the mountains, desert, vineyards, coastline, and cities that are California.

*Visions of California - The Story of California Scene Painting 1925-1950*. Huntington Beach, CA: KOCE-TV, 1994. Working with scores of collectors and dozens of institutions and museums nationwide, producer Paul Bockhorst has created a three part video series that features almost 150 works of California art. Historical photographs and interviews with artists help to bring landscape painting alive. Overall running time is 84 minutes for the three segments. Write to KOCE on school letterhead to request a copy.



Crescent shaped fishhook made from Abalone.  
Bowers Museum Collection



Quill and red-shafted flicker bird feather headband with small white beads.  
Bowers Museum Collection



Round bowl basket with four bands of triangular design.  
Bowers Museum Collection



Steatite carving of dolphin with white clamshell beads for eyes.  
Bowers Museum Collection

# Handout #1

The Bowers Museum of Cultural Art *Southern California Indian Curriculum Guide*



*Gabrielino woman with shelter covered with tule mats on the banks of Los Angeles River. Photo: Bowers Museum Collection*

## Handout #2

The Bowers Museum of Cultural Art *Southern California Indian Curriculum Guide*



*This Southern California Mission coiled basket is 6.0 inches in height and 9.75 inches in diameter. Bowers Museum Collection*



*This Southern California Mission coiled basket has a naturalistic rattlesnake design encircling the upper portion. It has a four-petal flower design on the bottom and triangular motifs dispersed below the shoulder. The basket is 5 inches in height and up to 10.5 inches in diameter. Bowers Museum Collection*

## Handout #3

The Bowers Museum of Cultural Art *Southern California Indian Curriculum Guide*

### Geography Terms

bay	beach	canyon
island	lake	mountain
ocean	plain	peninsula
river	valley	cliff



# Handout #4

The Bowers Museum of Cultural Art *Southern California Indian Curriculum Guide*

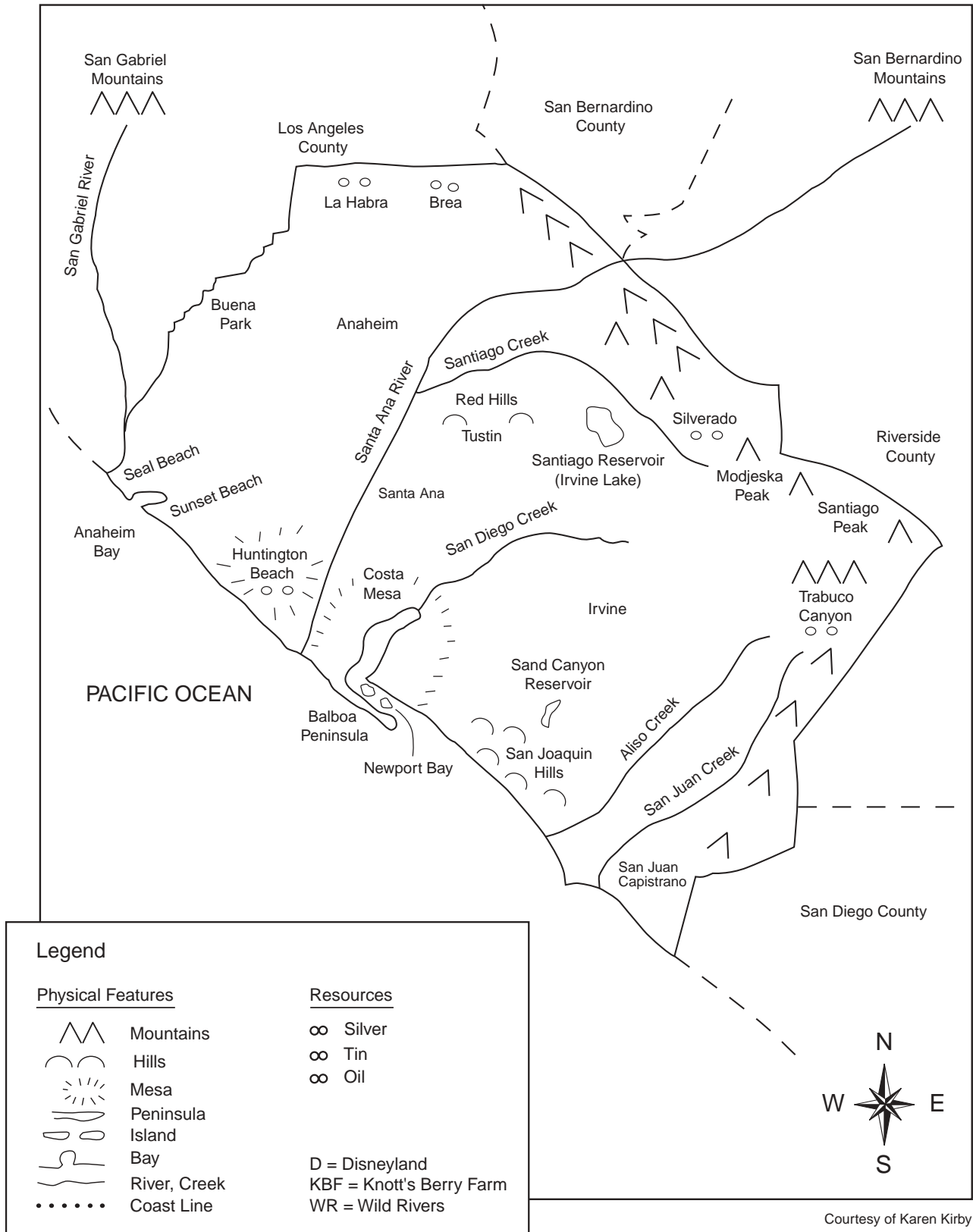
## Geography Definitions

a piece of land that is smaller than a continent and completely surrounded by water	(1) the entire body of salt water that covers nearly three-quarters of the earth's surface (2) any of the five separate oceans	a large piece of land that juts out into the water and is almost surrounded by water
a large inland body of water	a long, large stream	a sheer, steep face of rock or earth
a rugged, upthrust mass of rock that looms high above the surrounding land	a deep, narrow valley with steep rocky sides; carved by running water	a gently sloping depression between hills or mountains
a small area of a sea or lake partly enclosed by dry land and partly open to a larger body of water	the sandy or rocky land at the edge of an ocean, sea, or lake; gently sloping shore of sand or stone	a broad region of flat or gently rolling, treeless land

# Handout #5

The Bowers Museum of Cultural Art *Southern California Indian Curriculum Guide*

## Orange County Map ~ Geographic Map of Local Region (Sample)



# Handout #6

The Bowers Museum of Cultural Art *Southern California Indian Curriculum Guide*

## FLIP BOOK

### Where in the World Am I?

**You will “flip” over this great way to show your location in the world.**

- First, get 4 sheets of 8 1/2" x 11" construction paper – white or a light color.
- From the bottom of sheet #1, measure up 1 inch and draw a line. Bring the top down to the line and fold.
- From the bottom of sheet #2, measure up 2 inches and draw a line. Bring the top down to the line and fold. Place sheet #1 inside of sheet #2.
- From the bottom of sheet #3, measure up 3 inches and draw a line. Bring the top down to the line and fold. Place sheets #1 and #2 inside of sheet #3.
- From the bottom of sheet #4, measure up 4 inches and draw a line. Bring the top down to the line and fold. Place sheets #1, #2 and #3 inside of sheet #4.

**You have now assembled your 8 page Flip Book. Staple it at the fold – a long stapler works best. Lightly number the pages. Begin with page 1 on top. Get ready to write in your book.**

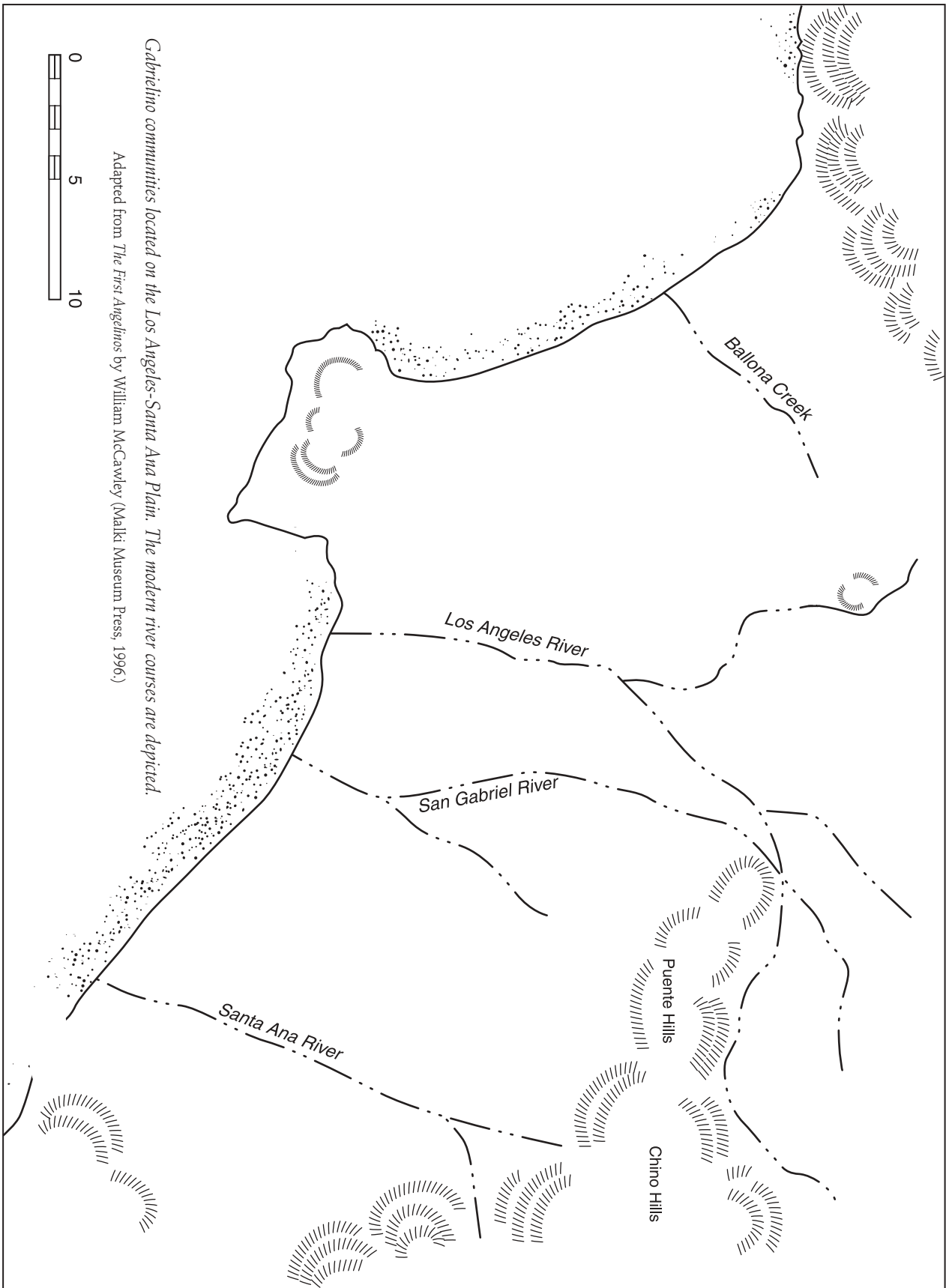
- Write a title of your book on page 1.
- On the bottom of page 2, write, “The city I live in is \_\_\_\_\_.” Fill in the name of the town or city and draw a picture to show what it looks like. You could draw your home and write your address.
- On the bottom of page 3 write, “The county I live in is \_\_\_\_\_.”
- On the bottom of page 4 write, “The state I live in is \_\_\_\_\_.”
- On the bottom of page 5 write, “The country I live in is \_\_\_\_\_.”
- On the bottom of page 6 write, “The continent I live in is \_\_\_\_\_.”
- On the bottom of page 7 write, “The hemisphere I live in is \_\_\_\_\_.”
- On the bottom of page 8 write, “The planet I live in is \_\_\_\_\_.”

Illustrate each page to show “Where in the World” you live.

# Handout #7

The Bowers Museum of Cultural Art *Southern California Indian Curriculum Guide*

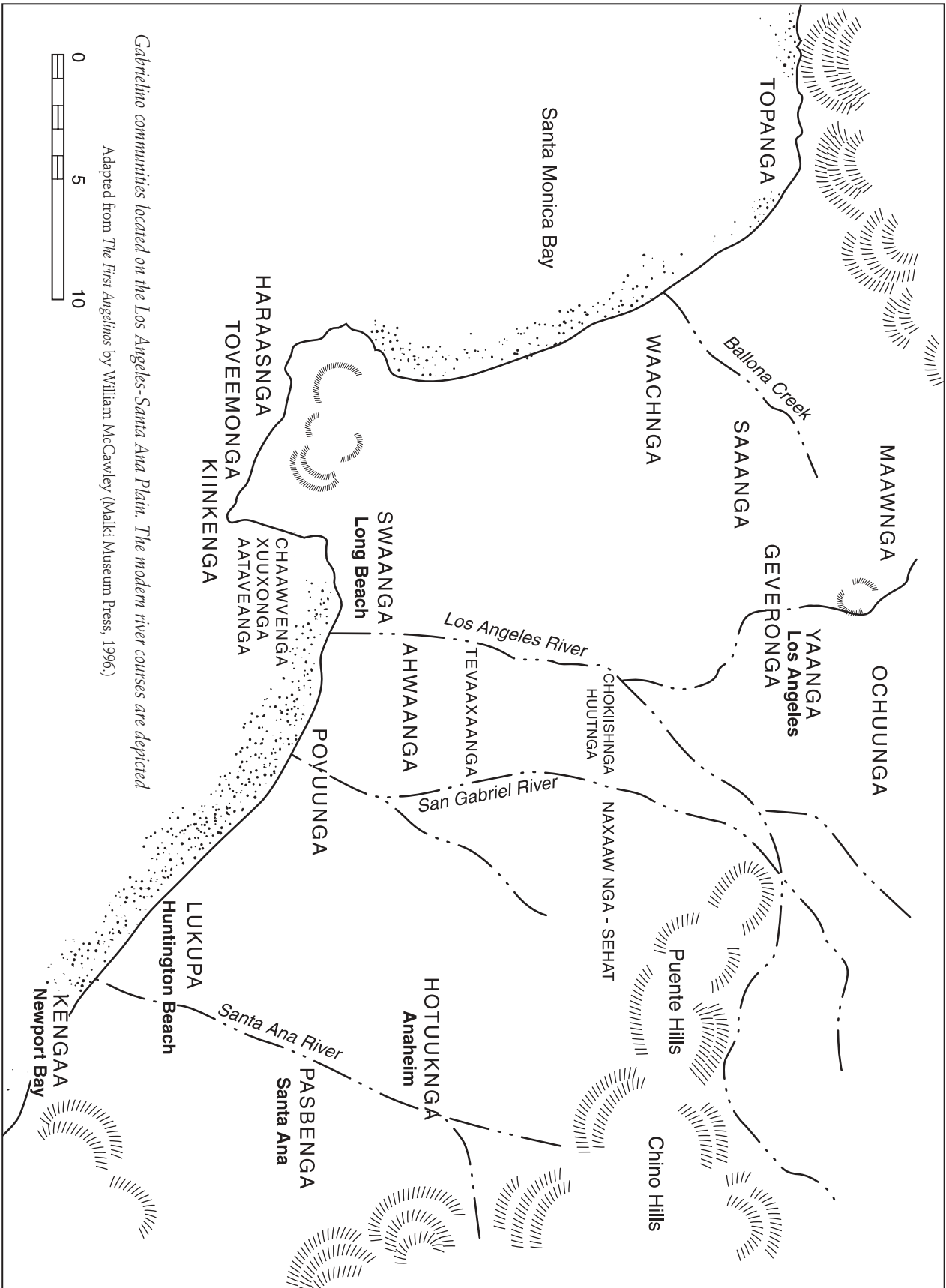
Map Comparison: The Los Angeles-Santa Ana Plain Today



# Handout #8

The Bowers Museum of Cultural Art *Southern California Indian Curriculum Guide*

## Gabrielino Communities Located on the Los Angeles-Santa Ana Plain



## Handout #9

The Bowers Museum of Cultural Art *Southern California Indian Curriculum Guide*

### How California Was Made ~ A Gabrielino Legend

Long ago, far down in the southern part of California, the Medicine Man of the Gabrielino Indians stood watching the leaves fall. He looked around at the brown hills. He heard the wind rustling the rushes and poles of the Indian huts. The Medicine Man smiled and turned toward his hut. The time for storytelling was here.

Inside his hut, he carefully painted red and white stripes on his body. The red was as bright as the toyon berries that grew on the hillsides. The white was like distant mountain peaks. Next, Medicine Man took his storytelling headdress from its place among his medicine bags and magic charms. The headdress was like a hair net, made from the tough strands of the milkweed plant. Medicine Man pulled the net over his black hair. Through the net, the soft down from baby eagles had been drawn. The pale eagle feathers fluffed out from the meshes to make a fuzzy cap. When the Medicine Man, whom the Indians called Shaman, was ready, he went outside and called in a loud voice to the Indians. "Come sit around the fire and I will tell you a story."

From all the huts around, the Indian men and their wives and the Indian boys and girls came running. The people loved stories and they loved the Medicine Man to tell them. One by one they settled down by the crackling fire. The fire gleamed in their eyes as they listened to the story told by Medicine Man.

"Before the time of people on earth," Medicine Man told them, "Kwawar, the Great Spirit, looked down from his place in

the sky. There was no earth to look at, only water. There were no trees, no mountains, no valleys. The Great Spirit looked at all the water and made up his mind that he would make land where things could grow."

"But, how shall I make land?" The Great Spirit asked himself, looking off into the sky. "I don't have a single thing to use as a beginning."

He looked down again. There, suddenly, he saw a giant turtle in the water. The turtle was so huge it was as big as an island. The Great Spirit had forgotten about Turtle because he had made turtles such a long time before.

"I'll make land on the back of Turtle," he decided.

But, Turtle, huge though he was, was not big enough to make the beautiful land later called California. The Great Spirit thought and thought what to do. Then an idea popped into his head.

He called down, "Turtle! Hurry and bring all six of your brothers here where I can talk to them."

Turtle went swimming off. It took him a whole day to find his brother. Then another day to find the second one. Finally, at the end of six days, he had found all of them.

"The Great Spirit wants us," he told them and led his six brothers back to where the Great Spirit waited. Each of the Turtle's brothers was as big as he. Floating all together in one place, they were like seven great islands.

## Handout #9

The Bowers Museum of Cultural Art *Southern California Indian Curriculum Guide*

The Great Spirit nodded. All seven turtles floating in one spot were big enough to hold up the new land that the Great Spirit planned to create.

“Now Turtle Brothers,” the Great Spirit called down, “form a long line head to tail - a line running north and south. You three to the south move toward the east a bit.”

The Turtle Brothers did as they were told.

The Great Spirit was pleased. “You’ll make a wonderful California!” he told them. “Now stay just where you are in the water. You must always stay very, very quiet just where you are in the water. You must always stay very, very quiet just where you are, because this is a great honor I have given you - - to bear California on your backs.”

The Turtle Brothers obeyed and stayed very still.

“Now, this land needs places where things can grow,” the Great Spirit murmured. He took some Tules (rushes) from his supply in the sky and spread them rather thickly over the backs of the Turtle Brothers. Then he scooped up some earth from his giant pile and spread it over the tules and patted it down well.

“These humps on the Turtle Brothers’ backs will make good mountains,” he said to himself. When the soil was all patted down, he wiped his hands on a clean white cloud and decided what to do next.

“Trees!” he cried. “I need some trees to grow.”

The Great Spirit stuck his fingers into the earth on the Turtle Brothers’ backs and made trees grow. Then he let a little water seep up between the edges of the turtles’ shells to make lakes. Water from the lakes leaked over the earth covering the turtles’ backs and made rivers. The rivers ran down to the sea on the west side.

The Great Spirit studied what he had made and frowned. Everything was too quiet in the world.

“That won’t do,” said the Great Spirit. “I need birds to sing.” He picked some leaves from the new trees, blew on them and they flew away singing and turned into birds.

The Great Spirit smiled while looking at the new land, mountains and rivers that he had made. He looked at the young trees rustling their leaves. He listened to the music of the birds, and he turned away satisfied.

Then came trouble. The giant Turtle Brothers began to get restless. They wanted to swim away.

“I want to swim east,” said one.

“No!” snapped another. “West is better. West is where the sun sets. I’ve always wanted to see where the sun goes down.”

For days and days, the Turtle Brothers kept quarreling. They just couldn’t agree.

One day four turtles swam east and three swam west! “Ga-rumble” went the earth under California. The ground trembled and split with a grinding noise. A crack opened

## Handout #9

The Bowers Museum of Cultural Art *Southern California Indian Curriculum Guide*

in the earth, zigzagging among the trees. The trees shuddered and their roots twisted. Birds fled into the sky where they wheeled and screeched in fear.

Suddenly, the earth-shaking ceased because the giant turtles stopped swimming away from each other. All the tules and earth that the Great Spirit had piled on their backs had been too heavy to carry. Also, the land was so packed and hardened that it held the turtles back. They could only swim the width of the crack in the earth. There was nothing to do but try to make peace. When they made peace, the earth stopped shaking.

Every once in a while, even now, the Turtle Brothers who hold up California start quarreling among themselves. Each time, the ground shakes and the trees quiver. Sometimes, the huts of the Indians and the buildings of the white men go down. A crack splits through the earth. Then, when the Turtle Brothers make peace, everything becomes quiet once more.

At times, even the sky shakes where the Great Spirit lives. This is not because of the

Turtle Brothers fighting among themselves. It is because people are fighting. When people on earth fight each other, there is a great shudder in the land above the clouds. The clouds crack open and the Great Spirit looks down through the crack. He grows very sad when he sees men quarreling.

This is the story the Medicine Man told his people, the Gabrielino. They knew the story must be true because they could see the mountains and hills and rivers running over the humps of the seven Turtle Brothers. So, underneath all the earth, the turtles had to be floating head to tail from the north of California to the south.

As the Indians listened to the Shaman around the campfire, they hoped that the Turtle Brothers would not start quarreling and make the earth shake. And they hoped that there would be no fighting among themselves, for each Gabrielino knew it was bad luck to fight each other and shake the home of the Great Spirit.



# Handout #10

The Bowers Museum of Cultural Art *Southern California Indian Curriculum Guide*

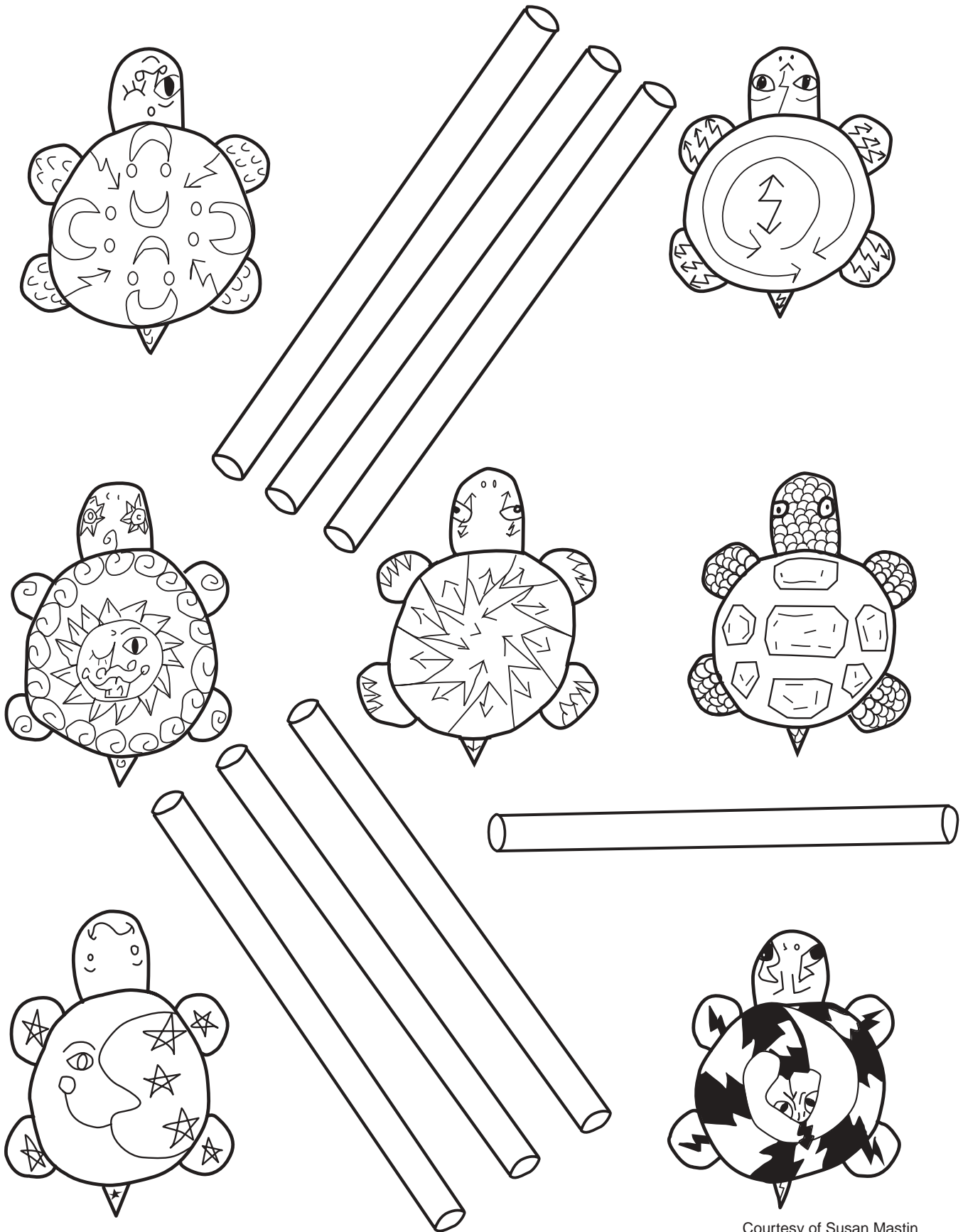
## Story Character



Courtesy of Susan Mastin

# Handout #10

The Bowers Museum of Cultural Art *Southern California Indian Curriculum Guide*



Courtesy of Susan Mastin

# Handout #11

The Bowers Museum of Cultural Art *Southern California Indian Curriculum Guide*

## The Portola Expedition

**T**he expedition to Monterey left San Diego Bay in 1769. Gaspar de Portola led a company of 62 men north from San Diego.

Traveling with Portola were Father Crespi, Father Gomez, five officers, and a number of Baja California Indians. The rest of the party followed behind. At the tail end trudged one hundred mules with their tenders. The backs of the mules were loaded with heavy bags of equipment and food obtained from the ships San Carlos and San Antonio. The food they carried consisted of dried meats, bran and flour for the making of tortillas, and a quantity of vegetables such as native squash. Portola estimated they had enough supplies to last for six months.

The unfamiliar land was filled with many obstacles, so daily marches were short. Six soldier scouts rode in advance of the others. These scouts would choose the route for the day, break trail, and select camping sites for each night's rest. One of the scouts was Sergeant Jose Francisco Ortega, for whom Ortega Highway is named.

Portola and his party were the first known white men to come to what we today call Orange County. The explorers named many places as they traveled and camped. They approached the southern boundary of the county on July 22, 1769 and then camped at what is known today as Los Cristianitos Canyon. It was named for what happened that day. Soldiers on scout duty encountered two dying native girls, who were hurriedly baptized with the names of Maria Magdalena and Margarita. They were the first baptisms in California. The canyon's name means Canyon of the Little Christians and is located a miles east of San Clemente.

After camping the next day in San Juan Canyon, the expedition arrived at Trabuco Mesa on July 24. They first named it San Francisco Solano, but

"Trabuco" was the name that would stick after one of Portola's soldiers lost his trabuco, a type of rifle, on the mesa.

On the morning of July 26 before leaving Trabuco, the expedition celebrated the Feast Day of Saint Anne and gave the name to the valley below them, Santa Ana. Later they went through Santiago Canyon, crossed Aliso Creek and passed where El Toro Marine Base was later located. That night they camped at a springs which Father Crespi named San Pantaleon. The soldiers called the springs, "The Springs of Father Gomez". Later they were renamed Tomato Springs.

On July 27 they stopped at Santiago Creek where Father Crespi noted in his diary that there was only a trickle of water. At noon on July 28, they paused on the east bank of the Santa Ana River. Father Crespi called it Dulcisimo Nombre de Jessu de los Tremblores because at that moment a violent earthquake rocked the area. The name means "Sweet Name of Jesus of the Earthquakes." Four more earthquakes were felt that afternoon. The soldiers named the river Rio de Santa Ana because it seemed to flow from the mountains they had named in honor of Saint Anne. Today the river is known as the Santa Ana River. The expedition set up camp on the banks of the river.

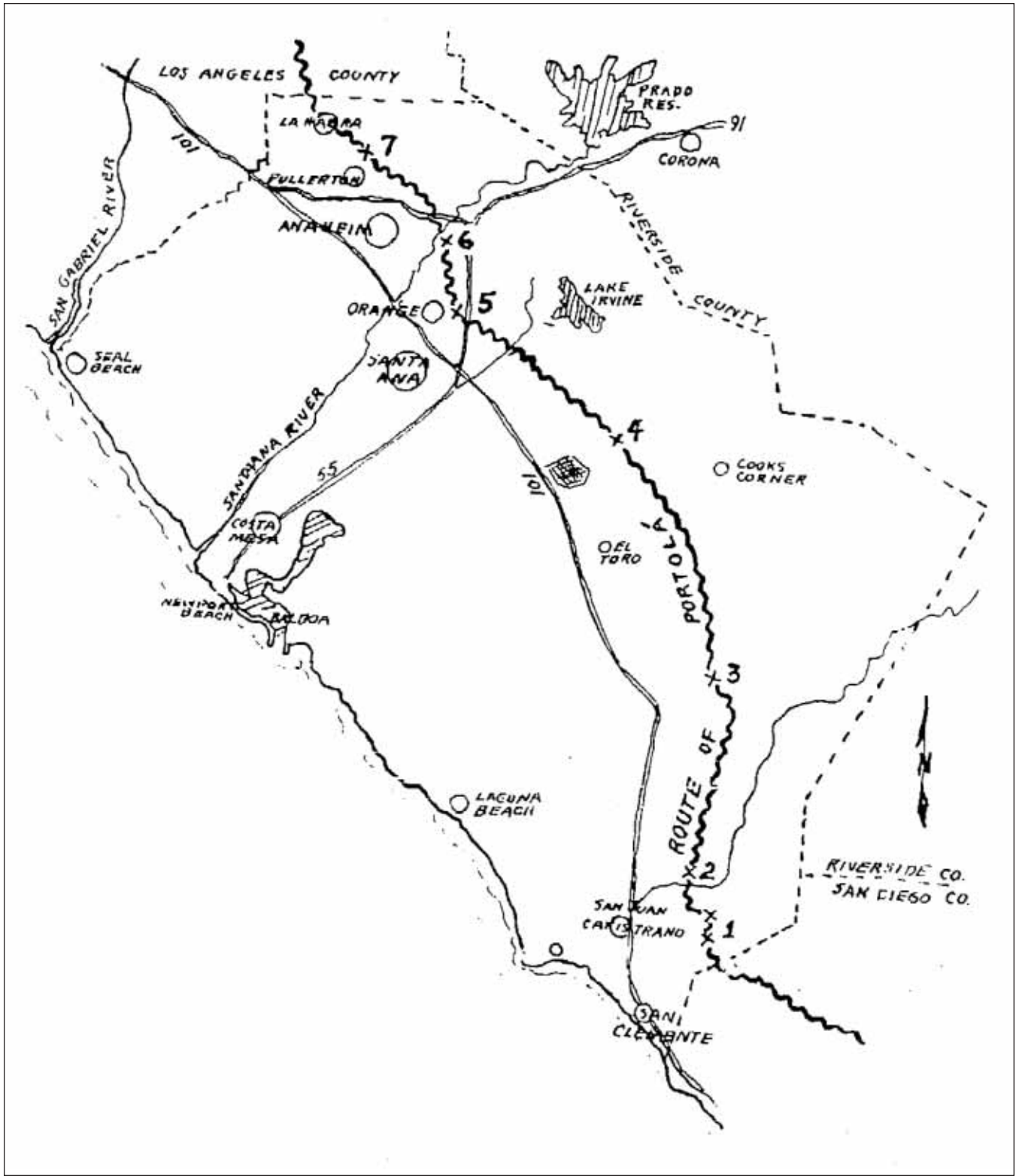
The next day, the Portola party crossed the river with some difficulty because of the swiftness of the current. The last night in what is now Orange County was spent in what is now Hillcrest Park in Fullerton. The next day, July 30, they passed through the La Habra Valley and out of the county.

The expedition passed Monterey Bay. They did not recognize it. The mistake was not realized until they reached San Francisco Bay. The explorers then returned to San Diego.

# Handout #12

The Bowers Museum of Cultural Art *Southern California Indian Curriculum Guide*

## Route of Portola Expedition, 1769

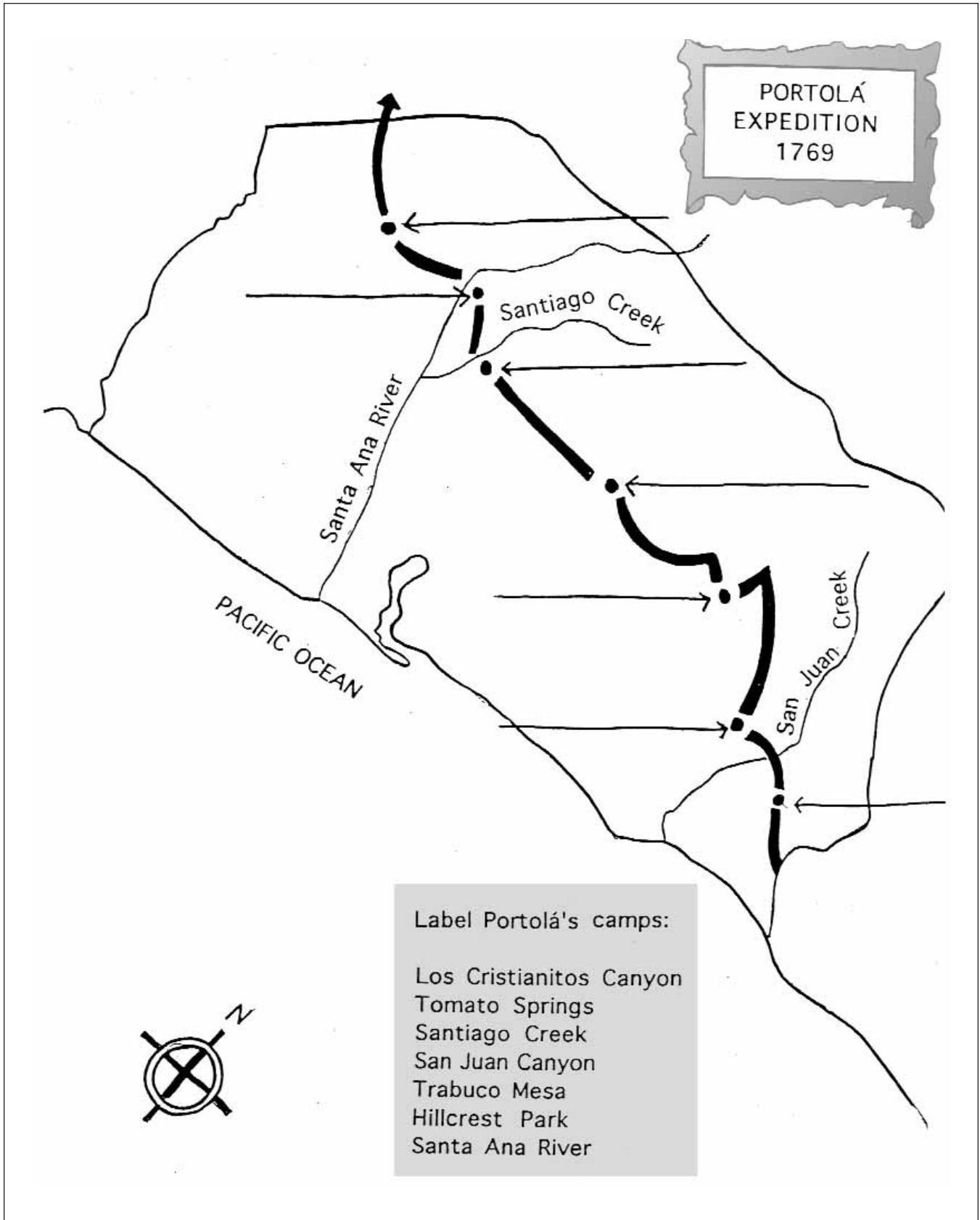


Courtesy of OC History Project Teachers

# Handout #13

The Bowers Museum of Cultural Art *Southern California Indian Curriculum Guide*

## Portola Expedition, 1769



Courtesy of Karen Kirby

# Handout #14

The Bowers Museum of Cultural Art *Southern California Indian Curriculum Guide*

## Diary of Gaspar de Portola during the California Expedition of 1769-1770

*Excerpts from the diary of the journey that Don Gaspar de Portola, Governor of the Californias, made by land to the ports of San Diego and Monterey, situated in 33 degrees and 37 degrees [north latitude]. (Edited October, 1909)*

### May 1769

The 11th day of May, [1769,] I set out from Santa Maria, the last mission to the north, escorted by four soldiers, in company with Father Junipero Serra, president of the missions, and Father Miguel Campa. This day we proceeded for about four hours with very little water for the animals and without any pasture, which obliged us to go on farther in the afternoon to find some. There was, however, no water.

The 12th, we proceeded over a good road for five hours and halted at a place called La Poza de Agua Dulce. No pasture.

### July 1769

(Brea Camp was established on July 29th after a difficult crossing of the Santa Ana River into the foothills above Fullerton.)

The 29th, we proceeded for three hours on a good road. Much pasture, but water sufficient only for the men. Here there was an Indian village of about fifty inhabitants.

The 30th, we proceeded for four hours on a good road, with the exception of two very steep hills. We halted in a very large valley where there was much pasture and water. Here we had to construct a bridge to cross the gully. I consider this a good place for a mission.

The 31st, we proceeded for four hours; near the camp we found much water with a great deal of pasture which had grown [so tall] that the animals had to jump in order to get through it. Here we rested [for one day]. We experienced

six or seven severe earthquakes. In this valley we discovered, on the south side between two mountains, a spring that flowed like a river, giving evidence of deep soil.

### August 1769

The 2nd, we proceeded for three hours on a good road, and halted near a river about fourteen yards wide. On this day we felt three or four earthquakes.

The 3rd, we proceeded for three hours on a good road; to the right of it were extensive swamps of bitumen which is called chapapote. We debated whether this substance, which flows melted from underneath the earth, could occasion so many earthquakes. We had much pasture, water, and an abundance of antelope and deer. Here [the inhabitants of] a village of about thirty natives appeared [at our camp]; they gave us presents and we made them a suitable return.

The 4th, we proceeded for two hours and a half on a good road. Sufficient water and pasture. [We halted at a place] occupied by a village of thirty natives; they made us a present of nuts and acorns and we made them a suitable return.

The 5th, we proceeded for four hours over hills, as the mountain range obstructed our progress by the sea. In this place we found an Indian village of about sixty inhabitants; they made us a present of much grain. Here we rested [for one day] and over two hundred natives came [to our camp] with much grain.

# Handout #15

The Bowers Museum of Cultural Art *Southern California Indian Curriculum Guide*

## Graphic Organizer ~ My Life

	<h3>My Life in the Local Region</h3>
Describe the Physical Location	(Include the City, County, State, Country and the Physical Landscape)
Food and how obtained	
Clothing and how obtained	
Types of shelter and tools and how obtained	
Types of transportation and how obtained	
Elements of the economy and how obtained	
System of government and how selected	

# Handout #16

The Bowers Museum of Cultural Art *Southern California Indian Curriculum Guide*

## Graphic Organizer ~ Culture of the Local Indians

	Culture of the Local Indians
Describe the Physical Location	(Include the City, County, State, Country and the Physical Landscape)
Food and how obtained	
Clothing and how obtained	
Types of shelter and tools and how obtained	
Types of transportation and how obtained	
Elements of the economy and how obtained	
System of government and how selected	



# Handout #17

The Bowers Museum of Cultural Art *Southern California Indian Curriculum Guide*

## Student Reader ~ The Gabrielino Indians

**H**undreds of years ago, many California Indians lived right here in the Los Angeles and Orange County region. Of course it wasn't called Los Angeles or Orange County then. When the Spanish explorers came, they named these Indians, Gabrielino, (Gob ree el een' oh) after the San Gabriel Mission.

**Location** - The Gabrielino Indians lived from present-day Topango Canyon and Malibu on the north, Aliso Creek to the south, San Bernardino to the east and the Pacific Ocean to the west. They lived in many small villages. There were about 20 to 100 people in a village. One village near the site of the current City of Santa Ana was named **Pasbengna**. **Kengaa** was located on Upper Newport Bay. **Hotuuknga** was located on the Santa Ana River near the current day Anaheim.

Around 1770, there were about 5,000 Gabrielino Indians in the area. Small pox and other diseases, brought by the European explorers, killed many of the Indians. Later, wars over natural resources killed many more. Today, there are very few Gabrielino Indians left in the world.

**Food** - The Gabrielino Indians benefited from the warm climate and natural coastal environment to provide food, clothing, and shelter. Living in the Southern California area, they had many natural resources. The Gabrielino men fished for seafood along the coast and hunted deer and rabbit in the hills. The women gathered wild acorns, grass seeds, roots of many plants and nuts.

**Clothing** - Most of the year, the Gabrielinos wore very little clothing because of the mild climate. During the warmer months, a two-piece apron made from woven tule was worn. During cold weather, they wore capes made from deerskin, rabbit fur or otter skin. They often adorned themselves with flowers, shells and feathers. Most of the time they went barefoot, but if the ground was rough they wore sandals.

**Shelter** - The Gabrielino lived in huts made from bent willow branches and woven tule. Huts had a front opening and a smoke hole on the top. The Gabrielino used their environment to create helpful tools and utensils. Animal bones were used for harpoons. Bows and arrows were made from tightly twisted grass strings. Mortars

were made from steatite (a soft rock we call soapstone) and were used with a pestle to grind acorn into meal.

**Transportation** - The basic form of transportation was walking; however, the Gabrielino also used rafts and canoes. The canoes were made from pine boards and tar. The rafts were made from balsa wood and grass (tule) rope. These rafts and canoes enabled the mainland villagers to trade with the villagers on Santa Catalina Island.

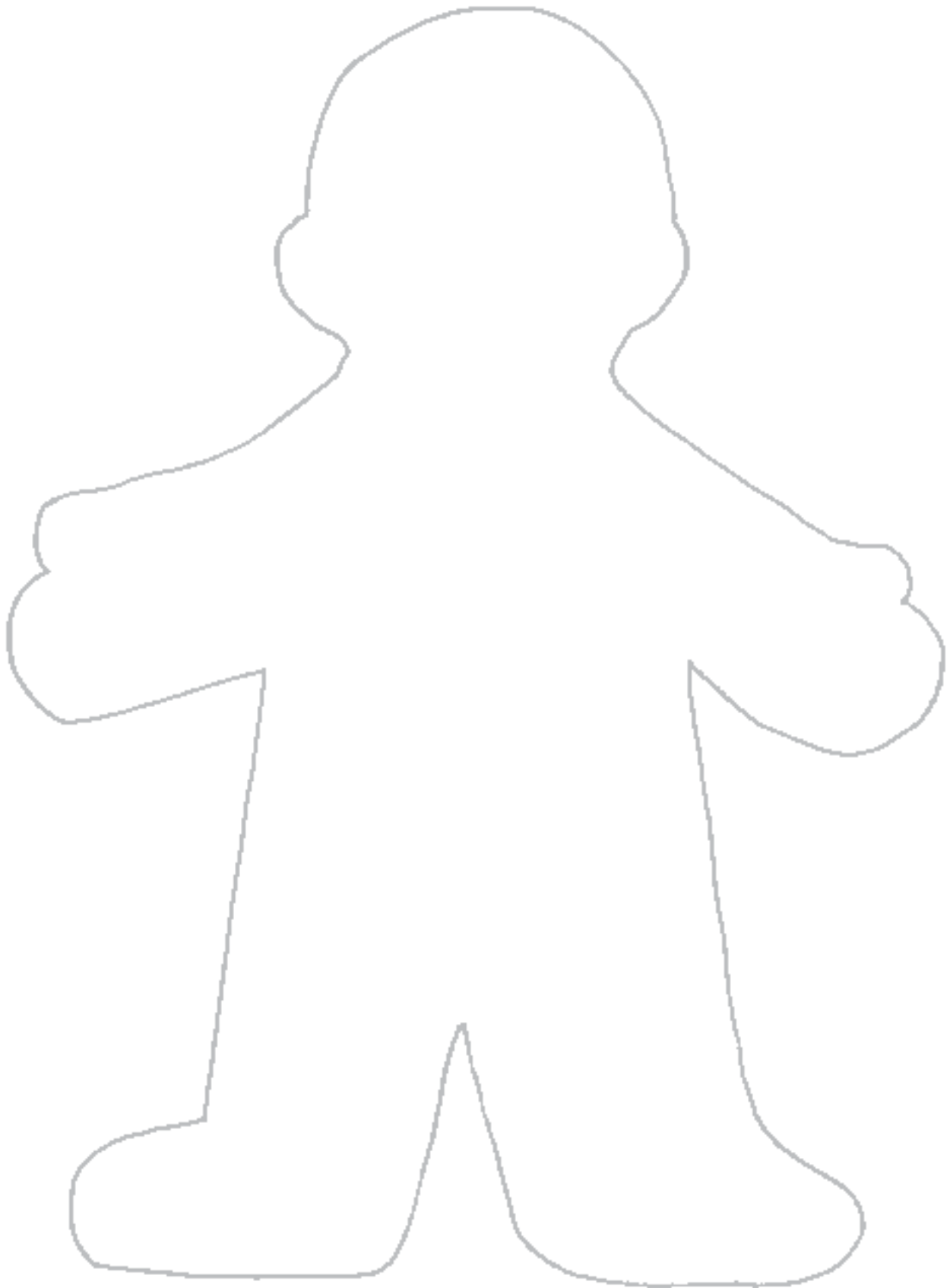
**Economy** - Every member of the village had a share of the work. The women provided services such as picking up the arrows after a hunt and cooking. Also, women provided goods like acorn meal and coil baskets. The men did the hunting and the trading. They made rope and string from long grasses. Even the children contributed to the economy by gathering yucca, acorns and other plants necessary to the Indian diet. All the food was divided and shared equally. A supply and demand system was used by inland villagers to trade animal skins and minerals for coastal villagers' dried fish and otter skin robes. Later the Gabrielino would trade with the Spanish explorers offering food in trade for beads.

**System of Government** - Each village or group of villages had a chief who made the major tribal decisions. The chief was in charge of collecting taxes (gifts of food), dividing the food, leading the men into war and arranging for peace. Indians had no written language, so the chief had a messenger to take oral messages to other villages. When a chief died, his eldest son usually became the chief. Also, tribes had a Medicine Man, or Shaman, who passed on stories, cured the sick and brought luck to the hunt.

**Art, Music and Literature** - Although the local Native Americans had no written language, they used art as a form of communication. They created beautiful rock art. Larger works were chiseled into stone and dyed with natural colors. Others were delicately made with colored sand. The local Indians are known for their beautiful baskets made from tule grasses. Songs did not tell a story and were usually a repetition of sounds. The shaman told stories to explain natural events. Tales about coyotes were very popular.

# Handout #18

The Bowers Museum of Cultural Art *Southern California Indian Curriculum Guide*



Pattern for Cultural Replica

# Handout #19

The Bowers Museum of Cultural Art *Southern California Indian Curriculum Guide*

## Gabrielino Government Guide

Tribe Name:

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Location of Village:

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Name of Chief:

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Name of Messenger:

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Name of Shaman:

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Tribal Members:

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Tribal Constitution (Outlines the task responsibilities of each tribal member):

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*Courtesy of Susan Mastin and Cynthia Delameter*

# Handout #20

The Bowers Museum of Cultural Art *Southern California Indian Curriculum Guide*

## I Am Poem

I am

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I wonder

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I hear

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I see

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I want

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I am

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I pretend

---

I feel

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I touch

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I worry

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I cry

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I am

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I understand

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I say

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I dream

---

I try

---

I hope

---

I am

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# Handout #21

The Bowers Museum of Cultural Art *Southern California Indian Curriculum Guide*

## Gabrielino Indian Culture Worksheet

1. Explain where the Gabrielino Indians lived. Include information about the physical landscape of the area (2 pts.)

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2. Name two ways in which the environment affected the lives of the Gabrielino Indians (2 pts.)

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3. Name two tools or weapons used by the Gabrielino Indians and tell what materials were used for their construction. (2 pts.)

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4. Explain how Gabrielinos made their shelter. List three things that could be found inside. (4 pts.)

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5. Explain the types of transportation used by the Gabrielino Indians. (2 pts.)

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6. List at least 6 foods that the Gabrielino Indians enjoyed eating. (6 pts.)

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7. Write about two types of clothing worn by Gabrielino women and two that were worn by Gabrielino men. (4 pts.)

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8. Name at least three things that the Gabrielino Indians traded? (3 pts.)

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*Courtesy of Denise Smith*

# Southern California Indian Curriculum Guide

## EVALUATION FORM

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We need to know if—and how—this curriculum guide helps you so we can emphasize those areas in future guides. How are you using it? What would you like to see different? Help us to assist you! We are available and listening! Thank You!

1. Which parts of the Curriculum Guide did you find the most useful? (check all that apply):

- |   |  |
|---|--|
| <input type="checkbox"/> Relation to Content Standards              | <input type="checkbox"/> Handouts                            |
| <input type="checkbox"/> Natural Resources of Our Local Environment | <input type="checkbox"/> Art Analysis Worksheet              |
| <input type="checkbox"/> Physical Geography of the Local Region     | <input type="checkbox"/> Artifact Analysis Worksheet         |
| <input type="checkbox"/> How Do We Know                             | <input type="checkbox"/> Document Analysis Worksheet         |
| <input type="checkbox"/> Culture of the Local Indians               | <input type="checkbox"/> Resources for Students and Teachers |
| <input type="checkbox"/> Classroom Activities                       |  |

2. Did you use this guide in conjunction with a school tour of the exhibition?  Yes  No

Comments

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Did you use this material  Before or  After your students saw the exhibit? How did you use it?

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Suggestions for improvement/general comments?

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3. Will you keep this guide for further reference?  Yes  No  Maybe

Will you pass it to another teacher?  Yes  No  Maybe

4. For which subjects do you think the materials in this packet are the most appropriate?

Art  Language Arts  Social Studies/History  Humanities

5. How did you find out about this guide?

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6. Have you ever visited the Bowers Museum?  Yes  No Bowers Kidseum?  Yes  No

If yes, please indicate when? which exhibition?

---

With Students?  or by yourself? .

### Optional

Teacher's Name

Grades you instruct

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Subjects you instruct

---

School Name

---

City

State

ZIP

---

Phone (day)

Phone (evening)

E-mail

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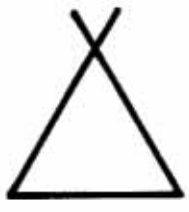




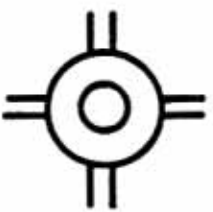


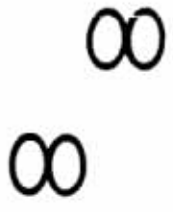
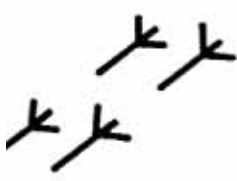



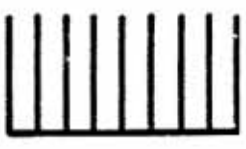
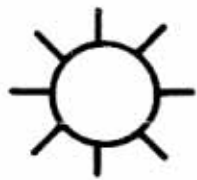





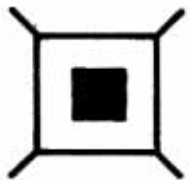

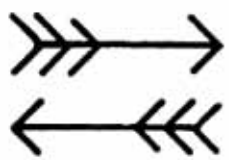

*Thank you!*

Please send form to:

Education Department, The Bowers Museum of Cultural Art  
2002 N. Main Street, Santa Ana, CA 92706

Or fax to: 714.567.3603

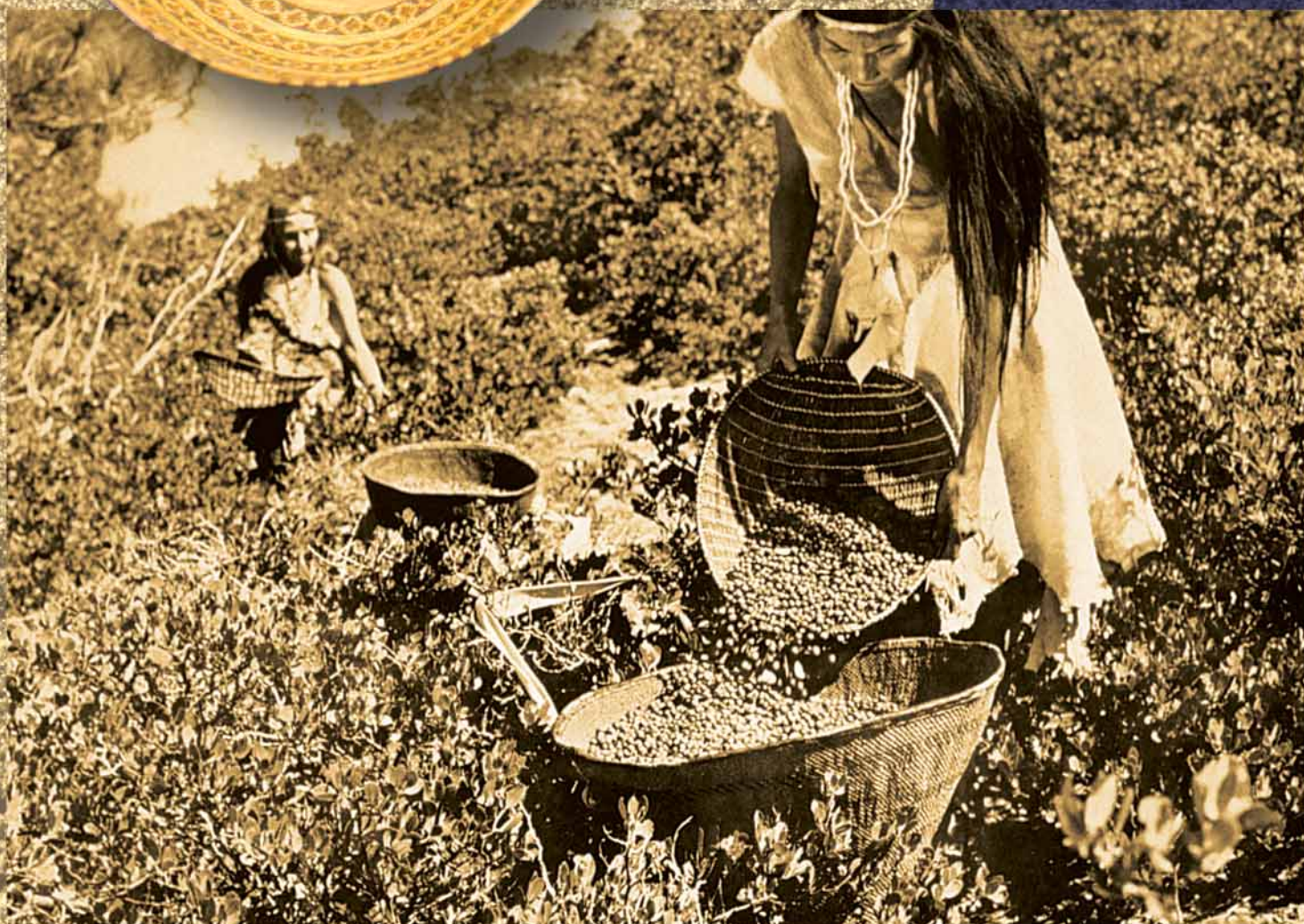
# Native American Symbols

				
moon	morning	noon	evening	lightning
				
rainbow	teepee	blossom	rain	campfire
				
hunt	happy	spring	fast	deer
				
bird tracks	man	woman	river	summer
				
sun	sad	camp	horse tracks	mountain
				
friendship	good luck	good crops	war	bear



The  
**BOWERS**  
**MUSEUM**  
Santa Ana

[www.bowers.org](http://www.bowers.org)



*Women gathering berries for food. Southern California Indians used the roots, seeds, nuts and berries from many plants for food. Manzanita berries were eaten either raw, dried or cooked with other plant foods. They were also crushed to make juice. Photo: Bowers Museum Collection*