



Native Trails

A Teacher's Resource Guide



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Theater Etiquette



Each year thousands of teachers, students, bus drivers, and parents take part in CSB/SJU's Education Series. To make your theater experience the best it can possibly be, below are a few helpful hints to follow at the theater.

It is our hope that a review of these procedures will answer any questions that you or your students may have.

-Please make an effort to bring a minimum of one adult chaperone for every fifteen students.

-Prepare your students to enter the theater in single file in the order of seating. Position your chaperones in such a way as to maximize adult supervision of your group.

-Trips to the bathroom must wait until your group is seated in the theater. Then, if necessary, students may go in small groups with the teacher's permission. Please, chaperone younger students.

-To make the theater experience enjoyable for all, we do not permit:

Food, gum, or drinks

Radios, Cameras, Tape or Video recorders

Inappropriate behaviors



Following the performance, a member of the CSB/SJU Fine Arts Programming Department will dismiss Schools from the theater.

Thank you and enjoy the performance!

Native Trails Song and Dance Summary

Over time, native peoples have shared ideals in philosophy, craft and medicine. Native Trails exposes the cultural similarities of American tribes with the indigenous cultures of Mexico in a fascinating exchange of music and dance. Stories accompany different instruments and various sounds give meaning to the music. The dancer's elaborate regalia are made up of articles of clothing each having symbolic meaning to the dance and/or to the dancer. Many of the intricately made dance dresses are individually handcrafted by each dancer, representing untold hours of painstaking bead and feather work. Native Trails features acclaimed Native American dancer Derrick "Suwaima" Davis, flutist Robert "Tree" Cody and the ancient instruments of Mexico's Xavier Quijas Yxayotl along with additional dancers and musicians from their respective cultures.



The fast-paced, colorful show begins with the haunting flute music of Robert "Tree" Cody and rapidly moves into pieces with Aztec musicians and dancers. The mood of the "Fire-flute" along with hand-crafted clay instruments utilizing both water and fire, coax unusual and beautiful sounds from their depths as the stage darkens to dramatize the flame erupting from the end of the clay pipe, bringing the audience to an ancient time and place.



The dynamic second act features the sun rising and setting, the advent of women participating in ceremonial dance, the subtle passing of dance tradition and heritage from the older generation to the younger one and celebrates the unique contributions that each of these events represent. Both Aztec and contemporary dancers are individually featured in rapid-fire cameos. The program culminates with World Champion hoop dancers, performing their own unique styles as well as complementing each other with as many as twenty hoops on stage at one time. From songs of the Aztecs to "hoop-dances" of the Hopi, to spirits of the Dakota, audiences witness the indigenous evolution of ritual, symbolism and myth.



For more details see: <http://www.sroartists.com>

Featured Performers

Robert Tree Cody Red Cedar Whistle

Native American flutist, dancer, artist, educator, and actor, Robert Tree Cody



Red Cedar Whistle, has performed throughout the United States, Europe, Canada, Scandinavia, the United Kingdom, the Far East and Central and South America. A prize-winning traditional dancer, six-foot-ten-inch Cody, of Maricopa-Dakota tribal heritage, is well known on the pow wow circuit as a northern traditional dancer, a master of ceremonies, and an arena director.

Cody has taught students of all ages about folklore, crafts, music, and traditional ways of Native American people, lecturing at museums, schools, universities, and colleges. He frequently participates in artist-in-residence programs at elementary and middle schools, for the Arizona Commission on the Arts. He is a versatile flute player and has six albums on the Canyon Records label.

Derrick Suwaima Davis

As a four-time world Champion Hoop Dancer, Derrick is of the Hopi and Choctaw tribes and hails from the village of Old Orabi in Arizona. He has been a participant in many pow wows since the age of three throughout Indian Country. Davis has placed numerous times in his category: Men's Fancy Dance. Derrick's performances have enabled him to embark upon travels to Australia, Germany, and Morocco. He also performed at the 1996 Olympics in Atlanta, Georgia, and the Super Bowl pre-game show in Tempe, Arizona.



Derrick says, "As I pick up and maneuver the hoops, I form design representing plants, animals, insects, and force of nature. We are all a part of the 'circle of life.' At the end of my routine, I make a four-hoop globe, representing the fourth world of the Hopi. The fifth hoop represents our final destination-an easy journey, once you have lived a life of humbleness."

Xavier Quijas Yxayotl



Xavier was born in Guadalajara, Jalisco of Huichole heritage. Originally an artist, in the 1970s he left city life and moved to the mountains of Jalisco and Nayarit, Mexico to live with his Huichole relatives and the Tepehaunes people. There, Xavier studied and played pre-Columbian instruments, participating in ceremonies and rituals. He developed a passion for making museum quality indigenous instruments-Mayan and Aztec drums and flutes; turtle shell drums, rain sticks, log drums, rattles, and gourds.

Xavier has spent most of his life constructing and playing these instruments. He says, "All that I do comes from a spirit within me, music is a live representation of nature. In looking at my cultural roots and musical roots, I realize music crosses all barriers! It was at this time that I decided to form a group and name it America Indigena. The group is composed of people who share my musical sentiments." During their travels of concerts and ceremonies, they interpret the authentic music of the Mayans, Aztecs, Tarahumaras, Yaquis, Tepehuans, and Huicholes. He says, "This is an ancient music for a new generation. I hope that with my music I am able to bring you at least a little of the force of our ancestors, and I hope to captivate your soul and your spirit!"



For more details of the featured performers see: <http://www.treecody.com>
<http://xavierquijasxayotl.homestead.com/XAVIER.html>

The Dances

During *Native Trails*, you will see examples of pow wow dancing and music that is practiced by Native Americans. Most dances seen at pow wows today might have had different meanings in earlier days. Some dances are honor dances and only a few special people may participate. Other dances are competitive. The following information will explain some of the dances you will see during the performance.

The Men's Fancy Dance:



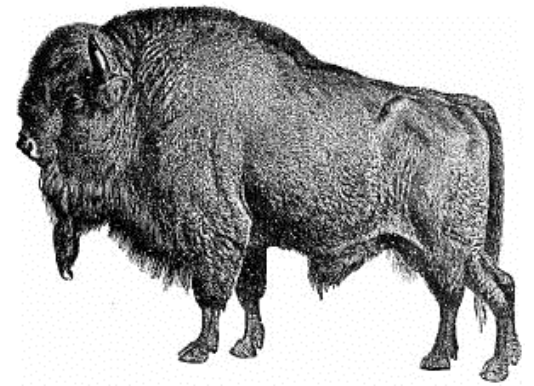
This dance originated in the state of Oklahoma where tradition tells us that a young Ponca man broke away from the original style of dance, which tells a story demonstrating his strength and agility by dancing in a more free-form style. The dance is either a basic simple step while dancing around the drum or a "contest" step with fast and intricate footwork combined with a spinning up and down movement of the body. The outfit consists of beaded details, a huge feathered bustle often with ribbons hanging from it, and angora goat hide or sleigh bells hanging from his calves. When the dancer dances, he becomes a flurry of color and movement.

The Women's Traditional Dance:

Traditional Plains dancing, performed by women, honors their warriors. The dance is very dignified. The women stand proudly with straight backs, bending their knees, shifting their feet, and turning very slightly. The outfits worn by all women dancers are designed with very personal meaning. The regalia is decorated with beadwork, elk teeth, shells, or in other ways that will remind them of people who are important to them or of the values and history of their tribe.

The Snake and Buffalo Dance:

In the Snake dance, the dancer's movement shows a snake as the snake travels. Today's buffalo dance reflects hunting the buffalo prior to the coming of the horse. People would form a line and jump up and down to drive the buffalo over a cliff.



The Eagle Dance:

The Eagle dance represents the eagle as a messenger, expressing gratitude for assisting in delivering prayers to the Creator. The original Warrior's dance is the straight dance. This dignified southern dance originated from the Omaha tribe, and was learned by other, neighboring tribes. The dancer tells his story of tracking his enemy, and in some cases, circling and approaching his enemy.



The Hoop Dance:

Hoop dancing was originally part of a healing ceremony, but it is now a very popular exhibition and competition dance. The hoop, representing the circle of life, is used by the dancer in creating designs representing nature, including the wind clouds, plants, and creatures that fly, walk, or crawl. Dancers try to outdo one another in speed, precision, and the number of hoops they can form into different shapes. As the dancers create the shapes, they continue to dance, stepping through the hoops and pulling the hoops around themselves. Even though it is a contest, the hoop dance holds a lot of symbolic meaning, both cultural and personal.

For more details on dances see: <http://www.sroartists.com>.

Lesson Plans

Letter to the Editor

Curriculum Ties: Social Studies, History, Language Arts

Suggested grade level: 6th-high school



Objective: Learners will demonstrate ability to recognize stereotypes and compose a letter to the editor.

-In groups or alone, have kids write down as many sports teams as (college, professional, local) they can think of that portray Native Americans as mascots.

-On the board, make a large list.

-Discuss some of the following questions with the class:

Why do you think people name sports teams after Native Americans?

Why do you think naming sports teams after Native Americans continues to happen even though Native Americans have protested their use?

Why do you think it is offensive to Native Americans?

What do you think should happen to the teams that use Native American names? Should they change or stay the same? Why?

-Have students write a letter to the editor explaining their side of the issue. Should sports teams continue to use Native American terms for team names? Why or why not? For an added challenge, students can write how they as a member of society plan to take action for their cause.

Buffalo Hide Painting

Curriculum Ties: Language Arts and Art

Suggested grade level: 4th-9th



Objective: Learners will demonstrate ability to depict Native American origin stories through picture representations.

Materials: Large brown paper grocery shopping bags, markers and/or paint, crayons, pencils.

-Explain to students about Buffalo hide painting. Explain that Indians from the northern plains wore buffalo hides for practical reasons: warmth and ceremonial reasons. The hides were often painted. If people were sick, the paintings

supposedly helped bring on the healing process. Other hides were painted to tell a story. Women would wear painted hides at times to promote childbearing. Some tribes painted hides to record their history: they would pick one important event of the year and paint it on the buffalo hide.

~Tell the students they are going to make their own painted hides.

~ Each student should have a brown paper grocery bag. Cut the bag open and lay it flat. Students may cut the bag so that it resembles a hide with the rough and uneven edges (will want to do this beforehand to show as an example). After cutting is done, lay bag or "hide" flat on desks (make sure there is no writing on the bag showing!).

~Explain to the students that they are going to "paint" (or draw with markers or crayons if preferable) their own life story on their hides. For each year of their life, they need to pick out one important event and draw that on their hide. They may not use any words. For younger children, you may want to give examples: their birthplace, when siblings were born, moved to a new town, broke their leg, learned how to swim, etc. They can arrange their pictures however they want on the canvas.

~When finished, students can get into groups and explain their stories or present to the whole class.

Native Trails Internet Scavenger Hunt

Curriculum Ties: History and Technology

Suggested Grade Level: 4th-high school

Objective: Learners will demonstrate ability to research about pow wows through use of the Internet.

Materials: worksheet and Computer with Internet access.



Process: You will need to sign out your school's computer lab in advance. Also, make a classroom set of the following worksheet, unless your school is saving on paper, or make a transparency and ask students to bring paper and pencil to computer lab.

Name _____

Native Trails: An Internet Scavenger Hunt

In the Native Trails performance, you will see examples of pow wow singing and dancing as well as other types of dancing and music practiced by the Native Americans. Use the Internet to find out more about what it all means, and write down your answers below.

Part One: the Pow Wow

On the Internet, type in the address <http://www.powwows.com>. Scroll down to the topic of "Singing and Dancing." Click on "Pow Wow Information."

1. What is a pow wow? _____

2. One story of how pow wows began is _____

3. Another piece of information I found on this page is _____

Part Two: Hoop Dancing

Type in the address: <http://hoopdancing.com>. At the top of the page click on "About the Hoop dance."

4. The Hoop Dance is originally from what tribe? _____

5. Who invented the hoop dance? _____

6. Another interesting fact I found here is _____

Part Three: Song and Drum

Type in the address: <http://library.thinkquest.org/3081/drum.htm>. Scroll down to "Southern Native American Pow wows" and click here to view sight. Scroll down to Drums.

7. What is the drum made of? _____

8. How many people sit at a drum? _____

9. Scrolling down to songs, what is the difference in Northern and Southern style songs?

10. Scroll down to another type of song, the one I chose is _____

a. Something interesting about this song is _____

11. Another type of song I scrolled to is _____

a. Something interesting about this song is _____

12. Scroll down to the song format.

a. What is the "lead?" _____

b. What is the "chorus?" _____

c. Some say that honor beat represents what? _____

d. What do dancers do in respect for the honor beats? _____



Lesson Plans

Name _____



Native American Tribes Word Search Puzzle

DIRECTIONS: Look at the list of Native American tribe names below. The list shows the names of 20 of the largest American Indian tribes in the United States today. How many of the 20 American Indian tribe names listed below can you find in the word search puzzle?

Tribe Names

APACHE	BLACKFOOT	CHEROKEE	CHEYENNE
CHICKASAW	CHIPPEWA	CHOCTAW	COMANCHE
CREEK	CROW	IROQUOIS	LUMBEE
NAVAJO	OSAGE	PIMA	PUEBLO
SEMINOLE	SHOSHONE	SIoux	TLINGIT

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

Lesson Plans

Mayan Math

Curriculum Ties: Math

Suggested Grade Level: 4th-9th

Objective: Learners will demonstrate ability to reason through patterning.

Materials: Pencil, paper, charts

~Start the activity by telling students, "This lesson shows the smart thinking of the Mayan people. They are the ancestors of the Hispanic Americans today. Study the numerals of the Mayan system. Fill in the blanks for the next number."

~Either copy the Mayan number charts or copy onto a transparency and show students. Do the first blank together.

~Students should fill in the rest of the blanks.

~ May also want to make some problems up on the board for kids to figure out.

Our Numeral	1	2	3	4	5	6	7	8	9	10
Mayan Numeral	•	••	•••	••••	—	—		— — —		— — — —

Our Numeral	11	12	13	14	15	16	17	18	19
Mayan Numeral	— — —	— — — —			— — —		— — — —		— — — — —

Mayan numeral chart for early grades to do.

FIGURE 3.6

Our Numeral	1	2	3	4	5	6	7	8	9	10
Mayan Numeral	•	••	•••	••••	—	—		— — —		— — — —

Our Numeral	11	12	13	14	15	16	17	18	19
Mayan Numeral	— — —	— — — —			— — —		— — — —		— — — — —

Our Numeral	20	40	60	80	100	120	140	160	180	200
Mayan Numeral										

Mayan numeral chart for middle school.

Other Resources and Bibliography

Additional Reference Material:

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