

# ***The Art of Ceremony: Regalia of Native Oregon***

**September 28, 2008 – January 18, 2009  
Hallie Ford Museum of Art  
Willamette University**

## **Teachers Guide**

This guide is to help teachers prepare students for a field trip to the exhibition, *The Art of Ceremony: Regalia of Native Oregon* and offer ideas for leading self-guided groups through the galleries. Teachers, however, will need to consider the level and needs of their students in adapting these materials and lessons.

### **Goals**

- To introduce students to the history and culture of Oregon's nine federally recognized tribal communities
- To introduce students to the life ways, traditions, rituals and ceremonies of each of the nine tribal communities through their art and art forms (ancient techniques, materials, preparation, and cultural guidelines and practices)
- To understand the relevance of continuity to a culture

### **Objectives**

Students will be able to

- Discuss works of art and different art forms in relation to the history and culture of Oregon's nine federally recognized tribal communities
- Discuss various traditional art forms as reflected in the objects and performances represented in the exhibition
- Identify a number of traditional techniques, including weaving, beadwork and carving
- Discuss tradition and renewal in the art forms of the nine tribal communities and their relationship to the life ways, traditions and rituals of the communities
- Make connections to other disciplines

### **Preparing for the tour:**

- If possible, visit the exhibition on your own beforehand.
- Using the images (print out transparencies or sets for students, create a bulletin board, etc.) and information in the teacher packet, create a pre-tour lesson plan for the classroom to support and complement the gallery experience. If you are unable to use images in the classroom, the suggested discussions can be used for the Museum tour.
- Create a tour
  - Build on the concepts students have discussed in the classroom.
  - Don't forget to discuss the objects aesthetically (parts of art, elements of art) as well as culturally.
  - Have a specific focus, i.e. the theme "Tradition and Renewal" or an art form or medium.
  - Be selective – don't try to look at or talk about everything in the exhibition.
  - Include a simple task to keep students focused.
  - Plan transitions and closure for the tour.
- Make sure students are aware of gallery etiquette.

### **At the Museum:**

- Review with students what is expected – their task and museum behavior.
- Focus on the works of art. Emphasize looking and discovery through visual scanning (a guide is included in this packet). If you are unsure where to begin, a good way to start is by asking, "What do you see here and what does it tell us about the culture, community or individual that created it?" Follow with questions that will help students back up their observations: "What do you see that makes you say that?" or "Show us what you have found."
- Balance telling about a work and letting students react to a work.
- Use open-ended question to guide student looking and to focus their thinking on certain topics and concepts.
- Slow down and give students a chance to process.
- Respect all responses and deal with them.
- Be aware of students' interest spans (usually about 45 to 50 minutes) and comfort.

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## INTRODUCTION

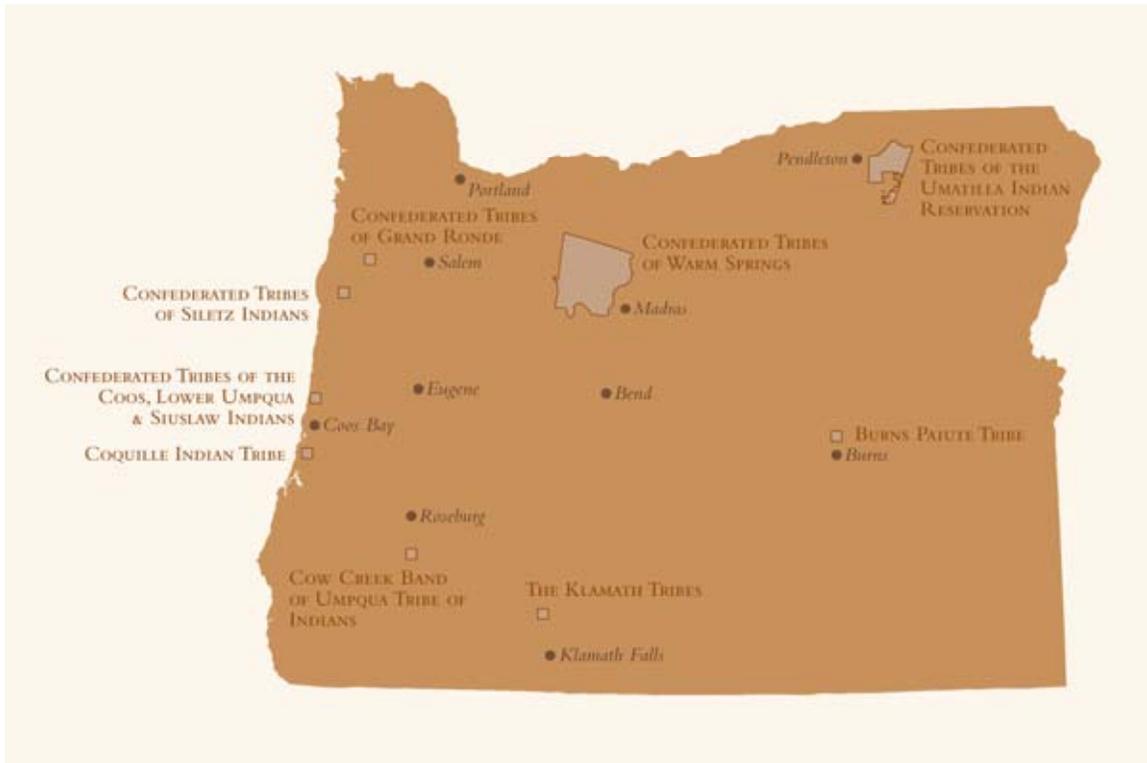
by Rebecca Dobkins: Curator, Hallie Ford Museum of Art, Professor of Anthropology,  
Willamette University

*The Art of Ceremony: Regalia of Native Oregon* is an unprecedented exhibition of historic and contemporary ceremonial regalia from – and selected by – Oregon’s nine federally recognized tribal communities. As Oregon’s 2008 National Endowment for the Arts American Masterpieces Project, *The Art of Ceremony* presents the region’s tribal regalia as masterworks of American art. Tribal members have always considered regalia to be master works; the exhibition offers the wider public the opportunity to recognize these stunningly compelling treasures as American masterpieces.

The objects in this exhibition – collectively referred to as regalia – include clothing, items of personal adornment, and implements used in ceremonies. They are living entities, with life stories, family relationships, and spiritual power. Many of the selections come directly from individual and family collections, and are regularly part of ongoing ceremonies such as First Salmon Ceremonies, Feather Dances, memorials, weddings, and Longhouse gatherings. Although some of the works are over one hundred years old, many were made since the turn of *this* century. All across Oregon, regalia-makers learn their art forms (ancient techniques, materials, preparation, and cultural guidelines and practices) from elders, by studying museum collections, and through the creative processes of innovation and experimentation in which all artists engage. The ability to create regalia and the caretaking and sharing of it are essential to the ways prosperity, honor, and identity are defined in Native communities in Oregon and beyond.

It is with deepest gratitude that the Hallie Ford Museum of Art expresses thanks to all of the tribal partners who shared their knowledge and treasures in this collaborative effort. We are proud to present the regalia of Native Oregon as American Masterpieces.

## MAP OF CONTEMPORARY OREGON TRIBES



Pre-contact indigenous Oregon was exceptionally diverse, particularly in terms of linguistic and cultural diversity. This diversity aligns with the rich complexity of the state's ecosystems and the capacity of each to support indigenous subsistence-based populations. Each of these ecosystems – the high desert, the Columbia River Plateau, the inland valleys, the Klamath basin, and the coastal zones – was home to different and often internally diverse cultural groups.

Today the nine federally recognized tribes of Oregon represent dozen of pre-contact bands who considered themselves autonomous and distinct communities, but who were grouped together during the nineteenth-century processes of colonization, removal, and reservation formation.

- Review basic map skills
- Locate and describe Oregon's ecosystems and discuss how they supported the indigenous subsistence-based populations. Visit tribal websites for more information about pre-contact ancestral lands, life ways, and complex histories. See also *The First Oregonians, Second Edition, 2007*, edited by Laura Berg and published by the Oregon Council for the Humanities.

## **WEBSITES FOR TRIBES**

Burns Paiute Tribe

[www.burnspaiute-nsn.gov](http://www.burnspaiute-nsn.gov)

Confederated Tribes of Coos, Lower Umpqua, and Siuslaw Indians

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

Coquille Indian Tribe

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

Cow Creek Band of Umpqua Indians

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

Confederated Tribes of Grand Ronde

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

The Klamath Tribes

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

Confederated Tribes of Siletz Indians

[www.ctsi.nsn.us](http://www.ctsi.nsn.us)

Confederated Tribes of the Umatilla Indian Reservation

[www.umatilla.nsn.us](http://www.umatilla.nsn.us)

Confederated Tribes of Warm Springs

[www.warmsprings.com](http://www.warmsprings.com)

## THE CONFEDERATED TRIBES OF THE UMATILLA INDIAN RESERVATION\*



*Hand drum and drumstick*

2007

Les Minthorn

Deer hide, sinew, wood

20" dia. (drum), 17" (drumstick)

Collection of the Tamástslíkt Cultural Institute of the  
Confederated Tribes of the Umatilla Indian Reservation, gift of  
the artist

Photography by Frank Miller

To the Cayuse, Umatilla and Walla Walla and tribes all across the Columbia River Plateau, the sound of the drum signifies the beginning of ceremony. Almost all longhouse ceremonies include the use of the hand drum. Traditionally, the drumming of at least seven drummers facing east signals the commencement of ceremony. An officiate, the bell ringer, leads those in attendance in songs of prayer, thoughtful reflection, and doings of the day.

Waashat, or Walasit, is more than a religion; it is a way of life. Sometimes called Longhouse or Seven Drum, Waashat has both ancient roots and contemporary vitality. It is conducted in longhouses across the Plateau today. But the philosophy and covenants upheld in the ceremonies pay tribute to all of creation and much of the ceremonial behavior occurs in the ritual harvesting of traditional foods throughout the landscape. Annually, multiple first foods' ceremonies honor the return of roots, salmon, and berries. Also, the longhouse hosts gatherings marking important life passages such as namings, weddings, and memorials, as well as regular worship services. Waashat affirms the ancient bond between the Creator, the People, and all living things. The traditions of the longhouse continually renew the teachings and philosophy of Plateau people.

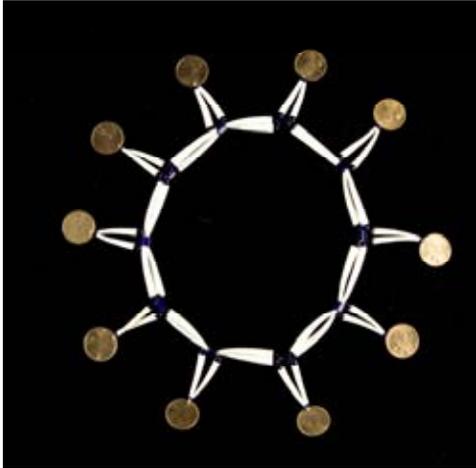
This hand drum was made by Les Minthorn, a tribal member and current Treasurer of the Board of Trustees, the elected governing body of the Confederated Tribes of the Umatilla. Minthorn gifted the drum to Tamástslíkt Cultural Institute in 2007 to be used as needed by staff. Its elegant simplicity speaks to the power of the call to ceremony.

*Interpretation by the staff of the Tamástslíkt Cultural Institute*

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\* Tribes are listed to correspond to their placement in the exhibition, with interpretation provided by the individual tribes.

## COQUILLE INDIAN TRIBE



Photography by Frank Miller



*Dentalium and coin necklace*

Brenda Meade

2007

Dentalium, glass beads,  
Sacagewa US dollars  
12" x 12"

Collection of the Meade  
Family

Photograph of Lily Ned  
and Charlie Ned courtesy  
of Meade Family

Brenda and Lyman Meade and their children are among the many Coquille Indian people who are finding creative ways to reanimate the stories and treasures of their ancestors for the community today. The Coquille, like other western Oregon tribes, were hard-hit during the nineteenth century by the disease, dislocation and destruction brought by non-native settlers. Adding to the historical devastations was the 1950s federal policy of “termination” that eliminated the legal existence of many of the tribes and bands in Oregon and beyond. Yet, the people never accepted the concept of termination and persistent struggle resulted in the federal restoration of the Coquille Indian Tribe in 1989.

A dentalium and Sacagewa gold dollar necklace chosen by the Meade family for inclusion in the exhibition embodies the power the past can have for present generations. As Brenda Meade writes: “The coin necklace is inspired by a story taken from the book *White Moccasin*, written by my Great-Grandmother Beverly Ward (Myrtle Point, OR: Myrtle Point Printing, 1986). Her book talks about the history of our family, the Nasomah band of the Coquille Indian Tribe, which was located in the Bandon area. The story talks about how Charlie Ned (my great-great-great grandfather) had done some work for a man and was paid in gold coins. The coins, which were used to make a necklace, were greatly admired by his young daughter Lily Ned, who liked to play with the necklace. Lily passed at a very young age and was buried according to tradition with her toys and with the special gold coin necklace.

“This piece was produced using contemporary Sacagewa gold dollars and is worn during our traditional dance to honor our personal family history.”

*Brenda Meade (Coquille)*

## THE CONFEDERATED TRIBES OF THE GRAND RONDE COMMUNITY OF OREGON



*Stank'iya isik* (coyote design paddle)

2008

Jessie Hall (carver), Travis Mercier (design and painting)

*Isik-stik* (Oregon Ash, "paddle tree" in Chinuk Wawa),

black acrylic paint and teak oil

37" x 5"

Collection of the Canoe Family

Photography by Frank Miller

This typical Columbia River-style canoe paddle has a concave handle and notched tip, providing two points of contact under water. Its shape is also useful for harvesting wetland plants such as wapato (an edible tuber). Grand Ronde's canoe is called *Stank'iya*. Its namesake, Stank'iya, is a Clackamas Chinook name for myth-age Coyote, who was responsible for preparing the world and making it ready for people. The image of Stank'iya has come to represent the Grand Ronde Canoe Family.

All of the original bands of what is now the Confederated Tribes of Grand Ronde were once canoe people. Many canoe styles were known; all were based on the needs of the people within their environments, crafted with knowledge based on thousands of years of refinement and engineering. Shovelnose canoes of inland rivers were engineered for traveling on fast flowing water and were used by the Kalapuya, Cascades Chinookans, and others. The canoes of Southern Oregon and northern California, or Athabaskan-style canoes, were designed for bays and rivers, while West Coast or Chinookan-style canoes were designed for salt water and were used extensively on the Columbia River, the western Oregon coast and beyond. Grand Ronde's canoe, *Stank'iya*, is of the West Coast Chinookan type.

The Grand Ronde Canoe family was born in 2005 when the Confederated Tribes of Grand Ronde and the Chinook Tribe of the Lower Columbia River partnered together for the 2005 Paddle to Lower Elwha as part of the Northwest Coast-wide intertribal Canoe Journey. Grand Ronde and Chinook Canoe Family members paddled in a Chinook tribal canoe as well as the Johnson Family canoe, *Ul-iyimits*, featured in this exhibition. *Ul-iyimits* ("Old Nose" in Chinuk Wawa, a hybrid indigenous language common among our ancestors) was given its name because of the 1180 year old western red cedar used in its construction. Today the Canoe Family numbers over one hundred active members, with four canoes between the two tribes. The Canoe Family, above all, emphasizes the many facets of traditional sensibilities from singing to dancing to life ways. The Family offers traditional guidance and emphasizes healthy living and substance-abuse prevention for youth and adults. The revival of our canoeing traditions has opened traditional water highways of our ancestors. We travel their paths, visit their sites, and pass on their ways to the upcoming generations.

*The Staff of the Grand Ronde Cultural Resources Department*

## COW CREEK BAND OF UMPQUA TRIBE OF INDIANS



*Obsidian blades*

Steve Allely

2005

Obsidian, flicker feathers, deer hide

13" x 2 ¼"

Collection of the Cow Creek Band of Umpqua Indians

Photography by Frank Miller

For coastal Oregon and for many California tribes, a matched set of obsidian blades are a sign of spiritual wealth. A man who owns a set is understood to be a person who follows and upholds the ways the Creator laid down for us to live by and to continue into the future generations. Much experience and effort went into being able to make a matched set of obsidian blades. Not everyone could do it; those who were able to do so were highly respected.

Obsidian was brought into our homelands through trade with the Kalapuya, the Klamath, the Shasta, the Takelma and other tribes. Because it had to be imported into our country, obsidian had extra value and our people traded dentalium shells, tanned deerhide, bows, acorn flour, tarweed, and other roots, berries and goods for it. The obsidian thus represents the extensive efforts made by our people to obtain it, as well as the complex trading and social relationships we developed with other tribes.

Obsidian blades were, and are, carried by men during western Oregon dance ceremonies. To me, the sharply honed blades symbolize spiritual power and the potential to cut through spiritual problems as well as through life stages or challenges. These particular blades, belonging to the Cow Creek tribe, are exceptional because of their fine craftsmanship and because they are made from the same piece of gray and black obsidian.

*Louis LaChance (Cow Creek Band of Umpqua Indians)*

## CONFEDERATED TRIBES OF SILETZ INDIANS



*Xee-tr'at* (Woman's cap)  
1998  
Alfred "Bud" Lane III  
Hazel sticks, spruce roots, bear grass  
maidenhair fern, porcupine quill dyed with Oregon  
grape root  
3.5" x 6.5"  
Collection of the artist

Photography by Frank Miller

The Siletz xee-tr'at, as one of the most instantly recognizable ceremonial items that our women wear, is a very strong representation of our people. It represents to us our covenant with the Creator from which the new generations come.

In the Feather Dance, our women and girls represent the promise of the Creator that, if we obey his laws, he will send us the new generations. In the dance our women and girls wear a xee-tr'at. Even when a family doesn't have a girl or woman to dance their caps, they are loaned to others for the dance. This loan of a family treasure is viewed by our people as a gesture of concern for the community as a whole, so that the dances go well.

Our struggle is to try to undo the damage done to our dance, our basketry, and our language by the policies of the last 150 years. The trauma our people and culture have been through is unimaginable. The survival of our traditions is proof of the resiliency of our community, and our traditions have always played a central role in our ability to remain Siletz people.

Our people making and proudly wearing ceremonial caps, carrying our children and grandchildren in our baby baskets, wearing bark capes and dresses, using traditional mats, and cooking and eating from baskets is preserving the very core of our collective tribal existence. It is our responsibility to make sure that we teach in turn what we have been taught, and always give thanks for what the Creator has provided us. In this way, we continue to become closer and stronger as a people and as a community, sharing and practicing our traditions and beliefs.

*Alfred "Bud" Lane III (Siletz)*

## THE CONFEDERATED TRIBES OF THE COOS, LOWER UMPQUA, AND SIUSLAW INDIANS



*Dentalium Hat*

2002

Sue Perry Olson

Dentalia, deer hide, glass beads, cowrie shells

4" x 8"

Collection of the artist

Photography by Frank Miller

Sue Perry Olson has spent years researching the regalia of her coastal Oregon ancestors in museum and photographic collections. During these years of working to reclaim the artistry of her western Oregon people, she has also labored tirelessly on behalf of tribal restoration (achieved in 1984) and in service to the restored Confederated Tribes of the Coos, Lower Umpqua and Siuslaw Indians through committee work and election to the Tribal Council in 1995. Now a retired elder, she says that through the making of regalia she honors her ancestors by creating living works that are inspired by, but do not strictly replicate, the past.

Dentalium (Latin: *tooth shell*, pl. *dentalia*) shells, from several species of mollusks found only off Vancouver Island, BC, are highly valued among Northwestern coastal and inland tribes, who traded them widely. Traditionally, dentalia were considered a symbol of wealth and the wearing and display of regalia made with dentalia was an indicator of social status. About this dentalium cap, Sue writes: "Our tribal ancestors wore a type of basket hat made of spruce roots or cedar bark and other coastal plants. Documentation shows that some very wealthy girls wore "white eagle head" hats made of buckskin strips and small dentalium shells. The dentalium strands were so many and fitted together so snugly that the girl's head was perfectly covered in white, just like a bald eagle's head. It took several months for me to teach myself to create this type of head covering. It is with pride and honor for our ancestors that I wear a dentalium hat as part of my regalia."

*Sue Perry Olson (Lower Umpqua)*

## THE CONFEDERATED TRIBES OF THE WARM SPRINGS RESERVATION



### *Woman's veil*

Early 20<sup>th</sup> century with mid-20<sup>th</sup> century additions

Artist unknown; from the family of Adeline Miller

Dentalia, glass beads, deer hooves, clamshell disks, metal beads, 1962 British West Africa coins, deerhide spacers and ties, cotton string

17 ½" x 6"

Collection of the Museum at Warm Springs, donated by Adeline Miller

Photography by Frank Miller

This veil was donated to The Museum at Warm Springs by highly respected elder Adeline Moses Miller (Ny-ya-shash), who explained to museum staff: "My aunty Jean from the Columbia River area gave this to me as a keepsake and to use if my daughter married." Adeline Miller is a descendent of the Takshpash people, whose homeland was along what is now called the John Day River. The Takshpash were removed to the Warm Springs Reservation in the 1850s, along with other western Sahaptin tribes who then lived closed to the life source of Nch'i wana, "The Big River." Other Columbia River-dwelling people, the Wascos, were relocated to the reservation, as were Paiute bands of the high desert. Together, these diverse groups make up today's Confederated Tribes of Warm Springs.

For many Columbia River Plateau tribes, a dentalium veil symbolizes the wearer's family status and wealth. Often called a "bridal veil" by outsiders, these veils were worn by the bride during a wedding ceremony and by women from high-status families, such as those of chiefs, at other special occasions. Rows of evenly-sized dentalium shells alternate with ruby red cut-glass beads on the sides and pearl-like beads in the center. The fringe ends of the veil hold a variety of objects – metal beads, deer hooves, metal coins, clamshell disk beads – that make a delicate tinkling sound as the woman moves.

The wearing of a veil would be only one of many signs of beauty and abundance displayed at a wedding. A marriage ceremony is the occasion to affirm the relationship of the two families whose lives come together through the bride and groom. This relationship is materially cemented through elaborate trade of goods and foods at the ceremony. The family of the man offered gifts associated with men's roles (such as shaptakai, leather suitcases traditionally carried on horseback), and the family of the woman offered those associated with women's roles (such as root bags and cornhusk bags). Store-purchased goods, such as blankets, cooking ware, and foods, were also exchanged. Weddings today at Warm Springs continue to be important times for families to come together to celebrate not only the couple who is marrying but the new extended family that is created as the result of their bond.

*Evaline Patt and Natalie Moody, staff with The Museum at Warm Springs,  
with contributions by George Aguilar, Sr.*

## BURNS PAIUTE TRIBE



*Rabbit Robe*

c. 1900

Rabbit pelts, cotton fabric  
Collection of the family of  
Agnes Benning Hawley

Agnes Benning Hawley  
Photograph courtesy of the  
Oregon Council for the  
Humanities and used with  
permission of the Hawley  
Family

Photography by Frank Miller

Surviving the high desert nights of eastern Oregon for the Northern Paiute (Wada-Tika) people required that each member of the tribe own a rabbit blanket, or Kamme Wigya, to keep him or her warm. Each blanket required two to three hundred rabbit pelts. The rabbit pelts were first processed and twisted and then assembled into one large piece by twining the individual pelts together with very strong dogbane cordage. This process would hold the blanket together for many winters.

Jack rabbits were plentiful in the old days when the Wada-Tika needed the Kamme Wigya to keep them warm. Today it is difficult to make one of these blankets, due to the scarcity of jack rabbits in Harney County. In the last fifty years the rabbit population has dwindled so much that it is difficult to get even ten to twenty hides in the winter, when the fur is thick (and thus preferred). Rabbit bounties in the 1950s and other means of eradication have left few rabbits for the Paiute to process into blankets.

This masterwork of Paiute culture is being loaned for the exhibition by the family of Agnes Benning Hawley and is one of the few rabbit robes in the possession of Paiute families today, in part because of the tradition of burying ancestors with their robes. Believed to be over 100 years old, it was featured on the front cover of the *First Oregonians* (first edition, 1991, Portland: Oregon Council for the Humanities).

*Interpretation by Minerva T. Soucie (Burns Paiute)*

## THE KLAMATH TRIBES



Photography by Frank Miller

*David Chocktoot's elkhide shirt, drum and drumstick*

c. 1900

Artist unknown; assumed to be David Chocktoot and family

Shirt: elkhide, glass and bone beads, abalone, elk or deer bone, eagle feathers, eagle claws, deerhide

Drum: deerhide, paint, wood, flicker wing

Collection of the Klamath County Museum

This ceremonial elkhide shirt of David Chocktoot (Mona Stynas Maqlaqa – “Big Hearted Indian”) was worn during curing/healing ceremonies. The shirt is adorned with glass beads, bone pipe beads and eagle feathers. Two bone head scratchers and three eagle claw amulets are the shaman’s personal medicine and assist him in curing.

The deerhide hand drum is decorated with five small stars surrounding one large star and an owl on a crescent moon. The number five has significance in the cosmology of the Klamath Tribes. The owl represents both good and bad luck in tribal beliefs. Commonly viewed as a harbinger of death, sickness or bad luck, with proper spiritual preparation, the owl can also symbolize good gambling power. The crescent moon is often referred to as the “Gambler’s Moon” in the cosmology of the Tribes. In this instance the owl on the crescent moon is a powerful symbol of the shaman’s skill and expertise. The drum stick uses a flicker’s wing as a symbol of the shaman’s power. Only shamans were allowed to adorn themselves and their regalia with the feathers of the flicker.

Active in the early twentieth century, David Chocktoot, or “Davy,” was one of the last great kiuks (Indian doctors or shamans) with the Klamath Tribes. His father was Stack-it-ut, or “Old Chocktoot,” also a powerful shaman. His mother was Yaya Noneo. Davy was an advocate for Indian people when they visited the offices of the basdin (Euroamerican) doctors or the hospital. Eventually Davy was able to build a trusting relationship between the basdin doctors and the people of the Klamath Tribes. Davy is honored at anniversary celebrations at the local hospital, thanking him for bridging the gap between Indian medicine and contemporary medicine.

Davy’s great-great-grandson, Gerald Skelton, Jr., served as the Klamath Tribes Culture and Heritage Director for five years and now teaches high school social studies, tribal basketry, and the history and culture of the Klamath Tribes. Davy’s great-grandson Perry Chocktoot is the current Culture and Heritage director and teaches tribal traditions as well. Both Gerald and Perry are thankful for the sacrifices their ancestors such as Davy made in order to provide them with knowledge they have today.

*Gerald D. Skelton (Klamath)*

## **SUGGESTED DISCUSSION AND ACTIVITIES**

### **Topic: Curator Rebecca Dobkin’s statement about regalia, “They are living entities, with life stories, family relationships, and spiritual power.”**

The works in the exhibition are considered treasures of great beauty and meaning, and as such they reflect the prestige or spiritual power of the art forms, the owners and wearers, and the collective knowledge and history of the people. They may be worn or carried as symbols of honor in ceremonies and other special events. Many carry their own spiritual power, such as the Cow Creek tribes’ obsidian blades or the outfit worn by Klamath tribes’ Indian doctor, David Chocktoot. As objects, they are also seen as having a life, and there are rituals and prohibitions associated with their care and use. For example, the canoes of the Grand Ronde and Chinook Canoe Family are treated as individual members of that family, one who takes care of them when they are traveling through rough waters, and must be treated carefully in return. The tips of the paddles, when outside the water, must not make complete contact with the ground, and some people, such as those who are in mourning, are restricted from handling them.

- Discuss the idea of ceremony and celebration and the special objects associated with these events. List special objects and clothing used in your own culture.
- How do objects become a part of stories of life? What objects do you or your family have that tell a story or have their own story?

### **Topic: Tradition and renewal as it is reflected in the objects and the ceremonies, rituals and occasions they are associated with.**

- Discuss tradition and the importance of handing down knowledge and practices within a family or a community. Have students share examples of knowledge and practices they have learned from their parents, grandparents, or someone in the community (through stories, conversation, formal and informal instruction, etc.). How would they share this with each other? With the next generation?
- Discuss how lost traditions and techniques were, and are, learned within the tribes (from elders still living, museum collections, old photographs, exchange with tribes with similar traditions, etc.)
- Discuss the ceremonies, dances, and practices that celebrate or honor the covenant of the People with the Creator to live the right way (Waashat, Feather Dance, Grand Ronde Canoe Family, Cow Creek obsidian blades); how they connect the past and the present; and their important role in contemporary life.

**Topic: Tradition and renewal as it is reflected in the objects and the ceremonies, rituals and occasions they are associated with. (cont'd)**

- Discuss how the power of the past is “reanimated” in ways that honor personal and cultural history, and the traditions and values of the past, yet are much influenced by, or reflective of, contemporary life (Grand Ronde Canoe Family, Coquille Sacagewa necklace).
- The tribes of Oregon have a rich oral literature. It has been estimated that at the time of European American settlement, there were tens of thousands of tales, poems, epics, etc. Tragically, untold numbers of these works have vanished. Those that survive today include a number that feature Coyote, the “Trickster.” Coyote created things, caused trouble, and escaped from situations that would have defeated mere humans. Have students read Coyote tales. What do they tell us about the world and the worldview of the people who created them?

**Topic: What an object can tell us about the people and culture that created it.**

- Discuss how the objects and their materials reflect the life ways of the people who made them, both historically and today.
  - Natural materials found in the various ecosystems (Burns Paiute rabbit robe, coastal and river-area tribes use of shells)
  - Materials obtained by trade or commercially, both natural and man-made (obsidian blades, dentalia and other non-indigenous shells, Euroamerican materials like cloth, coins, thimbles)

**Topic: Aesthetics and Elements of Design**

- Identify and discuss the formal qualities of each work: line, shape, color, form, pattern and texture.
- Discuss how pattern and stylization of natural forms are used in works such as the Siletz woman’s cap, the beadwork on the Klamath elkhide shirt, and the coyote design on the Grand Ronde canoe paddle.
  - When patterns are constrained by technology such as weaving or beading, the designs are called *plectogenic*. What effect does the woven “grid” have on the way the patterns are formed on baskets or in beadwork? Have students create designs using graph paper and colored pencils. Try translating a round or curved object into the plectogenic design.
  - Using an animal as the subject, make a progression of drawings that, in steps, reduce the subject to its essential form – a few shapes and lines that convey the essence of the original. For an added challenge, make it symmetrical.

## Topic: Aesthetics and Elements of Design (cont'd)

- Create a design using natural materials found in your environment. Using a heavy paper or card stock as a background arrange your materials, thinking about line, shape, color, pattern, texture and balance (you can glue the objects down, or return them to where you found them when you are finished). Add one or more man-made items if you would like.
- Share your designs and discuss your choices. Why did you choose the materials or objects? What have you done to create visual interest?
- Experiment with common natural dyes. Hard boiled eggs (don't eat them, as they take on the flavor of the dye), pieces of white or unbleached cloth, even heavy, textured paper can be dyed. Try the following colors:
  - **Red/Pink:** Fresh beets, canned cherries or frozen, crushed cranberries (not cranberry sauce or jelly)
  - **Orange:** yellow onion skins
  - **Light Yellow:** lemon peels, orange peels or ground cumin
  - **Golden yellow:** Ground Tumeric (a kind of spice)
  - **Light Green:** Spinach
  - **Blue:** Red cabbage leaves (boiled for 30 minutes) or blueberries (crushed)
  - **Purple:** Grape juice
  - **Beige:** Strong coffee or tea
  - **Red or Purple:** Wild Raspberries
  - **Blue:** Blueberries
- In the classroom, and even in the exhibition, these objects can appear static. Imagine them being used in a ceremony, dance, canoe journey, etc. What senses beyond the visual are engaged? Write a paragraph describing the experience.

**SELECTED BIBLIOGRAPHY**  
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**Sacagawa:**

Biographies

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Grades 6-9

Bruchac, Joseph, *Sacajawea: The Story of Bird Woman and the Lewis and Clark Expedition*. San Diego: Silver Whistle, 2000.  
Grade 7 and up

Erdrich, Liselotte, *Sacagawea*. Minneapolis: Carolrhoda Books, 2003.  
Grades 2-5

Lourie, Peter, *On the Trail of Sacagawea*. Honesdale, PA: Boyds Mill Press, 2001.  
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Milton, Joyce, *Sacajawea: Her True Story*. New York: Grosset & Dunlap, 2001.  
Grades 1-3

Raphael, Elaine, *Sacajawea: The Journey West*. New York: Scholastic, 1994.  
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Grades 3-5

Shaughnessy, Diane, *Sacajawea, Shosone Trailblazer*. New York: PowerKids Press, 1997.  
Ages 4-8

St. George, Judith, *Sacagawea*. New York: Putnam, 1997.  
Grades 4-6

## **Sacagawa:**

### Biographies (cont'd)

White, Alana, *Sacagawea: Westward with Lewis and Clark*. Springfield, NJ: Enslow Publishers, 1997.  
Grades 4-8

Witteman, Barbara, *Sacagawea: A Photo-Illustrated Biography*. Makato, MN: Bridgestone Books, 2002  
Grades 2-4

### Historical Novel

Ingoglia, Gina, *Sacajawea and the Journey to the Pacific: A Historical Novel*. New York: Disney Press, 1992.  
Imagines the point of view of Sacajewea, told in the first person, grades 5-8

## **Coyote Tales**

Dwyer, Mindy, *Coyote in Love*, Seattle: Alaska Northwest Books, 1997  
Retelling of a Coquille tale about the formation of Crater Lake. Grades 4-8

Goldin, Barbara Diamond, *Coyote and the Firestick: A Pacific Northwest Indian Tale*, San Diego: Harcourt Brace, 1996.  
Retelling of how Coyote brings fire to the People. Grades 2-6

Strauss, Susan, *Coyote Stories for Children: Tales from Native America*, Hillsboro, OR: Beyond Words Publishing, 1991  
Four retellings of Coyote's exploits, including a Wasco tale of how he bests a monster woman who is killing all the animals. Grades 2-7

Taylor, Harriet Peck, *Coyote Places the Stars*, New York: Bradbury Press, 1993  
Retelling of a Wasco tale, explaining the design of the constellations. Grades 1-5

## **VISUAL SCANNING**

Scanning is meant to guide the viewer in looking at a work of art. To avoid tedium, one may choose not to use all six points during each scanning.

### **1. SUBJECT**

Subject is usually a good starting place, but should one of the other points “speak” to the viewer first, by all means, begin there.

What is the subject of the work?

What objects can be identified or recognized?

If there is no imagery, the formal qualities may be the subject (line, shape, color, etc.)

### **2. COMPOSITION**

Identify the formal qualities (line, color, shape, form, etc.)

How are these formal qualities organized?

*repetition*

*contrast*

*balance*

*movement*

*scale*

*unity*

*visual rhythm*

### **3. TECHNIQUE & MEDIUM**

How was the work made? (painting, sculpture, weaving, beadwork, etc.)

Does the particular technique contribute to the total? How?

### **4. EXPRESSION**

What is the role of cultural conventions?

What is the mood or emotional content?

What is the message or meaning?

What has the artist done to “send” the message?

### **5. CONTEXT (STYLES)**

How is the work a product of a particular culture?

Where and how does the work fit into history?

### **6. CRITIQUE**

Has the artist succeeded in expressing thoughts, emotions, and ideas? How?

Viewer’s response: like or dislike. Why?

How can a work that one dislikes still be a valid statement of the artist?

## COMMON CURRICULUM GOALS

### THE ARTS

#### **Aesthetics and Art Criticism: Respond to, explain and analyze works of art, based on technical, organizational and aesthetic elements.**

- Use knowledge of technical, organizational and aesthetic elements to describe and analyze one's own art and the art of others.
  - Benchmark 1 (Grade 3) – Recognize artistic elements in works of art.
  - Benchmark 2 (Grade 5) – Identify artistic elements and principles which can be used to analyze works of art.
  - Benchmark 3 (Grade 8) – Recognize and describe how technical organizational and aesthetic elements contribute to the ideas, emotions and overall impact communicated by works of art.
  - CIM – Analyze how technical, organizational and aesthetic elements contribute to the ideas, emotions and overall impact communicated by works of art.
  
- Respond to works of art, giving reasons for preferences.
  - Benchmark 1 (Grade 3) – Describe an idea or feeling connected with viewing or hearing a work of art.
  - Benchmark 2 (Grade 5) – Identify personal preferences and their relationship to artistic elements.
  - Benchmark 3 (Grade 8) – State preferences for works of art and reasons for preferences based on key artistic elements and principles used in producing the art.
  - CIM – State preferences for works of art and reasons for preferences, based on an analysis of how artistic elements and principles are used in producing the art.

**Historical and Cultural Perspectives: Understand how works of art relate to the time periods and cultures in which they are created and how certain works of art from various time periods and cultures are related.**

- Identify both common and unique characteristics found in works of art from various time periods and cultures.
  - Benchmark 1 (Grade 3) – Identify an event or condition which inspired a work of art.
  - Benchmark 2 (Grade 5) – Identify distinguishing features of works of art and their historical cultural contexts.
  - Benchmark 3 (Grade 8) – Describe and explain distinguishing features of works of art and their historical and cultural contexts.
  - CIM – Analyze a work of art by comparing and contrasting it to another work from a different time or culture.
  
- Understand that the arts have a historical connection.
  - Benchmark 2 (Grade 3) – Describe how historical or contemporary events influenced or influence works of art.
  - Benchmark 3 (Grade 5) – Discuss and compare works of art from different time periods and cultures emphasizing their historical context.
  - CIM – Describe and explain how the characteristics of a society or culture influenced works of art.

## **Create, Present and Perform: Use ideas, skills, and techniques in the arts**

- Apply artistic elements and technical skills to create, present and/or perform works of art for a variety of audiences and purposes.
  - Benchmark 1 (Grade 3) – Create, present or perform a single form of art, using experiences, imagination, artistic methods and composition to achieve desired effect.
  - Benchmark 2 (Grade 5) – Create, present and/or perform a work of art using experiences, imagination, observations, artistic elements and technical skills to achieve desired effect.
  - Benchmark 3 (Grade 8) – Create, present and/or perform a work of art, selecting and applying artistic elements and technical skills to achieve desired effect.
  - CIM – Create, present and/or perform a work of art, selecting, using and combining artistic elements and technical skills to achieve desired effect.
  
- Communicate verbally and in writing, using knowledge of the arts to describe and/or evaluate one’s own artwork.
  - Benchmark 1 (Grade 3) – Communicate, using a simple vocabulary related to various art forms.
  - Benchmark 2 (Grade 5) – Communicate, using an extended vocabulary related to various art forms.
  - Benchmark 3 (Grade 8) – Communicate verbally and in writing about one’s own artwork.
  - CIM – Evaluate and reflect on one’s own artwork.
  
- Express ideas, moods, and feelings through various art forms.

## **SOCIAL SCIENCES**

### **Civics and Government**

- Understand how government is influenced and changed by support and dissent of individuals, groups, and international organizations
  - Benchmark 2 (Grade 5) – Identify and give examples of how individuals can influence the actions of government.
  - Benchmark 3 (Grade 8) – Identify and give examples of how groups and organizations can influence the actions of government. *Identify and give examples of how groups and organizations can influence government policy or decisions and describe how these actions can lead to such influence.*
  - CIM – Understand how government policies and decisions have been influenced and changed by individuals, groups, and international organizations.

### **Geography**

- Locate major physical and human (cultural) features of the Earth.
  - Benchmark 2 (Grade 5) – Locate and identify on maps...the major physical features of Oregon. *Locate, identify and know the significance of major mountains, rivers and land regions of Oregon.*
  - CIM – Locate and identify places, regions, and geographic features that have played prominent roles in historical or contemporary issues and events. *Locate, identify and explain changes in countries over time. Locate and identify places and regions most prominent in contemporary events in Oregon, the US and the world.*

## Geography (cont'd)

- Compare and analyze physical (e.g. landforms, vegetation, wildlife, climate, and natural hazards) and human (e.g. population, land use, language, and religion) characteristics of places and regions.
  - Benchmark 1 (Grade 3) – Identify physical characteristics of places and compare them.
  - Benchmark 2 (Grade 5) – Identify physical and human characteristics of regions in the US and the processes that have shaped them. *Identify and locate major landforms, bodies of water, vegetation and climate found in regions of the US. Identify the type of economic activity, population distribution and cities found in regions of the US.*
  - Benchmark 3 (Grade 8) – Identify and compare physical and human characteristics of major regions and significant places in the world. *Identify, locate and compare the cultural characteristics of places and regions. Recognize relationships between the physical and cultural characteristics of a place or region.*
  - CIM – Analyze changes in the physical and human characteristics of places and regions, and the effects of technology, migration and urbanization on them.
  
- Understand why places and regions are important to human identity and serve as symbols to unify or fragment society.

## Geography (cont'd)

- Analyze the causes of human migration (e.g. density, food and water supply, transportation and communication systems) and its effects (e.g. impact on physical and human systems).
  - Benchmark 2 (Grade 5) – Identify patterns of migration and cultural interaction in the US. *Understand how physical geography affects the routes, flow, and destinations of migration. Explain how migrations affect the culture of emigrants and native populations.*
  - Benchmark 3 (Grade 8) – Identify and understand worldwide patterns of population distribution, migration and cultural diffusion and interactions. *Identify patterns of population distribution and infer causes. Recognize and identify patterns of migration streams in US history. Understand how migration streams affect the spread of cultural traits.*
  - CIM – Understand how worldwide transportation and communication patterns have affected the flow and interactions of people, ideas, and products. *Understand how transportation and communication systems of the present compare to those of the past, and how this changes perceptions of space and time. Understand how communication and transportation technologies contribute to trade and cultural convergence.*
  
- Understand economic, cultural, and environmental factors that influence changes in population, and evaluate the consequences of the resulting increases or decreases in population.
  - Benchmark 2 (Grade 5) – Identify and give examples of issues related to population increases and decreases. *Identify and give examples of positive and negative impacts of population increases or decreases.*
  - Benchmark 3 (Grade 8) – Identify economic, cultural and environmental factors that affect population, and predict how the population would change as a result. *Identify and give examples of economic, cultural and environmental factors that influence population.*
  - CIM – Analyze and evaluate the impact of economic, cultural or environmental factors that result in changes to population of cities, countries or regions. *Evaluate the consequences of economic, cultural or environmental changes on a given population.*

## Geography (cont'd)

- Understand how people and the environment are interrelated.
  - Benchmark 1 (Grade 3) – Understand how peoples’ lives are affected by the physical environment.
  - Benchmark 2 (Grade 5) – Understand how physical environments are affected by human activities. *Understand how and why people alter the physical environment. Describe how human activity can impact the environment.*
  - Benchmark 2 (Grade 5) – Understand how human activities are affected by the physical environment. *Identify constraints on human activity caused by the physical environment. Understand how the physical environment presents opportunities for economic and recreational activity.*
  - Benchmark 3 (Grade 8) – Understand how human modification of the physical environment in a place affects both that place and other places. *Understand how the process of urbanization affects the physical environment of a place, the cultural characteristics of a place, and the physical and human characteristics of the surrounding region. Understand how clearing vegetation affects the physical environment of a place and other places.*
  - Benchmark 3 (Grade 8) – Understand how changes in a physical environment affect human activity.
  - CIM – Understand human modifications of the physical environment and analyze their global impacts and consequences for human activity. *Distinguish between renewable resources and non-renewable resources and the global consequences of mismanagement. Identify and understand different methods of extracting and using resources, and analyze and compare the affect on the environment.*
  - CIM – Identify and give examples of changes in a physical environment, and evaluate their impact on human activity in the environment. *Identify and give examples of changes in human activity due to changes in the physical environment, and analyze the impact on both.*

## Geography (cont'd)

- Understand how differing points of view, self-interest and global distribution of natural resources play a role in conflict over territory.
- Understand the geographic results of resource use and management programs and policies.

**History: relate significant events and eras in US and world history to past and present issues and developments.**

### Historical Skills

- Interpret and reconstruct chronological relationships
  - Benchmark 1 (Grade 3) – Understand calendar time sequences and chronological sequences within narratives.
  - Benchmark 2 (Grade 5) – Interpret data and chronological relationships presented in timelines and narratives. *Order events found in historical narratives. Calculate time and infer information from timelines.*
  - Benchmark 3 (Grade 8) – Represent and interpret data and chronological relationships from history, using timelines and narratives. *Identify and create chronologies of events. Compare and contrast historical interpretations.*
  - CIM – Reconstruct, interpret, and represent the chronology of significant events, developments, and narratives from history. *Reconstruct the chronological order of significant events related to historical developments. Interpret the relationship of events occurring over time.*
- Analyze cause and effect relationships, including multiple causalities.
  - Benchmark 2 (Grade 5) – Identify cause and effect relationships in a sequence of events.
  - Benchmark 3 (Grade 8) – Distinguish between cause and effect relationships and events that happen or occur concurrently or sequentially
  - CIM – Compare and contrast institutions and ideas in history, noting cause and effects relationships.

**History: Relate significant events and eras in US and world history to past and present issues and developments.**

Historical Skills (cont'd)

- Understand, recognize, and interpret change and continuity over time
  - Benchmark 2 (Grade 5) – Understand how history can be organized using themes, geography or chronology.
  - Benchmark 3 (Grade 8) – Identify and give examples of chronological patterns and recognize them in related events over time.
  - CIM – Recognize and interpret continuity and/or change with respect to particular historical developments in the 20<sup>th</sup> century.
  
- Identify and analyze diverse perspectives on and historical interpretation of historical issues and events.
  - Benchmark 2 (Grade 5) – Identify primary and secondary sources.
  - Benchmark 3 (Grade 8) – Evaluate data within the context it was created, testing its reliability, credibility and bias.
  - CIM – Understand how contemporary perspectives affect historical interpretation.

US History

- Understand and interpret events, issues and developments within and across eras of US history.
  - Benchmark 3 (Grade 8) – Understand how individuals, issues and events changed or significantly influenced the course of US history post American Revolution through 1900. *Understand the effects of Indian Wars and the opening of the West on Native American tribes.*

**History: Relate significant events and eras in US and world history to past and present issues and developments. (cont'd)**

State and Local History

- Understand and interpret the history of the state of Oregon
  - Benchmark 2 (Grade 5) – Understand how individuals changed or significantly influenced the course of Oregon state history. *Understand the interactions and contributions of the various people and cultures that have lived or migrated to the area that is now Oregon from pre-history through the period of the American Revolution.*
  - Benchmark 3 (Grade 8) – Understand how various groups of people were affected by events and developments in Oregon state history. *Identify and understand significant events, developments, groups and people in the history of Oregon from post-American Revolution until 1900. Understand the interactions and contributions of the various people and cultures that have lived in or migrated to the area that is now Oregon from post-American Revolution until 1900.*
  - CIM – Understand the causes, characteristics, and impact of political, economic, and social developments in Oregon state history. *Identify and understand significant events, developments, groups, and people in the history of Oregon after 1900. Understand the interactions and contributions of the various people and cultures that have lived in or migrated to the area that is now Oregon after 1900. Consider and analyze different interpretations of key events and/or issues in history from the perspective of Oregon.*
- Understand and interpret events, issues and developments in the history of one's family, local community, and culture.
  - Benchmark 1 (Grade 3) – Understand events from local history.
  - Benchmark 2 (Grade 5) – Understand how individuals changed or significantly influenced the course of local history.
  - Benchmark 3 (Grade 8) – Understand the lasting influence of events and developments in local history.
  - CIM – Understand the causes, characteristics and impact and lasting influence of political, economic, and social developments in local history.

## Social Science Analysis

- Define and clarify an issue so that its dimensions are well understood.
  - Benchmark 1 (Grade 3) – Identify an issue or problem that can be studied.
  - Benchmark 2 (Grade 5) – Examine an event, issue, or problem through inquiry and research.
  - Benchmark 3 (Grade 8) – Clarify key aspects of an event, issue, or problem through inquiry and research.
  - CIM – Define research and explain an event, issue, problem, or phenomenon and its significance to society.
  
- Explain various perspectives on an event or issue and the reasoning behind them.
  - Benchmark 1 (Grade 3) – Identify and compare different ways of looking at an event, issue, or problem.
  - Benchmark 2 (Grade 5) – Identify and study two or more points of view of an event, issue or problem.
  - Benchmark 3 (Grade 8) – Examine a controversial event, issue or problem from more than one perspective.
  - CIM – Analyze an event, issue, problem or phenomenon from varied or opposed perspectives or points of view.
  
- Identify and analyze an issue.
  - Benchmark 1 (Grade 3) – Identify how people or other living things might be affected by an event, issue or problem.
  - Benchmark 2 (Grade 5) – Identify characteristics of an event, issue, or problem, suggesting possible causes and results.
  - Benchmark 3 (Grade 8) – Examine the various characteristics, causes and effects of an event, issue or problem.
  - CIM – Analyze an event, issue, problem or phenomenon identifying characteristics, influences, causes and both short and long term effects.

## **ENGLISH**

### **Reading: Comprehend a variety of printed materials.**

- Connect reading selections to other texts, experiences, issues and events.
  - Benchmark 2 (Grade 5) – Extend and deepen comprehension by relating text to other texts, experiences, issues, and events.
  - Benchmark 3 (Grade 8) – Extend and deepen comprehension by relating text to other texts, experiences, issues, and events.
  - CIM – Extend and deepen comprehension by relating text to other texts, experiences, issues, and events.

### **Literature: Understand how literature records, reflects, communicates, and influences human events.**

- Understand how literature is influenced by historical, cultural, social and biographical factors.

### **Writing: Using writing as a tool to learn, reflect, and communicate for a variety of audiences and purposes.**

- Communicate knowledge of the topic, including relevant examples, facts, anecdotes, and details appropriate to topic, audience and purpose.
  - Benchmark 1 (Grade 3) – Convey main ideas with some details.
  - Benchmark 2 (Grade 5) – Convey clear main ideas and supporting details in ways appropriate to topic, audience, and purpose.
  - Benchmark 3 (Grade 8) – Convey clear, focused main ideas supported by details and examples in ways appropriate to topic, audience, and purpose.
  - CIM/CAM – Convey clear, focused main ideas supported by accurate and relevant details in ways appropriate to topic, audience and purpose.

## **Writing: Using writing as a tool to learn, reflect, and communicate for a variety of audiences and purposes (cont'd)**

- Use a variety of modes (e.g., narrative, imaginative, expository, persuasive) in appropriate context.
  - Benchmark 1 (Grade 3) – Write in a variety of modes (e.g. narrative, imaginative, expository)
  - Benchmark 2 (Grade 5) – Write in a variety of modes (e.g. narrative, imaginative, expository, persuasive) and forms (e.g. essays, stories, reports) appropriate to audience and purpose.
  - Benchmark 3 (Grade 8) – Write in a variety of modes (e.g. narrative, imaginative, expository, persuasive) and forms (e.g. essays, stories, letters, research papers, reports) appropriate to audience and purpose.
  - CIM – Write in a variety of modes (e.g. narrative, imaginative, expository, persuasive) and forms (e.g. essays, stories, letters or business communications, research papers, technical reports) appropriate to audience and purpose.

## **Communication**

- Communicate supported ideas using oral, visual, written, and multimedia forms in ways appropriate to topic, context, audience, and purpose.
  - Benchmark 1 (Grade 3) – Convey main ideas with some supporting details appropriate to audience and purpose.
  - Benchmark 2 (Grade 5) – Convey clear, focused main ideas with supporting details appropriate to audience and purpose.
  - Benchmark 3 (Grade 8) – Convey clear, focused main ideas with accurate, relevant supporting details, including documentation of sources, appropriate to audience and purpose.
  - CIM – Convey clear, focused main ideas with accurate, relevant supporting details, including documentation of sources, appropriate to audience and purpose.
- Investigate topics of interest and importance, selecting appropriate media sources and using effective research processes.
- Acquire, interpret, and use information from print, visual, electronic and human sources.























