

# Extended Activities: *San Diego through Time History Book*

Standards 3.2, 3.3 and 3.4

**Prompt:** Complete a page of the *San Diego through Time History Book* to reflect the information learned for each of the following topics:

- the Kumeyaay Indians (Unit 2)
- early explorers and early settlements in San Diego (Unit 3)
- the growth and development of San Diego (Unit 3)
- the economy of San Diego (Unit 5)

Each page in the *San Diego through Time History Book* must include:

- dates of the time period
- a map with at least 5 features appropriately placed and relevant to the topic
- a symbolic border with detailed illustrations that depict accurate historic information (For example, for the Kumeyaay Indians, decorate the border with artifacts that illustrate how the physical environment influenced the way the Indians lived.)

Once the pages for each unit have been completed, compile them in chronological order and design an appropriate cover for the book.

INDICATORS	ADVANCED	PROFICIENT	BASIC	BELOW BASIC
<b>KNOWLEDGE OF HISTORICALLY ACCURATE CONTENT</b>	Student demonstrates an in-depth understanding of the historical content; all main ideas are supported by facts with no obvious inaccurate facts; contains substantial supportive evidence.	Student demonstrates a clear understanding of the historical content; all main ideas are supported by facts; contains no obvious inaccurate facts; has significant evidence.	Student demonstrates a limited understanding of the historical content; most main ideas are supported by facts, no obvious inaccurate facts; would be improved with more evidence.	Student demonstrates little understanding of the historical content; facts may be inaccurate; lacks supportive evidence.
<b>KNOWLEDGE OF CHRONOLOGICAL THINKING</b>	Student correctly places key events and/or people of the historical era they are studying into a chronological sequence and/or interprets time lines.	Student correctly places key events and/or people of the historical era they are studying into a chronological sequence and/or interprets time lines.	Student correctly places a few key events and/or people of the historical era they are studying into a chronological sequence and/or provides limited interpretation of time lines.	Student fails to correctly place key events and/or people of the historical era they are studying into a chronological sequence and/or provides no interpretation of time lines.
<b>KNOWLEDGE OF GEOGRAPHIC CONTENT and SPATIAL THINKING</b>	Student demonstrates an in-depth understanding of the geographic content and spatial thinking.	Student demonstrates a clear understanding of the geographic content and spatial thinking.	Student demonstrates a limited understanding of the geographic content and spatial thinking.	Student demonstrates little understanding of the geographic content and spatial thinking.

# The Kumeyaay Indians – Where They Live

## Focus Question:

Where are the Kumeyaay Indians located?

Materials Needed: For each group of students, a copy of the *Map of the Kumeyaay* on the back page of this guide or on page 15 of *The Kumeyaay Nation*, Harcourt School Publishers. Historical maps of the Kumeyaay Nation are available at [http://www.kumeyaay.info/kumeyaay\\_maps/](http://www.kumeyaay.info/kumeyaay_maps/) Also recommended is the *Desert District Map: El Cajon* published by the U.S. Dept. of the Interior Bureau of Land Management. Maps are available for purchase at \$8 each from Desert Map & Aerial, 73612 Hwy. 111, Palm Desert, (760) 346-1101.

## Activity #1 A Map Study of the Kumeyaay Indians

Explain to students that the American Indians of our local region are the Kumeyaay Indians. The location of the Kumeyaay Indian villages varied from the ocean, to the high mountains, to the desert and on to the Colorado River. Because of the abundance of natural resources, the bands of the Kumeyaay settled along waterways from the San Diego coastal region, east through the Cuyamaca and Laguna Mountains to beyond the Salton Sea, and south beyond what is now Ensenada, Mexico.

There are three subdivisions of the Kumeyaay – the Tipai, Ipai, and Kamia. The **Tipai** lived south of the San Diego River into Baja south of Ensenada and eastward to the Laguna Mountains and beyond Mount Tecate. The **Ipai** lived in territory extending from the San Diego River (approximately State Highway 78), and eastward through Escondido to Lake Henshaw. The **Kamia** lived in Imperial County and over the mountains east of San Diego County. The Kumeyaay reached the San Diego area from the Colorado River more than 2,000 years ago.

**Refer to the *Map of the Kumeyaay* on the back page of this guide or on page 15 of *The Kumeyaay Nation*, Harcourt School Publishers.** Historical maps of the Kumeyaay Nation are available at [http://www.kumeyaay.info/kumeyaay\\_maps/](http://www.kumeyaay.info/kumeyaay_maps/)

Kumeyaay 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. By being able to freely hunt or gather in more than one life zone, the Indians could secure a much greater variety of plant and animal foods. In 1990, some tribal leaders formed the Campo Environmental Protection. The purpose of this agency is to assist in the restoration of native flora to help the Kumeyaay to preserve their culture.

Today, there are more than 20,000 Kumeyaay descendants in San Diego County. About 10 percent of the population – more than any other county in the United States – lives on a reservation located in San Diego County.

Display a copy of the map *California Desert District El Cajon* published by the U.S. Dept. of the Interior Bureau of Land Management. It is the best map for locating the tribal areas for each reservation. If possible, provide a copy of the map for each group of students or display a copy using a document camera. Using the Land Status Legend, locate the sites of Indian Reservations and lands where the Kumeyaay Indians live today.

Fourteen of the eighteen Indian reservations in San Diego County are in Kumeyaay territory. The tribes of the Kumeyaay Nation are made up of the following reservations in San Diego County:

- Barona – band of Mission Indians
- Campo – band of the Kumeyaay Nation
- Capitan Grande
- Cuyapaibe
- Ewiiapaayp – band of Kumeyaay Indians
- Inaja – Cosmit
- Jamul – Indian Village
- La Posta
- Manzanita
- Mesa Grande
- San Pasqual – band of Indians
- Santa Ysabel – band of Diegueno Indians
- Sycuan – band of the Kumeyaay Nation
- Viejas – band of Kumeyaay Indians

Provide time for students to discuss and infer information from the map. Discuss the significance of the relative location of the Kumeyaay Indians, including the physical features and the climate.

The coming of American settlers seriously affected most of the Kumeyaay along the emigrant trails. By the time gold was discovered in Julian, California in 1869, the Spanish, Mexican, and American governments and settlers had changed the Kumeyaay way of life forever. In 1875, much of the inland Kumeyaay property was taken. Their plight was ignored until publicity generated by the Indian Rights Association and the Sequoia League forced the Bureau of Indians Affairs to set aside land of the Cuyamaca, La Posta, Manzanita, and Laguna Mountains in the early 1900s.

## **Activity #2 A Changing Way of Life**

Materials needed: Harcourt's *Reflections: Our Communities* Chapter 4, Lesson 1, pages 132-135

Discuss some of the ways the environment of California has changed since the days of the early Kumeyaay Indians. Talk about the cities, roads, large farms, and other human-made features that were not in California several hundred years ago.

Ask students to compare what they think are the similarities and contrast the difference between the lives of Kumeyaay Indians today and with their lives long ago.

Summary Sentences Remind students that to summarize means to restate the main ideas. Have pairs of students read Chapter 4, Lesson 1, pages 132-135 together. Then ask each pair to write a summary sentence for each of the three sections of the lesson – *Newcomers Bring Change*, *Life on a Reservation*, and *Life in the City*. When students are done, have them compare their summaries with those written by other pairs of students.

# Clues from the Past

**Lesson Abstract:** Students determine that one way of learning the stories of past lives is through the analysis of artifacts.

## **Activity #1 What is Archaeology?**

Explain to students that the American Indians in the local region 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.

## **Activity # 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.

## **Activity # 3 Artifacts Tell a Story**

In groups, students create an artifact (a clay flower pot) that reflects the culture in a region of their choice. As a group, they list attributes found in their region: physical features, shelters, plants, food, and clothing. Using crayons, these attributes are drawn on a clay pot. On a card, students list the attributes of their culture. The pots are then placed in a paper bag.

The pots are broken by the teacher while still in the bags and are redistributed to a different group. Becoming archeologists, each group must recreate the “story” of this culture by analyzing attributes of the artifact (pot). Students are encouraged to use the Reciprocal Reading Strategies of Predicting, Wondering, and Clarifying as they “read” the pots. On a separate card, students then list the attributes found on the pot.

A member from each group stands and shares with the entire class their findings listed on the card. Teacher then reads the first card written by the group that designed the pot to see if the attributes match. Each follows this format until all groups have spoken.

(This lesson was developed by Cynthia Delameter)

## I Am Poem

From the viewpoint of a Kumeyaay Indian, write an “I Am Poem” to summarize the concepts learned during this unit.

I am

I wonder

I hear

I see

I want

I am

I dream

I say

I touch

I worry

I hope

I am

# Kumeyaay Indian Culture Worksheet

1. Name at least four of the Kumeyaay tribes that live in San Diego County. (2 pts.)
2. About how long have the Kumeyaay lived in the San Diego area? (2 pts.)
3. List three tools important to the Kumeyaay and their uses. (3 pts.)
4. Why were pottery and baskets so important to the Kumeyaay? (2 pts)
5. List at least 6 foods that the Kumeyaay Indians enjoyed eating. (3 pts.)
6. Write about two types of clothing worn by Kumeyaay women and two that were worn by Kumeyaay men. (2 pts.)
7. Name at least two things that the Kumeyaay Indians traded? (2 pts.)
8. List two responsibilities of Kumeyaay men. (2 pts.)
9. List two responsibilities of Kumeyaay men (2 pts)

(This worksheet is adapted from *The Kumeyaay Nation* page 21, Harcourt School Publishers)

## California Indian Games

Ring and Stick - Get a small stick or tree branch, about nine inches long and ½ inch thick. It should be fairly straight. Ask the butcher for a beef shank. Scrape all the meat off the bone (boiling it works fine), wash it, and let it dry thoroughly for several days. Tie one end of a piece of string about 15 inches long to the bone and the other end to the stick. While you are holding the end of the stick, toss the string into the air and try to catch the bone on the end of the stick. This is harder than you think.

Walnut Shell Dice Game - Crack open walnuts (very carefully) along the middle so that you have two complete half shells. Eat 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 for decoration. Let the dice dry. You will need six half shells for the game. 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 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, he takes two counter sticks. When a player scores, he gets another turn. If he does not score, they 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. This can take a long time!

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 1<sup>st</sup> 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.*)

## Art Projects

Many art projects make use of stones, minerals and related materials used by American Indians. 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 monoprint 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.



## Storyboard

<p><b>Kumeyaay Indians</b></p>	<p><b>Physical Location</b></p>	<p><b>Types of Food</b></p>	<p><b>Types of Shelter</b></p>
<p><b>Types of clothing</b></p>			

	<b>Types of Tools</b>	<b>Elements of the economy</b>	<b>Systems of government</b>
--	-----------------------	--------------------------------	------------------------------

Materials: 12" X 18" white construction paper, black felt tip pens, crayons, colored markers or colored pens. Procedure: Fold paper into 8 equal parts. Outline each panel using a black felt tip pen and a straight edge. Set up the categories as shown above. Provide time to research and draw. Display around the room.