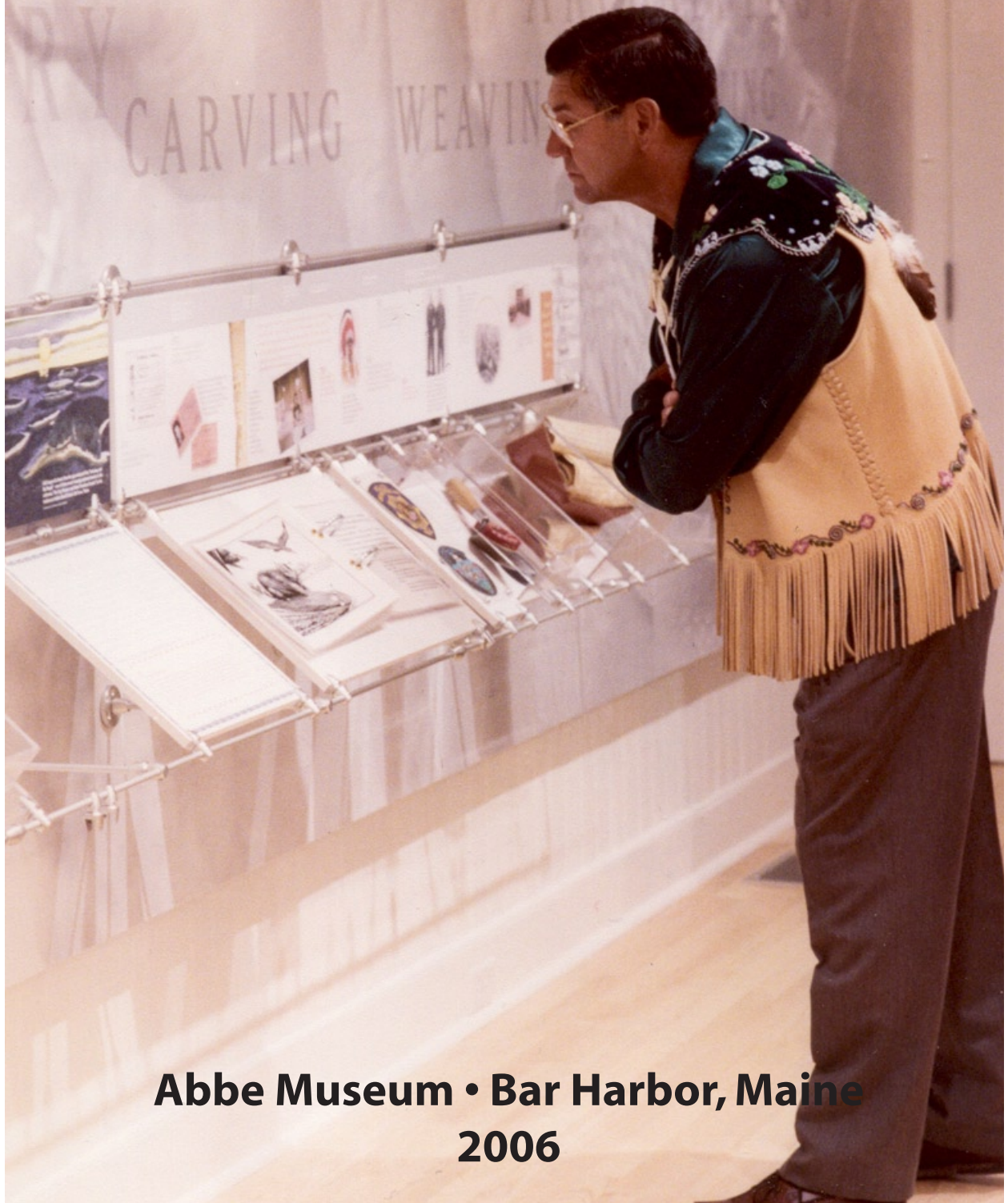


Abbe Museum On-Line Timeline of Wabanaki History Curriculum

Wabanaki People—A Story of Cultural Continuity



Abbe Museum • Bar Harbor, Maine
2006

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“Wabanaki People—A Story of Cultural Continuity”

Welcome!

The unit is designed for educators interested in Wabanaki Studies, Maine Studies and/or for educators planning a classroom visit to the Abbe Museum.

Students use events from an On-Line Timeline of Wabanaki History to demonstrate how Wabanaki peoples have maintained their cultural identity over time.

The on-line timeline is a digital recreation of the timeline exhibit at the Abbe Museum in Bar Harbor, Maine. It includes over 100 entries in addition to primary source documents and definitions of key words.

Students demonstrate this knowledge in a variety of written and visual products by taking on the persona of an independent filmmaker. As independent filmmakers, students will write a movie synopsis, create a storyboard for a movie and produce an iMovie.

The Abbe invites classrooms to submit their iMovies for review and possible inclusion on the museum’s website!



Penobscot elder Ruben “Butch” Phillips studies the *Wabanaki Timeline* at the Abbe Museum.

Cultural Continuity

The selected theme for this unit is “cultural continuity.” Cultural continuity is defined as the desire for a people to maintain core elements of their culture by adapting to changes over time. The idea that Wabanaki people have maintained their cultural identity while adapting to change is used as the vehicle to illustrate how all cultures adapt as events either benefit or threaten their ability to retain their cultural identities.

How to Use this Unit in the Classroom

This unit is aligned with Maine’s Learning Results, History B: Historical Knowledge, Concepts and Patterns. The rubrics can be applied to Middle Grades B.2 or Secondary Grades B.4.

This unit is also aligned with the LD 291 Essential Understanding – “Wabanakis have maintained cultural continuity while adapting to changing political, economic, social and physical environments.” The entire document is available online at <http://www.umaine.edu/ld291/EssentialsForUnderstanding.html>.

Most Maine students complete Maine Studies during their middle school years. To that end, this unit has been designed with the presumption that students will use the Apple iBooks and software provided by Maine’s Learning Technology Initiative (MLTI). Educators without 1-to-1 on-line computer access or the software suggested in the unit are encouraged to adapt this unit to meet their individual circumstances.

How Is the Unit Organized?

Part One:

Cultural Awareness

Students are introduced to the concept of culture. They will complete an “Everyone Has A Culture” activity. They will also construct classroom diagrams that illustrate “Culture as a Circle” and “Culture as an Iceberg.”

Part Two:

Teaching About Stereotyping

Students are introduced to the concept of stereotyping and complete the “Promoting Understanding” activity. Background information on stereotyping, including an important article about developing antibias Native American curriculum, is provided for teachers to help them engage students in thoughtful discussions about this important topic.

Part Three:

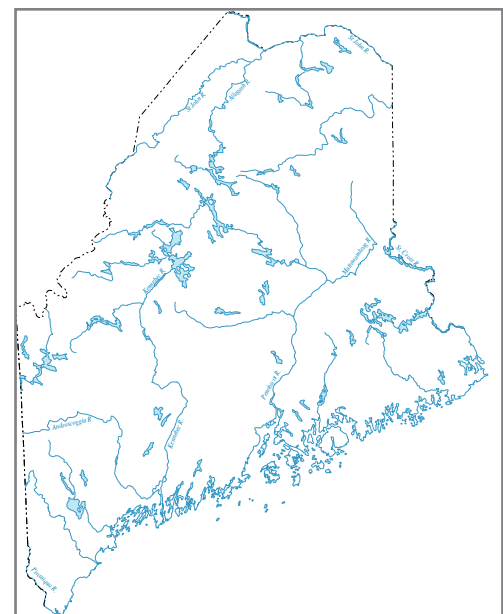
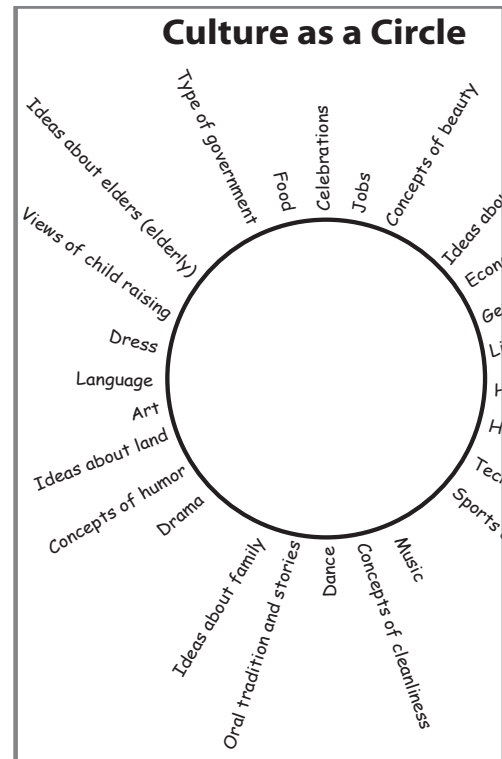
Who Are the Wabanaki?

Using the resources provided, teachers introduce the individual tribes that make up the Wabanaki people, the locations of tribal lands, and the concept of federal recognition. Students will complete a simple mapping exercise, “Mapping the Wabanaki Tribes of Maine.”

Part Four:

Core Elements of Wabanaki Cultures

Using the teacher background information, teachers will introduce students to the concepts of **cultural continuity and core elements** of Wabanaki cultures: **Lifeways** (social beliefs and practices), **Sovereignty** (self-government), and **Homelands** (physical environment). Building on their classroom diagram “Culture as a Circle,” students will understand how the core elements fit into Wabanaki culture.



Part Five: Exploring the On-Line Timeline of Wabanaki History

Students perform a multi-step activity to identify evidence of how Wabanaki people have maintained cultural continuity by adapting to changes over time.

First, they will explore the On-Line Timeline of Wabanaki History to search for events that illustrate how Wabanaki cultural continuity has been threatened or promoted.

Second, they choose five entries and using the *Timeline Entry Worksheets* provided, explain both the core elements represented by their entries and how their entries threatened or promoted Wabanaki cultural continuity.

Third, students take on the role of an independent filmmaker interested in producing a film that supports the Abbe's exhibit "The Wabanaki People – A Story of Cultural Continuity." Students will write a short synopsis of their proposed film for the Abbe. They will explain which entries they would use from the on-line timeline and how those entries support the theme of the exhibit. The synopsis provides a way for the teacher to assess student understanding.

Teachers and students continue the unit by creating a short movie. Instructions and rubrics for each activity are included.

iMovie®

iMovie is Apple software and was chosen for this unit because it is supported on the Apple laptop computers distributed to Maine classrooms.

Teachers may easily adapt this unit for use with other available presentation software.

The Abbe invites classrooms to submit their iMovies for review and for possible inclusion on the museum's website!

Lesson 1: Teacher Background

What Is Culture?

Culture is a shared set of beliefs, practices, attitudes and behaviors that are passed down from one generation to the next. Culture is not only the things that are visible from the outside—food, dress, music, language, dance or crafts; it’s also things that are invisible—concepts of beauty, ideas about family, even, what’s funny. Culture is sometimes referred to as an “iceberg”—just as 9/10 of an iceberg is below the surface of the water, 9/10 of culture is not something we can easily see. *(see lesson) Culture is also sometimes referred to as a circle because culture is made up of many different parts that are equally important. Together, all the parts make a whole. *(see lesson)

Cultural Change and Continuity

Culture changes over time. It is constantly responding and adapting to society and the world around it. Yet, as culture changes, many core elements, or essential parts of culture, continue through time—that is called cultural continuity. For instance, just because Americans do not dress, eat or live in the same types of houses as they did 300 years ago does not mean they have lost their “culture.” Many cultural core values and traditions in America—ideas about individual rights, democracy, and equality—have been maintained and continue to adapt—that’s cultural continuity.

Everybody has a culture, even though they sometimes do not realize it. *(see lesson) Think about the following questions: What language(s) do you speak? What is your religion? What holidays and ceremonies are important? What things do you believe are right and wrong? The answers to some of these questions may reflect your individual personality, but most of them reflect shared beliefs, practices and behaviors—that’s culture.

Learning about Culture

In order to learn about cultural change and continuity, it is important to think about all of the parts of culture that make up the circle or iceberg—both the visible and invisible parts. It’s also important to recognize your own bias or ideas about another person or group of people, based on stereotypes you may have encountered throughout your life.

Lesson 1:

Everyone Has a Culture—Everyone Is Different Activity

Class time needed: 40 minutes

Materials

An “*Everyone Has a Culture—Everyone Is Different*” worksheet for each student

Objectives

Students will be able to define culture.

Students will recognize that some differences among people stem from culture and that some stem from personal traits and preferences.

Introduction

This activity invites students to identify aspects of culture that influence our own behavior and sometimes make it difficult to understand the behavior of other people. Culture is a complex idea and teachers should be prepared to offer students many examples of parts of culture.

Procedure

Write the following statements on the board.

No one is exactly like me.

I have many things in common with the members of my family and community.

Every person in the world needs some of the same things I need.

1. Ask students to share ideas that support these statements.
2. Point out that people in various groups often look at people in other groups as “different.”
3. Ask students to describe some of these differences. Why may people in one group behave differently from people in another?
4. Explain that many differences are related to culture—ways of living and beliefs that are handed down from one generation to the next. Working from the list on the board, explain that all people share basic needs (food, shelter, etc.), that each of us learns a set of behaviors and beliefs from the people we grow up with (the kinds of houses we build and foods we eat), and that each individual has unique talents and preferences (I’m good at math; I don’t like chocolate). When we talk about the behaviors and beliefs that a group of people have in common, we are talking about culture.
5. Ask students to complete the worksheet in order to help them identify aspects of their own cultures. Explain that each student should answer each question with one sentence or phrase. Then students should rank each item as to how important they feel it is to their culture.

6. After students have completed the worksheets, ask them to share their answers in small groups. Ask the groups to compare and contrast various aspects of their individual cultures.
7. In some schools, students may share many cultural traits. Some students may not identify with a particular ethnic or foreign culture. Ask students if they think there is one American culture. Discuss characteristics of your region (immigration patterns, geographic location, etc.) that might explain the similarities and differences among student responses to the worksheet.

Debriefing

Use the following questions to focus discussion on the role culture plays in forming our behaviors and beliefs.

1. How does it feel to know you are part of a cultural group that shares many ideas and beliefs?
2. What happened when you compared your worksheets? How many different cultures are represented in the class?
3. What did you learn from this activity?
4. Does culture explain why other people sometimes seem “different?”
5. What are some things that you do that you learned from your culture?
6. Are all of our behaviors related to culture? (Possible answer: Some behaviors are related to individual preferences and personality traits.)
7. What can you do to learn about and understand other cultures?
8. What if you were part of another culture? How might you be different from the way you are now?
9. How can we use what we learned in this lesson to improve our community?

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<<http://www.PeaceCorps.gov/wws>>

Lesson 1: Worksheet

Everyone Has a Culture–Everyone Is Different

Directions:

Write one sentence or phrase about each topic. Then rate each item from 1-10 (1 is most important) according to what value this topic has in your culture.

Rank

What language(s) do you speak?

What is your religion?

What music do you listen to?

What dances do you know?

What foods do you eat at home?

What do you wear on special occasions?

What holidays and ceremonies are important?

What is most important to you?

What things do you believe are right and wrong?

How important is your extended family?

The name of my culture is

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Lesson 2:

Culture as a Circle–Culture as an Iceberg Activity

Class time needed: Two 30-minute periods

Materials

Classroom Template Culture as a Circle

Classroom Template Culture as an Iceberg

Teacher Key Culture as a Circle

Teacher Key Culture as an Iceberg

Classroom chalk/dry erase board or flip chart

Objectives

Students will be able to recognize the many different integrated parts of culture.

Introduction

Based on the information they learned in the “Everyone Has a Culture” activity, students will brainstorm the many different parts of culture.

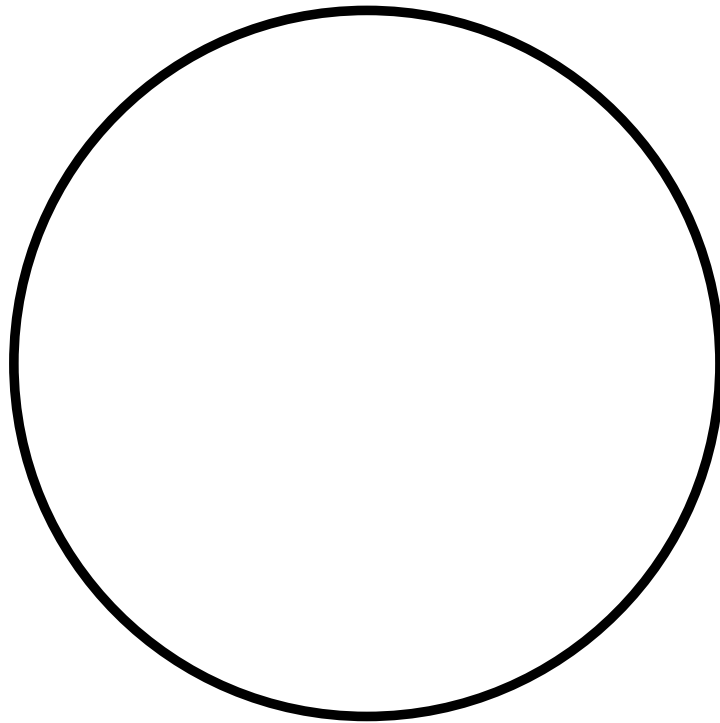
Procedure

1. Copy the *Culture as a Circle Classroom Template* on the board.
2. Ask students to brainstorm the many different parts of culture. Write them on the board around the circle. There are really no “wrong” answers for parts of culture. Use the examples shown on the *Teacher Key* to guide the class if necessary.
3. Once the class has brainstormed a sufficient list, copy the *Culture as an Iceberg Classroom Template* on the board.
4. Explain to students that not only are there many parts of culture, some of those parts are visible and some are invisible. In other words, some parts of culture are easier to recognize than others. Just like icebergs, there are parts of culture that are visible, or above the water, but many parts of culture are invisible, or below the water. If we only focused on the parts of culture that are visible, then we would be missing a lot about culture and cultural differences.
5. Ask students to choose which parts from their culture circle are visible and which are invisible. List their responses in the *Culture as an Iceberg Classroom Template* on the board. Use the *Teacher Key* if necessary. Students should recognize that most parts of culture are invisible.
6. Keep the class Culture as a Circle diagram on the board or flipchart—you will add to it in the next few lessons. You will not add to the Culture as an Iceberg diagram in future lessons.

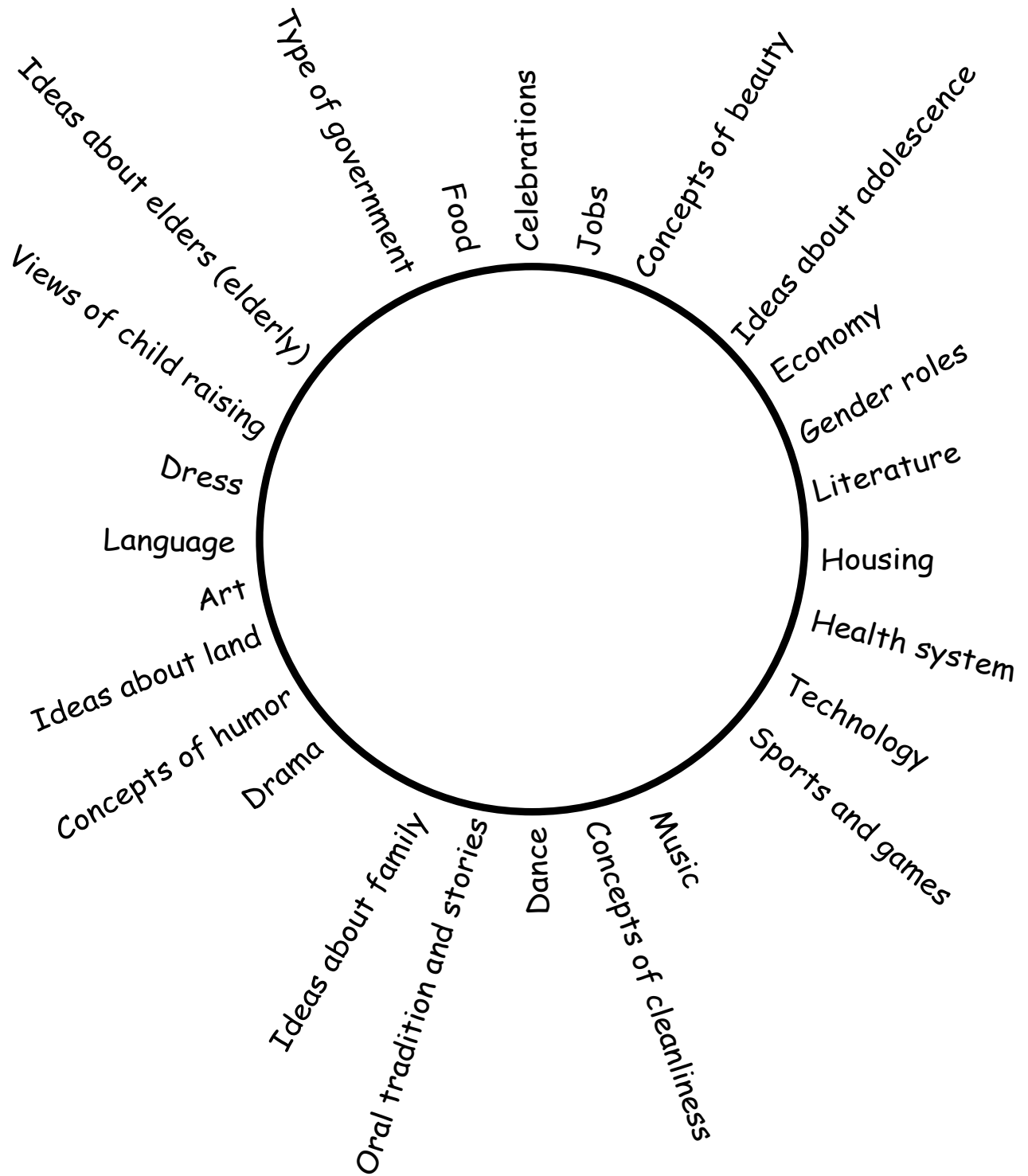
Debriefing

1. How does thinking about culture as an iceberg help you better understand other cultures?
2. How does thinking about culture as a circle help you to better understand other cultures?
3. How can we use what we've learned in this lesson to better learn about Wabanaki culture?

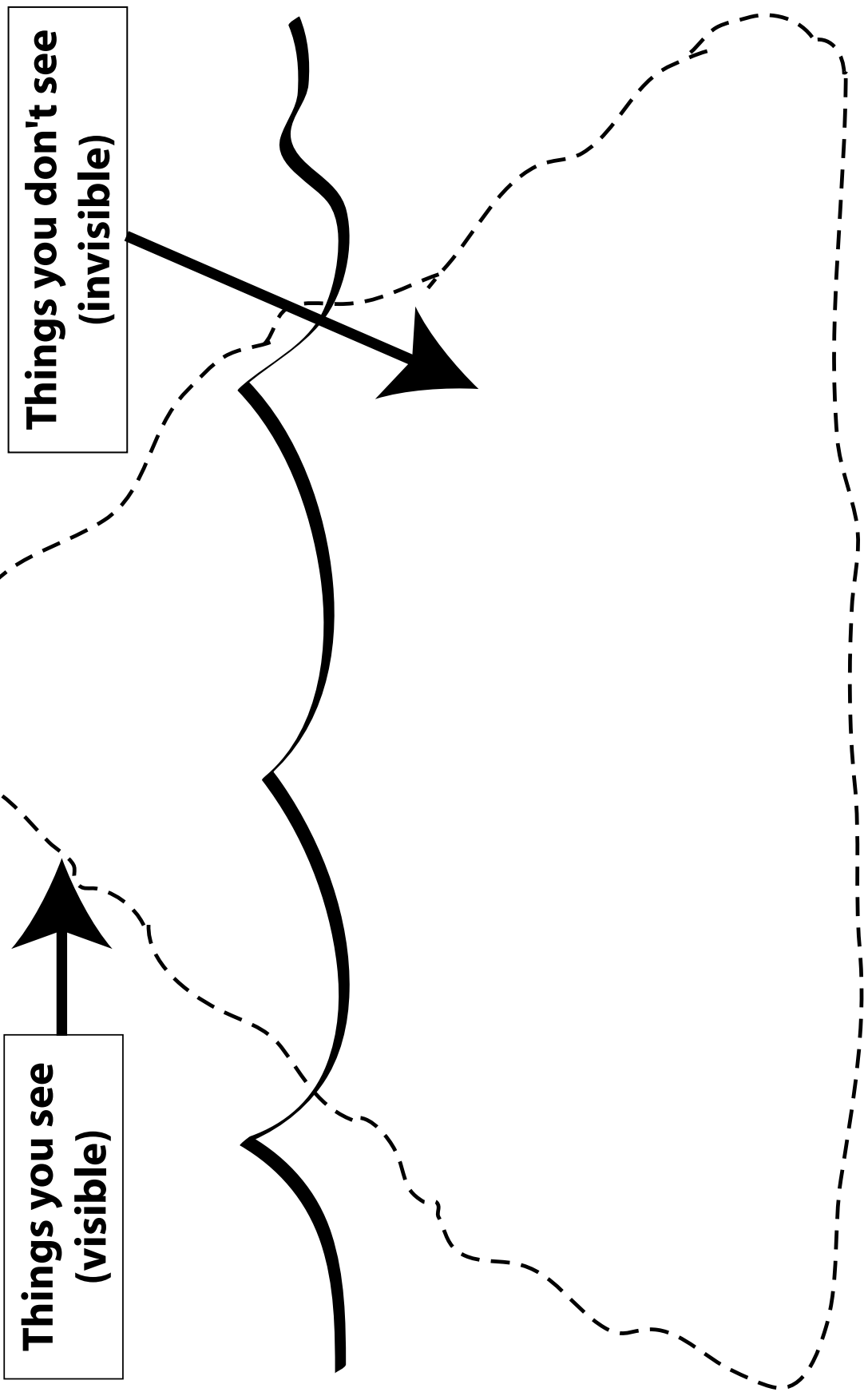
Classroom Template Culture as a Circle



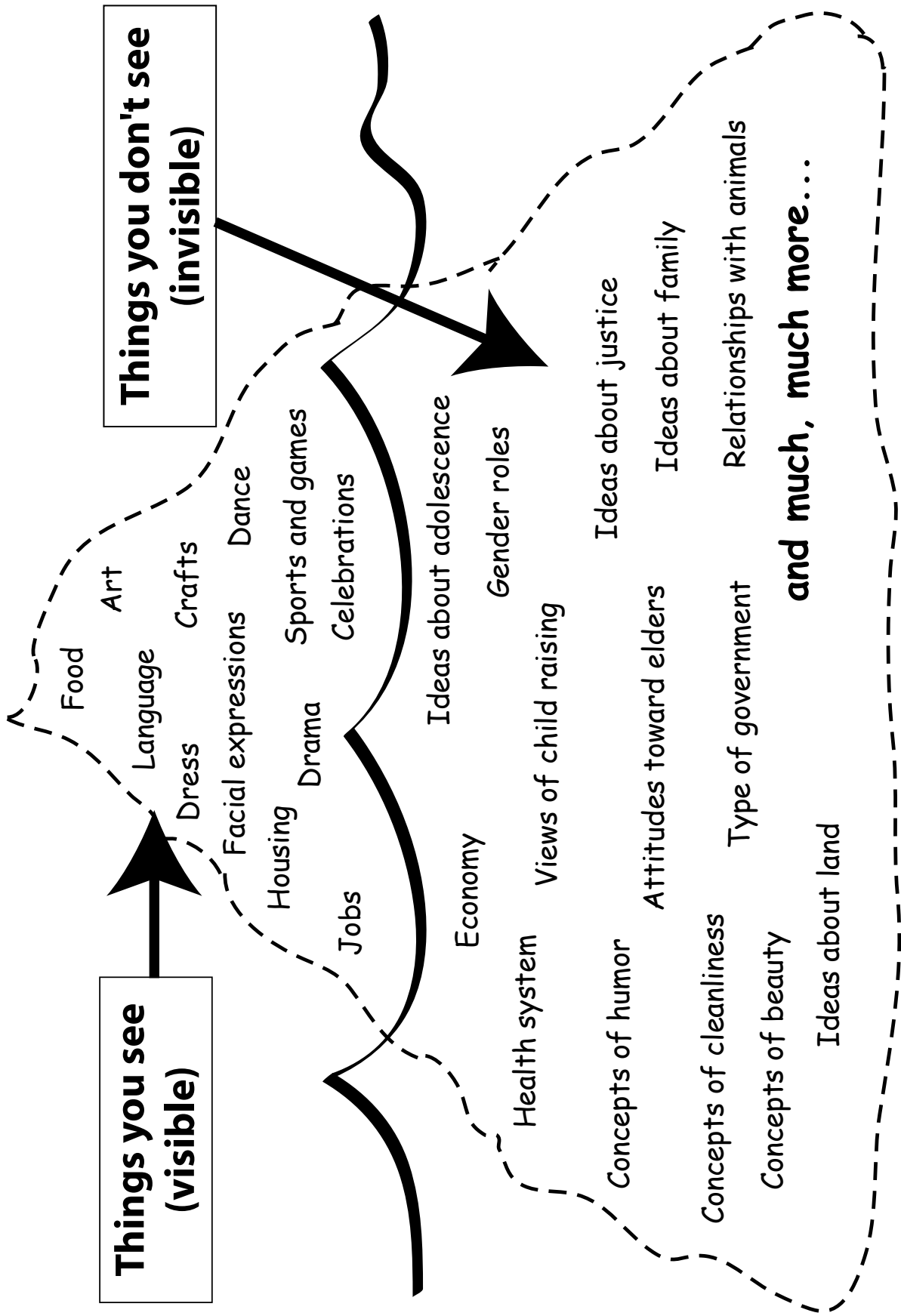
Teacher Key to Culture as a Circle



Classroom Template Culture as an Iceberg



Teacher Key to Culture as an Iceberg



Lesson 3: Teacher Background

Teaching about Stereotyping

When learning about the history and culture of Wabanaki people, it is critical to engage students in a discussion about stereotyping, critical thinking and point of view.

What Is Stereotyping?

Stereotyping is a learned form of classifying and labeling others based on inaccurate information or assumption rather than on factual knowledge. Stereotypes, both good and bad, are damaging because they ignore individual differences and assume that all people in a given category are alike. Stereotyping can lead to prejudice*, followed by discrimination** in the forms of racism, sexism or discrimination against foreigners, for example.

The article, “Countering Prejudice Against American Indians and Alaska Natives through Antibias Curriculum and Instruction,” outlines important ideas about Native American stereotypes and prejudice in classroom curriculum. Read this article as background information before leading the lesson “Promoting Understanding.” Many points outlined in this article may also be used to engage students in a classroom discussion.

* an adverse judgment or opinion formed beforehand or without knowledge or examination of the facts.

** unfair treatment of a person or group on the basis of prejudice.

Countering Prejudice Against American Indians and Alaska Natives through Antibias Curriculum and Instruction.

ERIC Digest.

Throughout the 1990s, forward-looking educators have continued to call for major changes in U.S. schools, including changes that celebrate—rather than denigrate—the diversity in American culture and language usage (Macedo, 1994). One result of this important reform movement has been the development of an antibias perspective in curriculum and instruction. Teaching from an antibias perspective means introducing students to a working concept of diversity that challenges social stereotypes and discrimination. Antibias teaching goes beyond traditional multicultural education and gives students tools for identifying and counteracting the hurtful impact of bias on themselves and their peers (LeeKeenan, 1993).

This Digest describes current inadequacies in teaching about Native Americans—even when teachers are making an effort to portray American Indians and Alaska Natives respectfully—and suggests ways to avoid common pitfalls. The Digest provides guidelines for detecting anti-Indian bias in the curriculum and offers a brief list of Native American-controlled publications and resources.

Current Teaching About Native Americans

Three obstacles to providing better instruction about American Indians and Alaska Natives are (1) lack of training provided by teacher-training programs, (2) ongoing racist portrayals of Native Americans in the larger society, and (3) difficulties in locating sources of trustworthy materials.

Non-Native educators, influenced by biased portrayals of American Indians in their own schooling and in the media, often view Native Americans as exotic, quaint, and even mythological. Unfortunately, too many teacher-training programs still do not include extensive study and research on Native Americans. At best, educators may have heard a lecture on developing instructional activities about Native Americans as part of a multicultural education workshop, or they may have briefly researched Native Americans as part of an anthropology course. Rarely is there the opportunity in college for a prospective educator to take a course focused on Native Americans taught by a Native American faculty member. The result is limited and often inaccurate knowledge on the part of teachers concerning American Indians and Alaska Natives. This compromised experience then gets handed down to the next generation.

Typically, when teaching about Native Americans, teachers favor two approaches in developing their lessons. The first is the “dead-and-buried culture approach,” which portrays Native Americans as being extinct. Lessons tend to present information in the past tense, “Indians lived in tipis, they grew corn and hunted buffalo, they were very athletic, they lived in harmony with the land,” and so forth. Second is the “tourist approach,” where students “visit” a different culture. Just like a vacationing tourist, they experience only the unusual or exotic components of Native American cultures. Neither approach provides non-Native students the tools they need to comfortably interact with American Indians and Alaska Natives. Instead, they teach simplistic generalizations about other peoples and lead to stereotyping, rather than to understanding

(Derman-Sparks, 1993-94). Native American stereotypes are prevalent throughout mainstream society and are a key component of contemporary racism. Teachers and students are exposed to this racist stereotyping, often without being aware it is happening. Television and movies still tend to portray Native Americans only as historic figures, perpetuating false—often romanticized—images among non-Natives. Sporting events, with professional teams' Indian mascots, also contribute to the trivializing of Native American cultures. Most people are not inclined to critically analyze these images of American Indians and Alaska Natives. Many young people accept as truth what they see on movie and television screens. Protecting children from racism is every bit as important as protecting them from dangerous chemicals; poison is poison. Once instilled, oppressive cultural attitudes are at least as hard to remedy as are imbibed cleaning fluids (Dorris, 1992). An antibias curriculum can serve as an antidote, but unlearning Native American stereotypes is a lifelong struggle. Good teachers help students learn by sharing the mistakes of the past as well as by sharing contemporary understandings (Pewewardy, 1993).

Still other obstacles remain. Finding resources about Native Americans that are not superficial and stereotypical remains a challenge to teachers in developing antibias lessons. Even the most culturally sensitive teacher often lacks the skills needed to evaluate curriculum materials and does not know where to seek out better ones.

Developing Antibias Native American Curriculum

An individual's approach to learning and to demonstrating (or teaching) what he or she has learned is influenced by the values, norms, and socialization practices of the culture in which that individual has been enculturated (Swisher & Deyhle, 1992). It is important, therefore, that before teachers begin developing an antibias curriculum they examine their own underlying beliefs and ideologies about Native Americans. This usually involves an initial period of critically questioning and analyzing most of what they have learned about American Indians and Alaska Natives. Reading books and articles written by Native scholars will help. Some excellent resources for beginning this process are listed at the end of this Digest.

Once a teacher understands the influences that have helped shape his or her personal views of Native Americans, that teacher will be better prepared to assess the knowledge and attitudes of his or her students. Thanks to television, picture books, and movies, children—especially younger ones—continue to be exposed to old, negative stereotypes of Native Americans. Once aware of the images their students bring with them to the classroom, teachers can use this knowledge to develop a curriculum that challenges students to develop critical thinking skills in examining these cultural images. There are dangers lurking in any process that leads to the breakdown of stereotypes. Teachers must guard against leading students from viewing Native Americans as primitives or savages to regarding them as only noble and good. Romanticizing Native Americans succeeds only in replacing one unrealistic portrayal with another.

Teachers can integrate antibias learning into the entire curriculum at any education level. One practical technique, called webbing, helps teachers and students identify an array of possible topics for interdisciplinary learning (Derman-Sparks, 1993-94). Webbing involves several steps:

- First, determine the center of the web, the theme to be studied. An example is the agricultural techniques of American Indians of New England.

- Step two involves brainstorming possible issues that stem from the theme at the center of the web. Examples could include indigenous dietary practices, the role of Native women in New England and food production, or the connection between the cultivation of land and Native American resistance to colonization.
- In the third step, determine the level of awareness held by each member of the class pertaining to Native Americans and the specific antibias issues of study. Depending on the grade level, develop an exercise or set of questions that requires students to draw from their individual knowledge (including stereotypes) of American Indians in the region. Stories or role-playing can be used to stimulate discussions.
- In the final step, students help brainstorm a list of possible activities that the students and teacher can pursue to fill in the gaps in student knowledge. Incorporating the theme into all subject areas strengthens the antibias aspects of the curriculum. In language arts, students could read a legend about how corn came to a local Indian nation. In science, students could research the varieties of corn grown in the past and today by Native peoples. Mathematics students could calculate the yield produced by indigenous agricultural techniques.

Detecting Anti-Indian Bias in Instructional Materials

Once a teacher begins developing skills in detecting the cultural influences that guide perceptions and beliefs, anti-Indian bias becomes increasingly obvious, especially in instructional materials. There are several types of materials to avoid using with students:

- Materials that make sweeping generalizations about Native Americans. Such materials fail to portray the tremendous diversity among Native American cultures today and historically. More trustworthy materials identify American Indians and Alaska Natives by their specific nations, tribes, or villages.
- Materials that present only the colonizers' perspectives. These materials lack any Native American perspective or voice. Such a lack of perspective is often referred to as Eurocentrism. U.S. history textbooks that begin with the European discovery of the Americas reveal a Eurocentric bias that disregards the histories of the Indigenous nations of this hemisphere. Another example is world history courses that cover ancient cultures in Asia, Europe, and Africa, but exclude any mention of North and South America. This creates the impression that there was nothing in the Americas worth mentioning until Europeans came.
- Books and videos that exploit Native American cultural and spiritual traditions for profit. Some “New Age” spiritual guides commit this error, which many Native Americans find offensive.
- Lack of respect for Native American intellectual property rights and indigenous knowledge. Similar to the “New Age” publications, this category includes the publication of private or sacred information—such as knowledge about pharmaceuticals

or agricultural crop varieties—without the consent of the Native American nation or community that developed them.

It is not always easy to detect these flaws when reviewing materials for classroom use. One way of minimizing anti-Indian bias in curriculum materials is to use Native American-controlled publishers and media distributors whenever possible in exploring American Indian and Alaska Native themes with students. A list of some resources and distributors you may want to consider appears at the end of this Digest.

Conclusion

It is important for teachers to raise their awareness of the influences affecting themselves, their students, and the school culture in general when it comes to beliefs and attitudes regarding American Indians and Alaska Natives. Hopefully, as they become more knowledgeable about bias in the curriculum, teachers will be willing to share their knowledge, instructional approaches, and materials with others, in this way becoming a resource for others to learn about antibias approaches to curriculum and instruction. The development of an antibias perspective in curriculum and instruction about American Indians and Alaska Natives is now and will continue to be an ongoing process, but one that holds great promise. By weaving the concept of shared human experience and cultural diversity into all aspects of the curriculum, the current generation of U.S. teachers and students could be the last one to struggle against the racism and prejudice that have plagued Native Americans and weakened the fabric of American culture.

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Suggested Resources

Journals

- Akwesasne Notes. Kahniakehaka Nation Territory, P.O. Box 196, Roosevelttown, NY 13683-0196.
- Native Americas. Akwe:kon Press, 300 Caldwell Hall, Cornell University, Ithaca, NY 14853.
- Native Peoples Magazine. 5333 N. 7th Street, Suite C224, Phoenix, AZ 85014-9943.

Video

- Native American Public Telecommunications, P.O. Box 83111, Lincoln, NE 68501-3111.

Books

- Champagne, D. (Ed.) (1994). *Native America: Portrait of the Peoples*. Detroit, MI: Visible Ink Press.
- Churchill, W. (1994). *Indians are us? Culture and genocide in native North America*. Monroe, ME: Common Courage Press.
- Jaimes, M. A. (1992). *The state of Native America: Genocide, colonization, and resistance*. Boston, MA: South End Press.

- North American Native Authors Catalog. The Greenfield Review Press, P.O. Box 308, Middle Grove Road, Greenfield Center, NY 12833.

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Derman-Sparks, L., & The A.B.C. Task Force. (1989). *Anti-bias curriculum: Tools for empowering young children*. Washington, DC: National Association for the Education of Young Children.

Derman-Sparks, L. (1993-94, Winter). Empowering children to create a caring culture in a world of differences. *Childhood Education*, 70 (2), pp. 66-71.

Dorris, M. (1992). Why I'm not thankful for Thanksgiving. In B. Slapin & D. Seale (Eds.), *Through Indian eyes: The Native experience in books for children*. Philadelphia, PA: New Society Publishers, pp.19-22

LeeKeenan, D. (1993). *Strategies for implementing an anti-bias perspective across the curriculum*. Training manual, University of Massachusetts, School of Education, Early Childhood Education Program, Amherst, MA.

Macedo, D. (1994). *Literacies of power: What Americans are not allowed to know*. Boulder, CO: Westview Press.

Pewewardy, C. (1993). *The red road: Culture and education of Native Americans*. Milwaukee, WI: Honor Inc.

Swisher, K., & Deyhle, D. (1992). Adapting instruction to culture. In J. Reyhner (Ed.), *Teaching American Indian students*. Norman, OK: University of Oklahoma Press, pp. 81-95

Lesson 3: Promoting Understanding Activity

Class time needed: 40 minutes

Materials

Newsprint or butcher paper

Markers

Sticky notes

Objectives

Students will understand the difference between categories and stereotypes.

Students will understand why both good and bad stereotypes are harmful.

Students will become better aware of stereotypes about Native Americans.

Introduction

In *Teaching About Cultural Awareness*, Gary Smith and George Otero point out an important difference between categorizing and stereotyping.

Because of the amount of information we have to assimilate, categorizing is necessary. It is a way to reduce and simplify an otherwise impossibly complex world. Stereotypes . . . go beyond the functionality of thinking in categories. They are beliefs about people in categories that lessen the chances of interaction and diminish the potential for recognizing and accepting differences.

This activity is designed to help students understand the negative consequences of stereotyping.

Procedure

1. Post several sections of newsprint or butcher paper around the classroom. List one category at the top of each sheet of paper. Some possible categories are listed below, but feel free to adapt this list to make it relevant to your students.

Girls

Boys

Athletes

Honor Roll Students

Asians

Gays/Lesbians

Native Americans

Disabled

Black/African American

2. Present or review the terms “category” and “stereotype.” Point out that categories help us organize the information we have about people, places, and things. For example, it makes sense to describe someone whose ancestors lived in North America well before 1492 as a Native American. But if we assume that person has certain characteristics because he or she belongs to that category, then we are stereotyping. Stereotypes ignore individual differences and assume that all of the people in a given category are alike.
3. Have students look at the posted categories and, using sticky notes, write down stereotypes they have heard about these groups of people. Then have students place the notes under the appropriate categories.
4. After everyone has finished, give students the opportunity to look at the stereotypes posted under each category. Then move to the debriefing session.

Debriefing

Use the following questions to guide student discussion about stereotypes.

1. Were any stereotypes posted about groups or categories that you belong to? How did it feel to see them “in print?”
 2. Where do these stereotypes come from? How are they perpetuated?
 3. Were positive as well as negative stereotypes posted? Why should positive stereotypes be avoided?
 4. What did you learn from this activity?
- * Look in particular at the stereotypes about Native Americans. Give students another 5-10 minutes to add to that list of stereotypes. Then, ask them:
1. How might these stereotypes get in the way of your study of Wabanaki history and culture?
 2. What can your class do to make sure this doesn’t happen?

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*This final activity is not part of the original World Wise Schools lesson. It was added by the Abbe Museum.

Lesson 4: Teacher Background

Who Are the Wabanaki?

The term Wabanaki, which has been translated as “People of the Dawn” or “Dawnlanders,” arose during the 1700s to refer to the Wabanaki Confederacy of tribes that had banded together for military and political strength. Wabanaki is now used as an umbrella term for all the Native peoples on the Maritime peninsula (Maine, New Brunswick, Nova Scotia, and Prince Edward Island) and the Abenaki peoples of Quebec, Vermont and New Hampshire.

Abenaki should not be applied as an umbrella term for all the tribes – use Wabanaki. Abenaki refers to the Native peoples of Vermont and New Hampshire who do not have federal status in the U.S. [but do have state status in Vermont] and to the Abenaki Tribe with reserves in Quebec.

In Maine, there are 4 federally recognized Indian Tribes. These are:

- a. The Houlton Band of Maliseet Indians
- b. The Aroostook Band of Micmacs
- c. The Penobscot Indian Nation
- d. The Passamaquoddy Tribe

What does it Mean for a Tribe to be Federally Recognized?

Federal recognition grants a tribe status as a sovereign Indian Nation with a government-to-government relationship to the U.S. federal government. A tribe that has been federally recognized has gone through the long, complicated and expensive process of petitioning, or asking, the federal government to recognize, or accept, their American Indian group as a “tribe.” Native groups petitioning the U.S. government to be federally recognized must meet certain criteria, or conditions, through documentation and evidence—such as tribal census information and state or federal records. For some tribes, the process of petitioning lasts years and many tribes’ petitions are not accepted.

Through the Bureau of Indian Affairs, federally recognized tribes have access to a range of federal services in education, social services, law enforcement, health services and resource

protection. Federally recognized tribes do not receive a monthly check from the U.S. government because of their status as Indians. There is no basis for this belief other than misinformation and misconception of the status of American Indians. Some tribes give out payments to their members when there is income from the sale of tribal assets such as timber or oil and gas. This is a decision made by each tribe's government, not the federal government. (<http://www.doi.gov/benefits.html>)

When did Wabanaki Tribes Receive Federal Recognition?

The Penobscots and Passamaquoddies received federal recognition in 1974.

The Houlton Band of Maliseets received federal recognition in 1980.

The Aroostook Band of Micmacs received federal recognition in 1991.

Where are Wabanaki Tribal Lands?

The Penobscot Indian Nation has a reservation on Indian Island, Old Town, Maine.

<http://www.penobscotnation.org>

The Passamaquoddy Tribe has reservations in Washington County at Indian Township, near Princeton, Maine <http://www.passamaquoddy.com>, and at Pleasant Point, near Perry, Maine.

<http://www.wabanaki.com>

The Aroostook Band of Micmacs maintains tribal cultural/community centers in Presque Isle, Maine, and has tribal land, but it is not a reservation.

<http://www.micmac-nsn.gov/>

The Houlton Band of Maliseet Indians maintains tribal land in Houlton, Maine, but the land is not a reservation.

<http://www.maliseets.com>

Lesson 4:

Mapping the Wabanaki Tribes of Maine

Class time needed: 30 minutes

Materials

A map of Maine showing cities and towns

The Wabanaki Tribes of Maine blank map for each student

Teacher Key to the Wabanaki Tribes of Maine map

Sticky notes

Objectives

Students will be able to identify the reservations/tribal lands of the four Wabanaki tribes.

Introduction

Using a map of Maine today and the clues provided, students will locate the Penobscot, Passamaquoddy, Micmac and Maliseet tribal headquarters today.

Procedure

1. Hand out *The Wabanaki Tribes of Maine blank map* to each student.
2. Have a classroom map of Maine with cities and towns available for students to reference.
3. Using the map of Maine today and the clues provided on the worksheet, invite students to locate the Penobscot, Passamaquoddy, Micmac and Maliseet tribal headquarters today.
Make sure students write the name of the town or reservation and the name of the tribe.
4. Students may work in pairs or small groups.
5. Once students are done, check accuracy by asking students to identify on the classroom map the reservations and tribal lands. Make sure students identify the name of the town or reservation and the name of the tribe.
6. Use sticky notes to capture this information on the classroom map. Keep it there for the duration of the unit for student reference.

Debriefing

1. What area of the state are the reservations and tribal lands located?
 2. Native people inhabited the entire state before Europeans arrived. Why do you think there are no tribal lands in the central and southern part of the state today?
 3. Did you come across any Wabanaki place names while referencing the classroom map of Maine? What are they?
 4. What might those names tell you about where Wabanaki people lived in the past?
 5. How can we use what we've learned in this lesson to help us better understand Wabanaki history and culture?
-

CLUES

This tribe has one reservation near Perry, Maine, and one reservation near Princeton, Maine.

The Passamaquoddy have a reservation called "Indian Township."

The Penobscot Indian Nation's reservation is called "Indian Island."

This tribe's reservation is located on an island situated in a prominent Maine river. The river shares its name with the tribe.

This tribe's offices are located in Littleton, Maine.

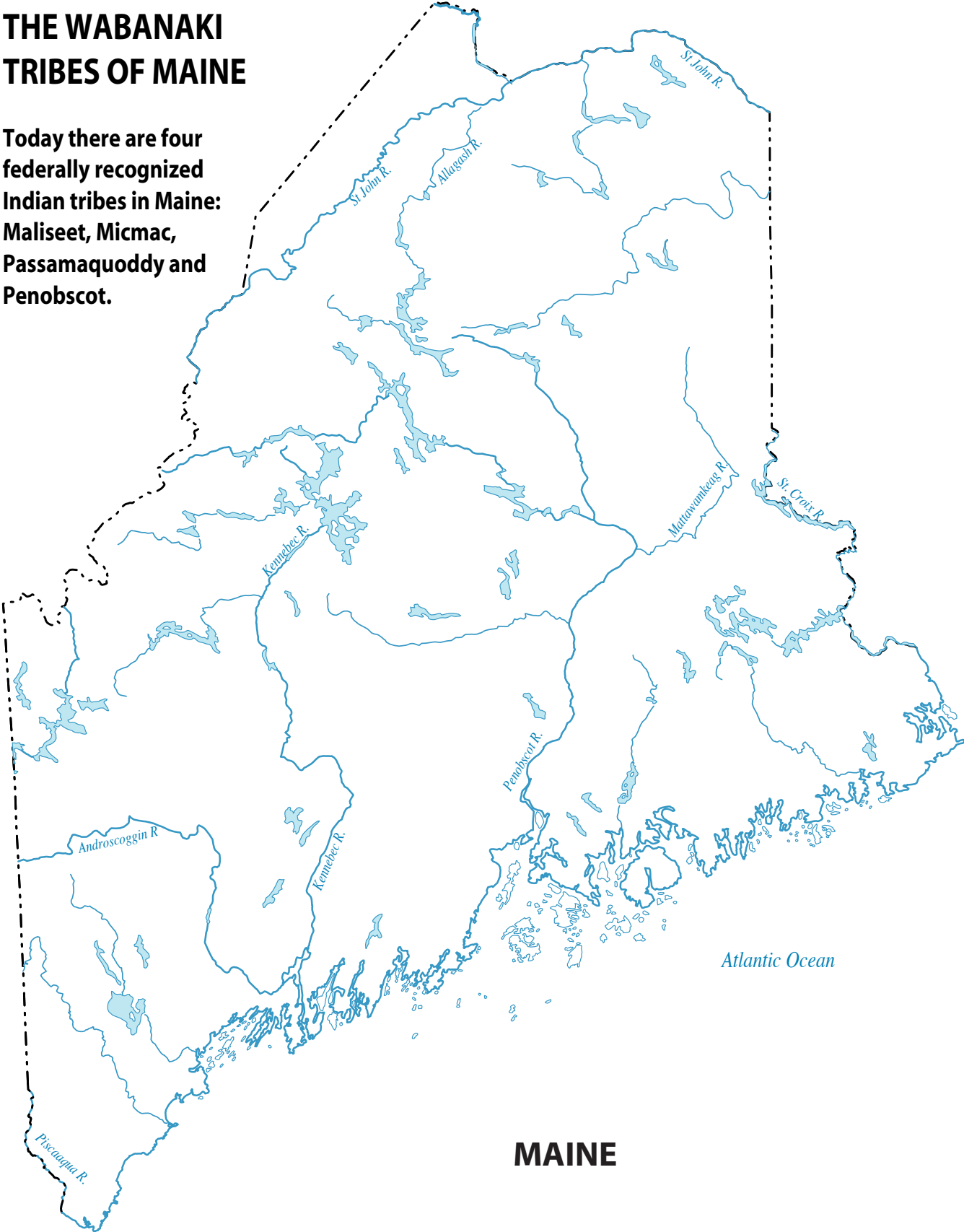
The Passamaquoddy have a reservation called "Pleasant Point."

This tribe's headquarters are located near the town of Presque Isle, ME.

Both the Houlton Band of Maliseets Indians and the Aroostook Band of Micmacs have tribal land in Aroostook county.

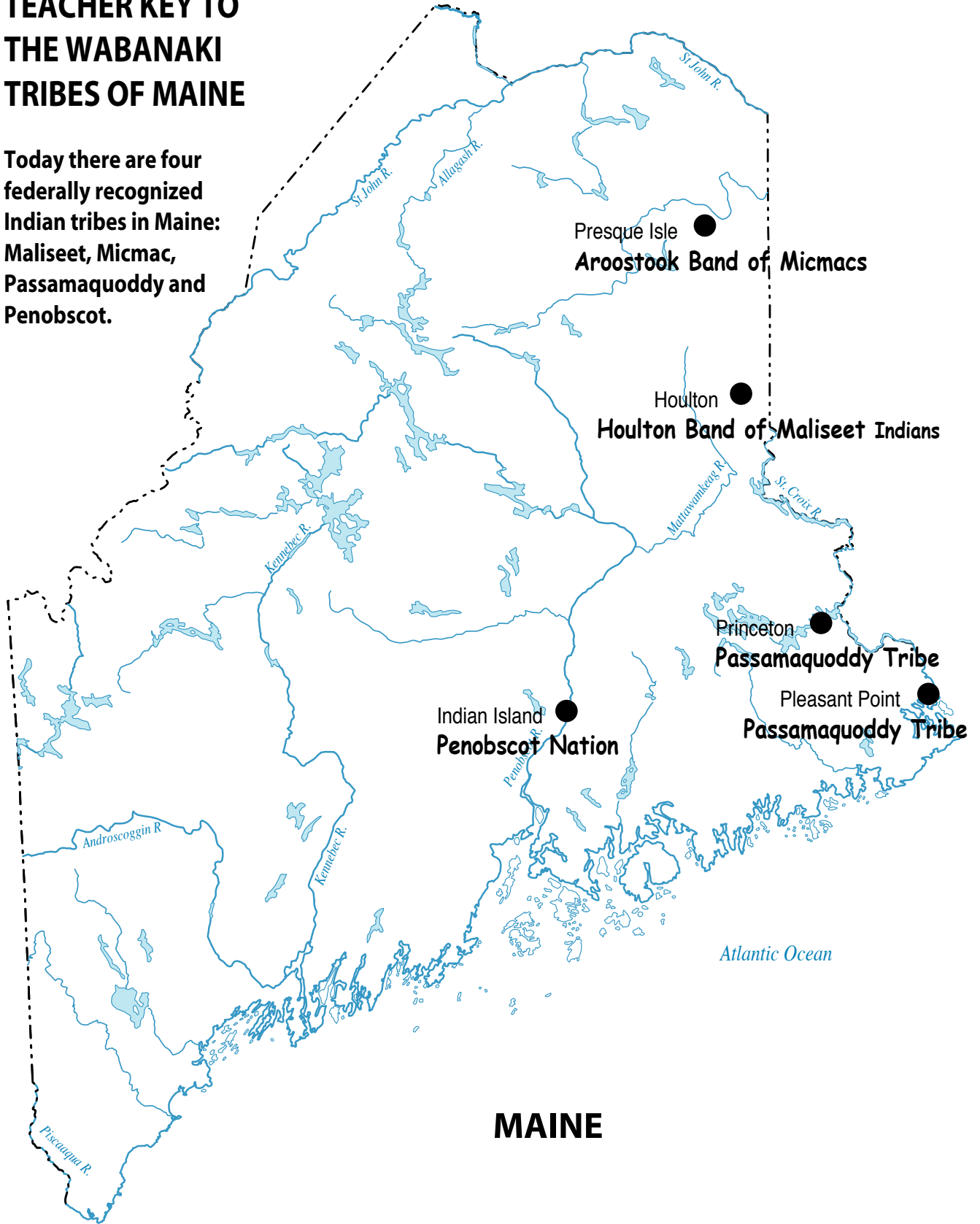
THE WABANAKI TRIBES OF MAINE

Today there are four
federally recognized
Indian tribes in Maine:
Maliseet, Micmac,
Passamaquoddy and
Penobscot.



TEACHER KEY TO THE WABANAKI TRIBES OF MAINE

Today there are four
federally recognized
Indian tribes in Maine:
Maliseet, Micmac,
Passamaquoddy and
Penobscot.



Lesson 5: Teacher Background

Core Elements of Wabanaki Culture

Throughout this unit, students are asked to think about how physical, economic, political and social changes in society have impacted and been impacted by Wabanaki cultures through time. The three areas students will focus on are: Lifeways, Homelands, and Independence. These three areas represent some of the core elements of Wabanaki cultures.

Definition of Core Elements: Core elements are not the same as parts of culture. Core elements are important “big ideas” or values that crisscross many different parts of a culture.

Lifeways

For this activity, “Lifeways” means Wabanaki cultural and social traditions, behaviors and products through time. “Lifeways” includes everything from art, language, technology, jobs, crafts, celebrations and oral tradition, among other things. Looking at your classroom culture circle, what parts of culture would be considered “Lifeways?”

Homelands

For this activity, “Homelands” means regions and territories that are closely identified with and by Wabanaki peoples. “Homelands” includes not just the land, but also the rivers, air, lakes, ponds, mountains, trees and coasts. In other words, “Homelands” is the land and resources the Wabanaki and their ancestors have identified and interacted with for the past 500 generations.

Sovereignty

For this activity, “Sovereignty” means the right of Wabanaki peoples to govern, or control their own destiny, or future. This means the ability to control decisions that affect the tribes, their lands and the well-being of their families and future generations.

Lesson 5:

Core Elements of Wabanaki Culture and Cultural Continuity

Class time needed: 40 minutes

Materials

Your “Classroom Culture as a Circle” diagram

Teacher Background Core Elements of Wabanaki Cultures

Teacher Key to Core Elements

Teacher Key to Cultural Continuity

Objectives

Students will be able to define three core elements of Wabanaki culture: Lifeways, Homelands and Independence.

Students will be able to identify examples from their culture circle that might represent the concepts of Lifeways, Homelands and Sovereignty.

Students will understand that although cultures change over time, core elements of culture continue.

Introduction

This activity asks students to learn about core elements of Wabanaki cultures and how those core elements continue, even though culture changes.

Procedure

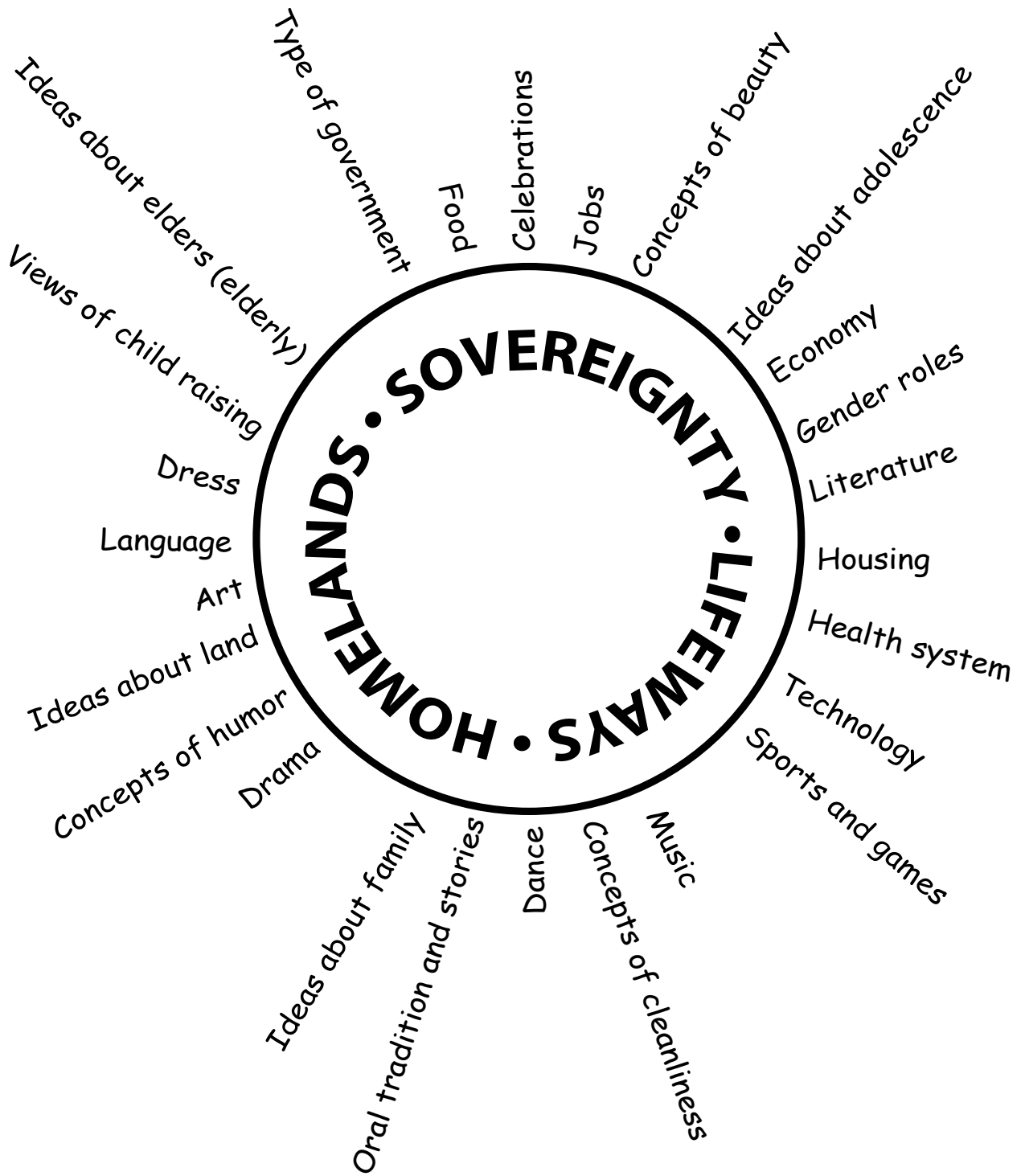
1. Introduce, define and add each core element of Wabanaki cultures to the culture circle, using the teacher background information and the *Teacher Key to Core Elements*.
2. After introducing, defining and listing each element, ask students to choose parts from their classroom culture circle that might be considered part of a core element. For example, what parts of the classroom culture circle might be considered part of “Lifeways?” What parts might be considered part of “Homelands?” What parts might be considered part of “Sovereignty?” Capture their answers on the board. Be sure to remind students that core elements are not the same as parts of culture. Core elements are important “big ideas” or values that crisscross many different parts of a culture.
3. Ask students to think about core elements from their culture. What are some of the most important “big ideas” or shared values in their culture? Brainstorm together as a class. (Teacher note: remember, every person belongs to many different cultural groups at the same time, i.e. “Mainers,” “Americans,” “Women” or “Catholics,” for example. Don’t necessarily steer students toward “American” culture only. Let them answer freely, and ask them to explain their answers.)

4. Using the *Teacher Key to Cultural Continuity*, add the “changes” boxes and arrows to your classroom culture diagram: social, economic, physical environment and political. Explain to students that outside events affect parts of culture and core elements. In turn, parts of culture and core elements affect outside events.
- 5 Ask students to brainstorm some examples of an outside event or change that might affect a part of culture. For instance, what parts of culture might be affected by the discovery of life on other planets? How? How did a change in the physical environment like the tsunami or Hurricane Katrina affect parts of culture?
- 6 Ask students to brainstorm some examples of parts of culture that might affect outside forces? For example, how could a culture’s ideas about land change the physical environment? How would a culture’s preference for a certain type of food cause economic changes?

Debriefing

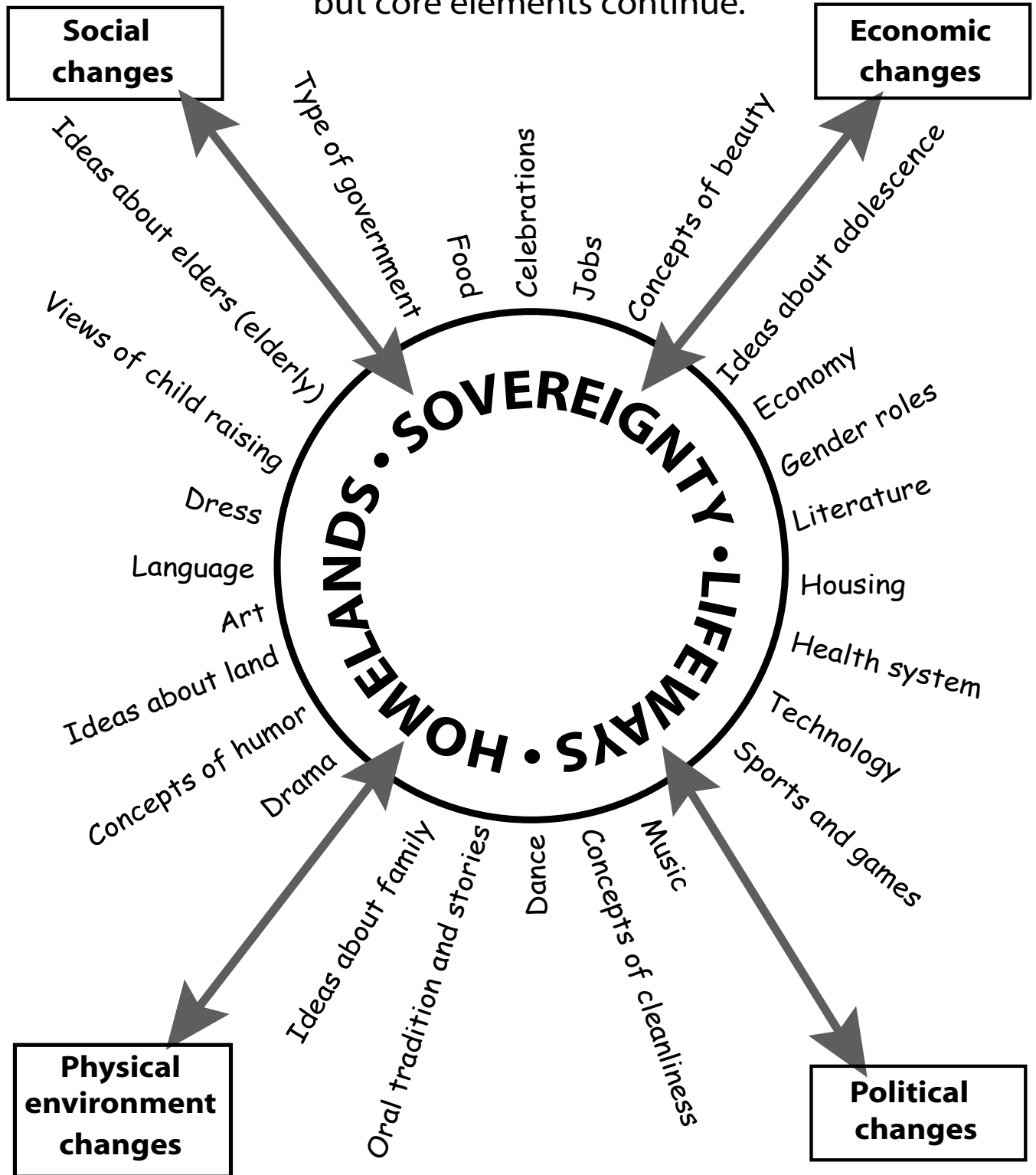
1. Culture is complex and changes or adapts over time, but core elements, or big ideas, stay the same. That’s called cultural continuity. Why is learning about a culture’s core elements important?
2. How will learning about core elements of Wabanaki culture help you to better understand the choices Wabanaki people have made through time?
3. You learned about the affects of outside events on parts of culture. How will this help you better understand Wabanaki history?
4. You learned about the affects that a culture can have on outside forces. How will this help you to better understand Wabanaki history?

Teacher Key to Core Elements



Teacher Key to Cultural Continuity

What is cultural continuity?
 Cultures adapt to change over time,
 but core elements continue.



Lesson 6:

Exploring the On-Line Timeline of Wabanaki History

Class time needed: Four 40-minute class periods

Materials

One to one on-line computer access
Timeline Entry Worksheets Parts A & B (five for each student)
Timeline Entry Example (one for each student)
List of Possible Topics for Your iMovie (one for each student)
Multimedia Rubric (one for each student)
Flip chart and markers for debriefing

Introduction

Using the *Timeline Entry Worksheets* provided, students will choose five timeline entries. They will explain the core elements represented by their entries and how their entries promoted or threatened Wabanaki cultural continuity.

Procedure

1. Explain to students that they will be exploring the Abbe Museum's On-Line Timeline of Wabanaki history in order to find examples of cultural continuity, or how Wabanaki people have maintained their cultural identity while adapting to change over time. Write the following statement on the board: "Wabanaki people have maintained their cultural identity while adapting to changes over time."
2. Hand out five blank *Timeline Entry Worksheets* and one *Timeline Entry Example* to each student. Use the *Timeline Entry Example* to explain exactly what is expected of each student.
3. Hand out and go over the *List of Possible Topics for your iMovie* with the class. These topics will give students some direction when researching the on-line timeline. This will make the next step—writing a movie synopsis—much easier for your students
4. Give students time to spend exploring the On-line Timeline of Wabanaki History. Encourage them to explore each section, including all the bright red "read more" links. To help with understanding, any blue word may be moused-over to reveal a definition.
5. Students should complete five *Timeline Entry Worksheets*. Teachers should periodically review these entries to check for student's understanding of the process and concepts.

6. At least one event must be from the timeline section “A New Dawn.”
7. Students must have examples that both promote and threaten Wabanaki culture and/or the core elements.

Debriefing:

Once students have completed their *Timeline Entry Worksheets*, discuss their results as a class. You may want to capture their answers on a flip chart.

1. What entries did you choose that promoted Wabanaki cultural continuity?
2. Which core elements did they promote?
3. Did they also threaten? If so how?
4. What part did Wabanaki people play in these events? How were Wabanaki people both adapting to and causing change?
5. What entries did you choose that threatened Wabanaki cultural continuity?
6. What core elements did they threaten?
7. Did they also promote? If so how?
8. What part did Wabanaki people play in these events? How were Wabanaki people both adapting to and causing change?

Timeline Entry Worksheet (Part A)

Name: _____ Part A: No. _____

Timeline entry (include era, date, and title):

What core element(s) of culture does it represent? Circle all that apply:

Homelands **Sovereignty** **Lifeways**

How does this event promote and/or threaten the Wabanaki cultural continuity?

You may have one or more examples of each—list as many as apply.

Promote Wabanaki Culture	Threaten Wabanaki Culture

Timeline Entry Worksheet (Part B)

Name: _____ Part B: No. _____

Using this timeline entry in your iMovie:

1. If you are using an image from the timeline, drag it into your Wabanaki folder or Wabanaki album in iPhoto.
2. Describe the text and picture you might use for this timeline entry.
3. Write what you may want to record for audio or use for music with this timeline entry.

Image	Text	Audio

Frame number? (Fill in later, in Lesson 8) _____

How long for this frame? ? (Fill in later, in Lesson 8) _____

Identify any other resources you have used. If it is an internet site, make sure you include the URL (web site address), name of the site, the author of the website (not the designer), and the date you visited the site:

URL	Name of Site	Author of Site	Date Visited

Timeline Entry Example (Part A)

Name: _____ Part A: No. 1

Timeline entry (include era, date, and title):

"A New Dawn" 2003: THPOs are appointed.

The Penobscot Nation and Passamaquoddy Tribe appoint Tribal Historic Preservation Officers to take care of the tribe's historic resources—like important historic properties on their lands—and to oversee their cultural programs, like preserving their Native languages or expanding their tribal museums.

What core element(s) of culture does it represent? Circle all that apply:

Homelands

Sovereignty

Lifeways

How does this event promote and/or threaten the Wabanaki cultural continuity?

You may have one or more examples of each—list as many as apply.

Promote Wabanaki Culture	Threaten Wabanaki Culture
This event promotes Wabanaki "lifeways" because the Penobscot and Passamaquoddy are showing their rights to maintain their own cultural traditions, like their Native languages, and to preserve their important cultural objects by expanding their tribal museums.	
This event promotes Wabanaki "sovereignty" because it shows their rights to govern, or control, what happens to their own historical buildings or archaeological sites.	
It also promotes Wabanaki "sovereignty" because it allows them to review all projects done by the US government on tribal lands, to make sure that the US government is not doing any environmental damage to their properties.	

List of Possible Topics for Your iMovie

1. **Wabanaki uses and rights to waterways**—how has Wabanaki access to and control of bays, lakes, rivers, etc in their homelands been restricted over time (for fishing, travel, tribal uses, etc) and what have Wabanaki people done to regain control, access to and/or use of their waterways?
2. **Wabanaki lands rights**—how have Wabanaki people negotiated with other governments over their land rights, specifically the colonial government, State of Maine and US federal government? What have been the challenges and how have Wabanaki people maintained their rights to tribal lands over time?
3. **Wabanaki languages, arts and/or oral traditions**—how have Wabanaki people adapted and maintained these important cultural lifeways over time, despite challenges? What were/are the challenges?
4. **Wabanaki resistance and sovereignty**—how have Wabanaki people resisted being controlled by other governments over time, specifically colonial, State of Maine, and U.S. Federal? How have these governments challenged Wabanaki sovereignty and what accomplishments have Wabanaki people made toward maintaining their sovereignty?
5. **Wabanakis in the military**—how and when have Wabanaki people fought in the military over time? Who are they? Why did Wabanaki people fight in colonial wars and why have Wabanaki people continued to fight in the US military over time?
6. **Wabanaki economic self-sufficiency**—how have Wabanaki people strived to be economically self-sufficient over time? What kinds of “jobs” have been open to or taken on by Wabanaki people over time? What challenges have they faced and how have they adapted to provide for themselves and their families? How do you think Wabanaki people make a living and provide for their families today?
7. **Depictions of Wabanaki people by non-Native people**—how have Wabanaki people been stereotyped by non-Native people over time? What stereotyped and/or racist words, images and characteristics have been used to portray and describe Wabanaki people? How did non-Native people and/or governments benefit from portraying Wabanaki people in these ways and how have Wabanaki people challenged these portrayals in order to promote understanding and self-worth?

Multimedia Rubric

Objective	1 Point	2 Points	3 Points	4 Points	Total
Planning: Effective use of time and resources.	Ineffective planning. Storyboard was not submitted.	Some planning is evident. Storyboard was submitted.	Evidence of effective planning. Completed storyboard submitted.	Extensive and effective planning. Detailed storyboard completed and submitted.	
Content: How well are the knowledge and understanding of the subject matter presented and content requirements met?	Content is minimal or more than two factual errors are present. Understanding of the material is not evident.	Includes essential content information but there are 1 – 2 factual errors.	Includes essential knowledge about the subject matter and content requirements are met.	Covers topic area with evidence of in-depth knowledge. Examples are given and content requirements are met.	
Language Arts Mechanics: Proper use of language and grammar; text and oral.	Grammatical errors evident on more than half of the slides.	Grammatical and language errors on less than half of the slides.	Two or less grammatical errors.	No grammatical errors.	
Movie Flow/ Organization: How well does the organization of the elements support the communication of the message/ project?	Organization of slides and information is not evident and does not support the communication of the project.	Evidence of some organization to support the communication of the project but areas of inconsistency exists.	Movie is organized in a clear, sequential manner that supports the information.	Movie is organized in a manner that supports and enhances the communication of the project.	
Audio and Visual Impact: To what extent do the audio and visual elements enhance or detract from the message of the project?	Audio and visual elements are either not present or detract from the communication of the project.	Some audio and visual elements are present and the majority are used to support communication of the project. Distractions are minimal.	Audio and visual elements are used to support the communication of the project. No distractions are present.	Audio and visual elements are used to support and enhance the communication of the project. No distractions are present.	
Movie Length: Does the movie meet the required length?	Significantly shorter or longer than required.	20% shorter or longer than required.	10% - 20% shorter or longer than required.	Less than 10% shorter or longer than required.	
Comments:					

Lesson 7:

Writing a Movie Synopsis

Class time needed: Two 40-minute periods

Materials

Each student will need his or her 5 completed *Timeline Entry Worksheets* parts A & B.

Synopsis Student Handout (one per student)

List of Possible Topics for your iMovie

Overview

The purpose of writing the movie synopsis is for the students to reflect on what they have learned as a result of studying about Wabanaki culture and history through time. The synopsis is a way for the teacher to assess student understanding. It also acts as a first step in creating a short movie for those who would like to continue the unit and submit a movie(s) to the Abbe Museum for review and consideration as a resource to online visitors through the website or at the museum. Not all submissions will be used; please see “Submitting your movie to the Abbe Museum” page of this lesson.

Procedure

1. Hand out and read out loud to the class the *Synopsis Student Handout*.
2. Instruct the students to use their 5 completed *Timeline Entry Worksheets* to write their movie synopses. Some students may need to refer back to the on-line timeline of Wabanaki history for more information
3. Students should have already chosen a topic while doing their on-line research. If not, have students refer back to the list of possible topics and choose one before continuing.

Lesson 7:

Synopsis Student Handout

Write a movie synopsis, create a storyboard and make a movie!

The Abbe Museum would like to provide our visitors with student created work that creatively supports the theme of our new exhibit—”Wabanaki People: A Story of Cultural Continuity.” We’d like you to write a movie synopsis, create a storyboard and make a movie! Then, send it to the Abbe Museum and, if selected, your work may be featured in our museum or on our website.

Writing a movie synopsis:

1. Select a Topic Statement or Question. You may develop your own topic statement or question, or choose from possible topics listed on the link below.
2. Using the On -Line Timeline of Wabanaki History and your 5 Timeline Worksheets, write a statement or question that reflects the idea that Wabanaki people have maintained cultural continuity while adapting to change over time.
3. Choose timeline entries that support this theme—Wabanaki people have maintained their cultural identity over time—AND your statement or question. You may need to do more research on the On-Line Timeline of Wabanaki History, as the five entries you have already chosen may not fit your topic.
4. Include at least one entry from the “A New Dawn” section of the timeline.
5. Write your topic statement or question at the top of a page. Follow with one paragraph about how each timeline entry supports your topic or answers your question. Each paragraph should also include an explanation of the Wabanaki core elements of culture (lifeways, sovereignty and/or homelands) that were promoted or threatened.

Lesson 8: Making an iMovie– Student Independent Filmmakers Needed!

Class time needed: At least two 40-minute periods

Time varies with scope of project (individual, group or class) and familiarity with iMovie.

Materials

Each student will need his or her 5 completed *Timeline Entry Worksheets* parts A & B.

Movie Synopsis

Multimedia Rubric

Access to the Abbe Museum *On-Line Timeline of Wabanaki History*

iMovie software

Sound Studio, or other audio recording software

Help File links:

Submitting Your Movie to the Abbe Museum

Creating an iMovie: Tips and links

Technology Standards

iMovie Quick Checklist for Students

Introduction

Students have demonstrated their knowledge by their work on the *Timeline Worksheets* and the *Movie Synopsis handout* and now they have the opportunity to creatively convey what they have learned from their research of the *Wabanaki Timeline* in the form of a movie.

The Abbe Museum is very interested in providing their visitors with student created work that creatively supports the theme of our exhibit—Wabanaki People: A Story of Cultural Continuity. Students may make a short movie, send it to the Abbe Museum and, if selected, their work may be featured in our museum or on our website. Students may work independently, in small groups, or as a class.

Procedure

Using your *Movie Synopsis* and *Timeline Entry Worksheets*, you'll create a short movie to submit to the Abbe Museum.

1. Access your 5 *Timeline Entry Worksheets*, Wabanaki folder and/or Wabanaki album in iPhoto.

2. Double check your *Timeline Entry Worksheets* to make sure you have all the elements you'll need for your iMovie. If you do not have all the following elements in your *Timeline Entry Worksheet*, or you would like to use a different timeline entry, you will need to go back to the *On-Line Timeline of Wabanaki History* to complete your *Timeline Entry Worksheet* and/or do more research.

Elements of a good storyboard:

- A number that indicates the frame order (Students should go back and fill in the frame number on their *Timeline Entry Worksheets*.)
- An image (timeline picture, original drawing, and/or words) of what the viewer will see on each frame
- Audio information: What will be heard? Voice over, music and sound effects used on each frame
- Timing information – how long each frame (and the entire movie) will last—matching up audio and visual cues. All movies should be 2 minutes or under. (Students should go back and fill in the timing information on their *Timeline Entry Worksheets*.)

Creating the Movie

If you are unfamiliar with using iMovie, look in the “*Help File Links*” for sites that explain using iMovie and some tips for this specific project. Students refer to the *Multimedia Rubric* before they begin writing the storyboard so they understand the required elements. Once finished with the iMovie, look for “*Submitting your iMovie to the Abbe Museum*” in this lesson for submission guidelines and instructions.

Submitting Your Movie to the Abbe Museum

When you send us a CD, it becomes our property and it will not be returned, so make a copy for yourself. If we decide to use your iMovie, we will contact you, using the information you provide below.

Checklist

- Do not include any copyrighted material (pictures or music) without permission. Please send any proof of permission along with your iMovie CD.
- If you include any personal information or pictures in the iMovie you will need to sign a release form.
- Required format: Once you have completed you iMovie, export it (File – Export) to Quicktime and use CD-ROM format. Burn your Wabanaki iMovie to a CD.
- Contact Information:

Date	
Your Name	
School Name and Mailing Address	
Grade	
Teacher	
Contact Person/ Phone/Email Address	

- Once you have completed these requirements, put your CD in a protective case and padded mailing envelope and send it to:

**Educator
Abbe Museum
PO Box 286
Bar Harbor, Maine 04609**

Creating an iMovie: Tips and Links

Please note

Some of these tips are good for any version of iMovie and other ideas may be dependent upon which version of iMovie you are using. See the iMovie links in our help file for more information.

Preparing to make the imovie

Briefly introduce students to the iMovie project at the beginning of this curriculum unit. If students know in the beginning that they will make an iMovie that represents Wabanaki cultural continuity, then they can start assembling the components they will need for the movie as they study the lessons in this unit.

Some suggestions:

Select pictures from the timeline entries and put them in iPhoto for later use in making the movie.

Students should create a Wabanaki folder in their back up files to store documents, notes, and worksheets they create throughout the unit.

If students are accessing other sites for information have them cite the source as they find it or save the webpage to their Wabanaki folder. See the citation maker link in the help file.

Organizing images

You may store images in a folder and then import them into imovie; File – Import – and the pictures will either be in your clips pane or timeline depending upon how you set your preferences.

Store and organize your pictures in iPhoto

Make a new album in iPhoto and call it “Wabanaki.” Students may add photos to this album so, when they are ready to make the movie, their images will be available in the photo library of iMovie. Students should make sure the images are given filenames that indicate the subject of the picture (that will generally be there by default) and add the date from the timeline.

Using still images in iMovie

There are issues with the appearance of still images in iMovie. They can appear pixelated and blurry. One way to avoid this is to use the Ken Burns effect on every picture. Set it to zoom the smallest amount possible. No zoom will be visible but you will keep a high resolution picture.

Duration of the clip

Setting the duration of the clip is important in timing of the iMovie. Audio tracks will want to match up with visual displays. Adding transitions can alter the length a clip (picture) is visible

during the movie. If students select their pictures and then record their audio they will know how long to set the duration of each picture to match their sound.

Recording Sound

Do not record directly in iMovie. Use Sound Studio or some other recording application so the file can be easily moved or changed. For organizational purposes, make sure students give the audio recording a filename that is indicative of its place in the movie.

Links for Making an iMovie

Tips for making your iMovie

<http://www.apple.com/education/ilife/movietips/>

iMovie support

<http://www.apple.com/support/imovie/>

Unofficial iMovie FAQ

<http://www.danslagle.com/mac/iMovie/index.shtml>

iPhoto support

<http://www.apple.com/support/iphoto/import/>

Sound Studio Manual: Use sound studio for voice recordings

http://www.feltp.com/products/soundstudio/Users_Manual.pdf

The best way to get great audio without copyright issues – create your own!

Garage Band Support

<http://www.apple.com/support/garageband/>

Free music downloads from Amazon.com: Free, but does require an email address/password and name.

Also, these are mp3 files and may be blocked for download by students depending upon the setup of your server.

http://www.amazon.com/exec/obidos/tg/browse/-/468646/ref=br_lr_/102-8881560-7147351

Royalty free music: Here's the link to the free download page of this site. These are mp3 files and may be blocked from download by students, depending upon the setup of your server.

<http://www.royaltyfreemusic.com/free-music-resources.html>

Technology Standards and Performance Indicators

ISTE NETS Performance Indicators Grades 6 - 8	Wabanaki Timeline iMovie Project
1. Apply strategies for identifying and solving routine hardware and software problems that occur during everyday use.	Students will need to troubleshoot software problems using resources available.
2. Demonstrate knowledge of current changes in information technologies and the effect those changes have on the workplace and society.	
3. Exhibit legal and ethical behaviors when using information and technology, and discuss consequences of misuse.	Students are required to gain permission for any copyrighted material they may use. Students will demonstrate ethical considerations when preparing a presentation on the culture of a people.
4. Use content-specific tools, software, and simulations (e.g., environmental probes, graphing calculators, exploratory environments, Web tools) to support learning and research.	
5. Apply productivity/multimedia tools and peripherals to support personal productivity, group collaboration, and learning throughout the curriculum.	Students or groups of students working collaboratively may use digital cameras or scanners for original art work and/or music to enhance the demonstration of the knowledge of the subject matter.
6. Design, develop, publish, and present products (e.g., web pages, videotapes) using technology resources that demonstrate and communicate curriculum concepts to audiences inside and outside the classroom.	Students are to produce an iMovie and save it to a CD for use in the classroom and/or outside the classroom at the Abbe Museum or on the Abbe Museum website.
7. Collaborate with peers, experts, and others using telecommunications and collaborative tools to investigate curriculum-related problems, issues, and information, and to develop solutions or products for audiences inside and outside the classroom.	Students may access other sources (e.g., they may email the tribes or state/federal government) to expand their knowledge of the cultural continuity of the Wabanaki people.
8. Select and use appropriate tools and technology resources to accomplish a variety of tasks and solve problems.	Students accessing historical and contemporary information may need to use a variety of technology sources.
9. Demonstrate an understanding of concepts underlying hardware, software, and connectivity, and of practical applications to learning and problem solving.	Students are to access or create images to use in a digital format, produce sound files, and add text to create, save, and produce an iMovie.
10. Research and evaluate the accuracy, relevance, appropriateness, comprehensiveness, and bias of electronic information sources concerning real-world problems.	

iMovie Quick Checklist for Students

	YES	NO	In Progress – Make note of what you need.
Preparation: Do you have a complete storyboard, planned dialogue, and necessary props for filming?			
Language Arts Mechanics: Have you checked for spelling errors and grammatical mistakes? Check to see that your use of capitalization is consistent in your titles.			
Content: Will the audience understand your message?			
iMovie Mechanics: Are your titles, transitions and effects appropriate - do they make sense? Are the timings correct? Titles should not be too fast or too slow and make sure the transitions don't cut your clip.			
Is your use of sound and music clear and appropriate to the content? Does it send the right message and can you hear it?			
Are your clips in logical order; do they make sense? Are your images clear and do they give the audience the message you want them to receive?			
Is your iMovie the appropriate length?			

Vocabulary List

Aboriginal: (adj.) having existed in a region from the beginning

Acquisition: (n.) something gained or acquired

Aggrieved: (adj.) treated wrongly, offended, treated unjustly

Alliance: (n.) an agreement or union between nations or individuals for a shared benefit

Boundary: (n.) something that indicates a border or a limit

Annuity: (n.) the annual payment of goods or income

Annuity cloth: the black, red or blue cloth annually given to Native people as part of the State of Maine's treaty responsibilities

Appoint: (v.) to select or designate to fill an office or a position

Archaeologist: (n.) an anthropologist who studies past people and their culture

Archaeology: (n.) the study of past human life and culture by examining objects such as tools, pottery or buildings

Artifact: (n.) anything made or produced by humans

Assert: (v.) to state or express positively, to act boldly or forcefully, especially defending one's rights or stating an opinion

Assimilate: (v.) to become similar, or absorb a culture

Bounty: (n.) a reward or payment offered by a government

Cede: (v.) to surrender possession of, especially by treaty

Census: (n.) a complete count of a population

Confederacy: (n.) a group of people who have united for political purposes

Decry: (v.) to condemn openly, belittle, minimize, degrade or devalue

Deed: (v.) to transfer property with a document or contract

Depiction: (n.) a graphic or verbal description

Derogatory: (adj.) expression of low opinion, belittling, or diminishing

Encroach: (v.) to take another's possessions or rights

Entrepreneur: (n.) a person who organizes, operates, and takes the risk for a business project

Epidemic: (n.) a rapid spread, growth, or development, i.e. disease or infection

Excavation: (n.) the act of digging; the site of an archaeological exploration

Exemption: (n.) free from responsibility, obligation or duty

Expropriation: (n.) taking out of an owner's hands, to deprive of possession

Heritage: (n.) something that is passed down from previous generations; a tradition

Homeland: (n.) one's native land; a state region or territory that is closely identified with a particular people or ethnic group

Human remains: (n) the physical remains of the body of a person of Native American ancestry

Instill: (v.) to introduce by gradual, persistent efforts

Legislative: (adj.) having the power to create laws

Ojibwe: (n.) one of the most populous and widely distributed Indian groups in North America, with 150 bands throughout the north-central United States and southern Canada. “Chippewa” is more commonly used in the United States and “Ojibway” or “Ojibwe” in Canada, but the Ojibwe people themselves use their Native word Anishinabe meaning “original people.”

Oral tradition: (n.) the communication and maintenance, from one generation to the next, of a people’s cultural history and ancestry, by a storyteller in narrative form

Proclamation: (n.) a formal public statement

Provision: (n.) a stash of needed supplies

Refuge: (n.) a safe place, protection or shelter from danger

Regalia: (n.) fine or decorative clothing, including objects and symbols of office or society

Relinquish: (v.) to give up, release, let go.

Reservation: (n.) a section of land set apart by the federal government for the use of Native American people

Revitalize: (v.) to give new life and vigor to

Sagamore: (n.) chief or counselor

Self-determination: (n.) freedom of the people of a given area to determine their own political status; free will

Self-sufficiency: (n.) personal independence; able to provide for oneself without the help of others

Settlement: (n.) a community of people who settle far from home but maintain ties with their homeland

Sovereignty: (n.) the right of a people to self-government; complete independence and self-government

Technology: (n.) the scientific method of achieving a practical purpose; the body of knowledge available to a society used to produce items, practice manual arts and skills, and extract and collect materials

Toolkit: (n.) a set of weapons and tools created and used by a person or group of people

Trading post: (n.) a station or store in a thinly settled area established by traders to barter supplies for local products

Treaty: (n.) a contract or agreement made by negotiation, especially between two or more nations or governments

Tuberculosis: (n.) infection of the lungs transmitted by breathing, eating or drinking of tubercle bacilli; noticeable as fever and small lesions

Wares: (n.) products or merchandise

Wigwams: (n.) the Algonquian word for “home”; a housing structure commonly having an arched or conical framework overlaid with bark, hides, or mats

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Abbe Museum On-Line Timeline of Wabanaki History Curriculum

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