

# *A World All Their Own*

## Background Information for Teachers

Do you know who the first inhabitants of Louisiana were?

They weren't French, Spanish, English, or American.

They were American Indians!

The earliest known tribes in what is now our state date back to about 10,000 years ago. That was even before the Roman Empire!

There were over 20 tribes of American Indians located in Louisiana.

Image Credit <http://www.gov.state.la.us/index.cfm?md=pagebuilder&tmp=home&cpid=72>



## **Time to Experiment: INTRODUCTION TO SOME LOUISIANA TRIBES -**

**Materials:** (you must provide materials unless otherwise noted)

Louisiana Indians Poster (provided)

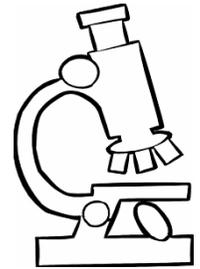
Arrowheads/arrow points (provided)

Weaving Projects (provided)

Louisiana Indian Stories sheet (provided)

Student worksheets (provided)

Crayons/pens/pencils



### **Procedure:**

1. Read the "Louisiana Indians Poster" sheet and point out and explain to your class some of the history of the different tribes.
2. Using the "Louisiana Indian Stories" sheets, provided as a guide, photocopy so each student has their own sheet and help them create their own adaptations of the stories with the puppets or creating their own drawing/story pages.
3. Check your students' knowledge by having them complete the Louisiana Indian puzzle, using the sheet provided.

### **Extensions:**

1. Have your students research stories from their own heritage and compare them to the stories of some of our native Louisiana tribes. For an example, use the Chitimacha flood story sheet provided.

### **Conclusions:**

Your students will have a deeper understanding of some of the tribes of southern Louisiana after they have completed the following experiments.



# Tribes of Louisiana and Their Stories

## CHITIMACHA

<http://72.14.209.104/search?q=cache:3hPUUe4PVcJ:www.chitimacha.com/Archive%2520pdf/June%25201997.pdf+ground+watcher,+chitimacha&hl=en&ct=clnk&cd=2&gl=us>

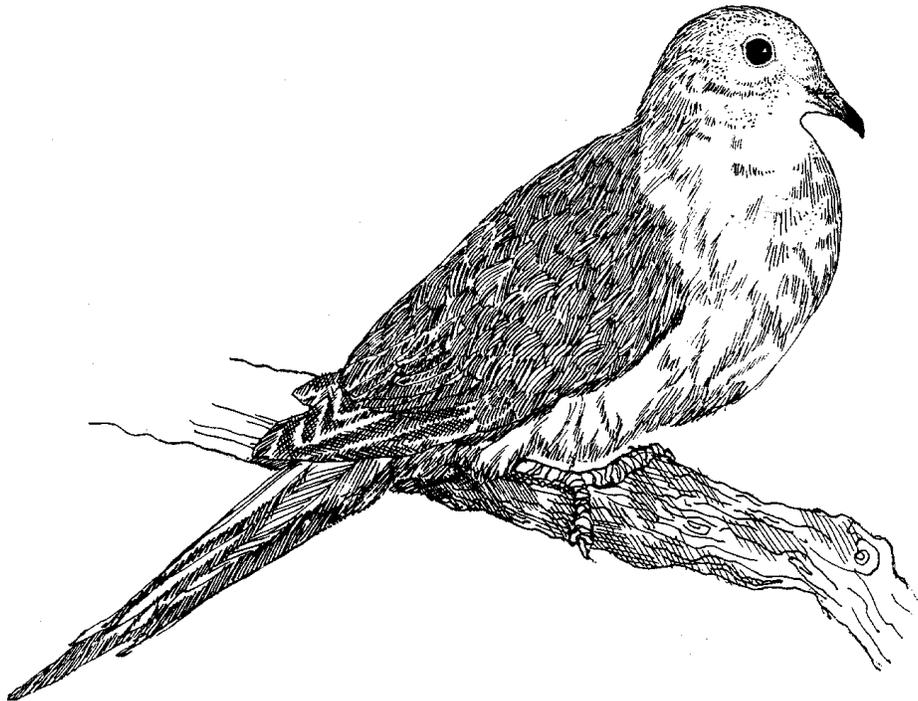
### THE GREAT FLOOD

Documented by John R. Swanton, 1911, in interview with Benjamin Paul

When the great flood came, the people bake a great earthen pot, in which two persons saved themselves, being borne up upon the surface of the waters. With them went two rattlesnakes. So the rattlesnake was thought to be the friend of man, and it is maintained that in ancient times each house was protected by one of these serpents, which entered it whenever its owner went away and retired when he came back.

While the flood prevailed the cuc-ka'konsmon (red headed woodpecker) hooked his claws into the sky and hung there. The water rose so high that his tail was partly submerged and sediment deposited upon it by the disturbed waters marked it off sharply from the rest of the body as it is today.

After the sea had subsided considerably, this bird was sent to find land, but after a long search he came back empty-handed. Then the dove was sent and returned with a single grain of sand. This was placed upon the surface of the sea and made to stretch out in order to form the dry land. Therefore the dove is called ne-he tcmon (ground watcher), because it saw the ground come out when the great flood subsided [went down].



## CADDO

### The Flood

One time a long, hot, dry season came and all the waters of the earth dried up. The people wandered from place to place, trying to find things. They went to the dried-up river beds and there found many dead fish and turtles and animals that dwelt in the water, and the people cut them into pieces and threw them about, for they thought that these animals and fish were in some way responsible for the waters disappearing.

While they were acting foolishly they looked up and saw a man in the sky coming toward them from the west. A wind blew, and the man approached and lighted on the ground before them. In his hand he carried a small green leaf. He told the people that they had not acted wisely and had abused him, and that he was angry with them. He motioned the leaf in four directions and drops of water fell from it. Soon the waters grew in volume and arose all over the world, even to the tree-tops, and the highest mountains except one.

To this high mountain the man led a few of the people whom he chose, and they stayed on the mountain for four days, while the water rose higher and higher. As the waters rose the man caused the mountain to rise with them. He could do this because he had greater power than the spirit of Cold or Heat. After a time the waters began to go down, and green things appeared upon the earth again. Then he led the people down from the mountain. They found that many people who had been left in the water during the flood had not drowned, but had turned into alligators and other water animals.



## KOASATI (COUSHATTA)

### Story of Opossum

Story credit: [http://www.sacredtexts.com/nam/se/mtsi/index.htm#section\\_004](http://www.sacredtexts.com/nam/se/mtsi/index.htm#section_004)

Opossum lived with her children. Big Bat got them and carried them off to a hole in the rocks. Then Opossum went about crying. Presently [coyote] came to her and said, "Why are you crying?" "Oh, I am crying because something big has stolen my children and taken them into a hollow in the rocks." Then [coyote] said, "Guide me to the place." So she guided him to the place and he disappeared inside. Scarcely had he gotten in, however, when he began to curse, and was so scared that he ran back and came out. "I can't do it," he said, and he disappeared.

Opossum kept on crying continually until Rabbit came and said to her, "Why are you crying?" "Oh, I am crying because something big has taken my children from me and hidden them in a hole in the rocks." "Where is the place?" he said. "Go and show it to me." She guided him thither and pointed it out. Then he went inside. But scarcely had he gotten started when he cursed and was so scared that he ran back out. "I can't do anything," he said, and he went off.

Now while she was walking about crying continually, Highland-terrarin [turtle] came up. He said, "Why are you crying?" "I am crying because something big has taken away my children and carried them off to a hole in the rocks." Then Terrarin said, "Show me the place." She guided him to it and said, "Here it is." Then he went inside. When he had nearly reached the young opossums he stepped on some hot ashes and cried out "Wim+kã'p?aiheheho'." But he went straight on, grasped the little opossums, and started out with them. He came along with them and got them out. Then the bat flew out and disappeared.

When Highland-terrarin [turtle] got back he cut Opossum open under her navel and said to her, "Keep them here. Before they have stopped nursing keep them here; when they have stopped nursing, let them go."

Image Credit <http://wdfw.wa.gov/wlm/living/graphics/opossum2.jpg>



## NATCHEZ

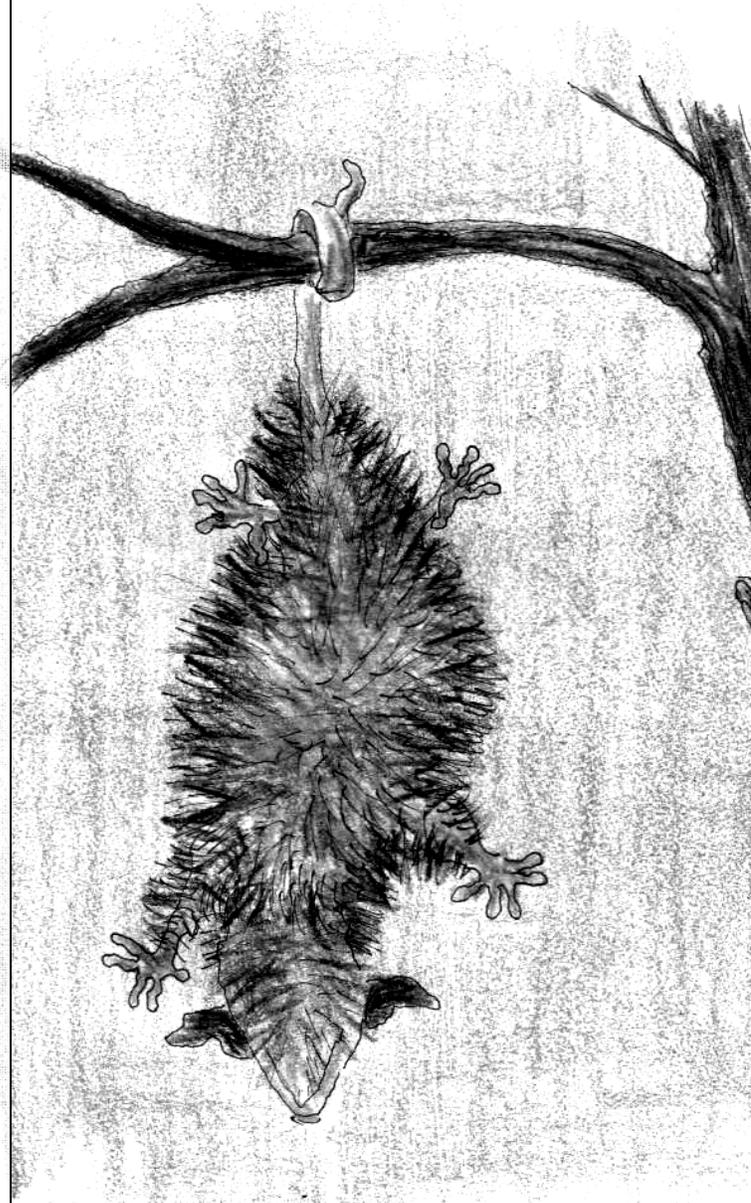
### The Opossum

There was once a very pretty girl whom all creatures wanted to marry. Finally the Opossum went to see her and on the way he picked up all the pieces of paper he could find and put them into his pocket. When he got to the place he kept looking at these papers and then laying them aside, whereupon the people of the house asked him what he was looking at. Then he said that he had been a soldier and these papers were his pension money. So he got the girl at once.

Then all of those who had tried to get this girl unsuccessfully became angry, and one night they put a hair-eating insect or caterpillar into the then bushy tail of the Opossum which ate all of the hair off of it. About daylight the Opossum woke up, and when he found how he had been treated he went out and climbed up into the top of a tree near by. When the girl awoke and found that the Opossum was not by her, she went out of doors, looked all around, and finally saw him up in the tree.

She said, "Come down. What are you doing up in the tree?" He would not descend, however, and she said, "If you do not get down I will shake you off." As he still remained there she began picking up stones and sticks and throwing them up at him. Some of these hit him, and one of them finally struck him in the head, making him fall from the limb. When he began to fall, however, his tail wrapped around a limb and he hung there by it. From that time it has happened that the Opossum has been able to swing from a limb by its tail.

From *Myths and Tales of the Southeastern Indians*,  
John R. Swanton, 1995.

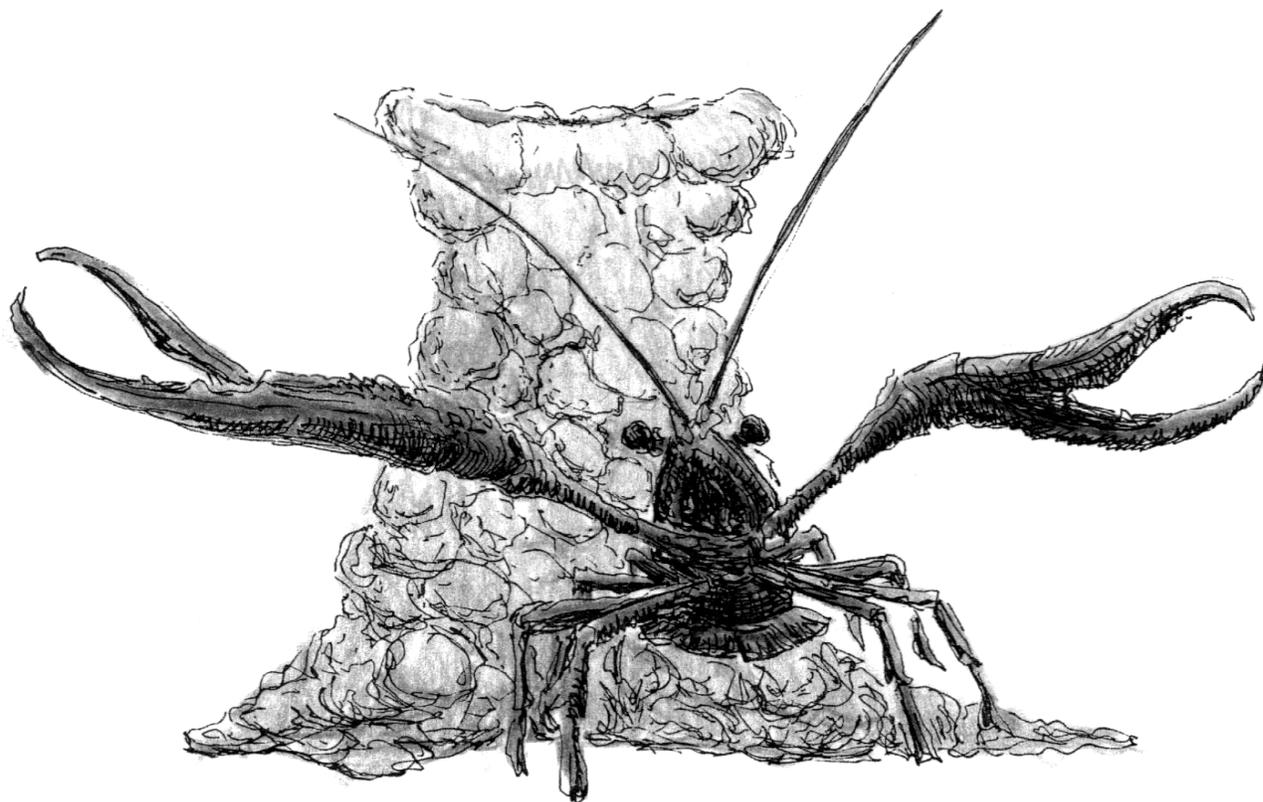


# CHITIMACHA

[http://www.chitimacha.com/tribal\\_stories\\_greatspirit.htm](http://www.chitimacha.com/tribal_stories_greatspirit.htm)

## How the Great Spirit Made the World

The Great Spirit made the world, and all that is in it, from His own body. First, there was nothing, except for water, hiding the earth everywhere. The Great Spirit made fish and shellfish to live in the water. Then He told the crawfish to dive under the water and bring up mud to make the earth. As soon as the crawfish had done this, the Great Spirit made man.



## Time to Experiment: BASKETS YOU CAN MAKE -

**Materials:** (you must provide materials unless otherwise noted)  
Basket weaving kits [provided]

### **Procedure:**

1. Give a basket base to each student.
2. Have your students begin to weave the raffia around the base.
3. Point out that the Tunica traded arrow points and show your students the arrow points in your kit.



### **Conclusions:**

Your students will be able to better understand weaving, which was a large part of the crafts created by tribes in south Louisiana, after they complete the experiment.

### **Extensions:**

**Make a design like those on the Chitimacha baskets.**

#### **MATERIALS:**

Internet access

Pencil, colored pencils, crayons, markers, etc.

Paper

#### **PROCEDURE:**

1. Look up Chitimacha basket design on the internet.
2. Have your student develop their own basket weave design.
3. Have them draw and color in their designs.



Chitimacha Arts and Crafts

[http://www.chitimacha.com/tribal\\_life\\_arts.htm](http://www.chitimacha.com/tribal_life_arts.htm)

### **Arts & Crafts**



The Chitimacha dedicated most of their efforts to cultivating the soil, fishing and developing the domestic arts. The women wove a strong cloth from common weeds and the barks of certain trees native to the area. These women made everything that was needed for the tribe's daily life.

The Chitimacha tribe displayed the greatest skill through the art of weaving baskets. Wild cane gathered from the swamps was split by the teeth of the basket makers, dyed in vivid yellows, reds and blacks, and woven into two layers, producing beautifully intricate baskets of unique designs that were capable of floating. This tribe's basketry reached such a degree of development that it might be placed among the higher arts. The Chitimacha still retain this art today.



Name:

Date:

### Student Observation Sheet: Louisiana Indian Worksheet

#### Louisiana Indian Worksheet:

Write or draw their observations of the Louisiana Indian Poster.

<p>They were named by the Spanish for flat because they flattened their heads.</p>	<p>They moved from Mississippi to the Red River area and had flamingo beak necklaces.</p>	<p>They worshipped the sun and crayfish (crawfish), which was revered because it gave protection and was a symbol of kinship.</p>	<p>They traded arrow points and flint materials, and their tribal totem was the rattlesnake</p>
<p>They lived in clans made up of families. Each clan had its own totem. Women controlled much of tribal life.</p>	<p>Houses were made of poles covered with thatch. Women of the tribe were revered (highly respected).</p>	<p>Men and women wore tattoos to show status and as decoration.</p>	<p>The main tribe of the Caddo was from Caddo Lake in Arkansas.</p>

Name a tribe with federal recognition:

*Look at the bottom of the poster for this information:*

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Name a tribe with state recognition:

*Look at the bottom of the poster for this information:*

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Name a tribe near New Orleans:

*Look at the map at the bottom of the poster for this information:*

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**Instructor** Observation Sheet: Louisiana Indian Worksheet  
**Louisiana Indian Worksheet:**

The students can write or draw their observations of the Louisiana Indian Poster.

They were named by the Spanish for flat because they flattened their heads.

**CHOCTOW**

They moved from Mississippi to the Red River area and had flamingo beak necklaces.

**BILOXI**

They worshipped the sun and crayfish (crawfish), which was revered because it gave protection and was a symbol of kinship.

**HOUMA**

They traded arrow points and flint materials, and their tribal totem was the rattlesnake

**TUNICA**

They lived in clans made up of families. Each clan had its own totem. Women controlled much of tribal life.

**COUSHATTA  
(KOASATI)**

Houses were made of poles covered with thatch. Women of the tribe were revered (highly respected).

**CHITIMACHA**

Men and women wore tattoos to show status and as decoration.

**NATCHEZ**

The main tribe of the Caddo was from Caddo Lake in Arkansas.

**CADDO**

Name a tribe with federal recognition:

*Look at the bottom of the poster for this information:*

**Chitimacha, Jena Band Choctaw, Coushatta (Koashati), or Tunica-Biloxi**

Name a tribe with state recognition:

*Look at the bottom of the poster for this information:*

**United Houma Nation, Choctaw-Apache, Caddo Tribe, Clifton Choctaw Tribe, (Louisiana) LA Band of Choctaw**

Name a tribe near New Orleans:

*Look at the map at the bottom of the poster for this information:*

**Houma (below) or Choctaw (above)**



## Extension: Comparing Cultural Stories

Comparing stories of many cultures - Chitimacha flood story and Noah's Ark.

### Chitimacha stories

[http://www.louisianavoices.org/Unit5/edu\\_ss191\\_chitimacha\\_flood.html](http://www.louisianavoices.org/Unit5/edu_ss191_chitimacha_flood.html)

### "A Chitimacha Flood Story," #191 *Swapping Stories* Nicholas L. Stouff, Jr., Jeanerette, Louisiana

We have a flood story that says when this flood came that Noah was building this ark for, we built a big clay pot. And we're riding out the flood in the clay pot. Here comes two rattlesnakes who say, "We want to ride out the flood in the pot." Say, "We're about to drown out here."

And Chitimacha and rattlesnake argued back and forth like two little children all day long, "No" and "Yes" and "No" and "Yes."

It gets around to about dark, rattlesnakes say, "Look, we've gotta get in that pot. We're about to drown here." Say, "We'll make a peace pact with you. We promise if you let us ride out the flood, we'll never bite Chitimacha again."

So rattlesnake became the totem of the Chitimacha people.

When the Indian boy went through his rituals to become a man, he tatoored a rattlesnake on his chest to show that he was Chitimacha.

**Notes to the Teacher:** A1010. Deluge. Stories of a flood that covered the earth in the distant past, destroying much of humanity, are found throughout the world (Dundes 1988b; Pessoa 1948). A1029.3. Escape from deluge in pot or jar, a motif that is often recorded in South America; B2. Animal Totem. This Chitimacha tale of the friendship between humans and snakes stands in stark contrast with Clifford Blake's "Snake in a Wagon Rut" (#206) and other African-American and European-American tales that explain the origin of antagonism between snakes and people. Orso and Plaisance (1974) print a variant of this tale and provide some cultural background on the Chitimacha.



## Extension: Comparing Cultural Stories

Comparing stories of many cultures - Cherokee tar baby story and Brer Rabbit

### The Origins of Rabbit and the Tar Baby

{Joel Chandler} Harris originally heard the stories recited by slaves as a young boy working on a nearby plantation and then converted them into written narratives, firstly in the local newspaper, and then as the stories became known throughout the world, Harris would go onto write books. By the time Harris had died in 1908 he had written ten volumes of his work on Uncle Remus, and his stories had been translated into twenty-seven different languages.

[http://homepage.ntlworld.com/matt\\_kane/uncle%20remus%20tales.htm](http://homepage.ntlworld.com/matt_kane/uncle%20remus%20tales.htm)

The similarity of Tar Wolf and Rabbit Story (Cherokee) to the Uncle Remus "Wonderful Tar Baby" story told by Joel Chandler Harris is obvious. Harris was a friend of William Tuggle and had read Tuggle's collection of Creek myths in manuscript form before he wrote the Uncle Remus story. The tar-baby motif actually is found in many cultures. "Tar Wolf" was told by James Wafford, a Cherokee living in Indian Territory in the west. Wafford, whose Cherokee name meant, "Worn-out Blanket," was born in Georgia, in the old Cherokee Nation in 1806. His mother was a cousin of Sequoyah.

Southern Indian Myths and Legends Compiled and edited by: Virginia Pounds Brown and Laurella Owens

"The U.S. version of the story is said to have originated among slaves at Laura Plantation in Vacherie, Louisiana. Br'er Rabbit stories were written down by Robert Roosevelt, uncle of President of the United States Theodore Roosevelt. Teddy Roosevelt wrote in his autobiography about his aunt from Georgia, that "She knew all the 'Br'er Rabbit' stories, and I was brought up on them. One of my uncles, Robert Roosevelt, was much struck with them, and took them down from her dictation, publishing them in *Harper's*, where they fell flat. This was a good many years before a genius arose who, in 'Uncle Remus,' made the stories immortal."

These stories were popularized for the mainstream audience in the late 19th century by Joel Chandler Harris, who wrote up and published many of the stories which were passed down by oral tradition."

From: Wikipedia, the free encyclopedia.htm



## Tar Wolf and Rabbit

### Cherokee

Once there was such a long spell of dry weather that the water in the creeks dried up, and the animals held a council to see what to do about it. They decided to dig a well. All agreed to help except Rabbit, who said, "I don't need to dig for water. The dew on the grass is enough for me."

The others did not like Rabbit's attitude, but they set to work digging the well.

They noticed as the days went by that Rabbit kept sleek and lively, although the weather was still dry and the water was getting low in the well. They said, "That tricky Rabbit steals our water at night."

So they made a tar wolf out of pine gum and tar and set it up by the well to scare the thief.

That night as Rabbit came, as he had been coming every night, to drink enough to last him all the next day. He saw the queer black thing by the well and said, "Who's there?"

Rabbit came nearer, but the tar wolf did not move. Rabbit grew braver and said, "Get out of my way or I'll hit you." Still the wolf did not move. Rabbit hit him with his paw. The gum held his foot and he could not shake it free.

"Let me go or I'll kick you," he said angrily to the tar wolf. Rabbit struck again with his hind foot, so hard that his foot caught it solidly in the gum and he could not move. There he stuck until the animals came for water in the morning.

When they found who the thief was, they made great sport over him for a while...But as they loosed Rabbit from the tar wolf, he ran away and could not be caught.



## ***THE WONDERFUL TAR BABY STORY***

"Didn't the fox never catch the rabbit, Uncle Remus?" asked the little boy the next evening.

"He come mighty nigh it, honey, sho's you born--Brer Fox did. One day atter Brer Rabbit fool 'im wid dat calamus root, Brer Fox went ter wuk en got 'im some tar, en mix it wid some turkentime, en fix up a contrapshun w'at he call a Tar-Baby, en he tuck dish yer Tar-Baby en he sot 'er in de big road, en den he lay off in de bushes fer to see what de news wuz gwine ter be. En he didn't hatter wait long, nudder, kaze bimeby here come Brer Rabbit pacin' down de road--lippity-clippity, clippity -lippity--dez ez sassy ez a jay-bird. Brer Fox, he lay low. Brer Rabbit come prancin' 'long twel he spy de Tar-Baby, en den he fotch up on his behime legs like he wuz 'stonished. De Tar Baby, she sot dar, she did, en Brer Fox, he lay low.

"Mawnin'!" sez Brer Rabbit, sezee – `nice wedder dis mawnin',' sezee.

"Tar-Baby ain't sayin' nuthin', en Brer Fox he lay low.

"How duz yo' sym'tums seem ter segashuate?" sez Brer Rabbit, sezee.

"Brer Fox, he wink his eye slow, en lay low, en de Tar-Baby, she ain't sayin' nuthin'.

"How you come on, den? Is you deaf?" sez Brer Rabbit, sezee. 'Kaze if you is, I kin holler louder,' sezee.

"Tar-Baby stay still, en Brer Fox, he lay low.

"You er stuck up, dat's w'at you is,' says Brer Rabbit, sezee, 'en I'm gwine ter kyore you, dat's w'at I'm a gwine ter do,' sezee.

"Brer Fox, he sorter chuckle in his stummick, he did, but Tar-Baby ain't sayin' nothin'.

"I'm gwine ter larn you how ter talk ter 'spectubble folks ef hit's de las' ack,' sez Brer Rabbit, sezee. 'Ef you don't take off dat hat en tell me howdy, I'm gwine ter bus' you wide open,' sezee.

"Tar-Baby stay still, en Brer Fox, he lay low.

"Brer Rabbit keep on axin' 'im, en de Tar-Baby, she keep on sayin' nothin', twel present'y Brer Rabbit draw back wid his fis', he did, en blip he tuck 'er side er de head. Right dar's whar he broke his merlasses jug. His fis' stuck, en he can't pull loose. De tar hilt 'im. But Tar-Baby, she stay still, en Brer Fox, he lay low.

"Ef you don't lemme loose, I'll knock you agin,' sez Brer Rabbit, sezee, en wid dat he fotch 'er a wipe wid de udder han', en dat stuck. Tar-Baby, she ain'y sayin' nuthin', en Brer Fox, he lay low.

"Tu'n me loose, fo' I kick de natal stuffin' outen you,' sez Brer Rabbit, sezee, but de Tar-Baby, she ain't sayin' nuthin'. She des hilt on, en de Brer Rabbit lose de use er his feet in de same way. Brer Fox, he lay low. Den Brer Rabbit squall out dat ef de Tar-Baby don't tu'n 'im loose he butt 'er cranksided. En den he butted, en his head got stuck. Den Brer Fox, he sa'ntered fort', lookin' dez ez innercent ez wunner yo' mammy's mockin'-birds.



"`Howdy, Brer Rabbit,' sez Brer Fox, sezee. `You look sorter stuck up dis mawnin',' sezee, en den he rolled on de groun', en laft en laft twel he couldn't laff no mo'. `I speck you'll take dinner wid me dis time, Brer Rabbit. I done laid in some calamus root, en I ain't gwineter take no skuse,' sez Brer Fox, sezee."

Here Uncle Remus paused, and drew a two-pound yam out of the ashes.

"Did the fox eat the rabbit?" asked the little boy to whom the story had been told.

"Dat's all de fur de tale goes," replied the old man. "He mout, an den agin he moutent. Some say Judge B'ar come 'long en loosed 'im - some say he didn't. I hear Miss Sally callin'. You better run 'long."



# Benchmarks and Grade Level Expectations

## Benchmarks K-4

### Science as Inquiry

#### A. Abilities Necessary to do Scientific Inquiry

- SI-E-A1 asking appropriate questions about organisms and events in the environment.
- SI-E-A2 planning and/or designing and conducting a scientific investigation.
- SI-E-A3 communicating that observations are made with one's senses.
- SI-E-A6 communicating observations and experiments in oral and written formats.
- SI-E-A7 utilizing safety procedures during experiments.

#### B. Understanding Scientific Inquiry

- SI-E-B5 presenting the results of experiments.
- SI-E-B6 reviewing and asking questions about the results of investigations.

### Life Science

#### A. Characteristics of Organisms

- LS-E-A2 distinguishing between living and nonliving things;

### The World in Spatial Terms

- G-1A-E1 Identifying and describing the characteristics and uses of geographic representations, such as various types of maps, globes, graphs, diagrams, photographs, and satellite-produced images (1, 3, 4);
- G-1A-E2 Locating and interpreting geographic features and places on maps and globes (1, 2, 3, 4);
- G-1A-E3 Constructing maps, graphs, charts, and diagrams to describe geographical information and to solve problems (1, 3, 4);

### Places and Regions

- G-1B-E1 Describing and comparing the physical characteristics of places, including land forms, bodies of water, soils, vegetation, and climate (1, 3, 4);
- G-1B-E2 Identifying and describing the human characteristics of places, including population distributions and culture (1, 3, 4);
- G-1B-E3 Describing how the physical and human characteristics of places change over time (1, 3, 4);
- G-1B-E4 Defining and differentiating regions by using physical characteristics, such as climate and land forms, and by using human characteristics, such as economic activity and language (1, 3, 4);

### Physical and Human Systems

- G-1C-E1 Describing how physical processes help to shape features and patterns on Earth's surface (1, 3, 4);
- G-1C-E2 Describing and comparing the types of settlement and patterns of land use in local communities, the United States, and world regions (1, 2, 3, 4);
- G-1C-E3 Describing and explaining the characteristics, distribution, and migration of human populations (1, 3, 4);
- G-1C-E4 Identifying and comparing the cultural characteristics of different regions and people (1, 2, 3, 4);
- G-1C-E5 Locating and explaining the spatial distribution of economic activities (1, 3, 4);
- G-1C-E6 Identifying and describing types of territorial units, such as parishes or counties, states, and countries (1, 3, 4, 5);

### Historical Thinking Skills

- H-1A-E1 Demonstrating an understanding of the concepts of time and chronology (1, 3, 4);
- H-1A-E2 Recognizing that people in different times and places view the world differently (1, 3, 4);
- H-1A-E3 Identifying and using primary and secondary historical sources to learn about the past (1, 3, 4);

### Louisiana and United States History

- H-1C-E1 Describing the people, events, and ideas that were significant to the growth and development of our state and nation (1, 3, 4);
- H-1C-E3 Describing the causes and nature of various movements of large groups of people into and within Louisiana and the United States throughout history (1, 3, 4);
- H-1C-E4 Recognizing how folklore and other cultural elements have contributed to our local, state, and national heritage (1, 3, 4);



## Benchmarks K-4

### Language Arts: Reading

- ELA-1-E1 Gaining meaning from print and building vocabulary using a full range of strategies (e.g., self-monitoring and correcting, searching, cross-checking), evidenced by reading behaviors using phonemic awareness, phonics, sentence structure, and meaning
- ELA-1-E2 Using the conventions of print (e.g., left-to-right directionality, top-to-bottom, one-to-one matching, sentence framing)
- ELA-1-E3 Adjusting speed of reading (e.g., appropriate pacing, intonation, expression) to suit the difficulty of materials and the purpose for reading (e.g., enjoying, learning, problem solving)
- ELA-1-E5 Reading, comprehending, and responding to written, spoken, and visual texts in extended passages (e.g., range for fiction passages-450-1,000 words; range for nonfiction-450-850 words)
- ELA-1-E6 Interpreting (e.g., retelling, summarizing) texts to generate connections to real-life situations

### Language Arts: Writing

- ELA-2-E3 Creating written texts using the writing process
- ELA-2-E4 Using narration, description, exposition, and persuasion to develop compositions (e.g., stories, letters, poems, logs)
- ELA-2-E5 Recognizing and applying literary devices (e.g., figurative language)
- ELA-2-E6 Writing as a response to texts and life experiences (e.g., journals, letters, lists)
- ELA-3-E1 Writing legibly, allowing margins and correct spacing between letters in a word and words in a sentence
- ELA-3-E2 Demonstrating use of punctuation (e.g., comma, apostrophe, period, question mark, exclamation mark), capitalization, and abbreviations in final drafts of writing assignments
- ELA-3-E3 Demonstrating standard English structure and usage by writing clear, coherent sentences
- ELA-3-E4 Using knowledge of the parts of speech to make choices for writing
- ELA-3-E5 Spelling accurately using strategies (e.g., letter-sound correspondence, hearing and recording sounds in sequence, spelling patterns, pronunciation) and resources (e.g., glossary, dictionary) when necessary

### Language Arts: Critical Thinking

- ELA-7-E1 Using comprehension strategies (e.g., sequencing, predicting, drawing conclusions, comparing and contrasting, making inferences, determining main ideas) to interpret oral, written, and visual texts
- ELA-7-E2 Using basic reasoning skills, life experiences, and available information to solve problems in oral, written, and visual texts
- ELA-7-E3 Recognizing an author's purpose (reason for writing), and viewpoint (perspective)
- ELA-7-E4 Using basic reasoning skills to distinguish fact from opinion, skim and scan for facts, determine cause and effect, generate inquiry, and make connections with real-life situations

### Visual Arts

- CE-1VA-E1 Explore and identify imagery from a variety of sources and demonstrate visual representation (1, 2)
- CE-1VA-E2 Explore techniques and technologies for visual expression and communication (2, 3)
- CE-1VA-E3 Use art vocabulary and the elements and principles of design to communicate the language of art (1, 2)
- CE-1VA-E4 Explore and identify art careers across the disciplines and cultures (2, 4)
- CE-1VA-E5 Work individually and as a group member in a responsible and productive manner (1, 5)
- CE-1VA-E6 Understand relationships among the arts and other disciplines outside the arts (4)
- HP-3VA-E2 Express how visual symbols communicate a universal language (1, 4, 5)
- HP-3VA-E3 Explore and discuss art images from the past and the present (1, 3, 4)
- HP-3VA-E4 Identify media used in works of art throughout history (2, 3)
- HP-3VA-E5 Describe ways the visual arts are used in daily life (1, 2, 4, 5)



## Grade Level Expectations K-4

### Science as Inquiry

#### Abilities Necessary to do Scientific Inquiry

K 1 2 3 4

1 1 1 1 1	Ask questions about objects and events in the environment
2 2 2 2 2	Pose questions that can be answered by using students' own observations, scientific knowledge, and testable scientific investigations
4 5 6 6 7	Use the five senses to describe observations
6 7 8 8 9	Select and use developmentally appropriate equipment and tools (e.g., magnifying lenses, microscopes, graduated cylinders) and units of measurement to observe and collect data
7 8 9 9 10	Express data in a variety of ways by constructing illustrations, graphs, charts, tables, concept maps, and oral and written explanations as appropriate
8 9 10 11 12	Use a variety of appropriate formats to describe procedures and to express ideas about demonstrations or experiments (e.g., drawings, journals, reports, presentations, exhibitions, portfolios)
9 10 11 12 13	Identify and use appropriate safety procedures and equipment when conducting investigations (e.g., gloves, goggles, hair ties)

#### Understanding Scientific Inquiry

K 1 2 3 4

13 14	Identify questions that need to be explained through further inquiry
14 15	Distinguish between what is known and what is unknown in scientific investigations
20	Determine whether further investigations are needed to draw valid conclusions

### Life Science

#### Characteristics of Organisms

K 1 2 3 4

22 28	Classify objects in a variety of settings as <i>living (biotic)</i> or <i>nonliving (abiotic)</i>
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### Physical Science

#### Properties of Objects and Materials

K 1 2 3 4

16	Observe and describe common properties of solids, liquids, and gases
17	Sort and classify objects by their state of matter
22	Investigate and explain conditions under which matter changes physical states: heating, freezing, evaporating, condensing, boiling

### Earth and Space Science

#### Properties of Earth Materials

K 1 2 3 4

37	Illustrate how water changes from one form to another (e.g., freezing, melting, evaporating)
35	Examine soils to determine that they are often found in layers
39	Identify the characteristics of soil, according to color, texture, and components, including <i>living (biotic)</i> and <i>nonliving (abiotic)</i> substances
36	Observe and record the properties of rocks, minerals, and soils gathered from their surroundings (e.g., color, texture, odor)
45	Recognize and describe that rock is composed of different combinations of minerals
46	Describe earth processes that have affected selected physical features in students' neighborhoods (e.g., rusting, weathering, erosion)
55	Recognize that sedimentary rocks are composed of particles that result from weathering and erosion (e.g., sandstones, conglomerates)

### Language Arts

#### Standard 1 – READING

K 1 2 3 4

1,5	1-5	1,2,4,5	1-6	1-3	ELA-1-E1
6,7	9				ELA-1-E2
9,10	15	10	10	5,7	ELA-1-E5
11	16	11	11	6	ELA-1-E6

#### Standard 2 – WRITING

K 1 2 3 4

19,20	26				ELA-2-E1
21	27	23	22		ELA-2-E2
23	28				ELA-2-E3
25	29	25			ELA-2-E4
	30	26			ELA-2-E5
27	31	27	26		ELA-2-E6

#### Standard 3 – GRAMMAR

K 1 2 3 4

28-30	32	27	28	27	ELA-3-E1
31	33,34	28,29	29,30	28	ELA-3-E2
	35-38	30	31	30,31	ELA-3-E3
	39	31,32	32		ELA-3-E4
32	40-43	33-35,37	33,34,36	32	ELA-3-E5

#### Standard 7 – CRITICAL THINKING

K 1 2 3 4

22	17	14			ELA-7-E1
	22	18	15		ELA-7-E2
	24	19,20	16		ELA-7-E3
	25	24	21	19	ELA-7-E4

