

# MARBLES

**PLAYING RULES.** Each player in turn knuckles down just outside the ring line, at any point he chooses, and shoots into the ring to knock one or more marbles out of the ring. A player must knuckle down on all shots so that at least one knuckle is in contact with the ground, and he must maintain this position until the shooter has left his hand.

Marbles knocked out of the ring are credited to the player knocking them out and the player continues to shoot from the spot where his shooter comes to rest. If a shooter goes outside of the ring, after shooting a marble out, the player recovers it and continues by shooting from the ring line, taking "roundsters" if desired, that is, shooting from any point around the ring.

After a miss, a player picks up his shooter and holds it until his next turn and then takes roundsters and shoots from any point of the ring line.

Whenever a marble or shooter comes to rest in the groove marking the ring, it is considered out of the ring.

If a shooter slips from a player's hand and the player calls "slips," the referee may order "no play" and permit the player to shoot again, provided the shooter does not travel more than ten inches and the referee is convinced it was an actual slip.

Marbles knocked out of the ring are to be picked up by the ring official.

**SCORING.** The player first obtaining seven marbles is the winner of the game, providing that on obtaining the seventh marble the shooter also goes out of the ring. If the shooter remains in the ring on this shot, the marble or marbles knocked out on this shot are respotted on the cross line, the shooter picked up, and the shot counted as a miss. All marbles knocked out prior to the last shot are kept by the shooter.

**FOULS AND PENALTIES.** It is a foul if a player—

- 1.—Raises his hand before the shooter has left his hand. Penalty: the player loses his shot.
- 2.—Moves his hand forward before the shooter has left his hand. Penalty: the player loses his shot.
- 3.—Smooths or otherwise rearranges the ground or removes any obstacles. He may request the referee to clear obstructions. Penalty: the player loses his shot.
- 4.—Changes shooter during the course of any game, unless the shooter becomes broken, cracked or extremely chipped. Penalty: disqualification.
- 5.—Communicates in any way with his coach during the course of the game. Penalty: forfeiture of all marbles he has knocked out of the ring, said marbles being respotted on the cross.
- 6.—Walks through the ring. Penalty: forfeiture of one marble, which is respotted.
- 7.—If not in prescribed uniform the match will be forfeited.

# JACKS

## RULES TO PLAY

1. **Ones** — Scatter all jacks upon the playing surface by a single movement of the right hand. Toss the ball, pick up one jack, and after ball has bounced once, catch the ball in the same (right) hand. Transfer the jack to the left and proceed as before until all jacks are in the left hand.
2. **Twos** — Same as 1. except pick up two jacks at one time. Then the next time pick up three and so on.
3. All jacks and ball in right hand. Toss ball upward, lay down all jacks and catch ball in right hand. Throw ball up again, pick up all jacks, and catch ball in right hand.
4. **EGGS IN BASKET** — Scatter jacks, toss ball, pick up one jack, right hand only used, and while ball bounces once, transfer jacks to the left hand, then catch ball with right hand. When all jacks have been picked up and transferred to the left hand, the jacks are all put in the right hand and scattered again. Proceed thru twos, threes, etc.
5. **CRACK THE EGGS** — Scatter jacks with right hand. Toss the ball with right hand and while ball bounces once, pick up one jack with right hand, "crack" (tap) it on the playing surface, and catch the ball in right hand which is still holding the jack. Transfer jack to the left hand and proceed as before until all jacks are picked up. Scatter again and continue thru twos, etc.

## FOULS AND MISSES

1. Using wrong hand to catch the ball.
2. Failure to pick up proper number of jacks required by ones, twos, etc.
3. Clothes burn. Allowing the ball or jacks to touch the body or clothing while catching the ball, except the hand used to catch the ball.
4. Two hands. Catching the ball with both hands.
5. Drops. Failure to hold the ball or jacks until movement is completed.
6. Touching any other jack while attempting to pick up a jack or group of jacks.

Make up more rules of your own. Have FUN.

# PICK-UP STICKS

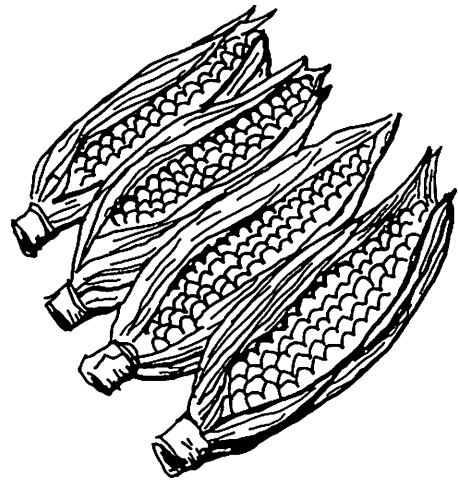
## PICKUP STICKS INSTRUCTIONS

Any number can play. Black sticks should be kept aside for use as a tool in picking up other sticks. First player holds sticks upright with hand on table or floor, opens hand and lets sticks scatter. He/She then tries to pick up sticks one at a time without moving any of the others. His/Her turn is up when he/she causes any other stick to move. Player to his/her left takes up where they left off, and play continues around the table until all sticks have been picked up.

# Corn Husking

In the fall, corn had to be husked. Families gathered together in the evening for a husking bee. Your classroom husking bee will be during the day but use your imagination and picture yourself on the frontier!

Supply an ear of corn for each player. Cook it later for sampling. Choose two captains. Each captain chooses his team. Divide the corn evenly. Be sure there is an ear for each player on the team.



Frontier people sat shoulder to shoulder with a huge pile of corn in the center of their team. Your husking bee will be slightly different. Line the teams back to back. At a starting signal one player from each team picks an ear of corn and husks it. When finished he tags the next member, and so on.

After all ears have been husked, judge the ears to make sure they have been "husked clean!"

If a young settler found he had husked a red ear of corn, he could kiss the girl of his choice! (You may want to mark one red ear . . . or several!)



Each man carried his own husking peg—a sharpened piece of wood, held in the palm of the hand by a leather strap that fit around the fingers. Make your own husking pegs by securing a golf tee to a rubber band. Slip it over the hand. You probably won't be able to use them as effectively as the pioneers but you'll understand their use.

## CORN HUSK DOLLS

In the early days of history, natives of the plains wrapped grasses, straw or cornhusks into doll shapes. The new settlers may have learned this craft from the native Americans. The making of corn husk dolls has become a hobby for many providing a satisfying way to make decorations

### Materials:

Dried corn husks, approximately 10 per child. Available at the grocery store

Corn silk or yarn for hair

Twine or raffia, available at craft stores

### Equipment:

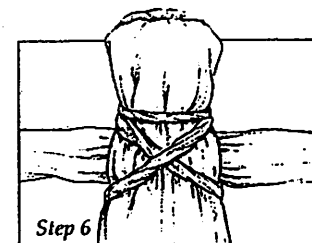
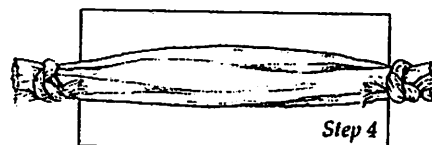
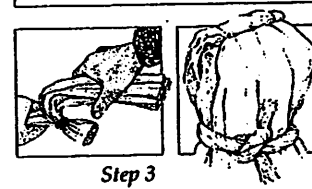
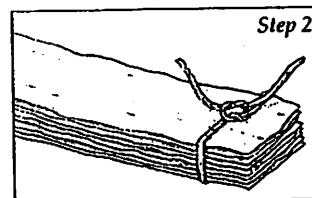
Scissors

Basin of water

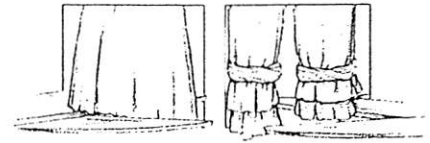
Paper towels

### Method:

1. Soak the dried corn husks in water until they are pliable. Pat them dry on the paper towels.
2. Put about eight of the husks in a pile and tie them together about 1 inch from the end with a piece of twine or raffia.
3. Divide the husks in half and pull them back over the tied end of the husks. Wrap a piece of twine or raffia about 1 inch down to form the head.
4. Make the arms by gathering two husks together. Secure each end with twine or raffia.
5. Push the arms up under the head, just under the neck
6. Wrap a piece of raffia around the chest of the doll crossing in front and under the arms. Tie the raffia at the back.



7. Make sure that the bottom of the doll is evenly trimmed to make the doll's skirt. The skirt can be divided to make legs. Wrap each leg at the ankle with a strip of raffia.



8. Corn silk hair may be added if desired. Allow the doll to dry.



## DE CAMPTOWN RACES

Camptown ladies sing this song  
Doo-dah! Doo-dah!  
Camptown racetrack  
Five miles long,  
Oh, doo-dah-day!  
I come down here with my hat caved in,  
Doo-dah! Doo-day!  
I go back home with a pocket full of tin,  
Oh, doo-dah-day!

(Chorus) Gwine to run all night!  
Gwine to run all day!  
I'll bet my money a bobtail nag,  
Somebody bet on the bay.

See them flyin' in a ten-mile heat,  
Doo-dah! Doo-dah!  
'Round the race-track, then repeat,  
Oh! Doo-dah-day!  
I win my money on the bob-tail nag,  
Doo-dah! Doo-dah!  
I keep my money in an old tow-bag  
Oh! Doo-dah-day!  
(Repeat Chorus)

## HOME SWEET HOME

"Mid pleasures and palaces, though I may roam,  
Be it ever so humble, there's no place like home;  
A charm from the sky seems to hallow us there,  
Which, seek through the world  
Is ne'er met with elsewhere.

Home! Home! Sweet, sweet home!  
There's no place like home,  
There's no place like home.

## SWEET BETSY FROM PIKE

Oh, don't you remember  
Sweet Betsy from Pike,  
She crossed the wide prairie  
with her husband Ike.  
With two yoke of oxen and one spotted hog,  
A tall shanghai rooster  
And an old yeller dog?

(Chorus) Singin' too-ral-i-oo-ral-i-oo-ral-i-ay,  
Singin' too-ral-i-oo-ral-i-oo-ral-i-ay.

They swam the wide rivers  
And crossed the tall peaks,  
And camped on the prairie  
for weeks upon weeks,  
Starvation and fever,  
They slowed to a crawl,  
But they reached California  
In spite of it all.

(Repeat Chorus)

## WHISTLE, DAUGHTER, WHISTLE

(This is a Response song. One group sings the first two phrases. The other group sings the next two.)

Whistle, daughter, whistle, and you shall have a cow.

I can't whistle mother, because I don't know how.

\*\*\*

Whistle, daughter, whistle, and you shall have a goat.

I can't whistle mother, because it hurts my throat.

\*\*\*

Whistle, daughter, whistle, and you shall have a pig.

I can't whistle mother, because I am too big.

\*\*\*

Whistle, daughter, whistle, And you shall find a man.

*Whistle*

I've just found out I can!



# SWEET BETSY FROM PIKE

CALIFORNIA

Sweet Betsy was the best example of the special kind of woman who moved to California during the gold-rush days: fearless, independent, and ready to party. She arrived by covered wagon in the mining town of Placerville, having made the 2,000-mile trek from Pike County, Missouri. This celebration of the legendary Betsy, first published in 1858, descends from a seventeenth-century British ballad called "Wilkins and Dinah."

*Gutsy*

1. Oh, don't you re-mem-ber sweet Bet-sy from Pike, Who crossed the big moun-tains with

her lov-er Ike, With two yoke of ox-en, a big yel-low dog, And a

**CHORUS**

tall Shang-hai roos-ter and one spot-ted hog? Sing-ing too-ral-i-oo-ral-i-oo-ral-i-ay.

One evening quite early they camped on the Platte.  
 'Twas near by the road on a green shady flat,  
 Where Betsy, quite tired, she laid down to repose,  
 While with wonder Ike gazed on his Pike County rose.

CHORUS

3. They soon reached the desert, where Betsy gave out,  
 And down in the sand she lay rolling about,  
 While Ike, in great tears, he looked on in surprise,  
 Saying, "Betsy, get up, you'll get sand in your eyes."

CHORUS



Sweet Betsy got up in a great deal of pain  
And declared she'd go back to Pike County again.  
Then Ike heaved a sigh and they fondly embraced,  
And she traveled along with his arm round her waist.

CHORUS

The Shanghai ran off and the cattle all died.  
The last piece of bacon that morning was fried.  
Poor Ike got discouraged, and Betsy got mad.  
The dog wagged his tail and looked wonderfully sad.

CHORUS

6. One morning they climbed up a very high hill  
And with wonder looked down into old Placerville.  
Ike shouted and said, as he cast his eyes down,  
"Sweet Betsy, my darling, we've got to Hangtown."

CHORUS

7. Long Ike and sweet Betsy attended a dance,  
Where Ike wore a pair of his Pike County pants.  
Sweet Betsy was covered with ribbons and rings.  
Quoth Ike, "You're an angel, but where are your wings?"

CHORUS

8. Long Ike and sweet Betsy got married, of course,  
But Ike, getting jealous, obtained a divorce.  
And Betsy, well satisfied, said with a smile,  
"There are six good men waiting within half a mile."

CLEMENTINE

In a cavern, in a canyon,  
Excavating for a mine,  
Lived a miner, forty-niner  
And his daughter Clementine.

(Chorus) Oh my darlin', Oh my darlin'  
Oh my darlin' Clementine!  
Thou art lost and gone forever,  
Dreadful sorry, Clementine!

Light she was and like a feather,  
And her shoes were number nine,  
Herring boxes without topses,  
Sandals were for Clementine.  
(Repeat Chorus)

Drove she ducklings to the water,  
Ev'ry morning just at nine,  
Hit her foot against a splinter,  
Fell into the foaming brine.  
(Repeat Chorus)

Ruby lips above the water,  
Blowing bubbles soft and fine,  
But alas, I was no swimmer,  
So I lost my Clementine.  
(Repeat Chorus)

# Clementine

CALIFORNIA

Women were scarce in the California gold-mining camps, so you'd think songs about women would be pleasant and romantic. Not so with unfortunate Clementine. The words and music to this durable ballad are credited to Percy Montross in the 1880s, and the melody is possibly German or Mexican. Today singers of all ages make up their own versions—like “O My Monster Frankenstein” or “Found a Peanut.”

*Try to sing without laughing*

D

1. In a cav - ern, in a can - yon, Ex - ca - vat - ing for a

A7

D

A7

mine, Lived a min - er, for - ty - nin - er, And his daugh - ter, Clem - en -

D

CHORUS

D

tine. O my dar - ling, O my dar - ling, O my dar - ling Clem - en -

A7

D

A7

D

tine! You are lost and gone for - ev - er, Dread - ful sor - ry, Clem - en - tine.

# OH, SUSANNA!

WESTERN

Customers at the Eagle Ice Cream Parlor in Pittsburgh were the first audience for this nonsense song. It was 1847, and Stephen Foster (1826-1864) was only twenty-one. Two years later the "forty-niners" of the California gold rush took up the bouncy rhythm and made this the most popular song in America. Foster never made much money from "Oh, Susanna!" Still, he wrote later, "The two fifty-dollar bills I received had the effect of starting me on my present vocation as a song-writer." Foster created some two hundred more songs, including "Beautiful Dreamer," "Swanee River," "Jeanie with the Light Brown Hair," and "Camptown Races."

1. I

come from A - la - ba - ma with a ban - jo on my knee; I'm - - - - -  
rained all night the day I left, the weath - er it was dry; The - - - - -

going to Louis - i - a - na, my Su - san - na for to see. It - - - - -  
sun so hot I froze to death, Su - san - na don't you cry.

CHORUS

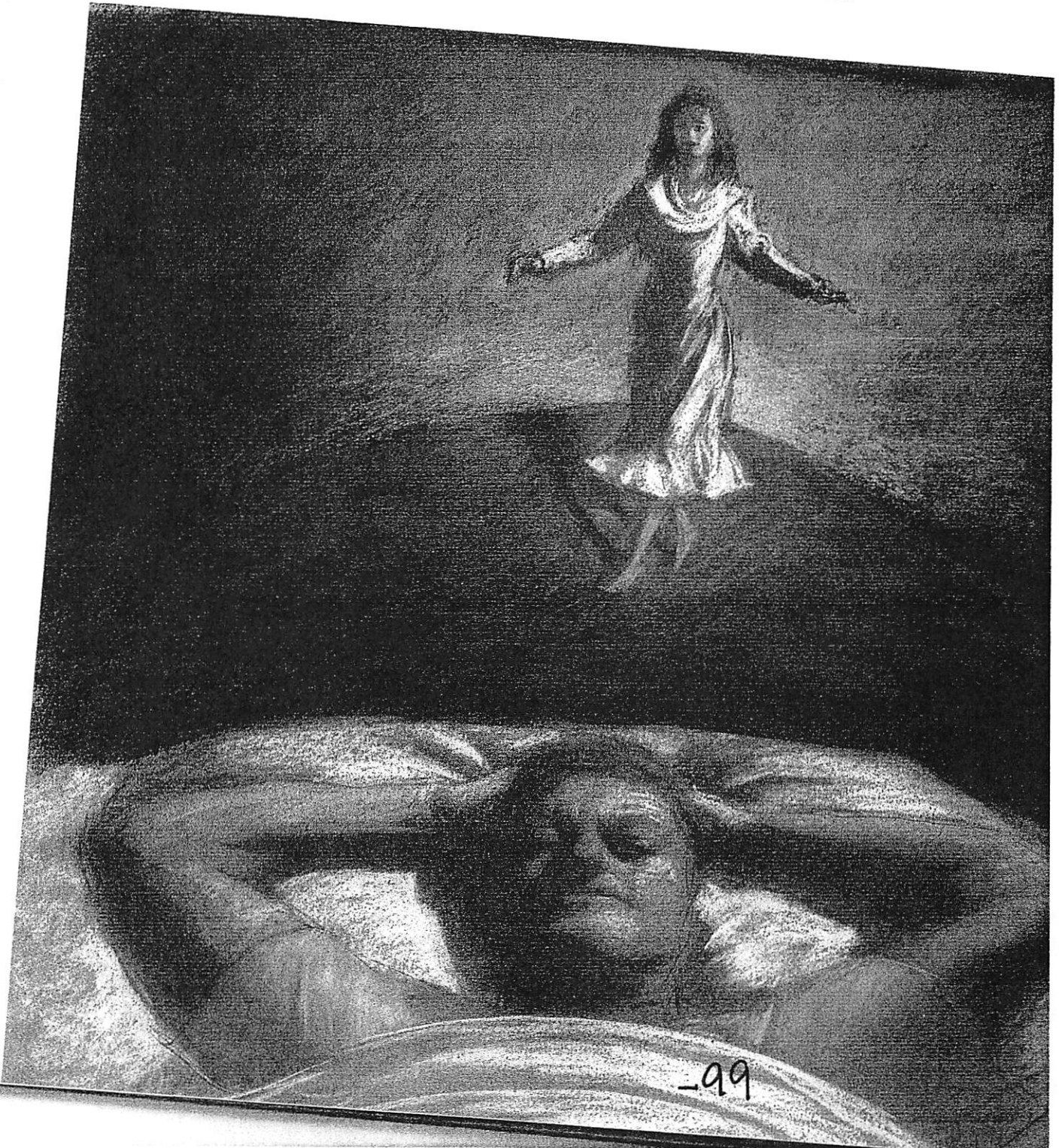
ry. Oh, Su - san - na! Oh, don't you cry for





2. I had a dream the other night, when everything was still;  
I thought I saw Susanna come a-walking down the hill.  
A red, red rose was in her cheek, a tear was in her eye;  
I said to her, "Susanna, girl, Susanna, don't you cry."

CHORUS

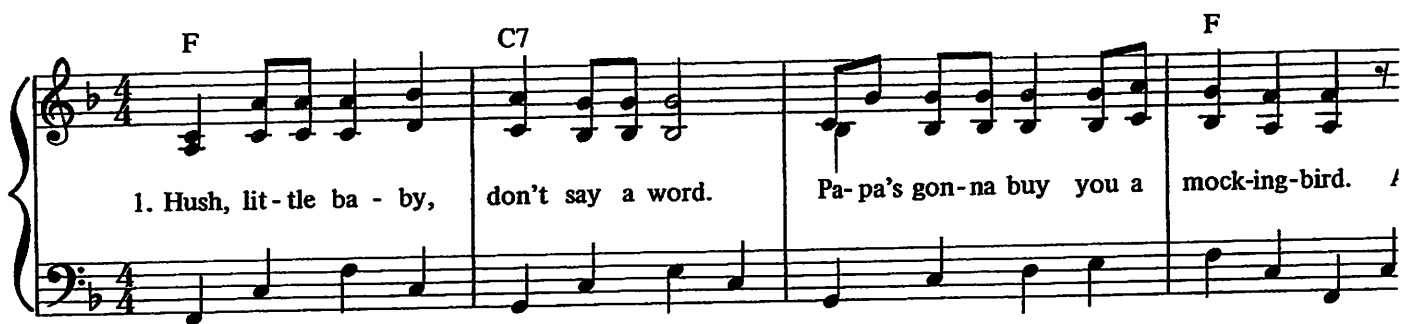


# Or, Hush, Little Baby

APPALACHIA / ALABAMA

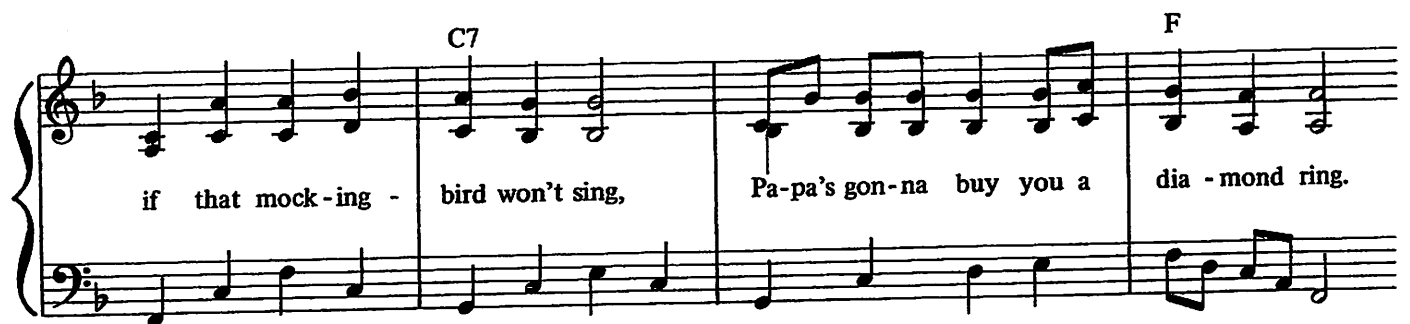
Popular in the South in pioneer days, this descends from an old English nursery rhyme. Now it's possibly the best-known lullaby in America, and whether it's Ma or Papa buying the gifts, it's another good song for making up your own verses.

*Drowsy*



F C7 F

1. Hush, lit-tle ba-by, don't say a word. Pa-pa's gon-na buy you a mock-ing-bird.



C7 F

if that mock-ing-bird won't sing, Pa-pa's gon-na buy you a dia-mond ring.

2. And if that diamond ring is brass,  
Papa's gonna buy you a looking glass.  
And if that looking glass gets broke,  
Papa's gonna buy you a billy goat.
3. And if that billy goat won't pull,  
Papa's gonna buy you a cart and bull.  
And if that cart and bull turn over,  
Papa's gonna buy you a dog named Rover.
4. And if that dog named Rover won't bark,  
Papa's gonna buy you a horse and cart.  
And if that horse and cart fall down,  
You'll still be the sweetest little baby in town.

COME LITTLE LEAVES

"Come, little leaves", said the wind one day,  
"Over the meadow with me and play;  
Put on your dresses of red and gold,  
For summer is gone and the days grow cold."

Soon all the leaves heard the wind's low call,  
Down they came fluttering one and all;  
Over the brown fields they danced and flew,  
Singing the soft little songs they knew.

Dancing and whirling the little leaves went;  
Winter had called them, and they were content.  
Soon fast asleep in their little beds,  
Snow lay a blanket all over their heads.

McGuffey's Second Eclectic Reader, 1879

OH, SUSANNA!

Oh, I come from Alabama  
With my banjo on my knee,  
And I'm goin' to California,  
Susanna for to see.  
It rained all day the night I left  
The weather, it was dry,  
The sun so hot I froze to death,  
Susanna don't you cry.

Oh, Susanna!  
Now don't you cry for me,  
For I come from Alabama  
With my banjo on my knee.



## AMERICA

My country, 'tis of thee,  
Sweet land of liberty,  
Of thee I sing:  
Land where my fathers died,  
Land of the pilgrims' pride,  
From every mountainside  
Let freedom ring!

## MY GRANDFATHER'S CLOCK

My grandfather's clock was too large for the shelf,  
So it stood ninety years on the floor;  
It was taller by half than the old man himself,  
Tho' it weighed not a pennyweight more.  
It was bought on the morn of the day that he was born,  
And was always his treasure and pride;  
But it stopped, short, never to go again,  
When the old man died.

(Chorus) Ninety years without slumbering,  
Tick, tock; Tick tock;  
His life seconds numbering.  
Tick, tock; Tick, tock;  
It stopped, short, never to go again,  
When the old man died.

In watching its pendulum swing to and fro,  
Many hours had he spent while a boy;  
And in childhood and manhood  
The clock seemed to know,  
And to share both his grief and his joy.  
For it struck twenty-four  
When he entered at the door,  
With a blooming and beautiful bride,  
But it stopped, short, never to go again  
When the old man died.

(Sing the chorus again.)

Accompany song with steady  
tick-tock on temple blocks  
or on tone blocks.

# My Grandfather's Clock

PUPIL'S BOOK p. 156

*Moderately* G D<sub>7</sub> G C G D<sub>7</sub>

1. My grand- fa-ther's clock was too large for the shelf, So it stood nine-ty years on the  
2. In watch - ing its pen - du-lum swing to and fro, Man-y hours had he spent while a

G G D<sub>7</sub> G C

floor; \_\_\_\_\_ It was tall - er by half than the old man him-self, Tho' it  
boy; \_\_\_\_\_ And in child - hood and man - hood the clock seemed to know, And to

G D<sub>7</sub> G G

weighed not a pen - ny - weight more. \_\_\_\_\_ It was bought on the morn of the  
share both his grief and his joy. \_\_\_\_\_ For it struck twen - ty - four when he

C G G G D<sub>7</sub>

day that he was born, And was al - ways his treas - ure and pride; }  
en-tered at the door, With a bloom - ing and beau - ti - ful bride; } But it

G D- G C G D- G

stopped short, nev- er to go a - gain, When the old man died.

Refrain G

Melody Bells

Nine- ty years with - out slum - ber - ing, (Whisper "tick-toek") His

Melody Bells Bells Bells

G

life sec - onds num - ber - ing, It stopped short,

G C G D- G

nev- er to go a - gain, When the old man died.

Melody Bells Part for Verso

Parallel listening: *Symphony No. 101 ("The Clock")*, Haydn.  
*"Dance of the Hours,"* Ponchielli.

# I'VE BEEN WORKING ON THE RAILROAD

SOUTHERN

Almost 100,000 miles of railroad track were in operation by 1880, stitching America together. This sturdy anthem of the railroad workers may have descended from an old Irish hymn or from "I've Been Working on the Levee," sung by gangs building levees on the Mississippi River. Dinah was perhaps a train or else a real woman, with "blow your horn" meaning "call me for lunch." "Someone's in the Kitchen with Dinah" was actually a separate song, but because of the "Dinah" connection, it came to be linked with this one.

*Pell-mell*

Musical notation for the first system of the song. It features a treble and bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "I've been work - ing on the rail - road all the live - long". Chord symbols G and C are placed above the first and third measures respectively.

Musical notation for the second system of the song. It features a treble and bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "day, I've been work - ing on the rail - road just to". A chord symbol G is placed above the first measure.

Musical notation for the third system of the song. It features a treble and bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "pass the time a - way. Don't you hear the whis - tle". Chord symbols A7, D, and D7 are placed above the first, second, and third measures respectively.



blow - ing? Rise up so ear - ly in the morn,

Don't you hear the cap - tain shout - ing, "Din - ah, blow your

horn!""? Din - ah, won't you blow, Din - ah, won't you blow,

Din - ah, won't you blow your horn? horn? horn?

Some - one's in the kitch - en with Din - ah, Some - one's in the kitch - en, I

- 106



A7 D D7 G C

know. \_\_\_\_\_ Some - one's in the kitch - en with Din - ah,

G D7 G

Strum - ming on the old ban - jo and sing - ing: Fee - fi -

3 3 A7 D D7

fid - dle - ee - i - o, fee - fi - fid - dle - ee - i - o, \_\_\_\_\_

G C 3 D7 G

Fee - fi - fid - dle - ee - i - o, Strum - ming on the old ban - jo.

# JOHN HENRY

WEST VIRGINIA

John Henry was said to be a real-life hero, a mighty railroad worker who by 1870 was pounding steel spikes into railroad ties faster than anyone alive. Then, to protest new machines that were replacing human labor, he set himself up in a race against a steam drill. John Henry won, but burst a blood vessel and died that night, at age thirty-four. The machine age had arrived. Yet the "steel-driving man" lived on in dozens of songs and legends, the tales about his strength growing taller over time.

*Clap your hands*

1. When John Hen - ry was a lit - tle ba - by

Chord: C

sit - ting on his pa - pa's knee, Well, he picked up a ham - mer and a

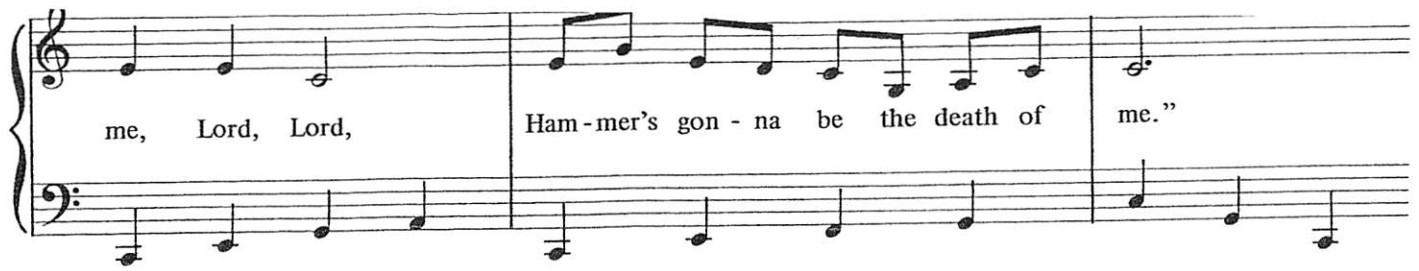
Chords: C7, F, G7, C

lit - tle piece of steel, said, "Ham - mer's gon - na be the death of me, Lord, Lord,

Chords: F7, C, F7

Ham - mer's gon - na be the death of me, This ham - mer's gon - na be the death of

Chords: C, F, G7, C, F



2. Well, the Captain said to John Henry,  
"Gonna bring that steam drill round.  
Gonna bring that steam drill out on the job.  
Gonna whup that steel on down, Lord, Lord." (4 times)
3. Well, John Henry said to the Captain,  
"Lord, a man ain't nothing but a man,  
But before I'd let your steam drill beat me down,  
I'd die with a hammer in my hand, Lord, Lord." (4 times)
4. Now the Captain said to John Henry,  
"I believe that mountain's caving in."  
John Henry said right back to the Captain,  
"Ain't nothing but my hammer sucking wind, Lord, Lord." (4 times)
5. Now the Captain said to John Henry,  
"What is that storm I hear?"  
John Henry said, "Captain, that ain't no storm.  
That's just my hammer in the air, Lord, Lord." (4 times)
6. Now the man that invented the steam drill,  
He thought he was mighty fine.  
But John Henry drove fifteen feet,  
The steam drill only made nine, Lord, Lord. (4 times)
7. John Henry hammered in the mountains;  
His hammer was striking fire.  
But he worked so hard, it broke his poor heart,  
And he laid down his hammer and he died, Lord, Lord. (4 times)
8. They took John Henry to the graveyard,  
And they buried him in the sand.  
And ev'ry engine comes a-roaring by  
Whistles, "There lies a steel-driving man, Lord, Lord." (4 times)
9. John Henry had a little baby;  
You could hold him in the palm of your hand;  
And the last words I heard that poor boy say,  
"My daddy was a steel-driving man, Lord, Lord." (4 times)





# Tell a Tale

**Historical Aid:** Storytelling was a popular leisure-time activity. As the stories were passed along from trail to trail and home to home, they became greatly exaggerated. Some were humorous while others told of courageous acts and daredevil deeds. Western adventurers, explorers, peace officers and outlaws alike became legendary due to this simple frontier recreation.

## Here are some frontier tale activities:

Select a name from one of the lists and find out more. Do one of the following:

- Write a short report.
- Dress up as this person and tell your story to the class.
- Make a poster collage depicting three to five events in this person's life.

Use your imagination and make up your own frontier legend.

Create a name.

Tell why he or she is best remembered.

Describe an amazing accomplishment.

Write a physical description.

## Western Frontier Life

The Pioneers  
Judge Roy Bean  
Billy the Kid  
Buffalo Bill Cody  
Calamity Jane  
Wyatt Earp  
Wild Bill Hickock  
Bat Masterson  
Annie Oakley  
Belle Starr



## Leaders of the Westward Movement

Daniel Boone  
Kit Carson  
William Clark  
Meriwether Lewis  
Davey Crockett  
Samuel Houston  
Zebulon Montgomery Pike  
Brigham Young  
Sacajawea

## Other Western Legends

Sitting Bull  
Geronimo  
Paul Bunyan  
Johnny Appleseed  
Pecos Bill  
Nat Love  
Sequoyah

# WESTERN MOVEMENT/GOLD RUSH POTENTIAL RESEARCH TOPICS

## *Famous People:*

49ers

Brett Harte

Guadalupe Vallejo

Henry Wells & William

Fargo

James Beckwourth

James K. Polk

James Marshall

James McClatchy

Jayhawkers

Jedediah Smith

Joaquin Murietta

John Bartleson

John C. Fremont

John Studebaker

John Sutter

Jon Bidwell

Joseph Reddeford Walker

Juana Briones

Kit Carson

Levi Strauss

Lola Montez

Lotta Crabtree

Lucy Stoddard Wakefield

Margaret Frink

Phillip Armour

Sam Brannan

Samuel Clemens

The Donner Party

Vicente Peralta

## *Important Places:*

American River

Chagres River

Chimney Rock

Coloma

Continental Divide

Death Valley

Fort Laramie

Humboldt Basin

Independence Rock

Sacramento

Sierra Nevada

Sutter's Fort

The Platte River

*Animals of the Plains:*

Antelope  
Badgers  
Bears  
Beavers  
Bobcats  
Buffalo  
Coyotes  
Deer  
Elk  
Fox  
Lizards  
Moles  
Owls  
Porcupines  
Prairie Dogs  
Rabbits  
Raccoons  
Skunks  
Snakes  
Squirrels  
Toads and Frogs  
Weasels  
Wolves

*Plants of the Plains:*

Blue Lupine  
Bluebells  
Cacti  
Cherry Blossoms  
Crabapple  
Gooseberries  
Honeysuckle  
Larkspur  
Tulips  
Verbena  
Wild Currant  
Wild Geraniums  
Wild Indigo  
Wild Plum  
Wild Sage  
Wild Strawberry Blossom

*Routes to California:*

Cape Horn  
Mormon Trail  
Old Spanish Trail  
Oregon Trail  
Panama Canal  
Santa Fe Trail

# Experience Pioneer Days

Some students may have difficulty imagining what life was like in Laura Ingalls Wilder's youth. In the one hundred-plus years since those events took place, progress has brought us inventions that weren't even imagined, let alone a reality. Help the students understand and sample pioneer life through any of the activities that follow.

1. Brainstorm a list of all inventions that are common today but weren't even a dream when Laura was a child (TV's, electricity, cars, planes, VCR's, realistic dolls, etc.). Turn off the classroom lights for a day. Challenge students to do their homework by candlelight and not watch TV or play video games for one evening.
2. Bring unshelled nuts—walnuts, almonds, hickory nuts, and hazelnuts—for the students. Their goal is to shell the nuts without the use of nutcrackers or other utensils. Have them work in pairs. Let them compare the nuts' flavor, appearance, texture, etc.
3. Listen to fiddle music. Invite a guest fiddler to play for the class.
4. Cook and eat hasty pudding. An authentic recipe can be found in *The Little House Cookbook* by Barbara M. Walker (Harper and Row, 1979).
5. Learn to square dance. Invite a local square dance group to demonstrate some simple steps to the class.
6. Churn butter. If possible use an old-fashioned churn. Otherwise, follow the recipe for homemade butter found in *The Little House Cookbook*.
7. Bake yeast bread from scratch. If that's not feasible, have the students read a recipe and directions for making yeast bread so they can learn about the process and steps involved. Read a book about bread baking.
8. Sing some of the songs that Laura's family knew. Piano and guitar arrangements for over 50 songs, ballads, and hymns from all eight "Little House" books have been compiled and edited by Eugenia Garson in *The Laura Ingalls Wilder Songbook* (Harper and Row, 1968).
9. Make soap. Pioneers made theirs from grease and wood ashes, but a batch can be made with salad oil and baking soda. Combine  $\frac{1}{4}$  cup each of salad oil, baking soda, and water in a glass pan. Simmer over low heat. Stir with a wooden spoon. After the mixture thickens, heat for a few more minutes. Remove from burner and cool. In a glass jar put one teaspoon of the soap and two cups of hot water. Screw on the lid before shaking. Watch the soap suds appear.



# Meaningful Homework

These homework suggestions are directly related to this unit of study. Most involve family members in the students' learning process. Employ any of the following activities.

Direct students to:

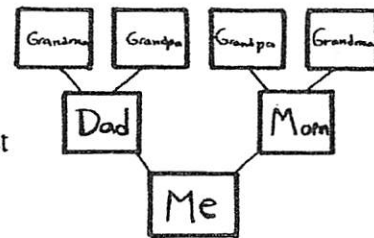
- Find and copy a family recipe that has been handed down from generation to generation. Be sure to get parental permission first. As a class prepare one or more of the recipes.
- Research your family tree. Find out if any of your ancestors were pioneers. Share any interesting stories your family may know about these pioneers. (For more on genealogy, see page 66.)
- Interview grandparents or older persons who might have knowledge of some persons or events of the pioneer era. Invite them to class to relate their stories.
- Look through newspapers or magazines for articles about the pioneer days. Add them to a classroom bulletin board. (This can be an ongoing assignment throughout the unit.)
- Watch an episode of *Little House on the Prairie*. Discuss the plausibility of the episode's events and dialogue.
- Read another "Little House" book. In a brief oral report, explain the setting and plot, or read your favorite passage from the story to the class.
- Write a letter to another member of your family. In it explain why they would enjoy reading a "Little House" book.
- Compare the vegetables on hand at your home with the variety stored in the Ingalls' household. Make a list of all the canned, fresh, or frozen vegetables in your pantry.
- Construct a graph based on the list of canned, frozen, and fresh vegetables from the previous day's homework.
- Ask another family member if they have read a "Little House" book. Find out what they remember most about the book.
- Make a list of your family members' chores. How do they compare with the Ingalls family's division of chores?

# Genealogy

The study of one's ancestry is a likely side topic to emerge during the study of the pioneers and the westward movement. Motivate student interest with any of the following activities.

- Assign homework. Tell students to find out if their family has a written record of their lineage. Some likely places to look are family bibles and baby scrapbooks.
- Have students report on their findings. How many of the people in their family tree do they know or remember? How far back does their family history extend? Who is the oldest living member of the family? The youngest? How many had ancestors who pioneered the Westward movement?
- Direct the students to record their family history on a prepared outline (see page 67). Save and use this sheet in preparing a family tree.

- Tell students to construct a family tree using index cards. Have them print a different family member's name on each card. Arrange them into a tree pattern on a flat surface. Direct them to explain the family relationships to you or a small group.



- Make a chart that shows family relationships so that students can gain a better understanding of how a particular family member is related to them. For example, your mother's sister is an aunt to you. The sister's husband is your uncle. Their offspring are nieces and nephews to Mom and cousins to you. For help in building this chart see the book *Do People Grow on Family Trees? Genealogy for Kids and Other Beginners* by Ira Wolfman (Workman, 1991).
- Prepare a family tree for a favorite author, such as Laura Ingalls Wilder. Have the students research Ms. Wilder's life through biographies and reference books.

- Tell the students to bring in old family photos of various members of their family. In small groups have them explain their relationship to the person(s) in the photo. For example, This is my Uncle Frank. He is my father's older brother.



- Find out if there is a family crest or coat of arms for their surname. Have students research crests. Direct them to draw an original crest for their family reflecting their interests, occupations, and hobbies.
- Interview grandparents or other older relatives. Record their experiences and stories for future generations. Use a tape recorder or, better yet, a video recorder.

Name \_\_\_\_\_

# A Family Tree

Fill in the spaces with the names of your family members. You may need help from a parent to gather the information needed for this chart. Add more lines where necessary.

\_\_\_\_\_ Brothers \_\_\_\_\_ My Name \_\_\_\_\_ Sisters \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

\_\_\_\_\_ Dad \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_ Siblings \_\_\_\_\_ Siblings' Spouses \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

\_\_\_\_\_ Mom \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_ Siblings \_\_\_\_\_ Siblings' Spouses \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

\_\_\_\_\_ Grandpa \_\_\_\_\_  
\_\_\_\_\_ Grandma \_\_\_\_\_

\_\_\_\_\_ Grandpa \_\_\_\_\_  
\_\_\_\_\_ Grandma \_\_\_\_\_