



# Omaha



*teacher's guide*

University of Nebraska State Museum

**The Omaha Tribal Encounter Kit has been generously funded by the  
Nebraska Federation of Women's Clubs  
and University of Nebraska Extension and Service Council**

Written and designed by Patty Amgwert, Museum Assistant  
And Peggy Hunt, Education Coordinator  
University of Nebraska State Museum

The development of the Omaha Tribal Encounter Kit would not have been possible without the input and guidance of the following people. Their assistance in obtaining and reviewing materials has been much appreciated.

Elders, Tribal Leaders, and The People of the Omaha Tribe  
Omaha Tribal Historic Project  
John Mangan, Printer  
Macy Public School Teachers  
Nebraska School Teachers  
Nebraska Curriculum Development Program  
Fran Reinehr, Lincoln Public School  
Joslyn Art Gallery, Omaha, Nebraska  
Nebraska State Historical Society  
University of Nebraska State Museum Staff  
Mark Swetland  
Multi-Cultural Office, Lincoln Public Schools  
Lincoln Indian Center  
Nebraska Commission on Indian Affairs

Native American Broadcasting Consortium  
Nebraska Department of Education  
Dorothy Sara Lee, University of Indiana, Bloomington  
Nebraska Game and Parks Commission  
Columbia School of Social Work, New York  
Library of Congress, Washington, D.C.  
Smithsonian Institution, Washington, D.C.  
Indian Records, Inc., Fay, Oklahoma  
Sioux Trading Post, Mission, South Dakota  
Multicultural Affairs, University of Nebraska, Lincoln  
University of Nebraska Press  
Lois Harlan, Nebraska Indian Community College  
Great Plains National Instructional Television Library

© 1992 University of Nebraska, Lincoln, Nebraska

Permission is given to educators to reproduce all pages in this booklet for classroom and training purposes only.



UNIVERSITY OF  
**Nebraska**  
Lincoln



Dear Colleague,

The Omaha Tribal Encounter Kit has been developed by the University of Nebraska State Museum on the request of the Omaha people. The Omaha Tribe has generously sought to share their rich tradition with the people of Nebraska through the development of this Encounter Kit. We are indebted to the Omaha Tribal Historic Project and the Omaha people for their assistance in developing this kit.

The goal of the Omaha Tribal Encounter Kit is to introduce aspects of the Omaha culture to students across Nebraska. Students have the opportunity to learn traditional and contemporary Omaha values through storytelling, art, music, clothing and games. This is an opportunity to introduce the ethnic individuality and richness of cultural diversity that we are fortunate to experience in Nebraska.

The objectives of this Encounter Kit are for students to:

1. learn storytelling as a means of recording history;
2. create their own Omaha style art;
3. learn the role of song and music in Omaha tradition;
4. create their own Omaha style clothing;
5. make and participate in an Omaha game.

The activities range in **length from 30 to 50 minutes**. Any group size is possible, but **a group of under 30 students is recommended**. Students should have a comfortable amount of space for viewing or working with materials.

Your input into the usefulness, effectiveness, and enjoyment of this kit is valuable. Please assist the University of Nebraska Lincoln and the Omaha Tribe in ensuring that our goal and objectives are met by completing the enclosed Evaluation of the kit. Your opinion is most important!

We hope that you and your students enjoy learning about the rich culture of the Omaha people, one of the first traditions in Nebraska. If you have any questions please call (402) 472-6302.



# Table of Contents

<b>Teacher’s Background Materials</b> . . . . .	p. 1
Resources List	
References	
Native Americans: What Not to Teach	
The Omaha People Today	
Omaha Reservation Life Today	
<b>Activity One - The Sacred Legend, Myth and Trickster Tales</b> . . . . .	p. 9
Learning Objective: Children learn storytelling as a means of recording history.	
<b>Activity Two - Art</b> . . . . .	p. 12
Learning Objective: Students create their own Omaha style art.	
<b>Activity Three - Songs</b> . . . . .	p. 15
Learning Objective: Students will learn the role of song in Omaha tradition.	
<b>Activity Four - HE’DEWACI or Powwow</b> . . . . .	p. 18
Learning Objective: Students will view an Omaha powwow on video and make their own powwow costumes.	
<b>Activity Five - Plum Pit Game</b> . . . . .	p. 21
Learning Objective: Children make and play the Omaha Plum Pit Game.	
<b>Nebraska 4th Grade Social Studies Standards</b> . . . . .	p. 25
<b>Nebraska 8th Grade Social Studies Standards</b> . . . . .	p. 27

# Encounter Kits

Encounter Kits are organized around a teaching-learning framework, which guides teaching and learning through four main stages.

## STARTING OUT:

Usually a full group discussion. This provides an opportunity for you to stimulate curiosity, set challenges, and raise questions. Students share their knowledge and previous experience on the topic.

Teacher: \_\_\_\_\_

- Probes for current knowledge and understanding
- Motivates and stimulates activity
- Sets challenges and poses problems

Student: \_\_\_\_\_

- Shares thoughts and ideas
- Raises questions

## ACTIONS:

Groups of students look closely at the phenomena or actively participate in actual scientific work. They work directly with materials. It is important to allow enough time for this inquiry stage, so that they can explore materials and concepts that are new and fully experience trial and error. This can be an investigation time as students discuss ideas together, try out activities and manipulate materials.

Teacher: \_\_\_\_\_

- Facilitates
- Observes

Student: \_\_\_\_\_

- Explores
- Observes
- Works as a team member
- Problem solves
- Records

## TYING IT ALL TOGETHER:

Usually a full group experience, this stage provides students with the opportunity to share their discoveries and experiences. You guide them as they clarify and organize their thinking, compare their different solutions, analyze and interpret results, and attempt to explain the phenomena they have experienced.

Teacher: \_\_\_\_\_

- Questions
- Guides
- Assesses student understanding

Student: \_\_\_\_\_

- Interprets and analyzes
- Synthesizes
- Communicates
- Questions

## BRANCHING OUT:

This optional stage allows the students to connect and relate learning from the kit activity into other projects and activities.

Teacher: \_\_\_\_\_

- Facilitates
- Assesses understanding

Student: \_\_\_\_\_

- Applies
- Questions
- Integrates

# Contents of the Omaha Tribal Kit

## Activity 1: The Sacred Legend

- Stories:
  - Monkey and the Wolves*
  - How the Omahas Got the Corn*
  - Orphan Boy, Monkey, the Red Bird, and His Wife*
  - Little Girl and Her Grandma*
  - The Fox and the Turkeys*
  - Shawna's Story*
- 9 Omaha Title V Stories (booklets)
- Books:
  - The Middle Five*
  - Native American Doctor*
  - The Book of the Omaha*
- Mounted print: *The Cradleboard*

## Activity 2: Art

- Omaha Art and Rock Art Activity Cards (1 two-sided sheet)
- Box specimen: Leather pouch
- Box specimen: Beads
- Box specimen: Porcupine quills
- Box specimen: Animal hip bone brush
- Buffalo hide patch
- Envelope Specimen: Cottonwood plant
- 15 Slides: Omaha and Euro-American art and artifacts
- Script for the slides
- 5 Mounted prints

## Activity 3: Songs

- Audio tape: *19 Omaha Songs*
- Audio tape and book: *Omaha Indian Music*
- Songs: *O'Po of the Omaha* (2)
  - The Raccoons and the Crabs*
  - How Rabbit Captured the Turkeys*
- Book: *O'Po of the Omaha*

## Activity 3: Songs (cont.)

- Video: *Dancing to Give Thanks* (in He'dewaci Activity)
- Mounted print: *Recording Omaha Music*

## Activity 4: HE'DEWACI or Powwow

- Omaha Art Activity Card
- Clothing of Men and Boys Activity Card
- Clothing of Women and Girls Activity Card
- Fry Bread Experience Activity Card
- Video: *Dancing to Give Thanks*
- Audio tape: *19 Omaha Songs*
- Box specimen: Bells
- Box specimen: Jingles
- Box specimen: Porcupine Quills (in Art Activity Packet)
- Box specimen: Leather Pouch (in Art Activity Packet)
- Box specimen: Beads (in Art Activity Packet)
- Envelope specimen: Turkey Feather
- Costume items (in large box): Shirt, shawl and moccasins
- Mounted print: *Shirt and leggings*

## Activity 5: Plum Pit Game

- Plum Pit Game Activity Card
- Envelope Specimen: 100 Grass counting sticks
- Envelope specimen: Plum flowers
- Envelope specimen: Smooth Brome Grass
- Box specimen: 5 Pumpkin seed "plum pits"
- Mounted print: *Bellevue Agency*

## Other Items

- Pamphlet: *Indians of Nebraska*
- Article: *The First Voices*
- Video: *We Are One*
- Map: *Indian Tribal Lands*

# Teacher's Background Materials

**Omaha Tribal Encounter Kit**

# Resource List

Additional Resources (Contact persons or institutions, museums, Omaha Tribal Offices for visiting artists and events)

## **The Omaha Tribe**

P. O. Box 368  
Macy, NE 68039  
402-837-5391

[www.indianaffairs.state.ne.us/omaha.html](http://www.indianaffairs.state.ne.us/omaha.html)

## **Dennis Hastings**

Tribal Historian  
Omaha Tribal Historic Project  
RR. 1, P. O. Box 79A  
Walthill, NE 68067  
402-846-5988

<http://omahatribe.unl.edu>

## **Nebraska Commission on Indian Affairs**

State Capitol, 6th Floor, East  
P.O. Box 94981  
Lincoln, NE 68509-4981  
(402) 471-3475

[www.indianaffairs.state.ne.us](http://www.indianaffairs.state.ne.us)

## **Indian Center, Inc.**

1100 Military Road  
Lincoln, NE 68508  
402-474-5231

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

## **Native American Public Telecommunications**

1800 North 33rd Street  
Lincoln, NE 68503-1409  
(402) 472-3522

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

## **American Folklife Center**

Library of Congress  
101 Independence Ave. SE  
Washington, DC 20540-4610  
(202) 707-5510

[www.loc.gov/folklife](http://www.loc.gov/folklife)

## **Omaha Language Curriculum Development Project**

University of Nebraska—Lincoln  
810 Oldfather Hall  
Lincoln, NE 68588-0368  
402-472-3198

<http://omahalanguage.unl.edu>

## **Lois Harlan**

Nebraska Indian Community College  
Macy, NE 68039  
402-837-5078

<http://www.thenicc.edu/>



# References

- Culin S (1975). *Games of the North American Indians*. New York, NY: Dover Publications, Inc.
- Dorsey, James Owen (1975). Manuscript No. 4800, Folder 26: *34 Drawings in Beadwork*. National Anthropological Archives. Smithsonian Institution. Boston, MA: G.K. Hall.
- Ferris, Jeri (1991). *Native American Doctor, the Story of Susan La Flesche Picotte*. Minneapolis, MN: Carolrhoda Books, Inc.
- Fletcher, A. and La Flesche, F. (1972). *The Omaha Tribe*. Lincoln, NE: University of Nebraska Press.
- Hill, A.T. (1939). "Archaeological Exploration of 1938 by the Nebraska State Historical Society Under the Conduct of A. T. Hill, Director and Paul Cooper, Assistant." *Nebraska History* 20/2: 90-137.
- La Flesche, Francis (1963). *The Middle Five, Indian Schoolboys of the Omaha Tribe*. Lincoln, NE: University of Nebraska Press.
- Lee, D. and La Vigna, M. (1985). *Omaha Indian Music*. Washington D.C.: Library of Congress.
- Mallery, G. (1972). *Picture Writing of the American Indians*. New York, NY: Dover Publications, Inc.
- Olson, P. (1979). *The Book of the Omaha: Literature of the Omaha People*. Lincoln, NE: Nebraska Development Curriculum Center.
- Patrick, P. H. (1957). *O'Po of the Omaha*. Caldwell, ID: The Caxton Printers, Ltd.
- Swetland, M. J. (1977). *Umonhoniye of Elizabeth Stabler*. Macy, NE: John Magan Printing Co.
- Weslch, R. L. (1981). *Omaha Tribal Myths and Trickster Tales*. Chicago, IL: Sage Books.

# Native Americans: What Not to Teach

by June Sark Heinrich  
Nebraska Curriculum Institute on Native American Life (1979)  
University of Nebraska-Lincoln

*June Sark Heinrich directed an alternative school for Native American children in Chicago. Her experiences there revealed many inadequacies in the way teachers present the history and heritage of Native peoples in the classroom. She offers the following pointers to aid elementary school teachers in correcting the most common errors made in presenting Native American subject matter.*

## 10 CLASSROOM “DON'TS”

### **Don't use alphabet cards that say A is for apple, B is for ball, and I is for Indian.**

The matter may seem to be a trivial one, but if you want your students to develop respect for Native Americans, don't start them out in kindergarten equating Indians with things like apples and balls. Other short “i” words (imp, ink or infant) could be used, so stay away from I-is-for-Indian in your alphabet teaching.

### **Don't talk about Indians as though they belong to the past.**

Books and filmstrips often have titles like “How the Indians Lived,” as though there aren't any living today. The fact is that about 800,000 Native Americans live in what is now the United States, many on reservations and many in cities and towns. They are in all kinds of neighborhoods and schools and are in all walks of life. Too many Native Americans live in conditions of poverty and powerlessness, but they are very much a part of the modern world. If the people who write books and filmstrips mean “How (particular groups of) Native Americans Lived Long Ago,” then they should say so.

### **Don't talk about “them” and “us.”**

A “them” and “us” approach reflects extreme insensitivity, as well as a misconception of historical facts. “They” are more truly “us” than anyone else. Native peoples are the original Americans and are the only indigenous Americans in the sense that all of their ancestors were born on this land. Everybody else in this country came from some other place originally.

### **Don't lump all Native Americans together.**

There were no “Indians” before the Europeans came to America--that is, no peoples called themselves, “Indians.” They are Navajo or Seminole or Menominee, etc. The hundreds of Native groups scattered throughout the U.S. are separate peoples, separate nations. They have separate languages and cultures and names. Native Americans of one nation were and are as different from Native Americans of another nation as Italians are from Swedes, Hungarians from the Irish or the English from the Spanish. When referring to and teaching about Native Americans, use the word “Indian”--or even “Native American”--as little as possible. Don't “study the Indians.” Study the Hopi, the Sioux, the Nisqually or the Apache.

## 10 CLASSROOM “DON'TS” (cont.)

### **Don't expect Native Americans to look like Hollywood movie “Indians.”**

Some Native Americans tell a story about a white “American” woman who visited a reservation. She stopped and stare at a young man, then said to him, “are you a real Indian? You don't look Indian.”

Whatever it is that people expect Native Americans to look like, many do not fit those images. Since they come from different nations, their physical features, body structure and skin colors vary a great deal and none have red skin. Of course, Native and non-Native Americans have intermarried so that many Native Americans today have European, African or other ancestry. Therefore, don't expect all Native Americans to look alike any more than all Europeans look alike.

### **Don't let TV stereotypes go unchallenged.**

Unfortunately for both Native and non-Native American children, TV programs still show the savage warrior or occasionally the noble savage stereotypes. Discuss with children the TV programs they watch. Help them understand that from the Native American point of view, Columbus and other Europeans who came to this land were invaders. Even so, Native Americans originally welcomed and helped the European settlers. When they fought, they were no more “savage” than the Europeans and were often less so. Help children understand that atrocities are a part of any war. In fact, war itself is atrocious. At least the Native Americans were defending land they had lived on for thousands of years. If Native Americans were not “savage warriors,” neither were they “noble savages.” They were no more nor less noble than the rest of humanity.

Another common stereotype is the portrayal of the “Indian” as a person of few words, mostly “ugh.” The fact is that early European settlers were aware of and commented specifically on the brilliance of Native American oratory and the beauty of their languages.

Stereotypes are sneaky. They influence the way we talk and live and play, sometimes without our knowing it. Don't say to your students, “You act like a bunch of wild Indians.” Don't encourage or even allow children to play “cowboy and Indians.” Be sensitive to stereotypes in everything you say and do.

### **Don't let students get the impression that a few “brave” Europeans defeated millions of “Indian savages” in battle.**

How could a few Europeans take away the land of Native Americans and kill off millions of them? This did not all happen in battle. Historians tell us that, considering the number of people involved in the “Indian” wars, the number actually killed on both sides was small. What really defeated Native Americans were the diseases brought to this continent by the Europeans. Since Native Americans had never been exposed to smallpox, measles, tuberculosis, syphilis and other diseases that plagued the Old World, they had no immunity and were thus ravaged. Between 1492 and 1910, the Native population in the U.S. area declined to about 200,000. Help your students understand that it was germs and disease, not Europeans' “superior” brains and bravery, that defeated the Native peoples.

### **Don't teach that Native Americans are just like other ethnic and racial minorities.**

Ethnic and racial minorities in the U.S. share in common discrimination, unemployment, poverty, poor education, etc. But they are not all alike. The problems these groups encounter are not all the same, nor are their solutions. Perhaps the biggest difference between Native Americans and other U.S. minorities is that Native peoples didn't come from some other land. This land has always been their home.

Although dispossessed of most of their land, Native peoples didn't lose all of it. According to U.S. law, Native American reservations are nations within the United States. U.S. government and business interests persist in trying to take away Native land--especially land containing oil or other valuable resources. However, the fact is that Native Americans--by treaty rights--own their own land. No other minority within the United States is in a similar legal position. Native peoples view themselves as separate nations within a nation. And though often ignored and/or violated, U.S. laws and treaties, officially endorsed by U.S. presidents and the Congress, attest to those claims.

## 10 CLASSROOM “DON'TS” (cont.)

### **Don't assume that Native American children are well acquainted with their heritage.**

If you have Native American children in your class, you may expect that they will be good resource persons for your “unit on Indians.” Today, it is not unlikely that such children will be proud of being Native American. Some may participate in traditional activities of their cultures.

In general, however, Native children have much in common with other children in the U.S. in that they know far more about TV programs than about their own national ways of life. They eat junk food and want all of the things most children in our society want. If lost in a forest, they would not necessarily be able to manage any better than other children would. Like other children in the U.S., Native children need to be taught about the Native heritage which, in a very real sense, is the heritage of everybody living in the U.S. today.

### **Don't let students think that Native ways of life have no meaning today.**

Native arts have long commanded worldwide interest and admiration. But far more important for human and ecological survival are Native American philosophies of life. Respect for the land, love of every form of life, human and non-human, harmony between humans and nature rather than conquest and destruction of nature--these are vital characteristics of Native ways of life. All peoples in the U.S. can and must learn to live in harmony with the natural world and with one another. That is one lesson Native peoples can teach the world, and that is one of the most significant lessons you should teach your students about “the Indians.”

# The Omaha People Today

The Omaha Reservation is in the midst of a Cultural Renaissance. Many Omaha traditions were never completely lost or suppressed by pressures to assimilate into the American melting pot. Recent events, however, have led to the revival of many Omaha traditions.

The development of the Omaha Tribal Encounter Kit has been requested by the Omaha people. It is designed for grades three through six for both schools on the Omaha Reservation and for other schools throughout Nebraska. The Omaha people have generously sought to share their rich tradition with the people of Nebraska.

In the late 19th century, an Omaha tribal member and ethnographer, Francis La Flesche, worked among his people alongside Alice C. Fletcher, another anthropologist. Both worked for the Bureau of American Ethnology, a branch of the Smithsonian Institute. Their joint work was published in a book titled, *The Omaha Tribe*.

As a part of their work, La Flesche and Fletcher recorded Omaha traditional songs and music on wax cylinders on the Omaha Reservation. The cylinders were used as field notes to support the larger, published work. However, in the early 1980's they were recorded on tape by the American Folklore Center at the Library of Congress. These recordings came to the attention of the Omaha people. Dennis Hastings, Tribal Historian, went to Washington, D.C. to hear the tapes. He may have been the first Omaha to hear them in eighty years.

Mr. Hastings' reaction upon hearing the Omaha Indian Music tapes was a realization of the potential for renewing Omaha tradition. He said, "It was almost like a breath of fresh air to us to be able to realize in what direction we have to go." The old songs were once again sung. "It was like a supernatural or spiritual gift that has been given back to the people again," he stated. Giving Omaha tradition back to the Omaha people through the return of their songs has been an important first step to the Omaha cultural renaissance.

At the turn of the century, La Flesche and Fletcher sent many spiritual and secular artifacts to the Peabody Museum of American Archaeology and Ethnology in Boston. In 1990, the Omaha people received their artifacts back to the ownership of the tribe. The materials have been properly purified in a Omaha spiritual cedar ceremony conducted at the University of Nebraska State Museum. The materials are being held for the Omaha Tribe until they have built an Interpretive Center, planned as an earth-lodge structure in the bluffs of the Missouri River. The artifacts will be placed in the Omaha Interpretive Center when it is complete.

The Omaha Tribal Historic Project, Inc. began in 1974. It has resolved to reflect the views of the people, and is evidence of the patience, perseverance and strength of the Omaha people and their tradition. Members of the board, tribal members, and other professionals have made unique contributions to this project.

**A dancer from the Omaha Tribe** performs in authentic tribal dress as part of the Native American Heritage Observance Month Culture Fair held at the Lied Activity Center in Bellevue, Nebraska. Nov. 2006.

U.S. Air Force photo by Daniel J. Rohan, Jr.





# Omaha Reservation Life Today

Many Omaha people live on the Omaha Reservation in eastern Nebraska along the Missouri River today. The major towns on the reservation are Macy and Walthill. The towns are similar to many small towns in rural Nebraska in some ways and distinctly reservation towns in other ways.

Omaha people live in a variety of housing styles today - single family split level, two story frame houses, duplexes, and single person apartments. Tipis and tents are only put up on the powwow grounds for special events, like the annual celebration, the He'dewaci, which is a time of thanksgiving for a good harvest.

The Omaha people speak English. More than 50% of tribal members, as of the last census, also speak Omaha. The Omaha language continues to be a vibrant part of Omaha cultures, and several dictionaries are available.

Public elementary and high schools are located in Macy and Walthill. There is a Community College in Macy for those choosing post-secondary education. Subjects taught in the public schools of Nebraska are taught on the Omaha Reservation. In addition, Omaha elders and others knowledgeable of Omaha traditional ways and language, visit the school to teach the Omaha children their language and culture. Education is an important Omaha value.

Businesses on the Omaha Reservation include retail stores, grocery stores, restaurants, gas stations, and a printing company. There is an Omaha Tribal Office Building, police department, senior center, and a medical center in Macy. The Omaha people are employed as business owners, professors, teachers, administrators, tribal leaders, authors, artists, nurses, doctors, child care workers, mechanics, technicians, cooks, housekeepers, policemen, farmers, spiritual leaders, college students, and many other positions.

Entertainment and leisure time on the reservation is spent in organized team sports, such as baseball, basketball, and football. Traditional Omaha and Plains American Indian games and contemporary games are played regularly. Music of all kinds - rock and roll, jazz, classical, rap, etc. - is enjoyed by Omaha people of all ages. Watching television and going to movies in the larger towns and cities are common pastimes. Respect and enjoyment of life are central Omaha values.

The Omaha He'dewaci, a celebration of joy and thanksgiving, sometimes called a powwow, is held during the full moon of August. This is a time of family and tribal reunion and reaffirmation of Omaha culture and tradition. Singing, drumming, dancing, and feasting occur at powwows. The He'dewaci is open to the public.

The Omaha practice their spirituality in a pluralistic fashion, through various organized religions including the Native American Church. Spirituality and respect for human life and the natural environment are an everyday awareness.

Art is an important part of today's Omaha culture. Contemporary Omaha art can be found in murals in the public school, Tribal Council Headquarters, private homes, and in art galleries throughout Nebraska. Omaha people have been portrayed in the portraits of European artists such as Karl Bodmer, as far back as the early 1800's, and by photographers, like William Henry Jackson, as far back as the last half of the 1800's.

The Omaha want other Nebraskans and Americans to know that they are human beings who think, create, laugh, cry, bleed, dress, work and play like all human beings today. The Omaha people are also uniquely Omaha, with a rich cultural tradition that they want to share with the people of Nebraska.

# Activity One – The Sacred Legend, Myth and Trickster Tales

## Learning Objective:

Children learn storytelling as a means of recording history.



## Activity One – The Sacred Legend

**Group size:** Any

**Time:** 45 minutes

**Subjects:** Language Arts, History, Education

**Values:** Tradition, Education, Survival,  
Knowledge, Appropriateness, Respect

### Materials Provided:

- Stories:
  - Monkey and the Wolves*
  - How the Omahas Got the Corn*
  - Orphan Boy, Monkey, the Red Bird, and His Wife*
  - Little Girl and Her Grandma*
  - The Fox and the Turkeys*
  - Shawna's Story*
- 9 Omaha Title V Stories (booklets)
- Books:
  - The Middle Five*
  - Native American Doctor*
  - The Book of the Omaha*
- Mounted print: *The Cradleboard*

### Additional Supplies Needed:

- Several pieces of paper
- Writing tools
- Crayons or colors

### Preparation:

- This activity may be conducted in any type of comfortable space, indoors or outdoors.
- Around the room, display the books included in the kit along with other storybooks enjoyed by the students.
- Put the Omaha and English vocabulary on the board if indoors (p. 11).

### Background:

Before writing was developed thousands of years ago, people learned about their past and how to survive through storytelling. Stories are still told that have a moral to them and teach us how to live right. People still tell stories in their own families about special events. If stories are told a lot, they become legends. Stories can be told orally, in writing, or drawn in pictures on paper, rock, or hide.

The Omaha people have one very important legend they have told for hundreds of years. It is called the Sacred Legend because it tells the Omaha history before it was recorded in books. The Sacred Legend tells where the Omaha came from, how they got their food, conducted ceremonies, camped, lived in clans, and who they married. It tells each person who hears the legend how to act properly and survive.

Other Omaha stories were told for pleasure and fun. The Omaha had Trickster tales and tribal myths, like *How Rabbit Lost His Fat* and *Coyote and Snake*. Tricksters were usually animal figures: monkey, coyote, and Ictinike (not translated). Sometimes they were geniuses and sometimes dunces, but usually Trickster tried to get what the other animals had by trickery. Tricksters teach lessons about how events and people have both good and bad sides to them.

Stories were often told in the dark or at bedtime to allow the imagination to take hold. The season of the year was important, too. Animal-type stories are told in winter, when animals are hibernating or have migrated south. Historical stories were told anytime.

People, including the Omaha, have new stories today that they learn by reading or telling among their family and friends. Most importantly, storytelling is educational and teaches lessons. The enclosed Title V books were written and illustrated by Omaha Reservation students and adults. *The Middle Five* was written by Francis La Flesche, an Omaha Indian working for the Smithsonian Institution.

# Activity 1

## Starting Out:

- Introduce the concept of storytelling to teach morals, values and tradition to the students.
- Ask students what their favorite story is today.
- Discuss stories that might have been passed down in their families about events or family members.
- Read *Monkey and the Wolves* to the class.

## Action:

1. Ask the students to get out a piece of paper and pencil.
2. Divide the students into groups of approximately 5 students each.
3. Have one student from each group choose one of the **Title V Books** for their group.
4. Have each group read the book together.
5. Once they have read the book, have them discuss the meaning of the Title V story and *Monkey and the Wolves* in their group.
6. Have each student write the title of a story they would like to tell about anything in their life (i.e. family, friends, school, a trip, a pet, a feeling, etc.).
7. Have the students write and illustrate their story.
8. Have each student (or volunteers) share his or her story.

## Tying It All Together:

- Ask the students what they learned from the Title V stories.
- What message did the *Monkey and the Wolves* story tell?
- In what ways did the stories they wrote differ from the Omaha stories?

## Branching Out:

- Have an Omaha elder and a non-Omaha person come tell stories with morals or that tell about their history and tradition. (See Teacher's Guide, Resource List.)
- Have each child ask their family for family legends that they can share at school.
- Have students do reports on books and stories not read in class and present them to the class.

## Vocabulary:

English word	Omaha word
Story	iutha
Legend	hi go
Read	we'thade
Education	wago ce
Rabbit	mo shti 'ga
Coyote	mi'kaci
Turkey	ci'cika
Ictinike	Ictinike (not translatable)

## Activity Two – Art

**Learning Objective:**

Students create their own Omaha style art.





# Activity Two – Art

**Group size:** Any

**Time:** 50 minutes

**Subjects Covered:** Art, History

**Values:** Creativity, Self-expression, Tradition, Aesthetics

### Materials Provided:

- Omaha Art and Rock Art Activity Cards (1 two-sided sheet)
- Box specimen: Leather pouch
- Box specimen: Beads
- Box specimen: Porcupine quills
- Box specimen: Animal hip bone brush
- Buffalo hide patch
- Envelope Specimen: Cottonwood plant
- 15 Slides: Omaha and Euro-American art and artifacts
- Script for the slides
- 5 Mounted prints

### Additional Supplies Needed:

- Slide projector
- Several sheets of drawing paper
- Paints and colors (crayons, colored markers, paints)

### Preparation:

- Arrange space for each student to comfortably draw at individual desk or table space.
- Arrange materials in the kit (buffalo hide, beads, quills, hip bone, and natural paints) so that students can comfortably congregate around them. These materials should be made available for each student to examine and handle.
- Photocopy an Activity Cards for each student.

### Preparation (cont):

- Write the English and Omaha vocabulary on board (p. 14).
- Set up slide projector, inserting slides in order into the slide carousel.

### Background:

The traditional art of the Omaha people centered around decoration of their clothing, tents, and horses. Design themes often came from nature and visions. People had dreams in which special designs were suggested to the individual. Tent designs often acted as a family protection. Other designs for personal or horse adornment indicated honor and were meant for the individual's own personal use. Some decoration took the nature of prayer and was to be respected as such.

Originally, the Omaha made their own paints from plants (cottonwood blossoms) and earth (yellow clay), and beautiful designs were made with porcupine quills. Paints were applied with brushes made of porous animal bone. Later, colored beads from Europe and artificial paints were used for decoration. Many of these materials were brought by fur traders traveling up the Missouri River on their way to the Rocky Mountains.

The Omaha, other American Indian groups, and Europeans influenced each other in their art. Explorers like Maximilian de Wied were accompanied by artists such as Karl Bodmer. Bodmer recorded the designs used by different tribes in their artwork, and painted portraits of the Omaha people and the land in which they lived. Artists like Charles Bird King and George Catlin also painted Omaha portraits. Painting hides and rock art were other types of Omaha art. Painting was used to record the present for the future before photography was discovered. Later, photographers like W.H. Jackson took pictures of the Omaha.

Today some Omaha Indian artists paint in different styles on canvas, and others use more traditional art forms like beadwork. Wade Miller was a contemporary artist who lived among the Omaha people.

## Starting Out:

- Introduce the students to the concept of Omaha people receiving protective designs in dreams and as honors for personal achievement.
- Discuss what types of natural materials the Omaha used to decorate themselves and their possessions.
- Pass around the natural paint (plants) and brush (hip bone) specimens and the traditional art materials (beads, hide, and quills) ensuring that each child gets a chance to examine them.

## Action:

1. Show slides and read the script to the students.
2. Pass the prints and artifacts around the class.
3. Have the students sit at their desks or table for drawing
4. Distribute paper, coloring materials and **Activity Cards** to each student.
5. Have each child draw or paint their own ideas of Omaha art: traditional or contemporary, portraits, scenes of Omaha life, or Omaha designs.
6. Review the vocabulary with the students.

## Tying It All Together:

### Ask the students the following questions:

- What do the designs used by the Omaha represent?
- How did the Omaha use materials from their environment to decorate themselves and to draw?
- How is the art of the Omaha today different than or similar to Omaha art of the past?

## Branching Out:

- Display the student artwork in the school.
- Have an Omaha artist visit the class.
- Visit an art or cultural museum that has Omaha artifacts, or art by or about Omaha people. (See the Teacher's Guide Resource List to locate museums.)

## Vocabulary:

English word	Omaha word
Paint	we uga
Red	zhide
Yellow	ci
Black	ca'be
Blue	tu
Green	pe'zhitu
Bead	hincka
Quill	pahin
Buffalo hide	te wanita ha

## Activity Three – Songs

**Learning Objective:**

Students will learn the role of song in Omaha tradition.



## Activity Three – Songs

**Group size:** Any

**Time:** 30 minutes

**Subjects Covered:** Language Arts, Music, History, Social Studies

**Values:** Tradition, Respect, Responsibility, Enjoyment

### Materials Provided:

- Audio tape: *19 Omaha Songs*
- Audio tape and book: *Omaha Indian Music*
- Songs: *O'Po of the Omaha (2)*  
*The Raccoons and the Crabs*  
*How Rabbit Captured the Turkeys*
- Book: *O'Po of the Omaha*
- Video: *Dancing to Give Thanks* (in He'dewaci Activity)
- Mounted print: *Recording Omaha Music*

### Additional Supplies Needed:

- Video Cassette Recorder (VCR) with counter
- Audio tape player
- Several sheets of paper
- 1 Writing tool

### Preparation:

- Provide a comfortable, open space, with room for groups of children.
- Gather paper and writing tools.
- Put video tape into VCR.
- Put audio tape, *Omaha Indian Music* into the tape player.
- Make a copy of the Activity Card for each group.
- Write the Omaha and English vocabulary on board (p. 17).

### Background:

The Omaha people have songs as an important part of their life to show emotion and express spiritual needs. Omaha songs do not always depend on words to convey meaning. The occasion for the song and the ceremony involved sometimes provide the reason for singing.

Songs were passed down from generation to generation, not in writing but learned through observation and practice. In the past, songs were owned by a society, a clan, or an individual. The right to sing a song was purchased from the last individual owning it, or was passed down by birth into a society or clan. Today songs are obtained by giving gifts to the composer or owner of a song.

In ceremonies associated with the sacred rites of the Omaha, if a mistake was made in a song performance, forgiveness was asked, and the song started over. Singing was a very serious matter and done with great respect. In some societies, a fine had to be paid if a mistake was made while singing the song. This is no longer practiced today. Respect is still shown in singing, however. Even in singing family songs, one must know the words correctly to show respect to the family owning that song.

The Omaha also have songs to express joy and sadness. There is a Happy Song during the buffalo hunt, when food is plentiful, the weather good, and no enemy lurking about. There are also sad, funeral songs. Some songs are associated with story telling, such as the one that accompanies *The Raccoons and the Crabs* and *How Rabbit Captured the Turkeys*.

Songs can mark an event, such as *The Wolf Song* sung in 1895 for a recording on wax cylinder. At that time, many of the Omaha songs were recorded on the wax cylinders which preceded records.

Today the Omaha listen to modern music: jazz, classical, rock and roll, rap, etc.. At Omaha social events however, one still hears traditional music played, accompanied by the drum.

## Activity 3

### Starting Out:

- Introduce the children to Omaha music: how it is learned, who owns the songs, and what occasions call for songs.
- Discuss the seriousness of song in the Omaha culture. Today the Omaha like the same types of music as other Americans.

### Action:

1. Watch and listen to the video *Dancing to Give Thanks* up to VCR counter 377.
2. Divide the students into groups, each group gets a song sheet.
3. Have each group appoint a person to read the words of the story and one to read the stanza of a song. Other members of the group take turns reading when there is more than one stanza.
4. When all of the groups are done with their ceremonial recitation of words to the songs, listen to the tapes *19 Omaha Songs* and *Omaha Indian Music*.
5. Pass out paper and writing tools.
6. Ask each student to write their favorite current song and the title of a song that they would compose for a special occasion or event. Have each student explain their choices and song title compositions.
7. Play the remainder of *Dancing to Give Thanks*.

### Tying It All Together:

Ask the students the following questions:

- On what occasions do the Omaha people sing songs?
- How did an Omaha person obtain the right to sing a song in the past and today?
- Why were the Omaha singers fined for making mistakes during sacred ceremonies in the past?
- What kinds of music do the Omaha people listen to today?

### Branching Out:

See **Teacher's Guide, Resource List**.

- Invite an Omaha drummer to drum and sing for the class.
- Attend a Native American powwow or hand game event for a field trip to hear and see Native American music.

### Vocabulary:

English word	Omaha word
Song	wao
Sing	waon
Drum	ku'ge
Drumstick	ku'ge itin
Music	waon



# Activity Four – HE'DEWACI or Powwow: Celebration of Thanksgiving

## Learning Objective:

Students will view an Omaha powwow on video and make their own powwow costumes.



## Omaha Powwow, Macy, Nebraska.

From top: **Male Traditional Dancer** (Carl Fleischhauer), **Whipman's Regalia** (Carl Fleischhauer), **Grand Entry Women** (Dorothy Sara Lee), **Grand Entry Men** (Dorothy Sara Lee), **Fancy Dance Judging** (Dorothy Sara Lee).

Photos courtesy Omaha Indian Music, Library of Congress, American Folklife Center

## Activity Four – HE'DEWACI or POWWOW: Celebration of Thanksgiving

**Group size:** Any

**Time:** 50 minutes

**Subjects Covered:** Language Arts, Art History, Music

**Values:** Sharing, Self Expression, Celebration, Aesthetics, Relationships

### Materials Provided:

- Omaha Art Activity Cards
- Clothing of Men and Boys Activity Card
- Clothing of Women and Girls Activity Card
- Fry Bread Experience Activity Card
- Video: *Dancing to Give Thanks*
- Audio tape: *19 Omaha Songs*
- Box specimen: Bells
- Box specimen: Jingles
- Box specimen: Porcupine Quills (in Art Activity Packet)
- Box specimen: Leather Pouch (in Art Activity Packet)
- Box specimen: Beads (in Art Activity Packet)
- Envelope specimen: Turkey Feather
- Costume items (in large box): Shirt, shawl and moccasins
- Mounted print: *Shirt and leggings*

### Additional Supplies Needed Per Student:

- Scissors
- Colors or paint
- Glue stick

#### Boys:

- 1 9" Paper plate
- 2 3' Length of twine or string
- 2 1'x1' Muslin cloth or paper (for breechcloth)

#### Girls:

- 1 4'x22" muslin cloth or paper (for shawl)

### Additional Supplies Needed Per Class:

- Video Cassette Recorder (VCR)
- Audio Tape Player

### Preparation:

- Provide space (floor, desk or table) for each student to make a costume.
- Put the video, *Dancing to Give Thanks* in the VCR. Reset the counter to zero.
- Put audio tape, *19 Omaha Songs* into the tape player.
- Gather supplies listed above for costumes.
- Make copies of the Clothing Activity Cards for each student
- Write the Omaha and English vocabulary on board (p. 20).

### Background:

People like to celebrate by praying, singing, dancing and eating. Social gatherings with merry making help us to laugh make new friends, reestablish old friendships, do business and practice our traditions.

He'dewaci also is a time of giving thanks for good fortune, for a special favor someone received, and to honor the good deeds of Omaha people (for example, warriors, soldiers, and students). This is a time for family and community reunions when old ties are renewed. People from other tribes come too.

At a powwow, various costumes are seen: traditional men's costumes with crow bustles made of feathers, traditional women's costumes of cloth dresses worn under fringed, decorated shawls; fancy dancers, young men's costumes made from brightly colored yarn. Men's and boys' costumes often include bells and ribbon work. Male and female costumes often include beadwork or quillwork. Symbols on some costumes have special meaning for the dancer.

The music at powwows includes songs honoring a person or family, songs of competition among dancers and songs of prayer. The drumming, singing, and dancing are all done with respect. This is a time of joy and thanksgiving.

## Starting Out:

- Introduce the concept of community celebration to students.
- Explain the history and reason for the Omaha powwow (He'dewaci): to give thanks and honor Omaha people.
- Discuss Omaha costumes, symbols, music and song in relation to the powwow.
- Pass around the feather, beads, quills, jingles and bells for students to see and feel what costumes are decorated with.

## Action:

1. Watch and listen to the video *Dancing to Give Thanks* up to VCR counter 377.
  2. Play the audio cassette, *19 Omaha Songs*, while children are making costumes.
  3. Pass out **costume materials**: cloth, papers, scissors, glue, colors.
  4. Pass out the **Activity Cards** (2 per student).
  5. Have each child decorate their own dance costume. Boys decorate breechcloths and crow bustles. Girls decorate shawls.
- Boys:** Take each decorated (or plain) 1'x1' piece of material and drape it over a string, one in front and one in back. Tie the string around your waist to make a breechcloth. Decorate the paper plates by making paper feathers, pasting them around the edge of the plate. Run a string through two holes in the center of the plate and tie the string around your waist to make a crow bustle.
- Girls:** Decorate a 4'x22" piece of material to make a shawl. Place the shawl around your shoulders.
6. Play the remainder of *Dancing to Give Thanks*.

## Tying It All Together:

Ask the students the following questions:

- Why do people gather together to share in celebration?
- What kinds of things do the Omaha do to celebrate the He'dewaci?
- What kinds of celebrations do you go to today that are like the Omaha He'dewaci?

## Branching Out:

See **Teacher's Guide, Resource List**.

- Attend a local powwow for a field trip. (See Teacher's Guide, Resource List.)
- Display the students' costumes in the school.
- Make fry bread, a food often sold at Powwows. (See Activity Card.)

## Vocabulary:

### English word

Celebration

Song

Dance

Drum

### Omaha word

u'zha

wao

wachi'gaxe

ku'ge

### English word

Feather

Quill

Bead

### Omaha word

mo sho

pahi

hi cka

## Activity Five – Plum Pit Game

**Learning Objective:**

Children make and play the Omaha Plum Pit Game.



## Activity Five – Plum Pit Game

**Group size:** Divide class into 2 groups.

**Time:** 50 minutes

**Subjects Covered:** Language Arts, Mathematics, History, Environmental Issues

**Values:** Tradition, Teamwork skills

### Materials Provided:

- Plum Pit Activity Card
- Envelope Specimen: 100 Grass counting sticks
- Envelope specimen: Plum flowers
- Envelope specimen: Smooth Brome Grass
- Box specimen: 5 Pumpkin seed “plum pits”

### Additional Supplies Needed Per Group:

- 1 Bowl (7"-12" wide mouth)
- 5 Plum pits, boiled and cleaned\* (“pits” made out of pumpkin seeds or cut out of paper may be substituted for real plum pits)
- 1 “Pillow” (6"X6") made of folded cloth
- 100 Counting sticks of grass or wood\* (plastic straws substituted)
- A selection of small prizes, such as stickers or school supplies for the winning team members.

### Preparation:

- This game may be played indoors or outdoors. A large area is needed to allow for players sitting on the ground.
- One team can play at a time or the whole class can be broken into teams to play simultaneously.
- Boil and clean plum pits or make pits out of paper. Mark the plum pits as shown on the activity card.
- Photocopy one Activity Card for each team.
- Write the English and Omaha vocabulary on board (p. 23).

### Background:

People do many things with their free time, after their work is done. Playing games helps people to relax, forget their troubles, and learn teamwork. Today people play team games like baseball, football and basketball, and games such as bingo, pick-up-sticks, checkers, cards, Yahtzee, tiddlywinks, etc. The Omaha Indians play these games today, too. The children also play a traditional Native American game called the Plum Pit Game. It is a game like dominoes or one that uses dice for counting such as Monopoly.

The Plum Pit Game is important to the Omaha people because it is part of their cultural tradition. This game was played in the old days, and is remembered by some Omaha elders who saw it played by their grandparents. When these elders were younger and started to school they were taught that it was wrong to play Indian games, that they should play the games of other American children. The game was lost until the 1980's when the Omaha began learning about this game from their past lifeways.

The Plum Pit Game gets its name from the wild plums that grow near the Missouri River where the Omaha people live. The people picked and ate the plums when they ripened. Then they cleaned and decorated the plum pits and cut long stemmed grass in 12 inch lengths to use as counting sticks for keeping score. A wooden bowl was used to hold the plum pits. Today people can pick wild plums, buy plums at the store, use pumpkin seeds or make paper “pits”. Straws can be used instead of grass for counting sticks. Plastic or ceramic bowls can be used instead of a wooden bowl.

The game was originally played only by females. Most Omaha games were played by one sex or the other, so that the men did not get mad at the women and vice versa, when one group won and one lost. This kept them happy so that they could continue to do their work together as men and women in a community. This is still true today. However, today, mixed sex teams also play together. Prizes are earned by the winning team as a way to obtain useful and pretty things.



## Activity 5

### Action:

#### Introduce the Plum Pit Game as part of Omaha cultural tradition.

1. Pass around the specimens, explaining that the grass was used to make counting sticks and the plum flowers became wild plums with pits.
2. Discuss the concept of games as a useful means of relaxation, forgetting one's troubles, and learning teamwork.
3. Divide the class into boys and girls. Have the boys divide into two teams and the girls divide into two teams.
4. Clear a space on the floor for the boys' teams to play each other and the girls' teams to play each other. Have the teams sit facing each other.

Explain that traditionally, girls and boys did not play against each other.

5. Explain the Plum Pit Game, step-by-step. See **Activity Card** for instructions.
6. Pass out the game materials. Give each group an Activity Card, a set of 5 marked plum pits, a pillow, a bowl and 100 counting sticks.
7. Play the Plum Pit Game as indicated on the Activity Card.
8. Distribute prizes to the winning teams, if desired.
9. Review the vocabulary with the students.

### Tying It All Together:

#### Ask the students the following questions:

- What games played today using dice are similar to the Plum Pit Game?
- Why do people play games?
- What items from the environment do the Omaha use in the Plum Pit Game?

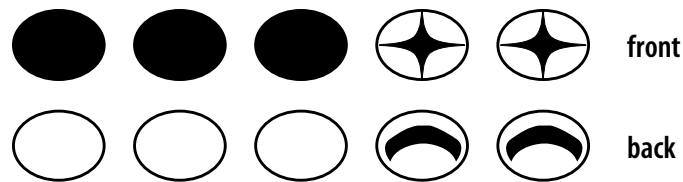
### Vocabulary:

English word	Omaha word
Plum	kon de
Pit	monshonde
Game	ushkade
Play	shkade
Bowl	uxpe
Grass	monhin'tu
Pillow	in'behin

## Set up and practice flipping the pits.

1. Two teams sit on the floor facing each other.
2. Put a pillow on the floor between teams.
3. Put a bowl on the pillow.
4. Select a scorekeeper. Give the scorekeeper 100 counting sticks.
5. Place 5 marked plum pits into the bowl.

The five plum pits should be marked as pictured here.



6. To flip the pits, grab the bowl with both hands.
7. Lift the bowl up and bring it down firmly on the pillow so that the pits jump up, flip over, and land in the bowl.
8. Figure out the score using the chart below.
9. Have each member of the team practice flipping and scoring (steps 6-8).

## Now begin playing the game.

1. Toss the pits in the bowl to see which team plays first.
2. Count the score of the toss (using the chart below). The first team to get 5 points starts the game.
3. One person on the team tosses pits in the bowl.
4. The scorekeeper gives the number of sticks shown in the score to the team making the points.
5. The same person continues to play as long as scores are made.
6. When no score occurs (zero points), the bowl and pits are passed to the opposing team.
7. Each time the bowl is passed, the next member of the team takes a turn.
8. The game continues until one team scores 50 points.

## Scoring Chart

2 moons + 3 black = 5 points	1 moon + 1 star + 3 black = 1 point
2 moons + 3 clear = 5 points	1 moon + 1 star + 3 clear = 1 point
2 stars + 3 black = 5 points	1 star/moon + 1 clear + 2 black = 0 points
2 stars + 3 clear = 5 points	1 star/moon + 1 black + 2 clear = 0 points



# Nebraska 4th Grade Social Studies Standards

Activity Number	Activity Name	Objectives	Nebraska 4th Grade Social Studies Standards
<b>One</b>	Sacred Legends	Children learn storytelling as a means of recording history.	<p>4.1 Students will compare communities and describe how United States and Nebraska communities changed physically and demographically over time.</p> <p>4.2 Students will describe the contributions from the cultural and ethnic groups that made up our national heritage: Native Americans, Hispanic Americans, African Americans, European Americans, and Asian Americans.</p> <p>4.4 Students will describe the interaction between Native Americans and their environment on the plains prior to European contact.</p> <p>4.7 Student will use higher level thinking processes to evaluate and analyze primary sources and other resources.</p>
<b>Two</b>	Art	Students create their own Omaha style art.	<p>4.2 Students will describe the contributions from the cultural and ethnic groups that made up our national heritage: Native Americans, Hispanic Americans, African Americans, European Americans, and Asian Americans.</p> <p>4.4 Students will describe the interaction between Native Americans and their environment on the plains prior to European contact.</p> <p>4.7 Student will use higher level thinking processes to evaluate and analyze primary sources and other resources.</p>
<b>Three</b>	Songs	Students will learn the role of song in Omaha tradition.	<p>4.2 Students will describe the contributions from the cultural and ethnic groups that made up our national heritage: Native Americans, Hispanic Americans, African Americans, European Americans, and Asian Americans.</p> <p>4.4 Students will describe the interaction between Native Americans and their environment on the plains prior to European contact.</p> <p>4.7 Student will use higher level thinking processes to evaluate and analyze primary sources and other resources.</p>
<b>Four</b>	He'Dewaci (Pow wow)	Students will view an Omaha powwow on video and make their own powwow costumes.	<p>4.1 Students will compare communities and describe how United States and Nebraska communities changed physically and demographically over time.</p> <p>4.2 Students will describe the contributions from the cultural and ethnic groups that made up our national heritage: Native Americans, Hispanic Americans, African Americans, European Americans, and Asian Americans.</p> <p>4.3 Students will describe social and economic development of Nebraska in the 20th century.</p> <p>4.4 Students will describe the interaction between Native Americans and their environment on the plains prior to European contact.</p> <p>4.5 Students will describe Nebraska's history, including geographic factors, from European contact to statehood.</p>

## Nebraska 4th Grade Social Studies Standards (cont.)

Activity Number	Activity Name	Objectives	Nebraska 4th Grade Social Studies Standards
<b>Five</b>	Plum Pit Game	Children make and play the Omaha Plum Pit Game.	<p><b>4.2</b> Students will describe the contributions from the cultural and ethnic groups that made up our national heritage: Native Americans, Hispanic Americans, African Americans, European Americans, and Asian Americans.</p> <p><b>4.4</b> Students will describe the interaction between Native Americans and their environment on the plains prior to European contact.</p>

## Nebraska 8th Grade Social Studies Standards

Activity Number	Activity Name	Objectives	Nebraska 8th Grade Social Studies Standards
<b>One</b>	Sacred Legends	Children learn storytelling as a means of recording history.	<p><b>8.1.1</b> Students will analyze major cultures in the Americas before the 17th century.</p> <p><b>8.4.2</b> Students will demonstrate skills for historical analysis.</p>
<b>Two</b>	Art	Students create their own Omaha style art.	<p><b>8.1.1</b> Students will analyze major cultures in the Americas before the 17th century.</p> <p><b>8.4.2</b> Students will demonstrate skills for historical analysis.</p>
<b>Three</b>	Songs	Students will learn the role of song in Omaha tradition.	<p><b>8.1.1</b> Students will analyze major cultures in the Americas before the 17th century.</p> <p><b>8.4.2</b> Students will demonstrate skills for historical analysis.</p>
<b>Four</b>	He'Dewaci (Pow wow)	Students will view an Omaha powwow on video and make their own powwow costumes.	<p><b>8.1.1</b> Students will analyze major cultures in the Americas before the 17th century.</p> <p><b>8.1.5</b> Students will describe growth and change in the US from 1801 – 1861.</p> <p><b>8.4.2</b> Students will demonstrate skills for historical analysis.</p>
<b>Five</b>	Plum Pit Game	Children make and play the Omaha Plum Pit Game.	<p><b>8.1.1</b> Students will analyze major cultures in the Americas before the 17th century.</p> <p><b>8.1.5</b> Students will describe growth and change in the US from 1801 – 1861.</p>



Funded by the  
Nebraska Federation of Women's Clubs  
and University of Nebraska Extension and Service Council



UNIVERSITY OF  
**Nebraska**  
Lincoln

UNL is an equal opportunity employer with a comprehensive plan for diversity.