

Grades 1–3

History &  
Cultural Studies

# *The* **First Thanksgiving** *The Wampanoags*







**by Margit E. McGuire, Ph.D.**

Professor of Teacher Education, Seattle University

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Storypath advisors reviewed each unit prior to publication. We sincerely thank the following advisors for their comments and recommendations regarding *The First Thanksgiving*:

Stephen Bullick

Mt. Lebanon School District

Pittsburgh, Pennsylvania

Sherri Randolph

Lake Forest School District

Lake Forest, Illinois

Ron Eydenberg

Revere Public Schools

Revere, Massachusetts

Paul J. Sanborn

Haverford Township School District

Haverton, Pennsylvania

**Program Consultants:** Katherine L. Schlick Noe, Ph.D., Professor and Director of Literacy, Seattle University; H. "Sonny" Carreno, B.A. Education, Licensed Instructor, English as a Second New Language (Texas, Wisconsin, Indiana)

**Program Management:** Morrison BookWorks LLC

**Program Design:** Herman Adler Design

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# ABOUT STORYPATH

## THE STORYPATH STRATEGY

Storypath offers both a structure for organizing the social studies curriculum and an instructional strategy for teaching. The structure is a familiar one: the story. The strategy is grounded in a belief that students learn best when they are active participants in their own learning, and places students' own efforts to understand at the center of the educational enterprise. Together, the structure and the teaching strategy ensure that students feel strongly motivated and have meaningful and memorable learning experiences.

Originally developed in Scotland during the 1960s, Storypath draws support from decades of experience with teachers and students. The approach has its roots in these beliefs about students and learning:

- The world is complex and presents many layers of information. Students know a good deal about how the world works and have a reservoir of knowledge that is often untapped in the classroom.
- When students build on that knowledge through activities such as questioning and researching, new understandings are acquired. Because students construct their own knowledge and understanding of their world, their learning is more meaningful and memorable.
- Problem solving is a natural and powerful human endeavor. When students are engaged in problem-solving, they take ownership for their learning.
- The story form integrates content and skills from many disciplines and provides a context for students to gain a deeper, more complex understanding of major concepts.

## AN INQUIRY APPROACH

Questioning, by both teacher and students, is a key component of Storypath. Through the story structure and the discourse it creates, the teacher guides students in their search for meaning and understanding as they acquire new knowledge and skills. Your questions, and the discussions they engender, cause students to:

- ask their own questions and think critically about what they know;
- use their prior knowledge to make sense of new information;
- connect personally to important social studies concepts.

The story structure and inquiry guided by unit goals provide the framework for students to integrate skills and complex content through problems they encounter. As they do so, their understanding of important concepts is extended and key connections are made.

## THE STORY STRUCTURE

For thousands of years, stories have helped us create order and make connections between events. Storypath's narrative structure helps students understand concepts that they often find difficult to comprehend in the traditional social studies curriculum.

Each Storypath unit centers on a unique and engaging story that provides a concrete context for understanding the social science content. This story may be based on actual historical events, as developed in *Struggle for Independence*. Or the story might instead be based on typical community or business structures, as developed in *Families in Their Neighborhoods* or in *Understanding the Marketplace*. From all of these structures, students develop a meaningful context for developing understanding of the topic.

### Typical structure of a Storypath unit

#### CREATING THE SETTING

Students create the setting by completing a frieze or mural of the place.

#### CREATING THE CHARACTERS

Students create characters for the story whose roles they will play during subsequent episodes.

#### BUILDING CONTEXT

Students are involved in activities such as reading and writing to stimulate them to think more deeply about the people and the place they have created.

#### CRITICAL INCIDENTS

Characters confront problems typical of those faced by people of that time and place.

#### CONCLUDING EVENT

Students plan and participate in an activity that brings closure to the story.



# USING THE COMPONENTS

## TEACHER'S HANDBOOK

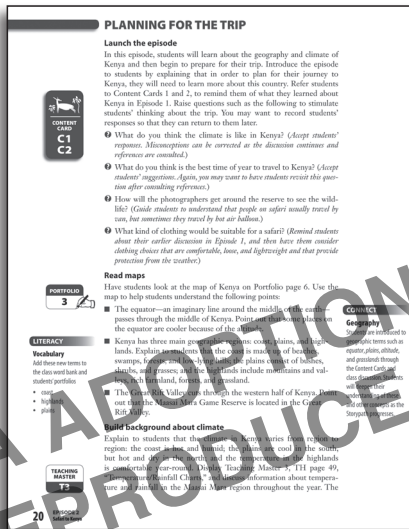
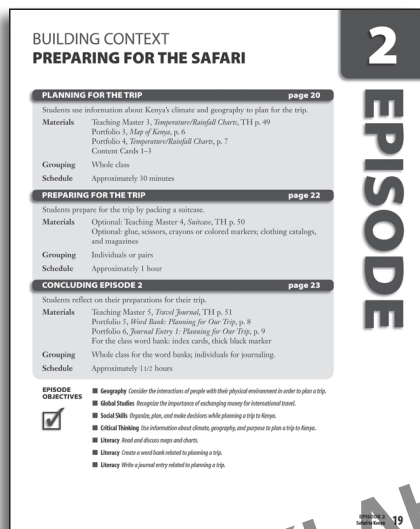
Each Storypath unit includes a Teacher's Handbook, which is designed to be flexible and easy to use.

## Episode Planning Guides

Each episode opens with an overview of the instructional plan and materials needed.

## Teaching Notes

Each Handbook contains detailed support for instruction.



from the *Safari to Kenya* unit

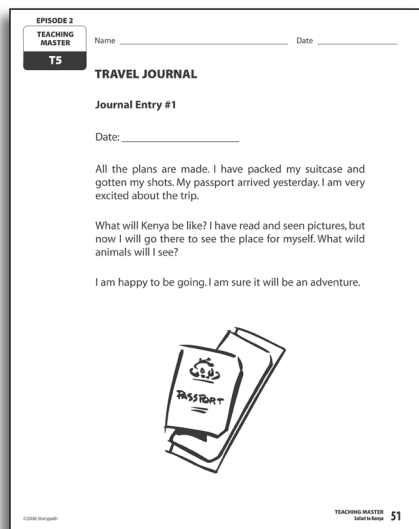
from the *Safari to Kenya* unit

## Teaching Masters

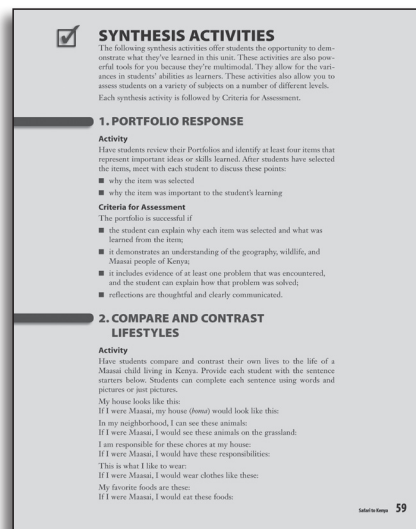
Masters provide nonfiction content, writing models, or other information specific to the unit's content. These Masters can be copied for students, displayed in the classroom, or made into transparencies, depending on your teaching needs.

## Assessment

Each Handbook contains strategies for assessing learning throughout the unit, as well as unit questions for review and synthesis activities.



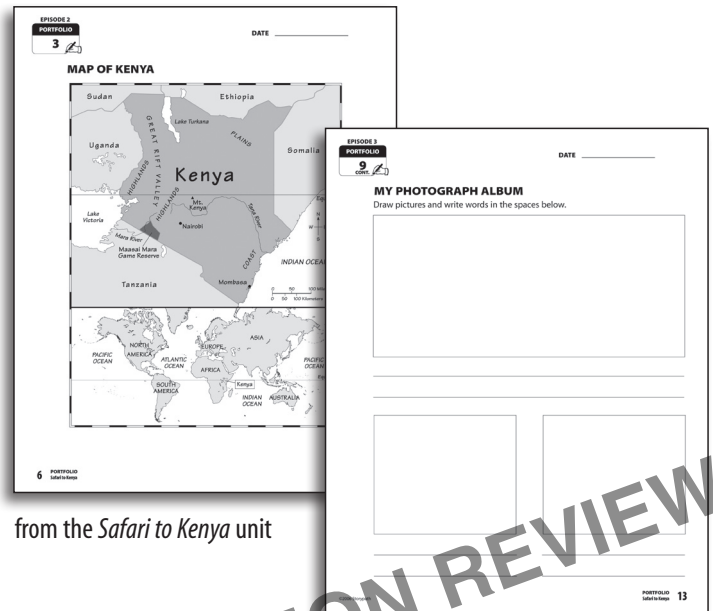
from the *Safari to Kenya* unit



from the *Safari to Kenya* unit

## STUDENT PORTFOLIO

Students use the Portfolio to read, write, build vocabulary, and complete other activities crucial to the specific Storypath unit. The Portfolio helps students manage their work throughout the unit, and when completed, the Portfolio becomes an authentic assessment tool.



from the *Safari to Kenya* unit

## CONTENT SLIDE SETS

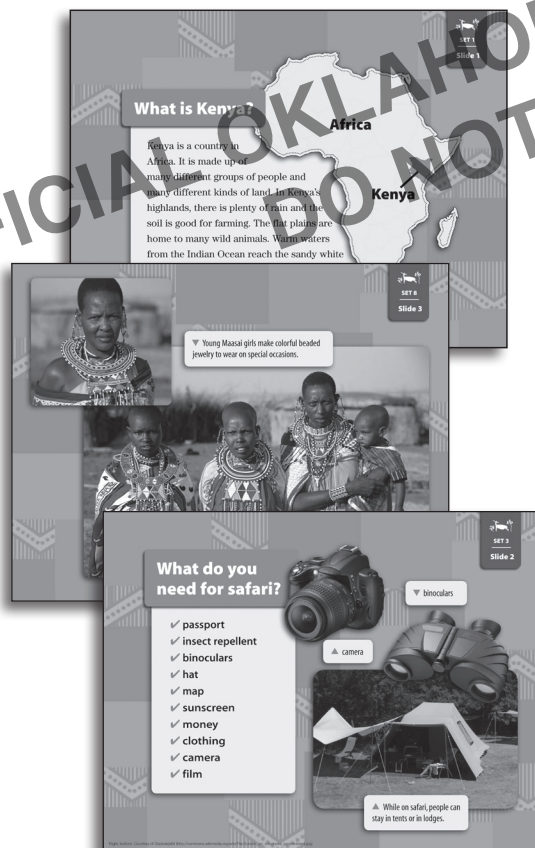
Each unit includes sets of Content Slides that offer flexibility in how they are used to support student learning. The number of sets varies from unit to unit. The slides in each set provide focused non-fiction content and can be used for independent, paired, or small group reading.

Students use the slides to build context and deepen their understanding of the unit's content. You can use the slides as most appropriate to your situation. For those with laptops, display the appropriate slides for student reading and discussion or reproduce the slides as needed for each episode for individuals, pairs or small groups.

In the overview of each episode, slide sets needed are listed and specific suggestions are provided for how to use the slides as you proceed through the episode. Best practice is for the slide to be available to the students either on a laptop in front of them or in hard copy. Then the teacher can use a large screen to display and support discussion related to the slide.

A “reading tips” chart in PDF format (located on the CD) provides quick reminders of key reading strategies. Reproduce “reading tips” for each student or group.

Note that the slides are conveniently available in a printable format on the CD.



from the *Safari to Kenya* unit



# LITERACY AND STORYPATH

With the Storypath strategy, students deepen their understanding of major social studies concepts. Storypath provides literacy support to help students access and make sense of the social studies content. Students apply literacy skills such as reading comprehension, prewriting and writing skills, speaking and listening skills, and vocabulary development.

## Reading

Content Slide Sets present opportunities for students to engage in focused content reading. Students can use the slides to engage in shared reading or listen as a teacher or another student reads.



from the *Safari to Kenya* unit

## Comprehension

Discussion questions on Content Slides help students focus on important content. Questions are labeled with suggested reading strategies.

## Visual Literacy

Each unit offers numerous opportunities to evaluate and respond to visuals such as photographs, maps, diagrams, and illustrations.

## Reading Tips

For easy reference, Reading Tips for using the reading strategies are included on the CD.

Safari to Kenya The Land and the People		
Reading Tips		
Reading Strategy	When do readers use the strategy?	How do I use it?
Main idea/supporting details	Readers use it to find the big idea. Then they pick out facts and details that support it.	<ol style="list-style-type: none"> <li>1. Think about what you want to know.</li> <li>2. Think about what you already know.</li> <li>3. Read the text and think: What is the “big idea” here?</li> <li>4. Look for information that seems important to the big idea. Some information is interesting but not important.</li> </ol>
Comparing and contrasting	Readers use it to find information that tells how two or more ideas are alike and different.	<ol style="list-style-type: none"> <li>1. Think about what you want to know.</li> <li>2. Choose two events or ideas to compare and contrast.</li> <li>3. List important information about the first event or idea.</li> <li>4. For each item on the list, look for information about how the other idea is the same or different.</li> </ol>
Connecting	Readers use it to understand new information by making connections with what they already know.	<ol style="list-style-type: none"> <li>1. When you come across new information that you want to remember, think about what you already know.</li> <li>2. Look for connections between the new information and what you already know from experience or reading.</li> <li>3. Think to yourself, “This is like . . .”</li> </ol>
Understanding visuals	Readers use it to find important information presented in visual form, such as maps, diagrams, and photographs.	<ol style="list-style-type: none"> <li>1. Think about what you want to know.</li> <li>2. Think about what you already know.</li> <li>3. Look for information that explains the visual. For example, look at labels, captions, or map keys.</li> <li>4. Search for the specific information you want.</li> </ol>

from the *Safari to Kenya* unit

Throughout each unit, students complete writing activities to prompt thinking as well as to demonstrate what they have learned.

[illegible]

from the *Safari to Kenya* unit

In each unit, students are exposed to specialized vocabulary for speaking and writing. Students create word banks in their Portfolio by recording content words.

EPISODE 2

PORTFOLIO

5

DATE \_\_\_\_\_

### WORD BANK: PLANNING FOR OUR TRIP

Make a list of words about planning for our trip.

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Assessment:

The words relate to the plans that were made for the trip.

8

PORTFOLIO  
Safe to Sleep

© 2016 Sonlight

from the *Safari to Kenya* unit

Students refine these skills by presenting ideas to the class and resolving issues through discussion and collaboration.

[illegible]

from the *Safari to Kenya* unit

Use the Reading Mini-Lesson Framework on p. 69 of the Teacher's Handbook to conduct reading mini-lessons.

## HOW TO CONDUCT READING MINI-LESSONS

The Reading Tips chart on the back of each Content Card provides a quick reminder for students to use the strategies with the texts. These Reading Tips cover strategies that are especially effective for reading and understanding non-fiction text:

- Identifying main ideas and supporting details
- Comparing and contrasting
- Making connections
- Understanding visuals

You can use the Reading Tips as the focus for mini-lessons.

The unit assumes that these strategies have been taught and practiced in other classroom contexts and that the purpose of the Storytroph mini-lesson is to provide a quick review. You will decide which reading strategies are most applicable for each reading unit within the unit. In addition, the discussion questions on the Content Cards suggest applicable strategies that the students will need to use on their own.

### READING MINI-LESSON FRAMEWORK

1. Describe the strategy, explaining when and why readers use it. Your students may need some help in understanding the reading strategy and knowing when it might be useful. Use the Reading Tips chart for information on explaining the strategy and helping students understand when and why readers use it.
2. Model the steps as you “think aloud” with a sample text. Demonstrate how you would use each strategy on the text (or similar to text in the Storytroph unit). First, read some of the text aloud and then talk about what happens in your head as you use the strategy. This modeling makes the hidden reading processes become visible and accessible to developing readers. Language that will help you include the following:
  - “I think aloud when I already know . . .”
  - “When I look for the main idea, I . . .”
  - “Here is a clue that will help me . . .”
  - “That makes me think . . .”
3. Guide students to apply these steps as they read during the unit. Support students as they apply the various reading strategies in the Storytroph unit, and begin to use the strategies independently. For example, after you model your own thinking, ask students to try on the strategy with your guidance before asking them to apply it on their own. This will help you determine which reading strategies the students and which students need more help.
4. Assess students’ progress. Student progress in using the various reading strategies will give you valuable opportunities to assess their growing proficiency with the strategy, as well as their understanding of social studies content.

**Labels** **69**

from the *Safari to Kenya* unit



# ENGLISH LANGUAGE LEARNERS AND STORYPATH

English Language Learners, or ELL, is a term that applies to students whose primary language is not English. These students are in the process of acquiring English as a way to communicate ideas and gain content knowledge. They don't yet have the tools at their fingertips that native English speakers have that allow them to easily navigate classroom activities and contribute to classroom experiences. ELL students don't lack ability; they just don't know the language.

As ELL students gain experience in an English-speaking classroom, their abilities and comfort level increase. But remember that regardless of the progress made by ELL students, new material will revert them back to beginner status simply because they do not have the same background knowledge that a student who was born here does.

There are some very basic things the teacher can do to make the classroom a place of learning for ELL students. For example, text-rich activities, without visuals, should be avoided. Visually rich activities should be commonly used, and the senses should be engaged whenever possible. Music and kinesthetic activities, such as role-playing, are excellent tools for ELL students.

**Activate prior knowledge.** English language learners are similar to native English speakers in the most fundamental ways: they possess a great deal of prior knowledge, and are excited about sharing that knowledge. To provide scaffolding, pre-teach new vocabulary and introduce concepts with visuals that relate to the subject matter. When studying another time period, it is important to connect concepts to both the present and the past.

**Allow extra time for small group work.** ELL students will benefit from working with partners and small groups. These situations allow students more opportunities to contribute to conversations and complete tasks. In small groups, assign ELL students a specific task to complete, and allow them extra time to complete this task if needed. When you do have whole class discussions, you might have ELL students follow this discussion by working with a partner to recap the important ideas or the assignment.

**Model tasks and thought processes.** Modeling makes tasks and thinking processes more concrete. For example, if students are expected to write a short poem, model the process of writing a poem. Then have them refer to the model poem as they write their own.

**Develop vocabulary.** Vocabulary development is key to comprehension, so pre-teach vocabulary whenever possible. Use illustrated word banks and vocabulary exercises that encourage interaction with words. For example, students can write the word and draw an illustration of each word in the word bank and then verbally explain how the word relates to the big ideas in the unit.

**Allow use of the native language.** For students who possess few English words, allow them to complete writing activities in their native language. As they learn more English, they will begin to incorporate English into their written and oral language. This validates the students' native language and their prior knowledge, and also helps bridge the gap on their way to learning—and using—their new language.

**Encourage involvement in class discussions.** English language learners will likely be reluctant to contribute to whole group discussions, so encourage them to contribute in a way that is comfortable for them—words, phrases, simple sentences. Make sure the classroom is a safe and supportive environment.

**Modify assignments and assessments.** Students can use many different modes to communicate their understanding of unit concepts. Illustrating, cutting and pasting vocabulary activities, using graphic organizers such as timelines, and completing sentence stems are all excellent and valid methods for responding to content. ELL students should also work on and present material with a partner or in small groups whenever possible. In these situations, you will gain a more valid assessment of what ELL students have learned.

Additionally, at the beginning of the school year and anytime new material is introduced, limit the number and complexity of the activities you assign. Allow students to use methods other than writing to respond to information.



Look for this icon throughout this Teacher's Handbook. This icon indicates that an activity is particularly appropriate for English Language Learners.



# ASSESSMENT

Each Storypath unit offers a range of options for assessing student learning.

## Portfolio Assessment

The Student Portfolio provides ongoing assessment of student understanding of unit objectives through writing and other response activities.

## During Each Episode

Assessment suggestions are included throughout the Teacher's Handbook and align with the Student Portfolio. Complex thinking and problem-solving abilities are assessed as students role-play and respond to critical events throughout the unit.

EPISODE 3  
PORTFOLIO  
9 CONT.

DATE \_\_\_\_\_

**MY PHOTOGRAPH ALBUM**  
Draw pictures and write words in the spaces below.

PORTFOLIO  
Safari to Kenya 13

from the *Safari to Kenya* unit

PORTFOLIO  
13

■ The Maasai people live among the wild animals. How does that affect their life?  
■ How does the weather affect the land, animals, and people in this place?

**Write about the village**  
Students deepen their understanding of village life by describing their impressions of the Maasai village. Three options are suggested for recording their impressions as journal entries. Students can use Portfolio page 19, "Journal Entry 3: The Maasai Village" to document their impressions.

**Option 1** Have students dictate sentences about the Maasai village. Refer them to the word bank to give them ideas. Write the sentences on sheets of newsprint that can be displayed. You can read the sentences aloud to students and then they can copy the sentences into the Portfolio.

**Option 2** Students can write about impressions upon arriving at the village. This journal writing can be shared in small groups or as a whole class activity.

**(ELL) Option 3** Students can draw a picture of the village.

**Optional Activity** Students can write and illustrate postcards about the Maasai village that can be sent home to family or friends.

**ASSESS: Students' writing**

- uses words from the word bank;
- includes accurate information about the Maasai village.

**ASSESS: Students' drawings**

- show understanding of the Maasai village;
- include some details about the village;
- demonstrate that care was taken in making the drawing.

**Optional Activity: Photographing the Maasai village**  
Students can photograph their replica of the village and other features they've created with a real camera to add to their photograph album of the trip. Then they can write captions for the photographs and add them to their photo album.

**ASSESS: The photo album**

- is well organized;
- demonstrates understanding of the Maasai village;
- uses words from the word bank as a resource for writing captions;
- includes captions that provide details about the photos.

ASSESSMENT

ASSESSMENT

ASSESSMENT

38 EPISODE 4  
Safari to Kenya

from the *Safari to Kenya* unit

## Self-Assessment

Students have opportunities to assess their own work, such as writing and oral presentations. There are also opportunities for student reflection at the end of each episode.

**EPISODE 3**  
**PORTFOLIO**  
**7**

DATE \_\_\_\_\_

**WORKING IN A GROUP**  
**PART I**  
Below are some things you can do to work well together while making your part of the frieze.

1. Listen to each other's ideas.
2. Stay on task.
3. Help each other.
4. Do careful work.
5. Work together to solve problems.

**PART II**  
After you made the Maasai Mara, think about how you worked with others. How did you do?

	Not often/ Never	Sometimes	Always
1. I listened to other's ideas.			
2. I stayed on task.			
3. I helped others.			
4. I did careful work.			
5. I cooperated.			

Assessment: The self-assessment accurately assesses the student's performance.

10 PORTFOLIO Safari to Kenya ©2006 StoryPath

from the *Safari to Kenya* unit

## Social Skills

A social skills master is provided to support student self-assessment and can be used at the teacher's discretion whenever students need to reflect and build on such skills.

**EPISODE 3**  
**PORTFOLIO**  
**8**

DATE \_\_\_\_\_

**PRESENTING WILDLIFE REPORTS**  
How did you do?

	Not often/ Never	Sometimes	Always
1. I stood tall.			
2. I looked at the audience.			
3. I spoke clearly and loudly.			
4. I shared information about my animal.			

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11 PORTFOLIO Safari to Kenya

from the *Safari to Kenya* unit

## End of the Unit

At the conclusion of the unit, synthesizing questions reinforce unit objectives. Optional synthesis activities are included to guide students to apply what they've learned. Each synthesis activity includes criteria for assessment—you decide how best to use these options.

**UNIT QUESTIONS FOR REVIEW**

**DISCUSSING THE SAFARI TO KENYA**  
Lead a discussion that reinforces the concepts and generalizations taught throughout the unit. The following questions encourage a discussion of major concepts. Include questions about any problem-solving situations you've added to the unit.

- ❶ If you knew someone who was going on safari to Kenya, what would you tell him or her to help prepare for the trip?
- ❷ How does the climate in Kenya affect the animals and people of the Maasai Mara?
- ❸ What is special about this region of the world?
- ❹ Why is it important to have game reserves that protect wild animals?
- ❺ What can people learn from seeing and studying wildlife in its natural environment?
- ❻ How do the Maasai people get what they need from the environment?
- ❼ If you were a Maasai child, what would a typical day be like for you?
- ❽ How is the way the Maasai live like the way you live? How is it different?
- ❾ Why is it important to learn about other cultures?
- ❿ How can people resolve misunderstandings?

**REFLECTING ON THE SAFARI TO KENYA**  
Students need time to reflect on their experiences and their progress throughout this unit. Have them respond to questions like these:

- What have I learned about the wildlife of the Maasai Mara and the Maasai people?
- What is the best work I did? Why was it good?
- What work could I have done better? How could I have made it better?
- What did I like most about working with others? What did I like least?

58 Safari to Kenya

from the *Safari to Kenya* unit

**SYNTHESIS ACTIVITIES**  
The following synthesis activities offer students the opportunity to demonstrate what they've learned in this unit. These activities are also powerful tools for you because they're multimodal. They allow for the variousness in students' abilities as learners. These activities also allow you to assess students on a variety of subjects on a number of different levels. Each synthesis activity is followed by Criteria for Assessment.

**1. PORTFOLIO RESPONSE**  
**Activity**  
Have students review their Portfolio and identify at least four items that represent important ideas or skills learned. After students have selected the items, meet with each student to discuss these points:

- why the item was selected
- why the item was important to the student's learning

**Criteria for Assessment**  
The portfolio is successful if

- the student can explain why each item was selected and what was learned from the item;
- it demonstrates an understanding of the geography, wildlife, and Maasai people of Kenya;
- it includes evidence of at least one problem that was encountered, and the student can explain how that problem was solved;
- reflections are thoughtful and clearly communicated.

**2. COMPARE AND CONTRAST LIFESTYLES**  
**Activity**  
Have students compare and contrast their own lives to the life of a Maasai child living in Kenya. Provide each student with the sentence starters below. Students can complete each sentence using words and pictures or just pictures.

My house looks like this:  
If I were Maasai, my house (*homa*) would look like this:  
In my neighborhood, I can see these animals:  
If I were Maasai, I would see these animals on the grassland.  
I am responsible for these chores at my house:  
If I were Maasai, I would have these responsibilities:  
This is what I like to wear:  
If I were Maasai, I would wear clothes like these:  
My favorite foods are these:  
If I were Maasai, I would eat these foods:

59 Safari to Kenya

from the *Safari to Kenya* unit

# PLANNING THE UNIT

## THE WAMPANOAGS

### MAKE KEY DECISIONS

**Make Classroom Space for the Storypath.** You will need ample wall space for displaying the setting and characters that students create. You will want to attach objects with blue tack or masking tape so they can be easily moved as the setting changes with the seasons. Additionally, you will need space to display various lists, artifacts, and other materials that students create. A table set in front of the frieze allows three-dimensional homes, fields, and other features to be displayed and serves as an extension of the frieze.

**Organize Students.** Beginning in Episode 2, students are organized into groups that represent extended families. Each student will create one character. You may want to consider how large to make the groups. Groups of four to six students are recommended. Students will role-play the characters they have developed. At different points throughout the unit, group members will work together as a family.

**Set the Date for the Thanksgiving Celebration.** Making the Thanksgiving celebration of this unit coincide with the actual holiday builds understanding of this American tradition. Begin this unit six to eight weeks before Thanksgiving. The timing will depend on a number of factors, such as

- the amount of time spent each day on the unit;
- students' ability to develop the setting, characters, village, and seasons;
- how you integrate the Storypath with the other subjects.

**Weave in Historical Information.** As you introduce students to this unit, it will be important to let them “figure out” how the Wampanoags lived long ago in their environment. Students will be guided by key questions that you ask as the Storypath develops. At times, you will also provide historical information to move the story forward. Although you may be tempted to simply tell students all of the information before they begin an episode, doing so will jeopardize the problem-solving and critical-thinking strategies that are so central to the Storypath approach.

**Use the Student Portfolio to Gather Evidence of Student Learning.** The Student Portfolio provides evidence of student understanding of Wampanoag families, their way of life, and historical events of the time. In the Portfolio, students apply reading and writing skills to demonstrate learning. While much of the students' work is displayed to enrich the learning environment, you will want to add it to the Portfolios when the Storypath concludes as a record of their performance.

**Create a Learning Community.** An open and supportive atmosphere is essential for students to engage in the discourse that is basic to the learning process of the Storypath approach. Students should understand the value of reflective discussions and the importance of collaborative work to deepen their understanding of complex ideas. Consequently, students should be expected to listen carefully and respond thoughtfully and respectfully to one another's ideas.



## CUSTOMIZE THE UNIT

**Adapt the Unit.** There may be many times in this unit when you want to modify the curriculum to suit the needs of your own class and follow the logical progression of the story. Alternative activities or special arrangements are suggested at various points to assist you in adapting the unit to meet your unique curriculum goals.

Frequently, students will provide an unanticipated twist to the Storypath, or important learning opportunities will arise. The Storypath allows for the accommodation of those special circumstances.

This unit was created so that students with a broad range of reading and writing skills can all participate. There are many opportunities for reading and writing, but other activities can easily be substituted and levels of scaffolding can vary. This unit is ideal to use when you want to establish or sustain a positive classroom climate and lay the groundwork for cooperative group skills.

**Use Students' Experiences.** At times, students will role-play the characters in the story to understand particular viewpoints. At other times, students will reflect on the events of this unit out of role so that the situations can be examined and understood from students' own perspectives. These are good opportunities to help students connect their own experiences to those of the Storypath and to deepen their understanding of an American Indian culture of long ago.

## INVOLVE OTHERS

**Involve Other Classrooms.** You may find that another class is celebrating Thanksgiving from the Pilgrims' point of view. The feast could be celebrated by taking your class to the other class's room for the concluding event in Episode 7.

**Involve Families.** Parents and other family members can participate in the Thanksgiving feast. They can play the roles of Pilgrims or extended family members.

Some students' families may have Wampanoag ancestry from the eastern woodlands. Invite these family members to share their knowledge, traditions, and philosophy.

**Involve Adults or Older Students.** In Episodes 5 and 6, arrange for an adult or older student to role-play Squanto. Teaching Masters are provided to prepare the participant for these episodes.

**Involve the Community.** Guest speakers and field trips to museums can enrich students' understanding of this time and place. Museums often have artifact boxes that they will ship to schools. Be sure that you are getting artifacts that represent the Wampanoags or American Indians of the eastern woodlands. Visits by guest speakers and field trips should occur at the end of the unit when students can knowledgeably compare and contrast their experiences with the new information. Such comparisons make for a more powerful and memorable learning experience.

## CREATING THE SETTING

## THE EASTERN WOODLANDS IN WINTER

## INTRODUCING THE EASTERN WOODLANDS

page 15

Students listen to and discuss a description of the eastern woodlands environment.

**Materials** Teaching Master 1, *Winter in the Eastern Woodlands*, TH\* p. 46  
Portfolio 1, *Map of Wampanoag Summer Villages*, p. 4

**Grouping** Whole class

**Schedule** Approximately 20 minutes

## CREATING THE NATURAL ENVIRONMENT

page 16

Students create a frieze of the eastern woodlands environment and reflect on their social skills.

**Materials** Portfolio 2, *Frieze Guide*, p. 5  
For the frieze:

- wall space approximately 6' long and 4' high covered with white butcher paper (Leave room for a table to use in Episode 4.)
- various colors of construction and tissue paper
- colored markers, crayons, glue stick, tape, scissors, pushpins
- foil, cotton balls, yarn and other craft supplies
- optional: tempera paint, brushes, water cans

**Grouping** Divide the class into three groups. Each group will make a different part of the frieze. Individuals reflect on group skills.

**Schedule** 1–2 hours.

## CONCLUDING EPISODE 1

page 17

Students reflect on the experience, make a word bank, and write poems about the environment.

**Materials** Portfolio 3, *Self-Assessment: Working Together*, p. 6  
Portfolio 4, *Word Bank: Winter*, p. 7  
Portfolio 5, *Writing: Sense Poem*, p. 8  
Content Slide Set 1  
Pocket folders or sturdy paper to make folders (one per student)  
For the word bank: thick black marker, index cards or strips of paper

**Grouping** Whole class and individuals for the word bank; individuals or whole class for the poetry activity

**Schedule** Approximately 1 1/2 hours

## EPISODE OBJECTIVES



- **Social Skills** *Organize, plan, and make decisions while creating a frieze with group members.*
- **Social Skills** *Determine an appropriate course of action to complete the frieze within a group.*
- **Critical Thinking** *Organize ideas from class discussion in new ways and apply those ideas to the frieze.*
- **Literacy** *Listen to a description of a natural setting in order to visualize it.*
- **Literacy** *Create a vocabulary word bank.*
- **Literacy** *Write a sense poem.*

# INTRODUCING THE EASTERN WOODLANDS

## Launch the unit

Explain to students that they will be creating a story about a community that lived a long time ago in the eastern woodlands along the Atlantic coast of North America—specifically, southeastern Massachusetts. Show students on a map where the story takes place. You might also refer students to the map on Portfolio page 4. Discuss how far Massachusetts is from where the students live and any major differences in climate or setting. Explain that often we can understand our own lives and communities better when we learn more about the lives and communities of others.

Discuss with students the elements of a story: setting (when and where the story takes place), characters (the people in the story), and plot (critical incidents or important events that happen). In this episode, students will create the setting for the story—winter in the eastern woodlands near the coast of Massachusetts. As the Storypath progresses, so too will the seasons shown on the frieze, culminating in fall.

## ELL Build an understanding of the setting

Students will create a frieze using the description of winter in the eastern woodlands on Teaching Master 1, TH page 46. Read the description to the class. Encourage students to listen for words that help create a picture in their minds as they listen. Afterward, lead a discussion using the key questions below. Make a list of students' responses on the board or on a large sheet of paper. Save this list for students to use when they create their frieze.

- ❓ What do you remember about this setting? (*Students should be able to recall some of the specifics from the description, such as the presence of hills, the valley, river, lake, marsh, and ocean. If necessary, ask probing questions to prompt their recall.*)
- ❓ What time of year is it? (*winter*)
- ❓ How does the weather affect the land, water, trees, and other things in this place? (*Lead students to consider how the cold temperature freezes water and keeps most plants from growing, and how snow covers the ground.*)
- ❓ What kinds of animals would live here? (*Students should be able to recall deer, bears, rabbits, wild turkeys, beavers, raccoons, and muskrat. Students might mention other animals as well. Simply list them for now; later students will learn more about the animals.*)
- ❓ What colors would you find in this setting? (*Lead students to consider typical colors of a snowy winter environment: white, gray, and brown.*)
- ❓ What are words that describe this place? (*Students might use such words as cold and quiet. Give students ample time to think of words.*)

## CONNECT

### Science

During the discussion, refer to the setting as an environment. Lead students to understand that an environment includes all the living and nonliving things in an area.

## TEACHING MASTER

T1

## LITERACY

### Listening and Vocabulary

As you read the eastern woodlands description, students

- listen with a specific purpose;
- listen for descriptive language;
- imagine what the environment looks like;
- use context to define unfamiliar words.

## PORTFOLIO

1



## AUTHOR NOTE

### Learning Process

You may be tempted to show students a picture of an eastern woodland scene when you read the description. If you do this, they will visualize only what the picture shows instead of constructing their own understanding of the place. Let your questions guide their learning.

## CUSTOMIZE

**ELL** In whole class discussions such as this one, encourage ELL students to

- contribute words, phrases, or simple sentences;
- use visuals to make concepts more concrete;
- share their prior knowledge related to the topic;
- draw or write their ideas.

- ❓ What else might be here that wasn't in the description? (*If students mention people, acknowledge their response and tell them that they will talk about the people later in the Storypath. For now, keep students focused on the natural environment.*)

## CREATING THE NATURAL ENVIRONMENT

### Start the frieze

Organize the class into three groups and assign one group to each of the following: foreground (ocean, marsh, rocky beach, land leading to the beach), middle (valley, lake, river), and background (hills with trees). Divide a bulletin board or wall space into three sections. Make sure there is space in front of the wall to fit a table on which students will make three-dimensional homes and fields in Episode 4.

Explain to students that they will be creating a frieze (mural) of the eastern woodlands near the coast. Encourage students to base their ideas on what they've discussed thus far and to add any features they may think of as they create. Explain that the foreground group will fill the bottom section of the frieze with detailed, close-up views of the environment such as rocks and marsh grasses. The middle group will fill the middle section with less detailed features, such as groups of trees, a lake, and a river. The background group will fill the top section with the sky and faraway wooded hills. All groups can add animals to their sections.

### Organize the work

Portfolio page 5, "Frieze Guide," gives students a good starting point for organizing their group's part of the frieze. This page also contains tips for constructively working together in groups. If necessary, read this page with students as they work through it together.

There are a number of ways to organize students' work on the frieze. Here's one method.

#### AUTHOR NOTE

##### Social Skills

As students work together, they learn social skills that foster democracy. Throughout the Storypath you can assess students' abilities to listen to each other, take turns, disagree respectfully, and compromise to solve problems. Use the self-assessment on page 57 of this TH with students to further develop these skills.

### Step 1 Groups form a plan.

Have each group meet to form an overall plan for its section of the frieze. Be sure students understand that the viewer will be looking from the ocean toward the land. Guide the groups to decide

- what to include in the frieze;
- the size of trees, hills, and other features;
- where to place the various features;
- who is responsible for each feature to be included.

### Step 2 Background group works on hills and mountains.

This group can work at the frieze while the other two groups work at their desks on the more detailed features, such as trees and rivers.

### Step 3 Middle and foreground groups work at the frieze.

These groups can take turns adding their features to the frieze while background group members work at their desks on background features, such as clouds and birds.

#### AUTHOR NOTE

##### Valuing the Conversation

As they work on their frieze, students' conversations will reflect their efforts to make sense of new information, solve problems, and work collaboratively.



## Incorporate art principles

Use questions like the following to help students incorporate basic art principles as they plan and work on their parts of the frieze.

- ❓ How big will objects be in the foreground compared to objects in the background? (*Objects in the foreground will appear larger than objects in the background.*)
- ❓ How can we add texture to our frieze to make it more interesting? (*Torn paper, crumpled paper, and layered tissue paper work well for making mountains. Sheets of construction paper can be folded down the middle to create three-dimensional tree trunks. Twisted paper also works well for tree trunks. Cotton balls make fluffy snow.*)

## Guide student work

As students work on the frieze, try to restrict your role to asking questions about the various tasks students are engaged in. Students need to develop ownership of their setting and make decisions themselves about the features. To help them monitor their own work, have students discuss what went well and what they would do differently.

### AUTHOR NOTE

#### Management Tip

Later in the Storypath, you will want the snow to “melt” as the season changes. Therefore, be sure students use tape, or other materials that allow for the removal of the snow.

### AUTHOR NOTE

#### Artistic Expression

Children change dramatically in their artistic expression between the ages of five and seven.

- Simple geometric shapes become realistic.
- Pictures become more detailed.
- Exaggerated features become more proportional.
- Use of color becomes increasingly logical, such as green for grass.

## CONCLUDING EPISODE 1

### Discuss the frieze

Once the frieze is completed, ask students to look at their woodland environment and discuss it. The discussion is a good opportunity for you to assess their progress. Here are some questions to initiate discussion.

- How might it feel to walk through this environment?
- What features can you identify?
- Where did we use texture on the frieze?
- How did you use color to make the setting feel like winter?
- What did you do that helped your group work well together?
- What can you do differently to help your group work better together?

Have students complete the self-assessment on Portfolio page 6, “Working Together.” You can complete this as a class, or students can work on it individually. Then have students look at Content Slide Set 1 in pairs to compare and contrast their frieze to the illustration.

### ELL Create a word bank

Have the whole class brainstorm a list of words about the environment. Include words that describe the place as well as words for things found in the setting. Write words on index cards and place them around the frieze. Have students copy words from the word bank onto Portfolio page 7, “Word Bank: Winter.” As the unit progresses, students will add more words to the word bank and use them in other writing activities.

### LITERACY

#### The Word Bank

The word bank helps students develop a rich vocabulary for talking and writing about setting and concepts as the unit progresses.

### PORTFOLIO

3

4



### LITERACY

#### Vocabulary

- Differentiate between nouns and adjectives.
- Describe a winter setting.

### CUSTOMIZE



Encourage students to illustrate the vocabulary words or cut and paste magazine pictures that illustrate them.



ASSESSMENT

CONTENT  
SLIDE SET

1

## ELL Write poetry as a whole class

Through poetry, students can further develop a sense of their connection to the eastern woodlands environment. Have them write a sense poem using the word bank as a resource for selecting words. However, students should not limit themselves to the words in the bank. You can complete this project as a whole class and have students copy the poem onto Portfolio page 8, “Sense Poem,” or have them do it independently.

A sense poem is created by using the senses to describe a place (I see, I hear, and so on) and then deleting the subject and verb in the final copy. You can write the poem below on the board as a model for students and then erase the subject and verb from each line to demonstrate how a sense poem is constructed.

Let students read and discuss their poems. Then display the poems around the frieze to build meaning for the place they have created.

### ASSESS: The class poem

- is accurately copied;
- is read correctly.

### Individual poems

- include objects appropriate to the environment;
- include appropriate words to describe the objects;
- follow the form of a sense poem.

I see snow-covered trees.	Snow-covered trees
I hear marsh grasses whispering.	Marsh grasses whispering
I touch sandy cold rocks.	Sandy cold rocks
I smell salty damp air.	Salty damp air
I feel the soft cold snow.	Soft cold snow

### Create Portfolio folders

When students complete their sense poem, have each of them make a folder with a pocket or distribute ready-made pocket folders to each student. At the end of the Storypath, the pocket folders can be used to hold students’ characters and other products that demonstrate their learning.

#### PORTFOLIO

5



#### LITERACY

##### Writing

- Write poems.
- Use vocabulary and sensory words.



#### ASSESSMENT

#### AUTHOR NOTE

##### Language Development

Students should do language activities that help them develop a rich vocabulary for talking about the place. Typically students’ writing related to the frieze is very rich because they are so involved in creating the place they’re writing about.

# CREATING THE CHARACTERS THE FAMILIES

# 2

# EPISODE

## INTRODUCING THE CHARACTERS

page 20

Students discuss the extended families who lived in their eastern woodlands setting.

**Materials** Portfolio 6, *Word Bank: Families*, p. 9  
Content Slide Set 2

**Grouping** Whole class

**Schedule** Approximately 30 minutes

## CREATING THE FAMILIES

page 20

Students create the family members and their biographies.

**Materials** Teaching Master 2, *Outline for the Character Figure*, TH p. 47  
Teaching Master 3, *Character Biography*, TH p. 48  
Portfolio 7, *Family Members*, p. 10  
Content Slide Sets 2–6  
For the characters:

- various colors of construction and tissue paper
  - yarn, fabric scraps such as felt or burlap, cotton balls
  - colored markers, crayons, colored chalk, glue, tape, scissors
  - large sheet of paper, poster board for characters and biographies
- For the word bank: index cards, thick black marker

**Grouping** 4 or 6 per group to make families; individually to make characters

**Schedule** 2 hours spread over several days

## CONCLUDING EPISODE 2

page 23

Students reflect on their progress and introduce their families.

**Materials** Materials for characters' name tags

**Grouping** Whole class

**Schedule** 1–2 hours spread over a few days

### EPISODE OBJECTIVES



- **Culture/Social Interaction** *Create a community of families based on the physical environment and the understanding of family.*
- **Culture/Social Interaction** *Identify how extended families affected the individuals in Wampanoag society.*
- **History** *Understand the extended family system used by the people of the eastern woodlands.*
- **Social Skills** *Organize, plan, and make decisions while creating characters.*
- **Critical Thinking** *Organize ideas from class discussion in new ways to create unique characters.*
- **Literacy** *Create a vocabulary word bank based on family.*
- **Literacy** *Write a character biography; introduce the character to the class.*

# INTRODUCING THE CHARACTERS

## Launch the episode

Explain to students that now that they've made their setting, their story needs characters who live there. In this episode, students will work in groups to create families of characters. Long ago, the Wampanoag people lived in families that included not only parents and students but other *relatives* as well. For example, a mother, father, and their three students might live together with grandparents, aunts, and uncles. Explain that families that include many different relatives are called *extended families*. Ask for other examples of different combinations of relatives living in extended families. Create a family word bank from students' responses. Ask students for words that describe different family members and their roles. Have students copy some or all of the words onto Portfolio page 9, "Word Bank: Families."

Explain that the family units varied from family to family. Students can find out more about the Wampanoags and extended families in Content Slide Set 2.

### **ELL** Activate prior knowledge about families

Use questions like the following to get students thinking further about families. Create a list of their ideas. Look for an understanding of extended families.

- ❓ Who can be a member of a family? (*Encourage a wide range of possibilities, such as mother, father, sister, brother, aunt, grandmother, and stepsister.*)
- ❓ Why do you think that long ago the Wampanoags lived in extended families? (*Family members could help one another: a grandmother might help care for the children, and an aunt may help with the planting.*)
- ❓ What are some good things about having grandparents live with grandchildren in a family? (*Grandparents could help care for children when the parents are away. The younger people can help care for the grandparents, too. Also, grandparents can easily pass on stories and important knowledge in extended families.*)

### LITERACY

#### Vocabulary

- extended families
- relatives

### PORTFOLIO

6

### CONTENT SLIDE SET

2

### LITERACY

#### Vocabulary

Create a family word bank.

### CUSTOMIZE

**ELL**

Encourage students to illustrate the vocabulary words or cut and paste magazine pictures that illustrate them.

# CREATING THE FAMILIES

## Decide on the characters

Organize students into groups of four to six since this was the average number of family members. These will be the family groups that students will work in throughout this Storypath. Each family group will create an extended family. Students will need to work together to determine what each person's role will be (mother, father, aunt), the age of each family member, and which students will develop which characters. Then each student will create one of the family members. Students who finish early can create other family members, but these additional characters will not be role-played.



You might provide students with some guidelines; for example, each student's character should be old enough to play an active role in the village. Therefore, you might set a minimum age of 12 years for the characters. But don't impose too many limits—students should feel free to use their imaginations. Students can make changes to their characters as their understanding develops. If students ask for information about the Wampanoags as they develop their characters, read Content Slide Sets 2–6.



Have each student turn to Portfolio page 10, “Family Members.” This sheet will help group members decide on some basic information about their characters. Show students where they will write each character's name, role, and age. They will have to agree on who their family members are. Each student should complete this Portfolio page. You might want to discuss possible ages of family members so that students create realistic relationships rather than, for example, a 20-year-old mother with a 10-year-old daughter.

### Discuss names

The Wampanoags have complex naming systems that are too involved for a Storypath for young students. Naming practices were specific to each tribe. For example, in some tribes it was disrespectful to call people by their given names. Therefore, nicknames were used. Typically, names are related to an animal or plant, a skill, the time of year, or a significant event. Brainstorm with students a list of possibilities within each of these categories and then let them select names (and nicknames) for their characters. Don't limit them to the lists, however.

### Decide on clothing

Part of creating the characters will be to decide on their clothing. Use the questions that follow to guide students' thinking about how American Indians dressed in the eastern woodlands long ago.

- ❓ Do you think the Wampanoags dressed the way we dress today? *(Accept all answers. Misconceptions will be corrected as the discussion continues and references are consulted.)*
- ❓ How did they get their clothes? *(They hunted animals and used the skins and fur to make clothing. Most clothing was made of deerskin, but the skin and fur of bears, raccoons, beaver, and moose were also used. You might read Content Slide Set 5 with the students to provide background information for different characters and how clothing was made.)*
- ❓ Who do you think made their clothes? *(Women made the clothing. Again, refer students to Content Slide Set 5 for an illustration of clothing being made.)*
- ❓ What kind of clothing did they wear in the winter? *(Guide students to suggest that they would wear warmer clothing and would probably layer their clothes. Students may also suggest warmer materials such as furs for clothing and blankets.)*



### AUTHOR NOTE

#### Stereotypes

When children have limited information on a topic, they are likely to revert to stereotypes. Use the Content Slide Sets at this point to provide accurate information about such characteristics as clothing and hair styles.



- ❓ What kind of clothing did they wear in the summer? *(Students will probably suggest lighter and less clothing for the summer weather. Students may not be able to suggest specifics, but encourage them to think about the materials that might have been used from the environment. Students can consult the Content Slide Sets to find examples of clothing.)*
- ❓ Why was the clothing different from one season to the next? *(Lead students to understand that in the eastern woodlands, as in most places in the United States, the weather changes greatly from one season to another. As the weather becomes warmer or colder, people dress differently in order to survive and be comfortable. This question addresses one of the recurring themes in this Storypath—that the environment and change of seasons greatly affected how the Wampanoags lived.)*
- ❓ If our story takes place in the winter, what kind of clothes would the people be wearing? *(Students should suggest clothing that covers the body, layers of clothing, and warmer clothing such as bearskins.)*

### Make the figures

Have each student create a figure to represent a family member using the figure shown on Teaching Master 2, TH page 47.

As students make their characters, assess social skills progress using the master on page 57.

#### Step 1 Cut out the figure and clothing.

Have students cut out the paper figure on Teaching Master 3. Then have them trace the shape of the figure onto construction paper to make the clothing.

#### Step 2 Paste down the figure.

Glue the body on construction paper, and then glue the clothing and other items to the body. Suggest adding clothing in layers, just as the students probably dress in real life.

**Optional:** You may want to provide students with the opportunity to change the figures' clothing as the seasons in the story change. If so, students should not glue the clothes to the body; they should use masking tape.

#### Step 3 Add details.

Add details such as hair, feet, hands, and facial features.

After students make their figures, they can mount them on a large sheet of butcher paper or posterboard alongside their character's family members.

### Write biographies for the characters

Once the figures are made, explain to students that they are now going to create biographies about their characters. Distribute copies of Teaching Master 3, "Character Biography," TH page 48, and then discuss what the words on the sheet mean. Brainstorm possible answers to each question. Add to the class word bank from students' answers as well as students' own Portfolio word banks that they can refer to when they fill out the

TEACHING  
MASTER

T2

#### AUTHOR NOTE

##### Developing the Characters

As students make their figures, they start imagining who this person might be. Capitalize on this creativity by asking such questions as, "How old is your character?" and "What does your character do well?"

#### CUSTOMIZE



Students may sketch pictures or write words to convey ideas instead of writing sentences.

TEACHING  
MASTER

T3

#### LITERACY

##### Writing and Vocabulary

- Write character biographies.
- Include important details in a biography.
- Use vocabulary words in writing.

biographies. Then have students in each family group work together to complete the biographies. These forms can be displayed next to their characters.

Here are some questions to get the brainstorming under way:

- ❓ What is your character's family role? (*mother, uncle, great-grandmother, father, sister, cousin, and so on*)
- ❓ How old is your character? (*Be sure the age is reasonable compared to the family position. If not, ask probing questions such as, "About how old do you think a grandparent would be?"*)
- ❓ What words describe personality? (*Discuss with students both positive and negative character traits that might make their characters' personalities more realistic. For example, a person might be hardworking, but quick-tempered. This discussion also serves to develop vocabulary.*)
- ❓ What special skills does your character have? (*Brainstorm a list of possibilities, guiding students to list ideas appropriate to this Storypath, such as storyteller, fast runner, good hunter, good cook, sews well, or good swimmer.*)



#### ASSESSMENT

#### ASSESS: Character biographies

- include at least one idea for each category from the biography;
- relate to the character figure.

#### AUTHOR NOTE

##### Creating Characters

Some students may want to create babies or toddlers for their families. This is fine, but they should also develop an older character who can realistically respond to the critical incidents in the Storypath.

## CONCLUDING EPISODE 2

#### CUSTOMIZE

##### Managing the Introductions

Spread the introductions over a number of days. This will maintain interest and allow enough time for all introductions. Meanwhile, move on to the next episode.

#### CUSTOMIZE

##### Name Tags

It is helpful to make a character name tag for each student to wear. Include the name, role, and age to help students remember each character.

#### Meet the characters

Explain to students that the families they've created are members of the Wampanoag tribe who lived in southeastern Massachusetts hundreds of years ago. Students will introduce their families over the next few days so that everyone will know the families in the story. Encourage students to use their biographies to help them prepare their introductions.

Give students the simple guidelines below for preparing their introductions.

- Keep your introduction short.
- Speak clearly.
- Practice your introduction with your family group.
- Make improvements as necessary.

It will be helpful if you model an introduction for the class, providing a character's name, family role, and one other fact about the character.

#### LITERACY

##### Speaking and Listening

When students introduce characters to each other, they

- speak to inform;
- communicate clearly and effectively;
- discuss details about characters;
- listen with a specific purpose.



#### ASSESSMENT

#### CUSTOMIZE

##### Role-Playing

Watch for opportunities for quick role-plays to connect students to their characters. For example, you might say, “I noticed that Wise Eagle and Little Feather were making plans to go fishing tomorrow. Can you tell us what you said?” Then have those two students do the role-play.



Role-play is an excellent learning tool for students.

After students have practiced in their family groups—and incorporated any improvements they’ve thought of—have each family group introduce its characters to the whole class. Be sure that students display their family characters during the introductions. Afterward, encourage students to ask questions about the characters. Ask questions yourself to stimulate their thinking; for example, “Do the two brothers like to fish together?”

##### ASSESS: Introductions

- relate information about the family in a focused way;
- give evidence that students practiced their introductions;
- answer questions from listeners about the character;
- include examples that reflect how Wampanoag families were like modern families and examples that reflect different culture and lifestyle.

##### Reflect on the families

After all the families have been introduced, have students respond to questions like these:

- How many families have we created for our story?
- What are some of the characteristics of the families?
- How are the families alike? How are they different?
- How are our character families like our real families?

#### AUTHOR NOTE

##### Developing Ownership

As students give their introductions, listen for information that you can weave into the unit. For example, if one character is a skilled hunter, you can discuss hunting and the importance of that character to the village. This approach reinforces students’ ownership of the story.

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# BUILDING CONTEXT

## SPRINGTIME

# 3

# EPISODE

### INTRODUCING A NEW SEASON

page 26

Students listen to and discuss a description of the arrival of spring.

**Materials** Portfolio 1, *Map of Wampanoag Summer Villages*, p. 4  
Content Slide Set 3

**Grouping** Whole class

**Schedule** Approximately 15–20 minutes

### CREATING THE SPRING SETTING

page 27

Students change the frieze to create a spring setting.

**Materials** Teaching Master 4, *Spring in the Eastern Woodlands*, TH p. 49  
Content Slide Sets 2–4

For the frieze:

- various colors of construction and tissue paper
- tape, glue, pushpins, pipe cleaners, string
- optional: tempera paint, brushes, water cans

**Grouping** Family groups established in Episode 2

**Schedule** Approximately 1 hour

### CONCLUDING EPISODE 3

page 27

Students reflect on the experience and make a word bank.

**Materials** Portfolio 8, *Word Bank: Spring*, p. 11  
For the word banks: thick black markers, index cards or strips of paper

**Grouping** Whole class for discussion; individuals add words to the Portfolio word bank

**Schedule** Approximately 20 minutes

### EPISODE OBJECTIVES



- **Culture/Social Interaction** *Identify how the Wampanoags respond to the change in seasons.*
- **Social Skills** *Organize, plan, and make decisions about the setting with group members.*
- **Critical Thinking** *Organize ideas from class discussion in new ways and apply those ideas to the frieze.*
- **Literacy** *Listen to the description of a natural setting in order to visualize it; compare and contrast information.*
- **Literacy** *Create a vocabulary word bank based on spring.*

# INTRODUCING A NEW SEASON

## Launch the episode

Until now, students have focused on the setting and characters independent of each other. Now, they begin to put the setting and characters together. Students can begin to understand how the lives of the Wampanoag people were connected to the environment and how they adapted their daily lives to respond to the change in seasons.

Use the frieze and word bank to review with students the characteristics of their eastern woodland setting in winter. Suggest that the class look at the frieze as you read Teaching Master 4, “Spring in the Eastern Woodlands,” TH page 49.

TEACHING  
MASTER

T4

## LITERACY

### Active Listening

- Listen with a specific purpose.
- Visualize.
- Compare and contrast.

## Share ideas about life in springtime

Use the questions below to stimulate discussion about life in springtime. Record responses on chart paper so that students can use them later when they change their frieze.

- ❓ How does the setting change from winter to spring? *(From the description students should remember that the weather gets warmer, snow melts, and leaves on trees grow. Wildflowers bloom, the river rises, and bees appear. Ask for any other changes students can think of. Prompt their responses by asking, “What are the sights, sounds, and smells of spring?” Students might mention the return of birds and their songs; the appearance of animals that had been hibernating during the winter; the colors of grass, flowers, and other growing plants; and the scent of flowers.)*
- ❓ What do the families do when spring arrives? *(They move from the valley closer to the seashore.)*
- ❓ Why do you think the families move? *(Refer students to Content Slide Set 3 and Portfolio page 4, “Map of Wampanoag Summer Villages” to prompt their thinking. Some students might infer that they move to be near their fields for planting. This is one of the reasons. They also move near the shore to be close to fishing grounds. Students will learn more about these needs in Episode 4.)*
- ❓ How might our frieze change now that it is springtime? *(Snow would have to be removed; leaves, flowers, and grass would be added; and more animals would be added.)*
- ❓ How would the clothes of our characters change? *(There will be less need for the warm clothing made of bearskins. Leggings will be worn less as the days get warmer.)*
- ❓ How would the colors of our frieze change? *(The white of the snow would disappear and green would be the main color. Flowers would add a variety of colors such as red, blue, yellow, and orange.)*
- ❓ What are some words that describe this setting in spring? *(Students might choose words such as warm, fresh, windy, and happy. Encourage them to use their own knowledge and experiences as well as the description you read.)*

## AUTHOR NOTE

**Wampanoag Homes**  
Explain to students that the Wampanoags have winter homes and summer homes. They will learn more about the homes as the story progresses.



## CREATING THE SPRING SETTING

### Change the frieze

Tell students that they are going to change their frieze to show that spring has arrived. They should work together in their family groups. You could assign a section of the frieze to each group and have group members change it from a winter scene to a spring scene. This is the recommended option because it is more interesting and requires more complex thinking to change a section of the frieze.

Another option might be to organize the tasks as follows.

- snow removers
- leaf makers
- flower makers
- grass makers
- animal makers (More animals could be added to the frieze.)

You might prefer this option if your class has several family groups and you want to assign a task to each group.

Demonstrate for students how they can make leaves using torn paper. Bunching up tissue paper is a good way to make flowers. Remind students about scale of items (which items should be larger and which should be smaller) before they start tearing and cutting.

The frieze will stay the same for summer, but it will change again for fall. Therefore, be sure students will be able to remove certain items, such as leaves, from the frieze. Pushpins, blue tack, and removable tape work better than glue for this purpose.

### Optional: Change clothing

Students can change the clothing on their characters now that the weather is getting warmer. If students dressed their characters in layers for the winter, they can simply remove some of the layers. Direct students to Content Slide Sets 2–4 for examples of warm-weather clothing.

## CONCLUDING EPISODE 3

### Discuss the frieze

Ask students to look at their woodland environment in spring and discuss it, just as they did with the winter frieze. You might use the following questions to begin the discussion, as well as to assess students' progress.

- How might it feel to walk through this environment?
- What new features can you identify?
- How did the textures change on the frieze?
- How did you use color to make the setting look like spring?
- Did you work together better this time than you did on the winter frieze? Why?
- What can you do differently to help your group work better together?



ASSESSMENT





CUSTOMIZE



Students can sketch words that relate to spring. Then help them add the vocabulary words as labels.

## Reflect on the spring scene

Brainstorm with students words that describe the springtime setting. Again, encourage them to include words that describe feelings as well as the objects and conditions of the setting. Add these words to the word bank and have students add the words to Portfolio page 11, “Word Bank: Spring.”

Have students participate in some role-plays about spring or about moving from the winter dwelling to the coast so they begin to connect their characters to this place. Encourage students to use words from the class word bank during the role-play.

## LITERACY

### Vocabulary

- Differentiate between nouns and adjectives.
- Describe a spring setting.
- Use vocabulary words in character role-playing.

### Optional Science Activity: Identifying living things

Many kinds of flowers bloom in the eastern woodlands in spring, and many kinds of birds live there. Familiarize students with some of these flowers and birds by showing pictures of them and discussing their names. Field guides are good sources for pictures.

- Choose ten birds and five flowers.
- While showing the pictures, ask students to describe each living thing and how it differs from the other birds or flowers they have seen thus far. Watch for recognition of distinguishing features such as the three petals of a trillium, the crest of a cardinal, and the orange color of an oriole. Point out that, in many cases, the name provides a clue as to how the living thing looks; for example, a black-capped chickadee has a black patch on top of its head. (observe/compare)
- After reviewing the pictures, see if students can identify the living thing from your description. (observe/compare)

Here's a suggested list of birds and flowers to use. You might add more after students master these.

#### Birds

black-capped chickadee  
cardinal  
robin  
great horned owl  
northern oriole  
eastern bluebird  
red-tailed hawk  
goldfinch  
red-winged blackbird  
barn swallow

#### Flowers

blue violet  
trillium  
star flower  
columbine  
lady slipper  
may flower

## AUTHOR NOTE

### Pacing

Additional activities to enrich students' learning are valuable, but consider the momentum of the story. It's important that the story moves forward and students' interest is maintained.



# BUILDING CONTEXT

## SUMMER HOMES

# 4

# EPISODE

### MEETING BASIC NEEDS

page 30

Students discuss the basic needs of the people living in the village.

<b>Materials</b>	Content Slide Sets 3 and 4
<b>Grouping</b>	Whole class
<b>Schedule</b>	Approximately 20–30 minutes

### CONSTRUCTING THE VILLAGE

page 31

Students create three-dimensional homes and planting fields for their characters.

<b>Materials</b>	Teaching Master 5, <i>Wetu Model</i> , TH p. 50 Teaching Master 6, <i>The Planting Fields</i> , TH p. 51 Portfolio 9, <i>Making Our Village</i> , p. 12 Portfolio 10, <i>Self Assessment: How Did I Do?</i> , p. 13 Content Slide Sets 2, 3, 4, 5, and 8 For the homes and fields: ■ table pushed up against the wall below the frieze ■ various colors of construction and tissue paper ■ tape, glue, pipe cleaners, twigs, clay, string, yarn, burlap, felt ■ optional: tempera paints and brushes
<b>Grouping</b>	Students work in their family groups or independently to create their family's wetu, and then the whole class organizes each wetu with planting fields.
<b>Schedule</b>	Approximately 2 hours

### CONCLUDING EPISODE 4

page 32

Students reflect on their experiences and write and draw pictures about daily life in summer.

<b>Materials</b>	Teaching Master 7, <i>A Summer Day: Model Paragraph</i> , TH p. 52 Portfolio 11, <i>Prewriting: A Summer Day</i> , p. 14 Portfolio 12, <i>Writing: A Summer Day</i> , p. 15 Content Slide Set 4 Optional: For drawing pictures: paper and art supplies
<b>Grouping</b>	Whole class or independently
<b>Schedule</b>	Approximately 45 minutes

### EPISODE OBJECTIVES



- **Culture/Social Interaction** *Identify how the Wampanoag lived and worked in their environment.*
- **Culture/Social Interaction** *Identify how family and community members influence the individual's role in a community.*
- **History** *Explain how the Wampanoags used resources from their environment to meet their needs.*
- **Social Skills** *Organize, plan, and make decisions while creating summer homes with group members.*
- **Critical Thinking** *Organize ideas from class discussion in new ways to create homes.*
- **Civic Competence** *Explain how village members contribute to the common good of the village.*
- **Literacy** *Create a written and visual representation of a summer day in a Wampanoag community.*
- **Literacy** *Listen to a description of a natural setting in order to visualize it; find important details.*

# MEETING BASIC NEEDS

## Launch the episode

This episode takes place in the summertime. Remind students that their characters have moved to their spring/summer homes. Tell them that they will be creating homes and planting fields, but in order to build and plant properly, they must understand basic needs and how those needs might be met in this environment.

### AUTHOR NOTE

#### Content Slide Sets

Explain to students that when they answer the Content Slide Set questions, they should do it out of role. This will avoid confusion.

**ELL** The Content Slide Sets provide visuals that put concepts about the Wampanoags and their lives in context.

### **ELL** Activate prior knowledge about basic needs

Use questions like the following to stimulate discussion about the needs of the people living in the eastern woodlands long before modern conveniences were developed. Record students' responses on a large sheet of paper or a flip chart.

- ❓ What are some things that all people need? (*Students should focus on the basic needs for survival: food, clothing, shelter, and community. They may also suggest other needs such as transportation, love, family, religion, and medicine. For now, list all their ideas. Later, you can decide what other ideas you want to develop to move the Storypath forward.*)
- ❓ How did people in this environment get what they needed before there were stores? (*People grew vegetables, gathered plants, fished, and hunted. They made clothing and shelter from the natural environment around them. Be sure students understand that everything the people needed, they made themselves. As the story progresses, students will understand that, while the environment provided the resources to meet people's needs, they had to know how to use those resources wisely.*)
- ❓ How did people get food? (*They planted crops, collected berries and nuts, hunted, and fished.*)
- ❓ What kinds of foods did they eat? (*The frieze will provide some clues about what foods were available to eat. Crops included corn, beans, pumpkins, and squash. Berries and nuts included strawberries, raspberries, acorns, and chestnuts. Meat included deer, bear, beaver, rabbit, and squirrel. Seafood included a variety of fish, clams, mussels, and eels. Refer students to Content Slide Set 4 if they need some examples to stimulate their thinking. Other foods besides those listed here were eaten, so accept all reasonable responses.*)
- ❓ Do you remember how your characters got clothes? (*Refer students to their character families to remind them of the source for clothing—animal skins and furs.*)
- ❓ What kind of houses did they have? (*Students will likely mention teepees. Teepees were typical houses for American Indians living on the Great Plains. The typical Wampanoag home in spring and summer was a rounded structure called a wetu (WAY-too)—also known as a wigwam. As shown in Content Slide Set 3, it was made of a framework of bent wooden poles covered with mats woven from cattail leaves and bulrushes. In late fall and winter, the Wampanoags lived in longhouses, which were constructed like a wetu but were long enough to house a few extended families. Students probably won't know much about typical houses of the Wampanoags, so you might want to read Content Slide Set 3 and have them identify key features of the wetu.*)

### AUTHOR NOTE

#### Learning Process

If students don't provide the answers needed to move the Storypath forward, ask prompting questions such as, "What kind of food do you eat? What kinds of animals did we include in our setting?"

CONTENT  
SLIDE SET

4

### LITERACY

#### Vocabulary

- longhouse
- wetu
- wigwam

CONTENT  
SLIDE SET

3

### LITERACY

#### Vocabulary and Writing

As students discuss village life,

- new vocabulary can be introduced in context;
- vocabulary can be used in simple sentences to write and speak about this time and place.

❓ What is a community? Why is it important? (*A community is a group of people living in the same area who depend on one another. In a community, people help one another.*)

As students discuss basic needs, make a chart showing the resources that were used to satisfy each need. Your chart might look like this.

Food	Clothing	Shelter
deer house	deerskin	wetu and long-
corn	bearskin	wooden poles
fish		cattail leaves
berries		bulrushes



After students have listed their ideas, have them read Content Slide Sets 3 and 4 to find more information for their chart. Then ask, “Do you think we could make our own houses (or wetus) for our setting?”

## CONSTRUCTING THE VILLAGE

### AUTHOR NOTE

#### Complexity of Cultures

With young children, it is difficult to fully study a complex society because of time and concept level. Therefore, the focus for this unit is developing big ideas about the people of this region—not on learning every aspect of the culture.



### Make the village

Remind students that the group of homes, or village, they are going to make is the home of the Wampanoags long ago. Place a table up against the frieze. Students will make their homes on this table. One way to organize the construction of the homes follows.

#### Step 1 Assemble groups and assign tasks.

Each family group should concentrate on providing for its own basic needs. Have students assign tasks within the groups. For example, two group members can work on creating the family’s wetu, while others work on the landscape, food, clothing, drying racks for food, canoes, or other things that they need.

#### Step 2 Organize work.

Have each student complete Portfolio page 12, “Making Our Village,” to help them organize their work. Discuss the tasks as a whole class or allow students to work in their groups to decide on the tasks. Discuss job roles people might have had based on gender, and why this was the case. Review Content Slide Sets 2–5 for examples.

#### Step 3 Construct the homes.

Discuss the scale of the homes related to other features of the area. As students work, different family groups will need to negotiate the placement of the homes and other items. Use this situation to develop social skills. Using Portfolio page 13, students will self-assess their construction of the village as well as their cooperative learning skills when they complete the tasks.

### CONNECT

#### Science

When students work on the landscape around their village, encourage them to make accurate models of plant and animal species indigenous to the eastern woodlands. The Content Slide Sets contain many examples.





## LITERACY

### Active Listening

- Listen with a specific purpose.
- Visualize.

Refer students to Content Slide Sets 2 and 3 and other references to help them decide what to make. If they need more guidance for constructing the homes, post or distribute copies of Teaching Master 5, “Wetu Model,” TH page 50.

### Create the planting fields

Tell students that one of the most important things their families must do in the spring is plant crops. Some food was used at harvest time, and some food was stored for use throughout the year. Then read Teaching Master 6, “The Planting Fields,” TH page 51, to the class in preparation for making the planting fields. Illustrations for this passage can be found in Content Slide Sets 2–4 and 8, if students ask for more information.

Invite students to make the planting fields using tissue paper, construction paper, clay, or real soil. They can place the fields on the same table as the wetus or on another table set against the frieze. Refer them to Content Slide Sets and other resources for ideas of how the fields and wetus were organized. As students work on their models, check that they understand that the Wampanoags planted seeds in mounds, not in furrows.

## AUTHOR NOTE

### Learning Process

When students construct their summer homes, they deepen their understanding of this time and place by creating concrete examples of the Wampanoags’ life in past times.



## CONCLUDING EPISODE 4

### Describe a typical day

Have students write or draw a picture about a typical summer day in the Wampanoag community. This activity will help students think more deeply about the community and the characters’ roles in the community.

Brainstorm activities that characters might be doing in the spring or summer such as fishing, digging for clams in the beach sand, cooking dinner, repairing and making mats of cattail leaves for the wetu, gathering firewood, making canoes, and sewing clothes.

#### Jobs

cooking	building a canoe
fishing	gathering food
hunting	working in the fields
gathering wood	building a wetu
making clothing	making tools
making pottery	making utensils
weaving mats	making necklaces
weaving baskets	



To help students get started and have a model, you can read Teaching Master 7, “A Summer Day: Model Paragraph,” TH page 52, to students. You may also want to create a transparency of this model, or copy and distribute it to the class.

Let students visualize from this reading. If they are having trouble and require more information, refer them to Content Slide Set 4. Depending on students’ skill levels, have the class complete Portfolio page 14, “Prewriting: A Summer Day,” as a whole class or individually, with each student choosing a topic for writing. If you write about a summer day as a whole class, students can copy this writing into their Portfolio.

The prewriting activity serves as a basis for writing about a summer day on Portfolio page 15, “Writing: A Summer Day.” Students can complete this page and begin their writing, or students might first draw a picture of their summer day using the prewriting guide. When students use the information they listed on the prewriting guide to draw the picture, they will include more details in the image. This in turn will help students include more details in their writing.

Once the writing is completed, students can share their writing in small or large groups.

### ASSESS: The writing

Beginning: The description is copied correctly from the board.

Advanced: The description

- uses the prewriting information;
- is logical and realistic;
- includes at least three details about the activity.

### LITERACY

#### Listening and Writing

- Listen with a specific purpose.
- Visualize.
- Organize information.
- Use prewriting for descriptive written or visual representation.

### CUSTOMIZE



Students can draw a picture about a summer activity. Then they can add labels in English and their native language. Model prewriting and writing about a summer day for students.

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# CRITICAL INCIDENT

## SQUANTO AND THE PILGRIMS

### CHOOSING A COMMUNITY LEADER

page 35

Students choose a sachem, or leader, for their community.

**Materials** None

**Grouping** Students work in family groups and as a class.

**Schedule** 30 minutes

### THE VILLAGE LEARNS OF NEWCOMERS

page 35

Students meet Squanto, who explains his encounter with the newcomers.

**Materials** Teaching Master 8, *Newcomers Arrive*, TH p. 53  
Teaching Master 9, *Background: Squanto's First Visit*, TH p. 54  
Portfolio 13, *Writing: What Should We Do?*, p. 16  
Content Slide Set 7

**Grouping** Whole class

**Schedule** 1 hour

### CONCLUDING EPISODE 5

page 37

Students reflect on their meeting with Squanto and write or draw pictures.

**Materials** Portfolio 14, *Drawing and Writing: Squanto's Visit*, p. 17  
Content Slide Set 8

**Grouping** Whole class to discuss incident

**Schedule** Approximately 30 minutes

#### EPISODE OBJECTIVES



- **Culture/Social Interaction** *Identify how the new environment of Massachusetts influenced the lives of the Pilgrims.*
- **History** *Understand how leaders were chosen by the Wampanoags.*
- **History** *Explain how the Wampanoags viewed the arrival of the Pilgrims.*
- **History** *Explain the effect of disease, carried by Europeans, on the Wampanoag people.*
- **Social Skills** *Work with others to choose a leader.*
- **Civic Competence** *Identify responsibilities of the village members and the sachem.*
- **Literacy** *Listen to a narrative text; discuss the main ideas.*
- **Literacy** *Express a character's point of view; hear other characters' points of view.*
- **Literacy** *Draw and write about an event from a character's point of view.*

## CHOOSING A COMMUNITY LEADER

### AUTHOR NOTE

#### Wampanoag Sachems

In Wampanoag societies, the sachem role was passed from father to son. If the chief was unfit, a new one could be chosen by the sachem's council. This process does not easily apply to the Storypath structure, but you can explain the actual process to students.

### Discuss leadership

Explain to students that they now need to choose a leader for their community. A Wampanoag leader—usually called a *sachem* (SAY-cum)—was usually male, and when he died, his son became the leader. If there were no sons, a daughter could become the leader. However, the leaders had to be worthy of their position; otherwise, someone else in the sachem's family would be chosen by the sachem council.

Guide students to understand that leaders were people who were considered wise and knowledgeable and who used good judgment. They settled arguments between individuals and between families, and represented the tribe in dealing with outsiders—an important duty in this Storypath. Leaders were responsible for the people's welfare, often giving food to widows, orphans, and the elderly.

Ask students to think about the characters they have created. Students may want to review their biographies for leadership qualities. Guide a discussion in which students decide on a leader for the village. Be sure they apply the criteria necessary for leadership. Also, remind students that they are choosing from among the characters, not from among themselves. Their decision could be made by arriving at a consensus.

### LITERACY

#### Vocabulary

- sachem
- leader

### AUTHOR NOTE

#### Managing Group Selections

Students tend to select the most popular member of their class to be sachem. Focus on the different characters' qualifications. Gender issues may also surface, a good opportunity to compare cultural values of the seventeenth century Wampanoag people with our modern attitudes toward men's and women's positions in society.

## THE VILLAGE LEARNS OF NEWCOMERS

### Prepare for the critical event

To prepare students to think about the encounter between two very different cultures—the Wampanoags and the Pilgrims—read Teaching Master 8, “Newcomers Arrive,” TH page 53. This Master explains that the village learns of newcomers to the area. The narration also explains that their own village was weakened a few years back from disease brought from Europeans who had visited the area.

After reading Teaching Master 8 to the class, briefly review the information you've shared, using questions like these:

- ❓ What are the villagers concerned about? (*Students should suggest disease; that the village is weaker than it once was. Students may also suggest that the villagers don't know if the new people want to harm them or not.*)
- ❓ What do the villagers know about the Pilgrims? (*Lead students to suggest that they know the groups are different; that the Pilgrims have come from across the ocean; that some of the Pilgrims may have stolen from a Wampanoag family; that the Pilgrims might be carrying disease.*)

At this point, someone role-playing Squanto should arrive in the classroom. As he enters the village, he should explain who he is and that he has just returned after seven years in Europe. The sachem has called Squanto to the village to meet with him to discuss the Pilgrims. Have the sachem talk with Squanto directly, and allow students to ask questions of Squanto. If students ask why Squanto was in Europe, he should explain that he was taken into slavery by European traders, but has finally made his way home. You can assist with responses as necessary.

### TEACHING MASTER

T8

### LITERACY

#### Active Listening

- Listen for a specific purpose.
- Identify main ideas.
- Recognize point of view.

### AUTHOR NOTE

#### Management Tip

Consider inviting an older student to play the role of Squanto. Involving those from outside the classroom will add to the drama.

During the role-play with the sachem, Squanto tells the sachem that he has met the newcomers. He explains their situation and says that he will probably help them, if the powerful sachem approves. The person role-playing Squanto should state all seven points from Teaching Master 9, TH page 54. You may want the guest playing Squanto to stay through the discussion, so that the students can ask him questions and so that the sachem can let him know that helping the Pilgrims is acceptable to him and to the village.

## AUTHOR NOTE

**Historical Accuracy**

Although there is no record of this conversation having occurred, it is reasonable to assume that this conversation took place, given that Massasoit was the sachem in this area.

## AUTHOR NOTE

**Pokanoket**

Episodes 5 and 6 are based on the Pokanoket village and its powerful sachem, Massasoit. More information about Pokanoket and Massasoit can be found in the Background Information on page 63 of this Handbook.

**Optional Activity: The Peace Treaty**

Historically, Massasoit and the Pilgrims' governor signed a treaty in March of 1621, the spring before the first Thanksgiving. This served as a declaration of mutual protection and friendship. Depending on the developmental level of your students, you may want to create a critical incident based on this signing. Consider your time restrictions and your curriculum goals as you decide. You will find information about the treaty and the actual terms of the treaty in the Background Information beginning on page 63. The guest who is role-playing Squanto can participate in this activity, since Squanto was the go-between for the governor and Massasoit. Then, through questioning, you can ask the village and the sachem if they want to sign the treaty, what their concerns might be, and what the pros and cons of such a treaty might be. A guest can play the governor for the signing. The treaty can read:

*We agree to live together peacefully and help one another.*

When the treaty has been signed you can continue the episode with Squanto's arrival, weaving in reference to the treaty when appropriate.

**Discuss Squanto in family groups**

Have the students meet in their family groups and take on the role of their characters to discuss Squanto and the Pilgrims. Have each student decide how the village should respond to Squanto by completing Portfolio page 16. Then the families can have a village meeting. Have each family come to the village meeting with three ideas that they've written down or sketched out.

## PORTFOLIO

13



## LITERACY

**Speaking and Listening**

- Express a point of view.
- Use supporting details.
- Listen with a purpose.
- Disagree respectfully.

After the families meet, have the sachem lead a discussion about how they feel about Squanto and his ideas about helping the Pilgrims. You might interject to remind the students that, according to Squanto, the strangers looked hungry and in poor health. Interrupt the discussion as necessary to add information from the narratives you've read to the class, or weave in appropriate Background Information. If students ask for more information, read Content Slide Set 7 with them.

Your role is that of narrator, to move the story along and to prompt students as needed. But as much as possible, let the students control the situation.

Use questions like the following to help students focus on the two cultures and what the families think about the newcomers. The critical incident can be discussed both in and out of role.

## AUTHOR NOTE

**Recreating History**

While it is not possible to re-create the actual encounters between the Wampanoags and the Pilgrims, it is possible for students to explore the universal human experiences of two distinctly different cultures coming into contact with each other.

CONTENT  
SLIDE SET

7

- ❓ What has Squanto told us about the Pilgrims' condition? (*Students should understand that the Pilgrims look like they are starving and are weak and unhealthy and that they don't know how to survive in this land.*)
- ❓ Why don't the Pilgrims know how to plant fields like the Wampanoags do, to grow corn, beans, and squash? (*Lead students to understand that the Pilgrims came from another place where they grew different foods and had different ways of growing them. Use this idea to reinforce the concept of how the two cultures are different.*)
- ❓ Why might Squanto help these strangers? (*Students may suggest answers such as, "He's nice." But lead the discussion to how Squanto was familiar with the English; that he traveled from village to village; that since he speaks English, he can more easily communicate with the Pilgrims.*)
- ❓ Why might Squanto want the sachem to approve his decision to help the Pilgrims? (*Students should recognize that the sachem is the most powerful person in the area, so Squanto would want to do what the sachem thought was best.*)
- ❓ Might the villagers become ill from the newcomers, as other American Indians have? (*Make sure students understand that thousands of Native Americans have died from disease carried by Europeans, and that this is a serious risk to consider.*)
- ❓ Why might the sachem want Squanto to help the Pilgrims? (*Lead students to suggest that then the village could turn their attention away from the newcomers, and focus on planting their fields and other springtime activities; also, if Squanto helps, the Pilgrims may be more likely to be a Wampanoag "ally." Students will understand that people often prefer to have others "on their side" (or to be "allies"), instead of being against them. Guide students to ideas other than "because he's nice."*)

At this point, guide the families to approve of Squanto's help to the Pilgrims. Have the sachem tell Squanto that he can help the Pilgrims, and ask that Squanto report back to him to let him know how his work with the Pilgrims goes. Then Squanto can leave, saying he has work to do.



#### ASSESSMENT

#### ASSESS: The family meeting

- includes a least three details of Squanto's meeting;
- presents a position about what to do with at least one logical reason stated for the position.

#### AUTHOR NOTE

##### Historical Accuracy

At the end of the unit you can share the Background Information on pages 62–65 with students. The Background Information explains how Squanto and other Wampanoags worked with the Pilgrims.

#### AUTHOR NOTE

##### Addressing Sensitive Issues

Issues of prejudice and cultural misunderstanding are important topics, and this Storypath sets them in a meaningful context for young children. Students develop understanding and empathy for people of another time and place.

## CONCLUDING EPISODE 5

### Discuss students' experiences

Have students reflect on their experiences with Squanto and their ideas about the Pilgrims. Use questions like these to begin the discussion:

- ❓ What were some activities the Wampanoag people were involved in during the summer? (*Lead students to focus on activities related to planting the fields.*)

- ❓ What concerns did the Wampanoags have about the Pilgrims? (*They were not sure what the Pilgrims were like or why they were settling there.*)
- ❓ What were some hardships for the Pilgrims? (*They were starving and otherwise not adjusting well to their new home; they were probably not sure what to believe about the Wampanoags.*)
- ❓ How are the Wampanoags similar to Pilgrims? In what ways are the Wampanoags different? (*Both groups were uncertain of the other. Both needed to adapt to the changing seasons. They were different in how they built houses, in how they communicated, in how they dressed. And the Pilgrims came from far away.*)

#### PORTFOLIO

14



#### CUSTOMIZE



Drawing allows students an opportunity to express what they know with limited English. Again, have them add labels in English and their native language.



#### ASSESSMENT

### Draw and write about the experience

On Portfolio page 17, have students—in character—draw a picture about their experiences with Squanto. They should focus on Squanto's meeting with the Pilgrims or on Squanto's meeting with the village sachem, as well as their feelings about the event. Or they might draw a picture showing Squanto meeting with the Pilgrims in their village. Remind students that these events occurred in the spring. When students finish their drawings, they should write two sentences that relate to the illustration. One sentence should tell about the event, and one sentence should tell how the student's character feels about the event. For more information about how Squanto met with and helped the Pilgrims, refer students to Content Slide Set 8.

Once the writing and picture is completed, students can share their work in small or large groups.

#### ASSESS: The illustration

- accurately depicts the event;
- clearly depicts the season of spring.

#### The sentences

- include accurate information about the event;
- tell how the character feels about the event;
- relate to the illustration.

In Episode 6, Squanto again visits the village with news about the Pilgrims and invites the village to a Thanksgiving celebration.

#### LITERACY

#### Writing and Drawing

- Convey important information about an event.
- Express a character's point of view.
- Include details that support the main idea.





# BUILDING CONTEXT

## FALL AND SQUANTO'S SECOND VISIT

# 6

# EPISODE

### INTRODUCING THE EPISODE

page 40

Students listen to a description of the onset of fall.

**Materials** Part 1 of Teaching Master 10, *Fall and Squanto's Second Visit*, TH p. 55  
Content Slide Set 6

**Grouping** Whole class

**Schedule** Approximately 15 minutes

### CREATING THE FALL SETTING

page 40

Students change the frieze to create a fall setting and add to the word bank.

**Materials** Portfolio 15, *Word Bank: Fall*, p. 18

For the frieze:

- various colors of construction and tissue paper, tape, glue, pipe cleaners, string; optional: tempera paint, brushes, water cans

For the word bank: thick black marker, index cards or paper strips

**Grouping** Family groups

**Schedule** 1 hour

### SQUANTO'S SECOND VISIT

page 41

Squanto visits and explains how he's been working with the Pilgrims. Then students discuss his visit.

**Materials** Part 2 of Teaching Master 10, *Fall and Squanto's Second Visit*, TH p. 55

Teaching Master 11, *Background: Squanto's Second Visit*, TH p. 56

**Grouping** Whole class

**Schedule** Approximately 45 minutes

### CONCLUDING EPISODE 6

page 42

Students draw and write about one of the episode's events.

**Materials** Portfolio 16, *Graphic Organizer: Sequencing Events*, pp. 19–20

Portfolio 17, *Drawing: A Storypath Event*, p. 21

Materials for writing or drawing pictures

**Grouping** Whole class to discuss the episode and independently to write/draw pictures.

**Schedule** Approximately 1 hour

#### EPISODE OBJECTIVES



- **Culture/Social Interaction** *Identify how the Wampanoags responded to the changes in the season.*
- **History** *Explain how the relationships among Squanto, the village, and the Pilgrims led to the first Thanksgiving.*
- **Social Skills** *Organize, plan, and make decisions about the setting with group members.*
- **Critical Thinking** *Organize ideas from class discussion in new ways and apply them to the frieze.*
- **Literacy** *Listen to a description of a natural setting in order to visualize it; compare and contrast.*
- **Literacy** *Create a vocabulary word bank based on fall.*
- **Literacy** *Sequence Storypath events using a graphic organizer.*

## INTRODUCING THE EPISODE

### Introduction

Once again focus students' attention on the frieze. Tell them that spring had given way to the warm days of summer. Plants continued to grow. Crops, too, continued to grow. The days were filled with gathering food; making items such as canoes, clay pots, bows and arrows, and axes; and trading with other tribes. Now, fall is approaching. . . .

At this point, read Part 1 of Teaching Master 10, "Fall and Squanto's Second Visit," TH page 55, to the class.

Use questions like these to guide students' thinking about the changing season and its effect on their village.

- ❓ What changes were described? *(Students should recall such changes as the length of the day shortening, the changing colors of leaves, and the leaves falling.)*
- ❓ What do the families do when fall arrives? *(The families harvest crops and prepare them for storage during the winter. This is also the best time for hunting deer and catching eels.)*
- ❓ In late fall, right after the harvest, after food was preserved and stored, the Wampanoag people moved from the seashore. Where do you think they went? *(Students may recall leaving the winter homes at the beginning of spring. Mention that these houses are called longhouses and that several families live in each longhouse. It is to these homes in the valley, only a mile or two from their summer homes, that the Wampanoags now return. You might review Content Slide Set 6 with the class to learn about longhouses.)*
- ❓ How might our frieze change now that it is fall? *(The green leaves should be replaced with yellow, orange, and red leaves. Some of these colorful leaves should also be on the ground.)*

### LITERACY

#### Active Listening

- Listen with a specific purpose.
- Visualize.
- Compare and contrast.

TEACHING  
MASTER

T10

CONTENT  
SLIDE SET

6

## CREATING THE FALL SETTING

### Change the frieze

This is the last time you will change the frieze. Organize students into their family groups. Each family can be assigned a section of the frieze or village model to change from a spring/summer scene to a fall scene.

Review how students can make leaves using torn paper. Remind them about scale of items before they start tearing and cutting. If this activity is done during fall and you have leaves available, they could be added to the frieze. Tiny pieces of dried, crumpled leaves could be spread on the ground of the model.



## ASSESSMENT

### Discuss the frieze

As with other seasons, ask students to look at their woodland environment in fall and discuss it. Use these questions to initiate discussion and assess students' understanding:

- How might it feel to walk through this environment?
- What new features can you identify?
- How did you use color to make the setting look like fall?
- Which frieze did you like best? Why?

## PORTFOLIO

15



### Reflect on the fall scene

Brainstorm with students words that describe the fall setting. Add these words to the class word bank and to the word bank on Portfolio page 17.

## LITERACY

### Vocabulary

- Create a word bank.
- Differentiate between nouns and adjective.
- Describe a fall setting.

## CUSTOMIZE



Students can sketch words that relate to fall. Then help them add the vocabulary words as labels.

## LITERACY

### Active Listening

Listen with a specific purpose.

## TEACHING MASTERS

T10

T11

## SQUANTO'S SECOND VISIT

After students have added their words to the word bank, continue the narration by reading Part 2 of Teaching Master 10, TH page 55. Squanto should then return and explain that he has been helping the Pilgrims. The person role-playing Squanto should discuss some of the ways he helped the Pilgrims, and then explain that the sachem and the village are invited to celebrate the harvest with the Pilgrims. Guide the sachem to accept the invitation. Preparation for Squanto's second visit can be found on Teaching Master 11, "Background: Squanto's Second Visit," TH page 56.

### Discuss Squanto's Second Visit

When Squanto leaves, discuss the situation with students. You can use questions like these to begin the discussion:

- ❓ How has Squanto been working with the Pilgrims? (*He has taught them how to hunt deer deep in the woods, fish with nets, and plant seeds in mounds.*)
- ❓ Why did the Pilgrims need Squanto's help? (*They were starving; they didn't know if their seeds would grow in this climate; they didn't know how to find the deer deep in the woods; this environment was new to them.*)
- ❓ Why were we invited to their harvest celebration? (*The Pilgrims know the sachem is powerful and has allowed Squanto to help them; they want to be on friendly terms with the sachem.*)
- ❓ Do you think the people in your village eat the same food as the strangers? (*Most foods would be the same because it was the Wampanoags who taught the Pilgrims how to obtain the food. The way the food was prepared, however, would probably make the dishes different.*)
- ❓ Should we attend this thanksgiving? (*Guide students to accept the invitation.*)

## AUTHOR NOTE

### Historical Accuracy

Samoset and Massasoit, the village's sachem, and ninety other men attended this harvest celebration. There were no Wampanoag women or children present. However, in this episode, all students should participate in the Thanksgiving celebration. At the Storypath's conclusion, you can share this information with them. For now, you want them to feel that they are guiding the story.

## CONCLUDING EPISODE 6

### **ELL** Draw and write about episode 6 events

Discuss the events of this episode with students. Make a brief list of the events that occurred. The class's list may look like this:

- The seasons changed to fall.
- Villagers hunted deer.
- Villagers moved from wetus to winter homes (or longhouses).
- Squanto visited us.
- Squanto helped the Pilgrims.
- Squanto invited us to the Pilgrim's celebration.

### LITERACY

#### Writing

- Sequence Storypath events.
- Write about and draw a Storypath scene.
- Express a character's point of view.

Have students use Portfolio pages 19–20, “Sequencing Events,” to organize the events, or do this together as a class. Then invite students to make a drawing of one of the events on Portfolio page 21. They should focus on who was involved and what happened in the event, as well as their feelings about the event. When students finish their drawings, they should write two sentences that relate to the illustration. One sentence should tell about the event, and one sentence should explain how the student's character felt about the event. Students should consider the season in which the event took place.

Note whether or not the students have moved beyond the traditional views of Thanksgiving and can incorporate their new knowledge from the unit.



#### ASSESSMENT

#### ASSESS: The writing/pictures

- are from their characters' points of view;
- include accurate information about the event;
- describe how their characters felt after the event, if appropriate;
- include the appropriate season;
- incorporate information from the unit, moving beyond the traditional views of the Pilgrims and the Wampanoags.

### PORTFOLIO

16

17



# CONCLUDING EVENT

## THANKSGIVING

# 7

# EPISODE

### PREPARING FOR THE FEAST

page 44

Students prepare for the feast of Thanksgiving.

<b>Materials</b>	Content Slide Set 9
<b>Grouping</b>	Whole class discussion, then small groups to plan
<b>Schedule</b>	1–2 hours

### CELEBRATING THANKSGIVING

page 44

Students participate in the Thanksgiving celebration.

<b>Materials</b>	Depending on students' specific plans, the following materials may be needed: <ul style="list-style-type: none"><li>■ art supplies</li><li>■ food</li><li>■ ropes for tug-of-war, beanbags and target for target practice, round ball for football</li></ul> Optional: Recipes on p. 71
<b>Grouping</b>	Whole class
<b>Schedule</b>	1–2 hours

### CONCLUDING EPISODE 7

page 44

Students reflect on the celebration and write/draw about it.

<b>Materials</b>	Portfolio 18, <i>Writing: A Thanksgiving Celebration</i> , p. 22 Content Slide Set 10
<b>Grouping</b>	Whole class
<b>Schedule</b>	20 minutes

#### EPISODE OBJECTIVES



- **Culture/Social Interaction** *Understand how the Thanksgiving celebration reflected the beliefs, values, and social systems of the Wampanoags and Pilgrims.*
- **History** *Identify ways the Wampanoags and Pilgrims celebrated the first Thanksgiving.*
- **Social Skills** *Organize, plan, and make decisions regarding the Thanksgiving celebration.*
- **Social Skills** *Work together to successfully plan the celebration.*
- **Critical Thinking** *Organize ideas from Content Slide Set 9 and class discussion in new ways to plan the celebration.*
- **Literacy** *Write a summary of the celebration.*



## PREPARING FOR THE FEAST

### Introduce the concluding event

In this episode, students conclude their Storypath by holding a Thanksgiving celebration. They learn about this celebration from their experiences in the Storypath from the Wampanoags' point of view. Later, they can read or listen to a story about Thanksgiving from the Pilgrims' point of view.

#### CUSTOMIZE

##### Food Preparation

Students can prepare foods similar to those the Pilgrims may have eaten, such as corn soup, pancakes, and baked pumpkin. For simple and appropriate recipes, you may want to refer to the books and Web sites listed on page 70.



### Plan the event

Ask students to brainstorm the activities that might happen at the Thanksgiving celebration. Make a list. Encourage students to think about activities that might have happened a long time ago in this setting. Suggestions might include

- having a feast of traditional foods;
- holding storytelling sessions;
- playing traditional games such as tug-of-war, races, a form of football, and target contests. For target contests, students could toss a beanbag through a hole in a backboard.

Refer students to Content Slide Set 9 for ideas to help make their plans for the Thanksgiving feast.

#### AUTHOR NOTE

##### Student Ownership

Letting students plan and prepare the celebration is important to maintaining their ownership for the concluding event. Most celebrations and other important events in their lives are planned for them. Being involved in the planning themselves is an exciting, gratifying experience.

## CELEBRATING THANKSGIVING

### Conduct the celebration

Before students conduct the celebration, you may want to discuss appropriate behavior. Stress that this celebration is a very important event, and students should participate in the roles of their characters.

#### AUTHOR NOTE

##### Involving Others

You could invite family members or students from other classrooms to join you and take the role of the Pilgrims. Have students explain to the visitors the role of the Wampanoags in the first Thanksgiving.

## CONCLUDING EPISODE 7

### Discuss the celebration

Have students reflect on the celebration. Use the following questions to stimulate discussion.

- Why are celebrations important to communities?
- Why was it important for the two groups to give thanks together?
- Why is the Thanksgiving celebration important to us today?



ASSESSMENT



## Write about the celebration

Have students use Portfolio page 21 to write about the celebration and its significance to their characters and to the community. Have them share what they've done in small or large groups.

### ASSESS: The writing

- includes accurate information about the celebration;
- tells what was liked best about the celebration;
- describes why the celebration is important to their characters and to the community.

## The Wampanoags today

If students express curiosity about the Wampanoags today or exhibit confusion about Wampanoag people today versus long ago, refer them to Content Slide Set 10. A common misunderstanding that children have is that American Indians no longer exist or live only in traditional ways. It is important to counter this bias by showing students images of modern American Indians.

## Prepare for the synthesis of students' learning

Students have investigated the traditional life of the Wampanoag people and the Thanksgiving celebration. They have built an understanding of this place and time in history and learned about the seasons and how people lived in them. They have considered the events that led to the Pilgrims' First Thanksgiving and the two groups of people coming together to give thanks. Even though the community was created through a Storypath, they were genuinely invested in the community's welfare.

The next step in the students' learning is the synthesis of their experiences. Synthesis activities give students the opportunity to demonstrate the level of their understanding and help you assess what they have learned.

You will find a selection of synthesis activities on pages 59–60 of this Handbook.

## LITERACY

### Writing

Synthesize an episode event.

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Name \_\_\_\_\_ Date \_\_\_\_\_

## WINTER IN THE EASTERN WOODLANDS

It is a long, long time ago, and our story begins in the winter. Everywhere I look it is winter. The rounded hills in the distance have a carpet of snow. The snow is deep, and the pine trees are bent with thick layers of snow on their branches. The oak and maple trees stand naked in the snow. Their leaves are long gone. They look cold and stiff as their branches reach to the gray sky.

Among the hills is a valley, and in the valley is a lake that is covered with ice. At the end of the valley, a river winds its way toward the ocean. The edges of the river have ice, and the water runs along the center, eager to make its way to the ocean.

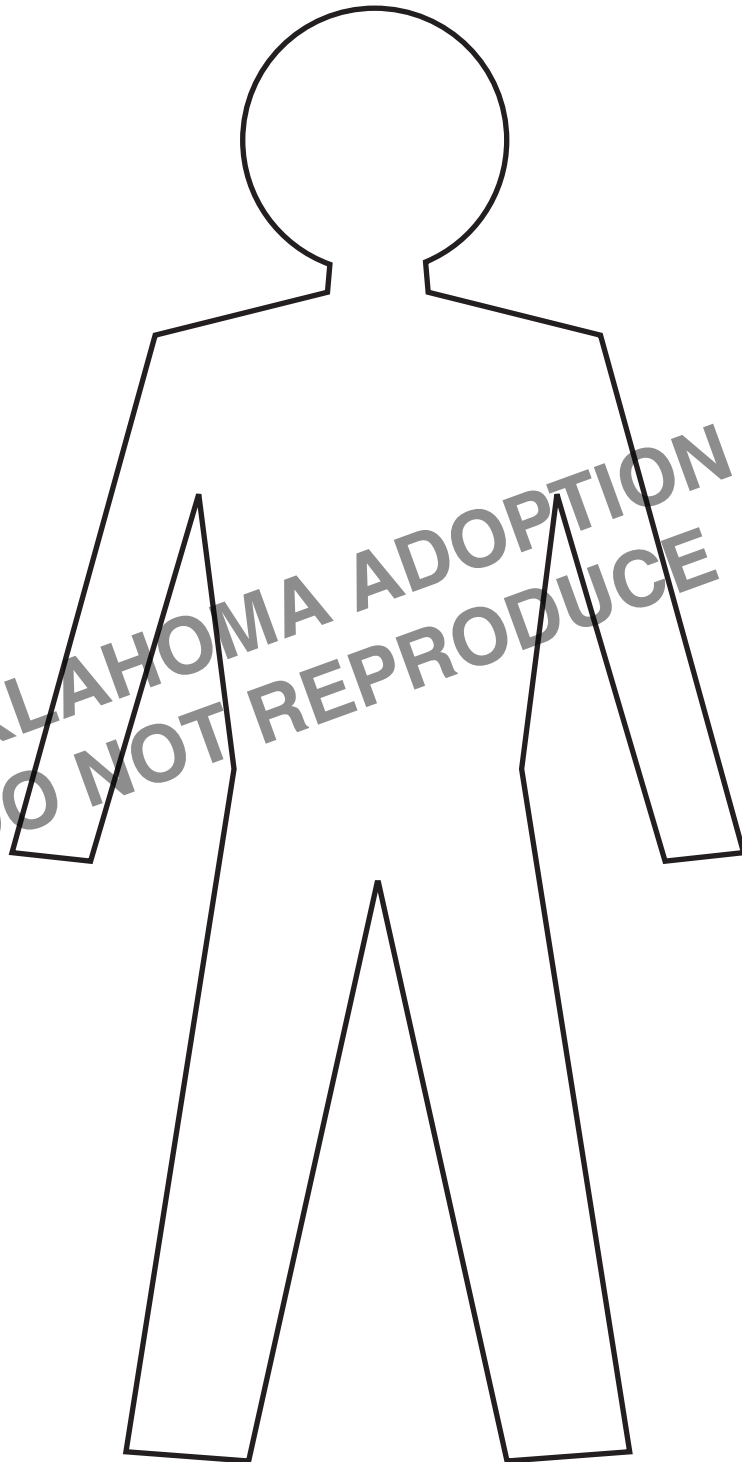
Deer tracks can be seen in the snow, and in a cave a family of bears sleeps through the winter. Rabbit tracks can also be seen in the snow as the rabbits scurry from one place to another. Wild turkeys, beavers, raccoons, and muskrat also live here.

Toward the ocean, the snow is less deep. The closer you get to the water, the less snow there is. The ocean beach is rocky. The marshes along the shore are quiet this time of year—it is as though all the animals are just waiting for winter to be over. The tall grasses in the marsh stand straight and tall until the cold breeze from the ocean bends them.

This is the time Mother Earth rests, under her blanket of snow. The hills, valley, and river look as though someone painted the landscape with a big, white paintbrush.

Name \_\_\_\_\_ Date \_\_\_\_\_

## OUTLINE FOR THE CHARACTER FIGURE



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Name \_\_\_\_\_ Date \_\_\_\_\_

## CHARACTER BIOGRAPHY

1. Name of Character:

\_\_\_\_\_

2. Age: \_\_\_\_\_

3. Family Role: \_\_\_\_\_

4. Personality: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

5. Special Skills: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

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Name \_\_\_\_\_ Date \_\_\_\_\_

## SPRING IN THE EASTERN WOODLANDS

The snow begins to melt, and the buds on the trees begin to swell. Our families look forward to the spring because it is the time of planting. It is now time to pack our winter village and prepare to move from the valley to the seashore. The children are eager for spring to arrive because it means the weather is warmer and soon it will be hot enough to go swimming.

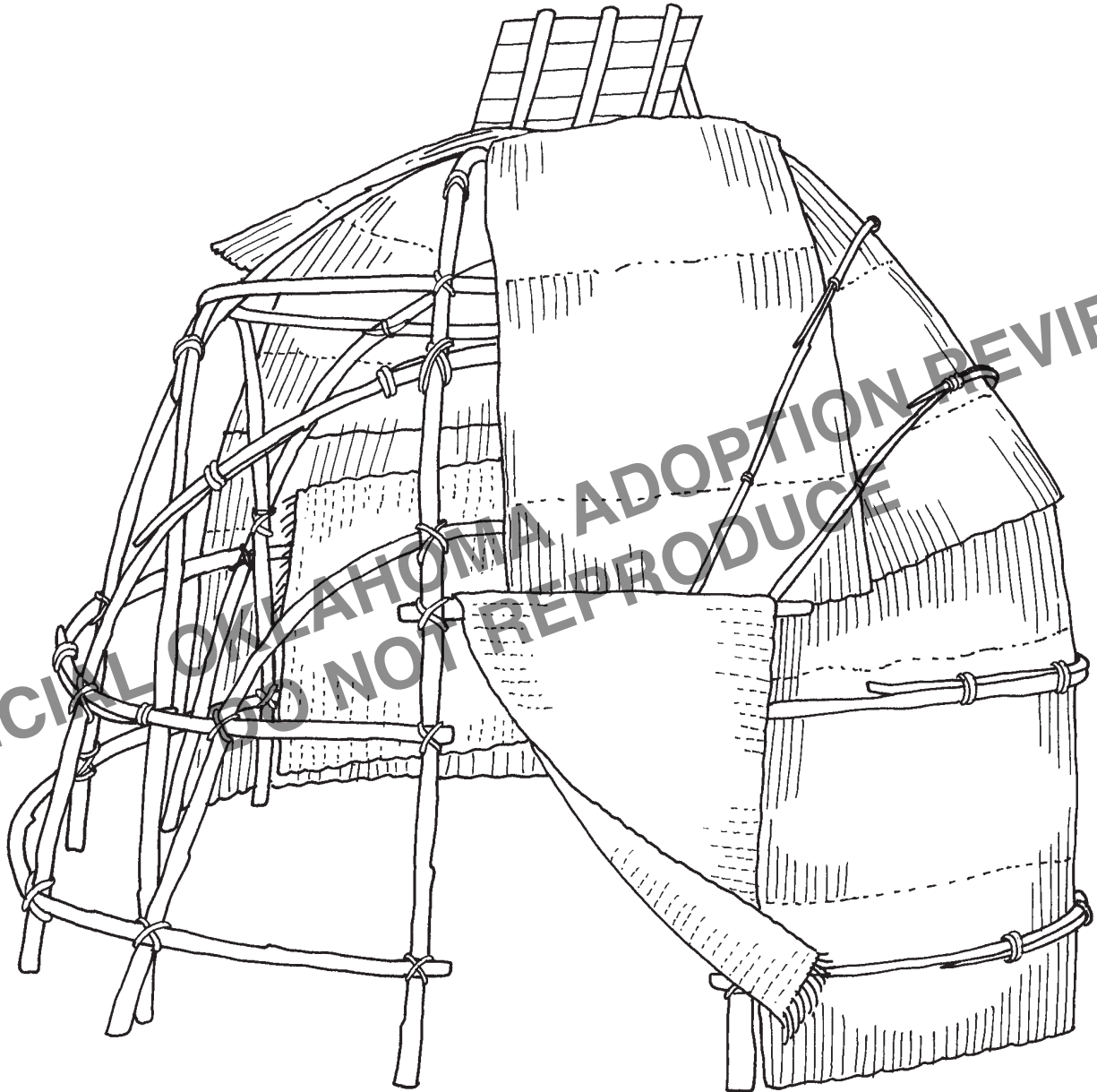
Everyone is busy packing our belongings. We will leave our house here because we have houses at the planting fields. But we take the mats of cattails that formed the walls of the house. We will use these mats on the house waiting for us by the shore. Some of our food is already stored there. Our tools for cooking and hunting are made ready for the move. Everyone helps carry our things.

When we get to our spring and summer home, we see that the poles of the wetu are still standing but need some repair. We left these poles here last fall.

Near the sea the snow has disappeared, and buds are on the trees. Wildflowers are blooming, and the river is deep from the melted snow. There is a freshness in the air as bees buzz around us, telling us that spring has arrived.

Name \_\_\_\_\_ Date \_\_\_\_\_

## WETU MODEL



Name \_\_\_\_\_ Date \_\_\_\_\_

## THE PLANTING FIELDS

Once our homes are ready, we must prepare our fields for planting. Last year the best seeds were saved from corn, pumpkin, beans, and sunflowers. We will use these seeds to grow new crops.

Each field is prepared by hoeing the old mounds used last year. The mounds of soil are spaced about three feet apart. We take the weeds out. In each mound of soil we plant four corn seeds and two bean seeds. Often we put fish in the mound. As the fish rots, it nourishes the earth so that the seeds will grow tall and produce lots of corn and beans.

Everyone has a job to do. The young students scare the birds away so that they won't eat the seeds before they begin to grow. Everyone is busy. The families know how important the planting season is. With a bountiful harvest, and all the fish and animals available, there will be plenty of food for the winter.

As spring turns to summer, the women and students must weed the fields and make sure that the deer do not get into the fields to eat the cornstalks.

As the plants begin to grow, the cornstalks grow tall in the sun and the beans wind their way around the stalks as they reach toward the warmth of the sun. It looks like the harvest will be bountiful.



Name \_\_\_\_\_ Date \_\_\_\_\_

**A SUMMER DAY: MODEL PARAGRAPH**

Our mother often goes to the shore to dig for clams, and we like to join her. When we've gathered the clams in a basket, we bring them back to the fire and put them in a clay pot. We boil the clams in their shells. We then dry the clams by removing them from their shells and threading them on a string, like beads on a necklace. The strings of clams are then hung over smoky fires to dry. We cook fish, eel, and meat on a rack which is placed above the fire. This smokes the meats for the winter. We also spear fish and place it near the fire for cooking.

Name \_\_\_\_\_ Date \_\_\_\_\_

## NEWCOMERS ARRIVE

Life continues in the village with families busy with the activities of spring. We are concerned, however, because we, the people of the village, know that there are new people in the area. These people are strangers who are called Pilgrims. They have come from far away, across the ocean. A few years ago, other people came from far away, and Wampanoag people began to get sick and die. Our own village has become smaller due to the disease. Many of those who died were our fathers, mothers, sisters, brothers, and friends.

We also have heard a story of the Pilgrims stealing food and seed corn from a Wampanoag family. Only 40 miles from here, the Pilgrims have begun to build homes, and their homes are different from ours. We two groups of people are so different that we are distrustful of each other. We don't speak the same language, worship in the same way, or follow the same traditions. We come from different worlds.

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Name \_\_\_\_\_ Date \_\_\_\_\_

**BACKGROUND: SQUANTO'S FIRST VISIT**

For this part of your role-play, you will be meeting with the student who is role-playing the village sachem, or leader. The sachem's name in the story is \_\_\_\_\_. You should convey the following ideas at some point during the discussion.

**Your Arrival**

Identify yourself as Squanto. Say that you have been in Europe for seven years and have just returned home. You have come at the sachem's request to discuss the newcomers.

**Purpose of Your Visit**

You want to tell the sachem that you might help the Pilgrims learn how to survive, but you want to be sure he approves of your action.

**The Discussion**

- You have met the Pilgrims, who are new to this part of the world. They have traveled for many months by sea in search of a new home. They left England and The Netherlands because they wanted freedom of religion.
- The Pilgrims look sick and undernourished. Many of the Pilgrims have died from starvation. It's obvious that the Pilgrims do not know how to survive in this land.
- The Pilgrims aren't sure if the seeds they brought from Europe will grow in this new climate.
- The Pilgrims have come here to the Wampanoag homeland and have begun to build only forty miles from the village. But they haven't announced their arrival or asked permission to build there. You can imply that this is unusual to you.
- Work into the discussion that your family and all others in your village have been wiped out from a disease brought by Europeans, and that you travel alone now, from village to village.
- You know how to speak English. But most villagers (whom the students are role-playing) do not.
- If students ask why you speak English, or why you were in Europe, briefly explain that you were taken as a slave by an English ship, and taken back to England. But, since then, you've made your own way home.

Name \_\_\_\_\_ Date \_\_\_\_\_

**FALL AND SQUANTO'S SECOND VISIT****Part 1 – Fall**

The days are getting shorter. The sun sets earlier in the day. The morning has a cool crispness to it that's not felt in the summer days by the sea. The corn, pumpkins, and squash are ready to be harvested. There is much to do. We must store our food so that it will last through the winter and spring. The women of the village will dry most of the corn, and grind some into cornmeal.

As we look toward the forest, we see other signs of fall. The leaves on the trees are changing colors. There are yellow, orange, and bright red leaves. As the leaves fall, the land looks like it is carpeted in these colors.

Everyone is busy. This is the time of year when the eels swim in rivers out to the sea. Eel traps, which look like long, narrow baskets, are placed across the river. We hope to catch many eels. We'll eat some now and dry others so that we will have them as food in the cold winter months.

The men of the village are hunting deer. The deer are fat at this time of year. We will use their meat for food, their skins for clothing, and their bones for sewing needles, fishhooks, and many other tools. Nothing will be wasted.

We are grateful for the things we get from the deer and other animals. We are grateful for the crops and the soil in which they grow. We know that each season provides the things we need.

We now gather our belongings and make final preparations to move from our wetus near the shore to our winter homes in the valley.

**Part 2 – Squanto's Second Visit**

Time has passed since Squanto last visited our village. We've been busy preparing for the fall harvest. A full season has passed and now fall is here. We talk about the Pilgrims, but we have had little contact with them. Squanto has been visiting them regularly.

**[Squanto revisits the village]**

Name \_\_\_\_\_ Date \_\_\_\_\_

**BACKGROUND: SQUANTO'S SECOND VISIT****Your Arrival**

Greet the villagers, explaining that you are there to explain how you've been working with the Pilgrims. You and the sachem will again role-play a conversation.

**The Discussion**

Explain that you have been helping the Pilgrims. Shortly after you last visited the village, you began showing the Pilgrims some ways to survive.

The Pilgrims realized they needed help in learning how to survive, so you taught the Pilgrims to

- fish with nets;
- plant seeds like corn in mounds;
- use fish to fertilize the ground;
- look for deer deep in the woods for hunting.

Explain that the Pilgrims' harvest was a success, and that they are inviting the village to celebrate with them. The Pilgrims know that this village's sachem is one of the strongest in the area, and they want to include him. The Pilgrims know that the sachem approved of your helping them.

Name \_\_\_\_\_ Date \_\_\_\_\_

**SELF ASSESSMENT: SOCIAL SKILLS****EPISODE** \_\_\_\_\_**DESCRIBE THE GROUP SITUATION OR EVENT:**  
\_\_\_\_\_

Always

Sometimes

Not often/Never

1. I listened to other people's ideas.



2. I did my fair share of the work.



3. I helped others.



4. I did careful work.



5. I worked with others to solve problems.



6. I like to work with others because \_\_\_\_\_

7. I don't like to work with others when \_\_\_\_\_

8. The thing I am best at when I work with others is \_\_\_\_\_

9. The thing that is hardest for me when I work with others is \_\_\_\_\_



# UNIT QUESTIONS FOR REVIEW

## DISCUSSING THE FIRST THANKSGIVING: THE WAMPANOAGS

Lead a discussion that reinforces the concepts and generalizations taught throughout the unit. The following questions encourage a discussion of major concepts. Include questions about any problem-solving situations you've added to the unit.

- ❓ How would you describe the eastern woodlands in winter?
- ❓ How does this environment change each season?
- ❓ What are some needs that all people have?
- ❓ What did Wampanoag planting fields and summer homes look like?
- ❓ What are some jobs that people did in summer? In winter?
- ❓ How did the Wampanoags help the Pilgrims?
- ❓ Who was Squanto?
- ❓ Why was the sachem important to the Wampanoags?
- ❓ How is the way the Wampanoags lived like the way you live? How is it different?

## REFLECTING ON THE FIRST THANKSGIVING: THE WAMPANOAGS

Students need time to reflect on their experiences and their progress through this unit. Have them respond to questions like these:

- What have I learned about the eastern woodlands environment? The Wampanoags? The Pilgrims?
- What is the best work I did? Why was it good?
- What work could I have done better? How could I have made it better?
- What did I like most about working with others? What did I like least?





# SYNTHESIS ACTIVITIES

The following synthesis activities offer students the opportunity to demonstrate what they've learned in this unit. These activities are also a powerful assessment tool for you because they are multimodal. They allow for the variances in students' abilities as learners. They also allow you to assess students on a variety of subjects on a number of different levels.

Each synthesis activity is followed by criteria for assessment. For Unit Objectives addressed by each activity, see the Objectives Overview chart on pages 66–68.

## 1. PORTFOLIO RESPONSE

### Activity

Have students review their work, including characters and biographies, writing activities, or drawings. Help students identify at least four items from their experiences in the Storypath that represent ideas or skills that they have learned. After students have selected the items, meet with each student to discuss the following questions.

- What did you learn from each Portfolio item you chose? Why are those ideas important?
- What do those items tell about how the Wampanoag people lived?
- What problems did the Wampanoag people face? How did they solve them?

### Criteria for Assessment

Learning objectives are demonstrated if

- the student explains why each item was selected and what was learned from the item;
- the items selected demonstrate an understanding of the aspects of culture—shelter, food, family, community, influence of the environment on the way of life;
- the student identifies at least one problem that was encountered and can tell how that problem was solved;
- reflections were thoughtful and clearly communicated.

## 2. INTERVIEW BY A COMMUNITY MEMBER

### Activity

Students can ask a member of the community to interview them about the Wampanoag people and the events that led to the first Thanksgiving. With the help of an adult, a student can identify someone in the community to be the interviewer. This person could be a family member or a friend. The person will be conducting the interview and assessing the student's learning. The student should contact the person, explain the assignment to the interviewer, and set up the time for the interview. The interviewer should ask the following questions and record students' responses:

1. How did the Wampanoag people respond to the changes in seasons?
2. What did you learn about the Wampanoags' homes?
3. What did you learn about their families?
4. What problems did the Wampanoags have to solve?
5. What happened at the Pilgrims' first Thanksgiving celebration?

### Criteria for Assessment

Students' responses should

- include specific statements about the people's homes, families, and environment;
- explain how the Wampanoag people responded to changes in seasons;
- identify a problem and explain how the problem was solved;
- describe Thanksgiving from the Wampanoags' point of view.

# EXTENDING STUDENTS' EXPERIENCES

## DISCUSSING A STORY

Students learn about Thanksgiving from the Pilgrims' point of view and compare the Pilgrim and Wampanoag cultures.

**Materials** Book from list on page 70

**Grouping** Whole class

**Schedule** 1–1½ hours

Read to the class one of the books listed on page 70 of this Handbook. Choose a book that tells about Thanksgiving from the Pilgrims' point of view. Have students compare the Pilgrims' and Wampanoags' viewpoints of the same event. During the discussion, you can use questions like these to focus on the main ideas:

- Why did the Pilgrims come to America?
- How was the way the Pilgrims lived different from the way the Wampanoags lived? How was it similar?
- How is the Thanksgiving story in this book different from the story in the unit we just completed?
- What would you have liked about being a Pilgrim on the *Mayflower*? What would you not have liked about it?
- What would you have liked about living in a Wampanoag village? What would you not have liked about it?

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# BACKGROUND INFORMATION

## DISEASE

In the Storypath, one of the concerns the Wampanoags have is that they might catch diseases from the “strangers.” These concerns hold historical validity—diseases spread by Europeans devastated American Indian populations. For example, many historians estimate that between 1617 and 1620, epidemics of such diseases as hepatitis and smallpox wiped out up to 90 percent of the native inhabitants of coastal New England. Europeans also contracted these diseases, but over centuries of exposure, they had built up a certain amount of immunity. By comparison, disease had been relatively scarce among American Indians; they were an extremely healthy people. However, because of the lack of exposure to diseases, they had built up no resistance when a disease was introduced into their community. So, by the 1600s, Europeans usually recovered from such diseases as smallpox, whereas American Indians usually died.

## SQUANTO

The American Indian most responsible for teaching the Pilgrims how to survive also served as an interpreter between the Wampanoags and the Pilgrims. Squanto spoke English because, according to most historians, Squanto and nineteen other American Indians were taken captive by English explorers in 1614. Squanto, then a boy, spent seven years in Europe before escaping and making his way back to Cape Cod in 1619. When Squanto finally walked into his village of Patuxet, he found it had been wiped out. All the inhabitants had died four years before from disease contracted from Europeans. Squanto stayed in the area and was present when the Pilgrims arrived.

## THE MAYFLOWER COMPACT

While the *Mayflower* was still anchored offshore, the Pilgrims and other colonists traveling with them signed an agreement by which they would govern themselves and work for the common good. This document was called the Mayflower Compact. Many historians agree that the Compact was a way to calm the other colonists, who had taken the voyage to seek economic opportunities in the tobacco plantations of Virginia—the original destination of the *Mayflower*. It is believed that the Pilgrims purposely traveled northward to escape the colonial jurisdiction of the Virginia Company—the financier of the venture. Although one of the reasons for the Mayflower Compact may have been to avoid rebellion, that does not diminish its importance in American history. It was the first time that a group of colonists had made plans to govern themselves in America.

## TWO CULTURES MEET

On November 11, 1620, the Pilgrims arrived at what became Plimoth Plantation. For the next three months or so, they were observed by the Wampanoag people who lived in the area. The Indians and Pilgrims did not meet until March 16, 1621, when Samoset (SAM-oh-set) arrived at the settlement. He came to make contact with the Pilgrims as a representative of Massasoit (Ma-sa-SOY-it), one of the most powerful sachems in the area. Massasoit had influence over a great number of villages.

The following day, Samoset left the Pilgrim settlement with tokens of friendship: a bracelet, a knife, and a ring. Samoset returned to the Wampanoag village of Pokanoket (Poe-ka-NOE-kit), some 40 miles from the settlement. There were 60 men and their families living in the village at this time. Massasoit, the village sachem, was concerned about their diminished numbers. Many from the village had died from European diseases. And a neighboring tribe, the Narragansett (Na-ra-GAN-set), were a potential threat to Massasoit's power.

Samoset returned to the Pilgrims' settlement a day later, as he had promised the Pilgrims he would, with five other Indians. They stayed for a few days and were entertained by the Pilgrims. The two groups discussed setting up a system of trade. Everyone was satisfied and the Wampanoags departed.

### Negotiations and the Treaty

On March 22, 1621, Samoset returned to the plantation with Squanto. The Wampanoags explained to the Pilgrims that Massasoit and 60 men were waiting nearby. The Pilgrims suggested that Massasoit should come to them. Massasoit stood at the top of the hill but would not come forward. The Pilgrims' governor would not go to Massasoit, either. So both groups decided that Squanto and a representative of the Pilgrims should go speak to Massasoit. The Pilgrim representative explained that in the name of King James, they wanted to trade with the Wampanoag people, to be allies and friends, and to have peace.

After this Pilgrim's speech, Massasoit and his men met Captain Standish at the nearby brook. From there, Massasoit was led to the partly built meeting house, where he sat upon cushions. The governor then arrived with trumpets blaring. The governor kissed Massasoit's hand, Massasoit kissed the governor, and they both sat down. They drank a toast to each other, and then discussed the peace treaty.

Both parties agreed to the treaty and toasted their agreement. The governor and Massasoit then walked together to the brook, embraced, and parted. This treaty was honored by both parties for more than 50 years.

After the treaty was signed, Massasoit allowed the Pilgrims to travel and trade in peace. Squanto was the one who directly helped the Pilgrims learn to plant the fields, fish, and hunt.



These were the terms of the peace treaty between the Pilgrims and the Wampanoags, as recorded by a Pilgrim eyewitness.

### **The Peace Treaty, 1621**

1. *That neither he nor any of his should injure or do hurt to any of our people.*
2. *And if any of his did hurt to any of ours, he should send the offender that he might punish him.*
3. *That if any of our tools were taken away when our people were at work, he should cause them to be restored, and if ours did any harm to any of his, we would do the like to them.*
4. *If any did unjustly war against him, we would aid him; if any did war against us, he should aid us.*
5. *He should send to his neighbors confederates to certify them of this, that they might not wrong us, but might be likewise comprised in the conditions of peace.*
6. *That when their men came to us, they should leave their bows and arrows behind them, as we should do our pieces when we came to them.*

*Lastly, that doing thus, King James would esteem of him as his friend and ally.*

From Mourt's Relation: A Journal of the Pilgrims at Plymouth, 1622.

## THE THANKSGIVING TRADITION

The celebration of the harvest is a common one across cultures and across time. The first harvest celebration of the Pilgrims included the American Indians, but the Wampanoag people celebrated the harvest long before the arrival of the Pilgrims. In November 1621, the Pilgrims, Massasoit, and 90 other Wampanoag men celebrated the successful harvest together. In *Mourt's Relation: A Journal of the Pilgrims at Plymouth*, reference to this celebration is found only in the cover letter which accompanied the chapters of the book to England in December 1621. Yet from this Thanksgiving came a national, and one of the most popular, American holidays.

The development of this national holiday was slow in coming. Religious holidays of thanksgiving became more frequent in the separate colonies in the 17th century, but it was not celebrated on a particular day or in a particular way. The first national Thanksgiving Day was Thursday, November 21, 1789, declared by President George Washington in recognition of the new country. However, this was a one-time event.

In the early 1800s, Sarah Hale became the force behind making Thanksgiving an annual national holiday. For almost twenty years she lobbied for the establishment of a national Thanksgiving Day on the last Thursday in November. In 1863, Abraham Lincoln proclaimed the holiday as Sarah Hale had suggested.

This holiday is celebrated by many, but it has controversial aspects as well. For many American Indians, Thanksgiving marks the beginning of European exploitation and domination in their homeland. Others believe the holiday focuses too much on the feasting and too little on the history and motives of the people who were involved in the first Thanksgiving.

## THE WAMPANOAG PEOPLE TODAY

Between 3,000 and 4,000 Wampanoags live in the same area of southeastern Massachusetts as did their ancestors. The Wampanoags are divided into five regional subtribes: the Mashpee on Cape Cod; the Gay Head on Martha's Vineyard; and the Herring Pond, the Assonet, and the Nemasket on the mainland.

# OBJECTIVES OVERVIEW

Program Performance Standards	Unit Objectives	Episode 1	Episode 2	Episode 3	Episode 4	Episode 5	Episode 6	Episode 7	Synthesis 1	Synthesis 2
<b>Culture/Social Interaction</b>										
<b>Demonstrate an understanding of how people interact with their physical environment and social conditions.</b>	Create a community of families based on the physical environment and understanding of family.		•							
	Identify how the Wampanoags responded to the change in seasons.			•			•		•	•
	Identify how the Wampanoag people lived and worked in their environment.				•				•	•
	Identify how the new environment of Massachusetts influenced the lives of the Pilgrims.					•			•	•
<b>Identify how family, groups, and community influence the individual.</b>	Identify how extended families affected the individuals in Wampanoag society.		•						•	•
	Identify how family and community members influence the individual's role in a community.				•					•
<b>Identify ways different groups, societies, and cultures address similar human needs and concerns.</b>	Identify ways the Wampanoags and Pilgrims addressed similar human needs and concerns.							•		
	Understand how the Thanksgiving celebration reflected the beliefs, values, and social systems of the Wampanoags and the Pilgrims.							•	•	•
<b>History</b>										
<b>Identify examples of change and cause-and-effect relationships.</b>	Explain how the Wampanoags viewed the arrival of the Pilgrims.					•		•		
	Explain the effect of disease, carried by Europeans, on the Wampanoag people.					•				
	Explain how the relationships among Squanto, the village, and the Pilgrims led to the first Thanksgiving.						•			
<b>Cite examples of how people in different times and places view the world.</b>	Understand the extended family system used by the people of the eastern woodlands.		•						•	•
	Explain how the Wampanoag people used their resources and an understanding of their environment to meet their needs.				•				•	•
	Understand how leaders were chosen by the Wampanoags.					•				

Program Performance Standards	Unit Objectives	Episode 1	Episode 2	Episode 3	Episode 4	Episode 5	Episode 6	Episode 7	Synthesis 1	Synthesis 2
<b>Social Skills</b>										
Participate in organizing, making decisions, and taking action in group settings.	Organize, plan, and make decisions while creating a frieze with group members.	•								
	Organize, plan, and make decisions while creating characters.		•							
	Organize, plan, and make decisions about the setting with group members.			•			•			
	Organize, plan, and make decisions while creating a village with group members.				•					
	Make group decisions and take action to respond to critical problems facing the Wampanoag people.							•		
	Organize, plan, and make decisions regarding the Thanksgiving celebration.							•		
Work with others to decide on an appropriate course of action.	Determine an appropriate course of action to complete the frieze within a group.	•								
	Work with others to choose a leader.					•				
	Work together to successfully plan the celebration.							•		
<b>Critical Thinking</b>										
Organize ideas in new ways.	Organize ideas from class discussion in new ways and apply those ideas to the frieze.	•		•			•			
	Organize ideas from class discussion in new ways to create unique characters.		•							
	Organize ideas from class discussion in new ways to create a village.				•					
	Organize ideas from Content Slide Set 9 and class discussion in new ways to plan the celebration.							•		
Define issues or problems and consider alternatives, and then make a decision based on evaluation of alternatives.	Define issues or problems that might arise from dealing with the strangers.					•			•	•
	Define issues or problems that might arise from interacting with the Pilgrims.								•	•
<b>Civic Competence</b>										
Identify examples of freedoms, rights, and responsibilities of citizens.	Identify responsibilities of the village members and of the sachem.					•				
Recognize and interpret how the common good can be strengthened through various forms of citizen action.	Explain how village members contribute to the common good of the village.				•					

Program Performance Standards	Unit Objectives	Episode 1	Episode 2	Episode 3	Episode 4	Episode 5	Episode 6	Episode 7	Synthesis 1	Synthesis 2
<b>Literacy</b>										
<b>Engage with a range of texts to build an understanding of text and of the Wampanoag people and to acquire information.</b>	Listen to a description of a natural setting.	•		•	•		•			
	Develop a particular character's point of view; become aware of varying points of view among different characters.					•				
	Listen to a narrative text.					•				
<b>Apply a range of strategies to comprehend and appreciate texts.</b>	Visualize a natural setting based on text.	•		•	•		•			
	Compare and contrast information from different texts.			•			•			
	Identify the main idea of a text.					•				
	Sequence events using a graphic organizer.						•			
	Summarize an event in writing.							•		
<b>Develop knowledge of word meaning and understanding of textual features.</b>	Create a word bank of objects and adjectives describing seasons.	•	•	•			•			
	Identify words that represent a particular family.			•						
<b>Use spoken language to communicate effectively.</b>	Introduce characters to the class.		•							
	Express a character's point of view.					•				
<b>Write for a variety of purposes.</b>	Write a sense poem.	•								
	Write a character biography.		•							
	Create written and visual representations of Wampanoag life.				•					
	Create written and visual representations of a character's point of view.					•	•			



# HOW TO CONDUCT READING MINI-LESSONS

The Reading Tips chart on the CD provides a quick reminder for students to use as they work with the slides. These Reading Tips cover strategies that are especially effective for reading and understanding nonfiction text:

- Identifying main ideas and supporting details
- Comparing and contrasting
- Making connections
- Understanding visuals

You can use the Reading Tips as the basis for mini-lessons.

The unit assumes that these strategies have been taught and practiced in other classroom contexts and that the purpose of the Storypath mini-lesson is to provide a quick review. You will decide which reading strategies are most applicable for each reading task within the unit. In addition, the discussion questions in the Content Slide Sets suggest applicable strategies that the students will need to use on their own.

## READING MINI-LESSON FRAMEWORK

**1. Describe the strategy, explaining when and why readers use it.** Your students may need some help in understanding the reading strategy and knowing when it might be useful. Use the Reading Tips chart for information on explaining the strategy and helping students understand when and why readers use it.

**2. Model the steps as you “think aloud” with a sample text.** Demonstrate how you would use each strategy, using text from or similar to text in the Storypath unit. First, read some of the text aloud and then talk about what happens in your head as you use the strategy. This modeling makes the hidden reading processes become more visible and concrete to developing readers. Language that will help you includes the following:

- “I think about what I already know...”
- “When I look for the main idea, I ...”
- “Here is a clue that will help me ...”
- “That makes me think ...”

**3. Guide students to apply these steps as they read during the unit.** Support students as they apply the various reading strategies in the Storypath unit and begin to use the strategies independently. For example, after you model your own thinking, ask students to try out the strategy with your guidance before asking them to apply it on their own. This will help you determine which students understand the strategy and which students need more help.

**4. Assess students’ progress.** Students’ independent use of the various reading strategies will give you valuable opportunities to assess their growing proficiency with the strategy, as well as their understanding of social studies content.

# ADDITIONAL RESOURCES

## LITERATURE

### Easy

Anderson, Joan. *The First Thanksgiving Feast*. Minneapolis, MN: Sagebrush Education Resources, 1989.

This story includes photographs of a re-creation of Thanksgiving at Plymouth with people dressed in period clothes. Nonfiction.

### Average

Bruchac, Joseph. *Squanto's Journey: The Story of the First Thanksgiving*. San Diego, CA: Harcourt, 2000. Tells the story of Squanto's 1614 capture by the British, slavery in Spain, and ultimate return to the New World to become a guide and friend for the colonists. Historical fiction.

McGovern, Ann. *If You Sailed on the Mayflower in 1620*. New York, NY: Scholastic, Inc., 1991. Provides an account of the Pilgrims' experience. Historical fiction.

Stamper, Judith Bauer. *New Friends in a New Land*. Orlando, FL: Steck-Vaughn, 1993. Tells the story of the first Thanksgiving from the Pilgrims' point of view. Historical Fiction.

### Advanced

Bruchac, Joseph. *Thirteen Moons on Turtle's Back*. New York, NY: Penguin Putnam for Young Readers, 1997. Celebrates the beauty of nature through poems from Native American legends. Fiction.

Doherty, Katherine M., and Craig A. Doherty. *The Wampanoag*. New York, NY: Scholastic Library Publishing, 1996. An overview with pictures and text describing the Wampanoag people and their way of life. Nonfiction.

George, Jean Craighead. *The First Thanksgiving*. New York, NY: Penguin Putnam for Young Readers, 1996. A fresh account of the traditional Thanksgiving story. Nonfiction.

Peters, Russell M. *Clambake: A Wampanoag Tradition*. Minneapolis, MN: Sagebrush Educational Resources, 1992. A present-day story about the traditional Wampanoag clambake. Nonfiction.

## PROFESSIONAL READING

Weinstein-Farson, Laurie. *The Wampanoag*. New York, NY: Chelsea House Publishers, 1991. Provides lots of background information for the teacher. Nonfiction.

Heath, Dwight B., ed. *Mourt's Relation: A Journal of the Pilgrims at Plymouth*. Bedford, MA: Applewood Books, 1986.

This original source is a diary of events at Plymouth from 1620 to 1621. This source is highly recommended as background information for this unit.

This book is in print, but may need to be special ordered.

## MULTIMEDIA

*The Pilgrims of Plimoth*. Scholastic, 1993.

Based on Marcia Sewall's book for young students, this video gives historical information and details about the Pilgrims' journey to America, their settlement at Plimoth, and daily life in seventeenth century America.

*Squanto and the First Thanksgiving*. Rabbit Ears, 1993. Graham Greene narrates the story of Squanto, an American Indian who escaped enslavement by early white settlers and later taught the Pilgrims how to survive in a harsh new land.

## INTERNET

### Plimoth Plantation

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

### Wampanoag History and Culture

[www.wampanoagtribe.net/](http://www.wampanoagtribe.net/)



Name: \_\_\_\_\_

# *The* **First Thanksgiving** *The Wampanoags*



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**Program Consultants:** Katherine L. Schlick Noe, Ph.D., Professor and Director of Literacy, Seattle University; H. "Sonny" Carreno, B.A. Education, Licensed Instructor, English as a Second/New Language (Texas, Wisconsin, Indiana)

**Program Management:** Morrison BookWorks LLC

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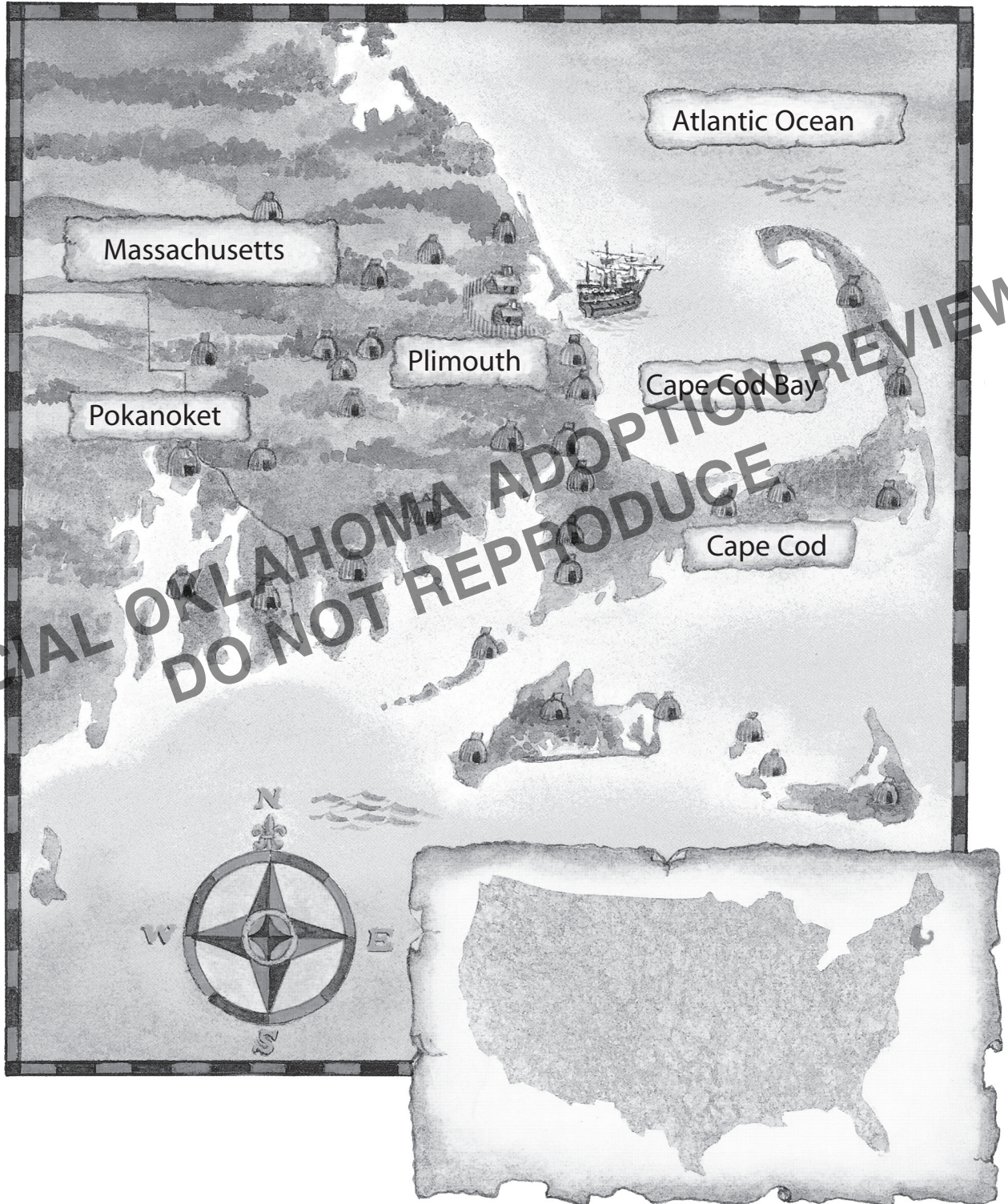
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## MAP OF WAMPANOAG SUMMER VILLAGES



Data source: Linda Coombs, The Plimoth Plantation.





## FRIEZE GUIDE

People in my group:

---

---

---

Things we will make for the frieze:

---

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We will work together to make our frieze.

To work well with my group:

- ☐ I will share my ideas.
- ☐ I will do my share of work.
- ☐ I will take turns.
- ☐ I will disagree in a nice way.
- ☐ I will stay on task.
- ☐ I will help others when I am done.



## SELF-ASSESSMENT: WORKING TOGETHER

How well did you work with your group?

	Always	Sometimes	Not often/ Never
1. I worked with my group.			
2. I shared my ideas.			
3. I did my share of work.			
4. I took turns.			
5. I cooperated.			
6. I disagreed in a nice way.			
7. I stayed on task.			
8. I helped others when I was done.			



## WORD BANK: WINTER

In the column on the left, make a list of things that are in the winter scene. Look at the setting you made to get ideas. In the other column, add words that describe the things in the winter scene.

Things in the setting	Describing words
trees	snow-covered

**Assessment:** Words relate to the frieze; describing words appropriately depict the setting's features.



## WRITING: SENSE POEM

Write a sense poem to describe your setting. Complete each of the lines below with at least one describing word (adjective) and a word that names a thing (noun). You can use words from the word bank or any other words you can think of that will give your readers a clear picture of the winter setting.

I see \_\_\_\_\_

I hear \_\_\_\_\_

I touch \_\_\_\_\_

I smell \_\_\_\_\_

I feel \_\_\_\_\_

On a separate sheet of paper, rewrite your poem using only the words you wrote on the lines. Use your best handwriting and check for correct spelling.

Your finished poem might look something like this:

Snow-covered trees

Marsh grasses whispering

Sandy cold rocks

Salty damp air

Soft cold snow

**Assessment:** Beginning: The class poem is copied accurately and read correctly.

Advanced: The poem includes objects from the environment. It uses appropriate describing words for the objects.

It successfully follows the form of a sense poem, and it shows evidence of care in construction and correct spelling.



## WORD BANK: FAMILIES

In the column on the left, make a list of the roles in a family. In the other column, write words that tell about families.

Family roles	Other words about family
mother	caring

What special skills do your family members have?

---



---



---



DATE \_\_\_\_\_

## FAMILY MEMBERS

Students in the group:

---



---



---

Write the names of your family members below.

_____	_____	_____	_____
(first name)	(last name)	(family role)	(age)

_____	_____	_____	_____
(first name)	(last name)	(family role)	(age)

_____	_____	_____	_____
(first name)	(last name)	(family role)	(age)

_____	_____	_____	_____
(first name)	(last name)	(family role)	(age)

_____	_____	_____	_____
(first name)	(last name)	(family role)	(age)

_____	_____	_____	_____
(first name)	(last name)	(family role)	(age)

**Assessment:** Names and family roles are complete; ages are realistic for the roles.





## WORD BANK: SPRING

In the column on the left, make a list of things that are in the spring scene. Look at the setting you made to get ideas. In the other column, add words that describe the things in the spring scene.

Things in the setting	Describing words
wildflowers	blooming

**Assessment:** Words relate to the frieze, and describing words appropriately depict the setting's features.



## MAKING OUR VILLAGE

There are many things to make for our village. The people must have shelter, food, and clothing. Decide who will do each job. You may want to add some jobs to the list.

Things to Make	Students' Names
Shelter	
Food	
Clothing	
Landscape	
Open fire	
Other ideas: _____ _____	



## SELF-ASSESSMENT: HOW DID I DO?

What did you make for your village? \_\_\_\_\_

How did your family group decide where to place the things you made for your village?

\_\_\_\_\_

\_\_\_\_\_

How well did you work with your group to make a Wampanoag village?

Always

Sometimes

Not often/  
Never

1. I shared ideas about how to make our village and other things.



2. I shared materials when we made our village.



3. I did my fair share of the work.



4. I helped others in my group.



5. What did you like best about making your village?
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_



## PREWRITING: A SUMMER DAY

Answer these questions to plan your writing.

1. What is one activity your character does on a summer day?

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2. What tools do you need to do the activity? List at least two.

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3. Who else in the village do you do this with? Name at least one character.

---



---

4. What basic need is met by this activity?

---



---

5. What are some describing words that will add interest to your writing?

---



---

**Assessment:** Beginning: The answers are correctly copied from the board.

Advanced: The responses include an appropriate summer activity. Tools are appropriate to the activity.

The character choice is logical. A basic need is correctly identified.





## WRITING: WHAT SHOULD WE DO?

**Talk with your family to decide what to do.**

What did Squanto say?

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**Talk about the problem with your family.**

Should the village help the Pilgrims? \_\_\_\_\_

Why or why not? \_\_\_\_\_

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**Assessment:** At least three details are recalled from Squanto's meeting. A position was taken about what to do with at least one logical reason stated for the position.





## DRAWING AND WRITING: SQUANTO'S VISIT

Draw a picture that shows Squanto's visit.

Write two sentences that explain your picture.

---

---

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---

**Assessment:** The picture and writing accurately represent the event. The writing includes two sentences and tells how the characters feel about the event. Springtime is shown.



## WORD BANK: FALL

In the column on the left, make a list of things that are in the fall scene. Look at the setting to get ideas. In the other column, add words that describe the things in the fall scene.

Things in the setting	Describing words
leaves	falling

**Assessment:** The words relate to the frieze, and describing words appropriately depict the setting's features.



## GRAPHIC ORGANIZER: SEQUENCING EVENTS

Write what happened in the Storypath. Write what happened first in box number 1. Write what happened next in box number 2. Continue this way for the rest of the boxes.

1.

2.

3.



## GRAPHIC ORGANIZER: SEQUENCING EVENTS (CONT.)

4.

5.

6.

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## DRAWING: A STORYPATH EVENT

Draw an event from Episode 6.

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Write two sentences that explain your picture.

---

---

---

---

**Assessment:** The picture and writing accurately represent the event and include information from the unit. The writing includes two sentences and tells how the character feels about the event. The appropriate season is represented.



## WRITING: A THANKSGIVING CELEBRATION

Write about your Thanksgiving celebration.

What happened at the celebration?

---

---

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What did you like best about the Thanksgiving celebration?

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Why do we celebrate Thanksgiving today?

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**Assessment:** Writing includes accurate information about the celebration, explains what was liked best, and describes why the celebration is important today.



## GLOSSARY

**canoe** a boat made out of a log

**extended family** a family with many different relatives

**harvest** the crops gathered in the fall

**leader** someone who guides other people

**longhouse** a big house where many Wampanoag families lived in winter

**map** a drawing of a place that tells where things are

**Pilgrim** a person who left England for Massachusetts

**relative** someone who belongs to the same family

**sachem** a leader of a Wampanoag tribe

**village** a group of houses

**wetu** a round Wampanoag house used in summer

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