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The Hopi: Peaceful Pueblo People

An Elementary Instructional Resource Unit

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Because Hopi people have lived in the United States of America from the 12th century to the present time, their culture is steeped in historical and geographical richness. The Hopi culture is of great value and interest for all Americans, and especially for elementary school students as they explore peoples indigenous to the United States in the social studies curriculum.

Descendents of the Anasazi, the Hopi People live by tradition woven into age-old myths and legends that have endured centuries and are still orally passed on in pueblos of today. Through the strong oral tradition, cultural beliefs describe the Hopi way of life and how it has come to be. Stories are told in the winter because as the tradition warns, if snakes don't like the stories they won't bite storytellers at that time of year because snakes hibernate in the winter. The Hopi creation story, and many other Hopi stories and legends, emphasize majestic landforms and regions that surround the Hopi mesa homes and pueblos. Rituals, animals, plants, and all aspects of nature are carefully described and revered in ancient Hopi stories.

Learning about ancient native cultures in the United States is a step toward developing respect and acceptance for diverse cultures. Exploring one particular Southwestern tribe, the Hopi, hopefully will assist to dispel long held and perpetuated stereotypes about Native American people and the inaccurate propensity to lump all Native Americans together into one culture.

This bountiful Hopi tradition has a natural kinship with the five themes of geography. The five themes of geography can serve as a way to structure lesson plans for

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students to gather as much accurate information from the mythology, legends, folk tales, and non-fiction literature followed by expanding the study through relevant activities and individualized student research on the internet.

Location

The ancestors of the Hopi have roamed the Southwest from the 12th century. Clans settled near Oraibi, Arizona, one of the most ancient continually inhabited towns in the United States. These Anasazi, or ancient ones, settled in northeastern Arizona one thousand years ago. The Sinagua society, which is able to be traced from cliff dwellings still present today, through unearthed artifacts, and by the petroglyphs on the rock formations in northeastern Arizona and northwestern New Mexico, reinforce the fact that the Hopi are the ancestors of this prehistoric Native American tribe. Many of the Anasazi petroglyphs tell the very same legends that are part of the oral tradition present today in Hopi villages. Hopitu-Shinumu, the name that Hopi people call themselves, can best be translated as, "peaceful people."

It was in the late 1700's that the Navajo People began to settle in areas surrounding the Hopis in northeastern Arizona. It was at this time that the Hopis and the Navajos began their age-old conflict regarding land settlement and rights. The U. S. government tried to intervene following the Mexican War, but did little to prevent the Navajo People's influx, even following the establishment of separate reservations for each tribe in late 1882. Upon the United States government creating reservation land for the Hopi, roads and schools were built. The Hopi began to rightfully fear this as the beginning of the loss of their ancient tradition. The Hopi were disgruntled with this arbitrary land boundary being drawn by the establishment of reservations. Their ancient petroglyphs and shrines had already determined the boundaries a millennium before.

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These landforms and sacred sites are prevalent throughout Hopi myths, legends, and folktales. Land is the lifeblood and historical tradition of the Hopi people of the Southwest. The land enshrines their ancient cultural beliefs. The Hopi will tell you, however, that the land is indisputably not theirs. People are only tenants on the land. The dispute between the Hopi and the Navajo peoples over land boundaries still continues. Hopi folklore tells of the promises made to Maasaw, the inhabitant of the Fourth World. Maasaw was the gatekeeper granting the Hopi entrance at the time of Hopi emergence to the Fourth World. Hopi People are bound by their promise to fulfill the responsibilities expected by Maasaw as he granted them permission to live on the land in this, the Fourth World.

Place - Physical and Human Characteristics

The Hopis live in high desert country in northeastern Arizona. Three mesas characterize the place. Mesas are large, flat-topped, steep, hills often called plateaus. The mesas are located northeast of the San Francisco Peaks and Southeast of The Grand Canyon. The First Mesa village is Walpi, The Second Mesa village is Songoopavi, and on The Third Mesa are the villages of Oraibi and Hotevilla. Other smaller villages are perched a top the mesas. It is here at Oraibi that the Hopi first built their pueblos a thousand years ago and began farming. Their farms are planted on the land far below the mesas.

Moencopi, meaning place of the flowing stream, is about forty miles from the mesas. These village peoples live under the authority of the Oraibi village chief. Moencopi is divided into two communities; Upper Moencopi and Lower Moencopi. Lower Moencopi has maintained traditional Hopi beliefs contrasted to Upper Moencopi, which is a more modern town built around a day school in the village.

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Traditional folklore tells the story of two brothers having an argument toward the end of the migration journey. One brother, Matsito, settled in Oraibi, the other settled on the Second Mesa village of Songoopavi. To this day, peoples on the two mesas speak a different Hopi dialect, even though they are both Hopi People.

Hopi People have practiced the art of pottery-making for close to a thousand years. The pottery of today has the same painted symbols and designs that can be seen on the walls in the ancient Anasazi ruins in the area.

Relationships Between the Cultural and Physical Geography

Sacred corn is the Hopi main food staple. It is the center of life and ever-present in their culture, from birth to death. Corn is eucharistic to the Hopi. A perfect ear of white corn is bestowed at birth, representing the mother of a child. Cornmeal is used in the naming ceremony of Hopi newborns twenty days following the birth. It is used to wash the infant's hair and patted on its body as part of the ceremonial ritual. Corn is of utmost significance and present at every cultural ceremony. In song, the Hopi refer to corn as their mother. Corn and its growth and bounty depends upon rainfall. If sufficient amounts of rain have fallen and they reap a bountiful corn harvest then the Hopis receive that as a sign that they have performed their ceremonies properly and have lived uprightly. When a bride returns home following a wedding ceremony, cornmeal marks the path. Before Paaho (prayer sticks) are placed at shrines, cornmeal, in conjunction with prayer, precede the placement of the Paaho at the shrine. Piiki is an ancient Hopi food made from blue corn. If a Hopi girl is eager to learn to make Piiki, she petitions the assistance of the deity, Old Spider Woman. Young girls leave wood and sacred cornmeal to the West of Oraibi, in the direction of Old Spider Woman's abode, so that she will come to their assistance helping them to acquire this Hopi tradition. Four ears of corn of

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varied colors are hung together on the walls of Hopi dwellings, symbolizing the four directions; yellow is north, blue is west, white is east, and red is South. They are significant of the four directions from whence the clans came to settle in Oraibi. At the time of death, a trail of cornmeal is made for the deceased to travel wherever he is destined to go.

Within the Hopi tradition, the symbolism of the number four is part of every aspect of their culture. Sometimes, traditions are in multiples of four, such as ceremonies that run for eight or sixteen days. Recall that the naming ceremony occurs twenty days after the infant's birth. In Hopi prayer, a request is only made four times. Then they stop praying for the request. Moreover, they believe that the Creator has purified them three times and if they are purified for the fourth time they will finally live as they should.

Movement - People and Ideas

The Kachina or Katsina is the heart of Hopi spiritual belief and ritual. Kachinas are the exceptionally powerful spirit deities that live in the San Francisco Peaks, a volcanic field, near Flagstaff, Arizona. The Hopis believe that it is here that the Kachinas prepare the precipitation that falls upon the Hopi land granting a rich harvest of corn. Here, too, the Kachina rehearse for their ceremonial dances. Following the winter solstice, the Kachinas come to the villages, to interact among the Hopi and to dance for the enjoyment of the people. The Kachina father, who is the caretaker of the Kachinas during their dances, uses cornmeal (Hooma) as a sacred preparation sprinkled on the ground designating their dancing path. Father Kachina feeds them all cornmeal before the dancing begins as well as prepares the path once again for the Kachinas return home. As the Kachinas prepare for travel back to the San Francisco Peaks in July, the Hopi petition them through prayer for rain. This is so the Kachina may carry the petitions with them and have them granted by the gods. The Kachinas travel to the villages by way of clouds.

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They are bearers of gifts of food. These dancing visits of goodwill last for six months of the year. Hopis will tell you that these Kachinas are supernatural, sacred beings, who are impersonated by a tribal man wearing a mask. Hopi children believe in the Kachinas much the same as belief in a Santa Claus. Kachinas come to the pueblos and kivas bearing gifts for the enjoyment of the children from December to July. Close to three hundred Kachinas have been documented but no one has identified an exact number.

There are a number of Kachina classifications. The Mong Kachinas are the chief and principle participants in all major Hopi ceremonies. Clown Kachinas are also prevalent. They dance the story of common human weakness and foolishness; falling from the true Hopi path and then being once again returned to walk in the Hopi way. They provide a comic break from the seriousness of ceremonial rituals. Wawarus Kachinas are runners. They race with the Hopi men in the spring games. The Mixed Kachinas are an assortment of Kachinas that appear together. There are the Kachin-manas, women Kachinas, but are all personified by male Hopi. Kachina gods came in person to the villages until an evil and disrespectful act was committed by some Hopi. Following the evil act, the gods abandoned them, but before they left, they imparted some of their traditional secrets to the honorable Hopi. From that time on the Hopi have carried on the Kachina rituals by mask and costume.

Female infants are given a Hayay'i, mother Kachina, as the first Kachina doll given. Brides, at the Niman ritual are also given this mother Kachina. They slide the doll down their bodies to insure fertility and bearing children. Kachina dolls are made by the Hopi and given to young Hopi girls during the seasonal Kachina dancing ceremonies. Kachina dolls are carved out of wood roots of the cottonwood trees. They are now sold to outsiders as a source of income.

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Regions

Numerous Hopi legends describe the physical geography indigenous to their homeland region. The Hopi believe that the Kachinas were instrumental in the creation of the magnificent landforms that surround their Mesa dwellings. They also believe that they entered this present world, the Fourth World, by climbing upward through a bamboo/cane reed called Sipapu from the Third World. The exact location of the Sipapu is in the Grand Canyon near the place where the Colorado River and the Little Colorado River intersect. There is a landform, a mound of earth, there with a deep hole measuring three feet across. The site of the Sipapu is the most sacred of all places in the Hopi tradition.

The San Francisco Peaks are the mountain range that lies southwest of the Hopi villages. The Hopi have a Kiva and shrines at the summit of the peaks where they bring Paaho (prayer sticks) as offerings for prayer intentions. The Home Dance is done at this location because of the belief that the peaks are home for the Kachina. The peaks are considered a natural boundary marker of their traditional heritage.

Mt. Humphreys, an extinct age-old volcano, marks the highest point of The San Francisco Peaks and sets at the highest point of elevation in the state of Arizona. Sunset Crater, one of the most breathtaking regional sites, is also located within the San Francisco Peaks. The crater is a near symmetrical cone, which in the light of the setting sun appears to be almost on fire. This volcanic crater is probably one of the most recent volcano having erupted in this area. Geologists estimate that the initial eruption took place during the winter of 1064 or 1065. The eruptive chronology spanned nearly two hundred years. The Crater's most striking physical geography are the red cinder deposits that likely culminated the volcanic activity around 1250. Geologists concur that Sunset Crater has been dormant since then. This geological event is recounted in the Hopi

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legend, *Earth Fire*, where the story is told about Kachina, Ka'naskatsina, who is held responsible for the volcanic eruption in a fit of righteous anger.

How The Hopi Came Into The World

All Five Themes: Location, Place, Interaction, Movement, and Regions

Hopi creation stories, for the most part, are oral mythological accounts that only recently have been documented in print, and describe their peoples' (clans) settlement in the world that came to be known as Orabai. Various renditions of the story exist, however the gist of the stories is the same. Hopi accounts have as their heart an emergence story from underworlds, beginning in the First World, and with final emergence to the present world, the Fourth World. That is at the location of the Sipapu in The Grand Canyon. Their oral folk tale tradition specifically distinguishes in which of these worlds each story occurred. Often, it is difficult to discern between Hopi myth, legend, fables, and folktales because so much of their oral tradition has the combined characteristics of myth among legend and folktale. Deities abound as primary characters in their stories. The strong, enduring, values and beliefs of the Hopi are celebrated and honored within the context of these tales. Most Hopi storytellers set the stage for their story with, "Aliksa'i," and the listeners reply, "Oh." Characters in Hopi stories reoccur, allowing listeners or readers determine the significant attributes, powers, and characteristics of each. Old Spider Women, one of the most prevalent characters and a prominent Hopi deity and intercessor, has interacted among them for thousands of years, beginning in The First World. Her twin grandsons, Maasaw, and the Sun god, are leading characters of power throughout Hopi stories and tradition.

Geography, and each of its five themes, significantly interfaces in Hopi mythology. This information can be drawn upon to facilitate student discovery about this ancient group of indigenous American people and their mystical homeland.

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See these web sites for more information:

<http://www.infomagic.com/~abyte/hopi/images/oraibi.jpg>

<http://www.library.arizona.edu/users/jlcox/fall98/206/cnotes/cnotes12.html>

<http://www.library.arizona.edu/users/jlcox/fall98/206/cnotes/cnotes13.html>

<http://www.library.arizona.edu/users/jlcox/fall98/206/cnotes/cnotes14.html>

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Hopi Unit Plans The Geographic Theme of Place

Objective: The students will hypothesize the place and the physical features, landforms, and location of the Hopi homeland from examining artifacts and maps.

Materials: Maps, artifacts, and photographs which depict Hopi homeland. These are fine web sites as well:

<http://www.nau.edu/~hcpc-p/villages/index.html>

<http://www.3mesas.com/hopi/main.html>

<http://www.infomagic.com/~abyte/hopi/images/map.jpg> (great map)

Procedures:

Place students in groups of three or four.

Have artifacts, maps, and photographs at each table for exploration.

Have students jot down their individual hypotheses about where these people are located.

Have each group gain consensus on a hypothesis about the place where the Hopi live.

Evaluation: Students' developed hypotheses.

Objective: The student groups will revise their hypotheses concerning the geographic place where Hopi live, and the physical characteristics about the place where the Hopi people settled 8 centuries ago.

Materials: Maps, globes, reference materials, the Hopi creation story, video about the Hopi and this web site: <http://www.nau.edu/~hcpc-p/culture/oraltrad.htm>

Procedures:

Discuss the hypotheses drawn about the geographic place where the Hopi live.

Point out on maps and globes and locate the physical features and landforms.

Examine the photographs more closely to note the physical features and landforms.

Have students read the Hopi creation story in each group.

Ask questions about landforms referenced in the creation story.

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Have students make connections from the story to physical features of where the Hopi live.

Teacher then leads a discussion about the actual place of the legend and points out the lay of the land, the indigenous plant life, the landforms in the region, and features that describe the place, such as mountains, deserts, plateaus (mesas), etc.

Have students locate the features that exist in the northeastern region of the Arizona Hopi homeland.

Watch the video, "*Hopi: Songs of the Fourth World*."

Show pictures and discuss how the landforms of the San Francisco Peaks, The Grand Canyon, The Sipapu, and the three mesas are of particular significance to the Hopi People. The First Mesa village is Walpi, The Second Mesa village is Songoopavi, and on The Third Mesa are the villages of Oraibi and Hotevilla. (Use the text, Tomchek, A. H. (1987). *The Hopi*. Chicago, IL: Children's Press).

Have students write collaborative descriptions in their groups about the Hopi homeland.

Evaluation: Groups' written hypotheses.

Objective: The students will individually choose a physical feature of a particular place on the Hopi reservation and write a cinquain about a young Hopi interacting on the land using the landform concepts discussed.

Procedures:

The teacher will assist students in determining various landform concepts that describe geographical place.

Hand out cinquain pattern and examples of cinquain for student perusal

Have students will write cinquain poetry about a Hopi youngster their same age interacting on the Hopi homeland including the concepts that describe the land features of the region.

Evaluation: The students' cinquain.

The Geographic Theme of Location

Objective: Students will define the relative and absolute location of the Hopi homeland and their hometown on a globe and on flat maps and globes by using non standard means and by longitude and latitude. Students will estimate the distance from their home to the Hopi homeland. Students will name the cities, towns, physical features, and states that describe the relative location of the Hopi villages.

Procedures:

In groups of two or three students, using globes and flat maps, have students use string to measure distance from their home to the Hopi reservation.

Next, have students document the longitude and latitude of the Hopi villages and of their hometowns.

Have students estimate distance from their hometown to the Hopi villages.

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Each group then lists cities, towns, physical features, states, etc. that describe the relative location of the Hopi homeland.

Evaluation: Documentation of specifics of relative and absolute location.

Objective: Following the reading of the *Buried Secrets*, by Jane Ann Thomas, students will evaluate the advantages and disadvantages of the location where the Hopis dwell.

Procedures:

Provide reference materials for students to gather geographic data about Hopi homeland.

Read the story, *Buried Secrets*, by Jane Ann Thomas

Then have students list the advantages and disadvantages of the relative location of the Hopi reservation.

Students will choose one location described in the story.

Using reference materials, they will describe the location in geographic terminology (landforms, longitude and latitude, relative location).

Students choose one location from the legend, using reference materials describe the location in relative and absolute terminology in writing.

Have student discuss comparisons in pairs between the Hopi homeland and their hometown.

Students will use a chart paper to create a Venn Diagram to a list similarities and differences.

Display all the charts and discuss similarities and differences, inclusions and exclusions.

Evaluation: Student lists, and written description of absolute and relative location.

Students' comparisons of the location of their home with the location of the Hopi reservation.

Student-made Venn Diagram charts.

The Geographic Theme of Relationships Within Places

Objective: From information gleaned from legends and resource materials students will record ways the Hopi people depend upon the environment and climate to grow corn, the staple food of their culture.

Materials: Photographs and legends about how the Hopi use corn in all facets of their existence. Bowls and pestles for grinding for grinding corn and cooking utensils to make fry bread. See these web sites for more information:

<http://www.nau.edu/~hcpo-p/culture/agric.htm>

<http://www.nau.edu/~hcpo-p/culture/cycle.htm>

<http://www.infomagic.com/~abyte/hopi/images/metate.jpg>

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Procedures:

Provide a display of reference materials.

Allow students peruse materials and keep a record on a clipboard of the ways Hopi life depends on their environment through the physical geography, climate, and vegetation.

Evaluation: Student generated lists.

Objective: The students will describe several aspects the Hopi culture where corn and corn by products are vital.

Procedures:

Place students in five groups.

Have reference materials, photographs and legends about corn representing birth, marriage, as a main food staple, rituals, and legends in folders for each group.

Have students gather data about how corn is featured in the five areas represented in the folder information.

From the information culled, have groups write a collaborative newspaper article their area of focus as an on the scene reporter. Be sure they feature how the Hopi use corn in the various aspects of their culture. Have groups include how the Hopi are dependent on the environment for the ritual/celebration. Publish a class newspaper from the articles.

Evaluation: Articles.

Objective: In groups of four, students will experience grinding corn, making chili corn bread.

Procedures:

Have as many metates (bowls and pestles for grinding) as possible.

Have students each take a turn grinding corn in a metate.

Then using cornmeal and a recipe, have groups of students prepare corn bread.

Culminate the lesson by eating the corn bread while listening to the music of "Hopi Butterfly Dance."

Evaluation: Participation.

The Geographic Theme of Movement

Objective: In pairs, the students will trace the movement patterns of peoples and ideas from the ancient Anasazi to the Hopi peoples.

Materials: Maps of the ancient Anasazi settlements and contemporary Hopi homeland, photographic examples pottery of Anasazi and Hopi, photographs of ancient pueblos and kivas and contemporary pueblos and kivas, photographs of petroglyphs of katchinas and contemporary katchinas. See these web sites for more information and good photographs:

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<http://www.nau.edu/~hcpo-p/arts/kachina.htm> (kachina)

<http://www.wpl.lib.oh.us/docs/Kachina/what.html> (kachina)

<http://www.hopimarket.com/Kachinas.htm> (kachina)

<http://www.hopimarket.com/Pottery.htm> (pottery)

<http://www.nau.edu/~hcpo-p/arts/pot2.htm> (pottery)

<http://sipapu.gsu.edu/great.kiva/old/index.html> (kiva)

<http://sipapu.gsu.edu/kinshow/kin.tliish.html> (pueblo)

<http://www.chaco.com/park/photos/index.html> (pueblo)

<http://www.infomagic.com/~abyte/hopi/images/oraibi.jpg> (great pueblo photo)

<http://www.chaco.com/park/photos/index.html> (petroglyphs)

<http://www.chaco.com/park/photos/index.html> (petroglyphs)

<http://raysweb.net/canyonlands/pages/anasazi.html> (more Anasazi links)

<http://www.gorp.com/gorp/location/co/4CORNERS.HTM>

http://www.gorp.com/gorp/resource/us_nm/az_wupa.htm

Procedures:

Using maps and reference materials that contain information about pueblos peoples, pottery and kachinas, have students document movement on maps and make connections from the ancient Anasazi culture and lands to the changing lands of the Hopi peoples at present on the three mesas.

Evaluation: Documentation of movement.

Objective: The students will discuss and describe the movement and transitions made in terms of land and culture from the Anasazi to the present day Hopi.

Procedures:

Display overheads of land maps that show the movement from 100 B.C. to the present. Discuss the differences and similarities in ideas and products utilized by each era and between those eras and the present.

Examine timelines of artifacts from Page, J. (1982). Inside the sacred Hopi homeland. *National Geographic*. 162(5). 607-629 and this web site <http://sipapu.ucsb.edu/timeline/timeline8000.html>.

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Describe how similar the artifacts the span centuries are from the Anasazi to the Hopi. Describe how the cultural ideas, rituals, and life moved over centuries to northeastern Arizona.

Evaluation: Participation in discussion and description of movement.

Objective: Students will be divided up into the specific categories of pottery, petroglyphs, kivas, pueblos, and katchinas. Students will create a map/mural timeline of each category spanning the Anasazi time period to the present.

Procedures:

On a long piece of newsprint, have groups locate their time periods chronologically.

Have each group label their portion of the timeline by centuries/years.

Using markers/pastels have students create a timeline map/mural of the movement from the ancient Anasazi culture to the contemporary Hopi.

Display in the hallway.

Evaluation: Map/mural timeline.

The Geographic Theme of Region

Objective: Students will identify and list the regional locations of Hopi sacred grounds using the legends, maps, and from reference books.

Materials: Maps. Legends, reference book, and web sites:

<http://www.nau.edu/~hcpo-p/current/Chronology.html>

<http://www.infomagic.com/~abyte/hopi/messages/stories/peaks.htm>

Procedures:

Using the legends, maps, and reference materials, have pairs of students research and identify as many specific sacred places in the region of the Hopi reservation.

Mark maps with labels of each site.

Evaluation: Lists of regional sites and labeled maps.

Objective: Students will observe and compare sacred sites mapped on regional land maps to recent reservation map and discuss the land dispute controversy.

Procedures:

Make transparencies of the student maps and of the most recent map depicting the Hopi reservation.

Overlay the reservation map upon each student-made map.

Discuss the controversy surrounding Hopi lands that has lasted for centuries.

Ask students to infer the Hopi sentiment about sacred sites lying outside of their allocated lands and on the Navajo reservation.

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Evaluation: Student participation

Objective: Students will engage in social action by writing letters to the Secretary of State, the Secretary of Interior, and the President, describing their knowledge of the Hopi people and stating their opinions regarding the three-hundred year land dispute of Hopi land rights.

Procedures:

Have students discuss their opinions about the land dispute.

Read over this web site:

http://www.hinduismtoday.kauai.hi.us/ashram/Resources/Hopi/issue_1.html

Discuss the historical background of the controversy.

Use the referenced *National Geographic* article for accurate information.

Have students write to the appropriate officials stating their opinions about the land dispute and sharing their knowledge acquired from the unit of study about the depth and breath of their ancient culture.

Use the writing process to proof the letters.

Send the letters.

Evaluation: The letters

Other extension activities can include:

- Establishing Hopi penpals: For Hopi Pen Pals use this web site:
http://www.hopi.org/links_frame.html
- Checking *Cobblestone* publications for issues about Pueblo People and the Hopi specifically.

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Web Sites:

- <http://www.nau.edu/~hcpo-p/villages/index.html>
- <http://www.3mesas.com/hopi/main.html>
- <http://www.infomagic.com/~abyte/hopi/images/map.jpg> (great map)
- <http://www.nau.edu/~hcpo-p/culture/oraltrad.htm>
- <http://www.nau.edu/~hcpo-p/culture/agric.htm>
- <http://www.nau.edu/~hcpo-p/culture/cycle.htm>
- <http://www.infomagic.com/~abyte/hopi/images/metate.jpg>
- <http://www.nau.edu/~hcpo-p/arts/kachina.htm> (kachina)
- <http://www.wpl.lib.oh.us/docs/Kachina/what.html> (kachina)

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<http://www.hopimarket.com/Kachinas.htm> (kachina)

<http://www.hopimarket.com/Pottery.htm> (pottery)

<http://www.nau.edu/~hcpo-p/arts/pot2.htm> (pottery)

<http://sipapu.gsu.edu/great.kiva/old/index.html> (kiva)

<http://sipapu.gsu.edu/kinshow/kin.tliish.html> (pueblo)

<http://www.chaco.com/park/photos/index.html> (pueblo)

<http://www.infomagic.com/~abyte/hopi/images/oraibi.jpg> (great pueblo photo)

<http://www.chaco.com/park/photos/index.html> (petroglyphs)

<http://www.chaco.com/park/photos/index.html> (petroglyphs)

<http://raysweb.net/canyonlands/pages/anasazi.html> (more Anasazi links)

<http://www.gorp.com/gorp/location/co/4CORNERS.HTM>

http://www.gorp.com/gorp/resource/us_nm/az_wupa.htm

<http://www.nau.edu/~hcpo-p/current/Chronology.html>

<http://www.infomagic.com/~abyte/hopi/messages/stories/peaks.htm>

http://www.hopi.org/links_frame.html