

Making Cereal Box Dioramas of Native American Historic Homes and Culture

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Abstract

Hands-on projects such as creating a three-dimensional diorama are among the most memorable of positive elementary school experiences, yet they are generally uncommon because these complex projects are daunting to undertake. Therefore, it is important to prepare preservice teachers with the skills to lead children in creating these types of projects. This document is a compilation of preservice teacher work completed during a social studies methods class that assists instructors in teaching students to create unique dioramas. After the preservice teachers had constructed dioramas and assisted elementary students in making their own, they reflected on previous social studies projects from their childhoods and considered the learning outcomes of the current project.

Eighty preservice teachers enrolled in a social studies methods course participated in the study. These college students created their own Native American dioramas along with images for furnishing and finishing dioramas of the Native American group on which they focused. The five Native American groups explored through dioramas include the Iroquois of the northeastern United States, the Seminole of the Southeast, the Lakota of the Central Plains, Hopi (and Navajo) of the American Southwest and the Haida of the Northwest Coast. This document provides photo-illustrated examples and steps of how to create an intricate diorama from a cereal box, recycled copy paper, white craft glue, paints, images, and common craft items. The cereal box base is cut to open like a book and a model of a Native American home made of recycled cardboard is affixed over a cut-out hole in the cover so that the box opens to reveal the interior of the home. All surfaces are covered with a layer of torn recycled copy paper that is securely glued, coated with white gesso base paint, and then decorated with

acrylic craft paints. In the facing inside enclosure, a ceremony scene is displayed. The back of the cereal box features crafts of the Native American group, while the other cereal box exterior sides show foods, clothing, and other cultural Reflection data indicate that preservice teachers recognized the large amount of time and patience necessary to complete a quality diorama and the valuable amount of in-depth learning that results, including a deeper respect for Native American people and greater confidence in teaching these concepts. Therefore, we recommend diorama projects in teaching about diverse cultures (2 tables, 5 figures, 2 photo-illustrated appendices).

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Related Conference Presentation

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Introduction

Take a moment to think back on your own elementary education experiences. What social studies lessons can you remember as particularly interesting or satisfying? What made these lessons so exciting and memorable?

In this document, we present a study that examines preservice teacher thoughts on the most memorable social studies experiences from childhood and their reflections after completing a complex diorama project on Native American culture. We also provide step-by-step directions for constructing and furnishing Native American dioramas featuring five main groups of people from various parts of the United States (Iroquois from the Northeast, Seminole from the Southeast, Lakota from the Central Plains, Hopi from the Southwest, and Haida from the Northwest Coast). The instructions for constructing the basic diorama base provided here as Appendix 1 were written by the first author and refined as preservice teachers implemented these steps in making their dioramas. The second set of instructions (Appendix 2) for completing and furnishing the dioramas was produced by cooperative efforts from preservice teachers.

The National Council for the Social Studies (1994) states that **powerful** social studies lessons are *active*, *meaningful* to students, *integrate* various areas of social studies or other subjects, are *challenging*, and address *values*. The Native American cereal box diorama project described here satisfies these criteria. Students making a diorama are actively involved in locating content information that will be translated into the features of the diorama. They also construct the three-dimensional diorama from a cereal box and furnish it with miniature artifacts, scenes, and crafts. This spatial work of building, incorporating diverse materials, and considering scale and arrangement of items is challenging. The diorama is made meaningful by allowing students choice in the Native American group featured and the colors, placement, and selection of items employed in furnishing it. Each diorama is unique to the maker. Many aspects of

social studies such as culture, geography, history, and religion are integrated into the project along with spatial construction and artwork. Finally, the ceremony scenes and lifestyle information convey some of the values of Native Americans.

This document presents research data from preservice teachers enrolled in a social studies methods class who created their own Native American cereal box dioramas and then planned and executed lessons in assisting fifth graders in completing Native American dioramas of their own. The two appendices present detailed and illustrated instructions for making dioramas of the five previously-mentioned Native American groups.

Method

Eighty preservice elementary teachers (68 female, 12 male) of mostly traditional-age enrolled in three sections of a social studies methods course at the University of Northern Iowa participated in the study. Permission was obtained from the University Human Subjects Committee to conduct the study and from participants for their data to be included.

Preservice teachers each constructed a diorama for one of the five Native American groups addressed here using the directions for constructing the cereal box base. See Figures 1-5 for example images of completed dioramas. They then researched information about their Native American group and devised ways to decorate and furnish the home, portray a ceremony scene, construct a craft, and show information about clothing and foods of these people.

Preservice teachers planned and implemented work with fifth graders to assist them in completing their own dioramas. The images provided for furnishing the dioramas were a result of this work.

At the conclusion of this work, preservice teachers recalled their most memorable childhood social studies lessons and reflected on major learning as a result of this project.

Results

Most Memorable Social Studies Activities

Hands-on social studies projects are among the most memorable elementary social studies activities. When the preservice teachers in this study reported their two most memorable positive elementary school social studies experiences, making hands-on models was the most frequently-cited activity. See Table 1. Of these hands-on, three-dimensional projects, twenty-three were dioramas of Native American scenes, ancient Egyptian buildings and tombs, miniature towns, or pioneer settlements. Three were salt dough relief maps of the United States, two were period costumes, and the remaining projects were other historical/cultural artifacts or masks.

A close second to hands-on projects were dramatizations and reenactments that often included wearing costumes or using props, and significant research about the historical person or event. Ten of these were reenactments of historic events including the Boston Tea Party, battles such as a World War II battles with the use of water balloons as ammunition, and M. L. King's "I have a dream" speech. Seven of these dramatizations involved trips to historic one-room schoolhouses and taking the role of children of that era. Another popular dramatic project involved students in researching a historic figure or president, dressing the part, and telling facts about that person's life in a sort of live "Wax Museum."

Simulations such as various teacher-devised or commercial computer game Oregon Trail simulations were mentioned as being very positive experiences. Creating one's own business, town, country, or tribe was also noted as effective, along with mock elections. Field trips to historic sites or museums were remembered fondly, especially visits to a living history farm, and child-centered history museums at which students could experience hands-on items and pretend to be of that era.

Creating visuals, artwork, maps, and compilations of work that showed the learning that had taken places were impressive activities.

Students felt a well-remembered sense of pride in finding out new information on their own. Having personal choice in the topic was noted as significant by seven preservice teachers. Table 1 lists additional learning activities reported as effective by preservice teachers.

Table 1. Responses of eighty preservice elementary teachers to this prompt: "Think back to your years as an elementary school student. Briefly describe two memorable (because they were positive experiences) social studies lessons."

| Frequency | Category of Favorite Activity |
|-----------|---|
| 36 | Making a hands-on 3-D model |
| 33 | Dramatization, often including costumes and research of information about the historic figure portrayed |
| 24 | Finding information on own and feeling satisfied to have expertise |
| 19 | Participating in simulation with problem solving |
| 18 | Field trip to historic museum or site with interactive or life-size diorama displays |
| 8 | Creating a large map |
| 7 | 2D Artwork |
| 7 | Compilation of all we learned through a scrapbook or book |
| 7 | Allowed to choose a topic of personal interest that fit with assignment |
| 6 | Learned something new that was particularly interesting |
| 5 | Explored personal heritage |
| 5 | Writing to communicate through newspaper article, poster, letters, report |
| 4 | Experienced different foods of a culture |
| 3 | Playing a game to learn facts |
| 3 | Only 1 memorable event - most social studies was reading the book and answering questions |
| 2 | Listening to intriguing guest speakers |
| 2 | Learning information through song |

Most Important Learning from the Project

Preservice teachers were asked at the conclusion of the project to reflect and describe the most important things they learned from the experience. Table 2 shows a compilation of the results.

Table 2. Responses of eighty preservice teachers to "What were the most important things you learned from the diorama project?" Most preservice teachers mentioned two ideas.

| No | Response |
|----|---|
| 30 | A diorama project takes time and patience to complete. One must not procrastinate, but take time to do a quality job in which one can feel pride. |
| 15 | I learned content about Native Americans, especially that Native American groups have distinct cultures. I developed greater interest in and respect for them, along with confidence in teaching about them. |
| 12 | Hands-on learning is essential because it is meaningful, engaging, memorable, enjoyable, and meets the needs of a vast array of learners. |
| 12 | Long-term diorama projects can produce in-depth learning, especially when students discuss the meaning of items they add. I have more confidence in implementing long-term projects as a result of this experience. |
| 12 | Teamwork and problem-solving between preservice teachers and elementary students makes the task easier and results in success. |
| 11 | Organization and planning are necessary for a complex project to be accomplished. Preparation is needed, but one must be flexible and able to think quickly to make changes to solve problems. |
| 10 | I learned I could successfully make this complex project even though I initially felt greatly challenged. The final product resulted in great pride and sense of worthwhile accomplishment |
| 8 | Materials management is important in a project like this- using recycled items, having a stash of craft materials, and carefully planning the needed materials. |
| 7 | I learned how to construct and complete a diorama, managing the project with elementary students. |
| 5 | The diorama project allowed instruction to be differentiated, allowed choice through the different Native American dioramas and allowed for multiple intelligences to be addressed. |
| 4 | Step-by-step directions and clear explanations are very helpful in a complex project of this type. |

The most frequent response was the realization of the amount of time, task commitment, and patience necessary to complete a complex project of this type. Preservice teachers noted that they had learned content and changed their attitudes towards Native Americans and teaching about this topic during social studies. They valued the hands-on three-dimensional project, acknowledging how

engaged they and their elementary students were during the work. Because they had learned so much about Native Americans through this assignment, they recognized the learning that was taking place in their students. Preservice teachers acknowledged the positive effects of collaboration and teamwork when engaged in a new, complex project. They stated the importance of organization and planning of how materials would be used, how time would be spent, and of how directions would be given step-by-step.

Conclusion

The results show that hands-on projects, especially dioramas, are effective as positive, memorable experiences in social studies learning. Although many of the preservice teachers in this study reported that they had initially thought they would not be able to successfully create and manage a complex diorama project, they were all successful in doing so and felt pride and new confidence in this accomplishment. They were surprised at the depth of learning about Native Americans they evidenced at the end of the project and valued dioramas as a result of this. Because of the efficacy of this project with preservice teachers and fifth graders, we recommend that others utilize the step-by-step directions provided here in constructing and furnishing dioramas of their own. We suggest you use these materials as a starting point and research additional items to be added to improve and personalize the work. Additionally, the project ideas presented here can be transferred to dioramas of any culture.

Reference

National Council for the Social Studies. (1994). *Curriculum standards for social studies: Expectations of excellence*. Washington DC: National Council for the Social Studies.

Appendix 1: Step-by-step directions for making a cereal box diorama of a traditional Native American home [in attached file]

Appendix 2: Images for furnishing and finishing the dioramas [in attached file]



Figure 1.
Example Haida dioramas made by preservice teachers.





Figure 2.
Example Hopi
dioramas made
by preservice
teachers.





Figure 3. Example Lakota dioramas made by preservice teachers.





Figure 4. Example Seminole dioramas made by preservice teachers.

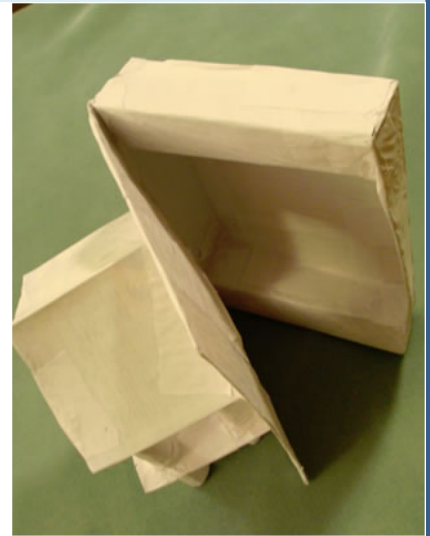
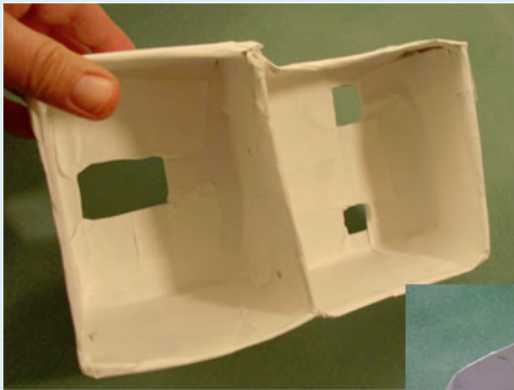


Figure 5. Example Iroquois dioramas made by preservice teachers.



Appendix 1

Step –by-Step Directions for Making a Cereal Box Dioramas of a Traditional Native American Home



Before You Begin!

Quality

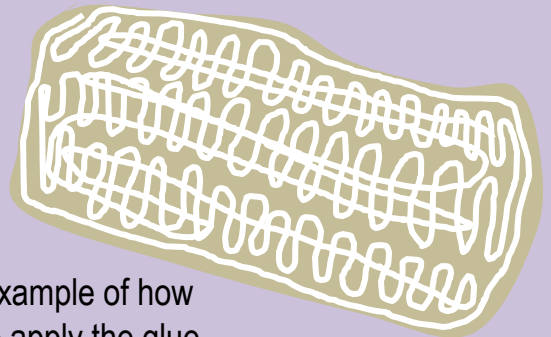
Taking the time and care to make a neat, high-quality cereal box diorama is important. This project is complex, requiring quite a bit of task commitment. The end product should be a unique diorama of which you are proud. Unfortunately, many school tasks are simplified so that the student only needs to fill in blanks or complete tasks that take a short time. However, the solutions to real life problems are often multi-stepped.

Papier-mâché

The main diorama structure is made with white craft glue and white copy paper in a type of papier-mâché technique that is not very messy. Elmer's glue and recycled paper may be used, but paper with a higher "rag" or cotton content tears, folds, bends, and sticks better. Other craft glues, such as Aleene's Original Tacky Glue (in a gold plastic cylindrical bottle) may be thicker and work well also.

Making "Tape" of Glue-covered Strips of Paper

Tear pieces of paper about half the size of a 3" x 5" index card. Adjust the glue bottle so that a thin stream of glue comes out. Outline the strip of paper and scribble the glue over the surface of the paper so that it is evenly glue-coated. As you apply the glue-coated paper, twist it on the surface to further spread the glue. If the paper drips, you are applying too much glue.



Example of how to apply the glue

Periodic Checking

As you complete this project, stop from time to time to check your work. It is a good idea to smooth and pinch the papier-mâché while the glue is still damp. Check for edges or flaps of paper that are not glued down well. Squirt a little glue underneath them and smooth them flat.

Other Tips

Wet a sponge or paper towel to clean glue from the table. Let dried glue soak in a little water for a few minutes and it will turn white again. Then it can be removed.

Glue will wash out of clothing and off hands.

Making the Basic Diorama Box



1 Choose a medium-sized cereal box or other similar product box.

2 Carefully glue the end flaps shut. Tear strips of white paper and coat with glue. Use these to “tape” over the ends of the box to secure and strengthen them. Don’t put paper on the front of the box, just the ends.



3

Use scissors to pierce and cut the front of the cereal box so that it opens like a book.



Opens like a book

4

The next step is to build two shelves inside the box. These prevent the front cover from caving in and provide an area to label the inside diorama.

Cut a piece of cardboard from another cereal box or food package that is exactly as wide as your cereal box and about 6 inches long. You will be folding this piece of cardboard to form the shelf. About an inch on the bottom will be folded under and glued to the bottom of the box. Then another part will be folded as high as the sides of your box. The third section should be about two inches wide and the last section will hook over the outside of the box to anchor the shelf.



5

This photograph shows the folded cardboard shelf that is ready to go into the box.



This view shows the cardboard shelf being glued to the bottom of the inside of the box. The hooked edge of the shelf will rest over the edge of the box and will be glued to the outside of the box.

6



The shelf has now been glued in place. The next step is to cover the shelf with glue-covered paper. It is especially important to bridge over holes and cracks with glue-covered paper.

7

Be sure to cover holes like this one.

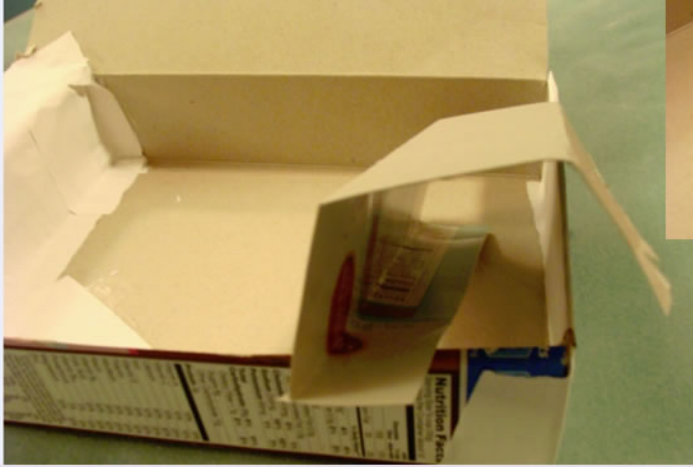
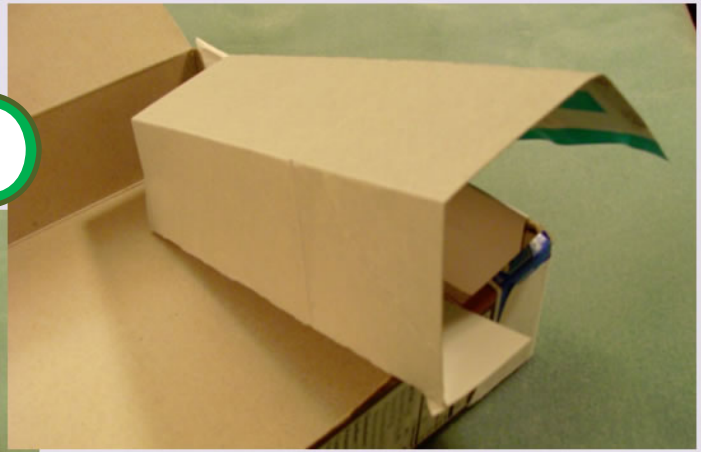
8

The first shelf has been covered with white glue-coated paper. The next step is to make the other shelf in a similar way and cover it with paper.



The second cardboard shelf ready to be applied.

9



10

Glue has been spread on the bottom folded part of the shelf. This part of the shelf will now be pressed into the bottom of the box.



11

The shelf edge is hooked over the box edge and glued in place.

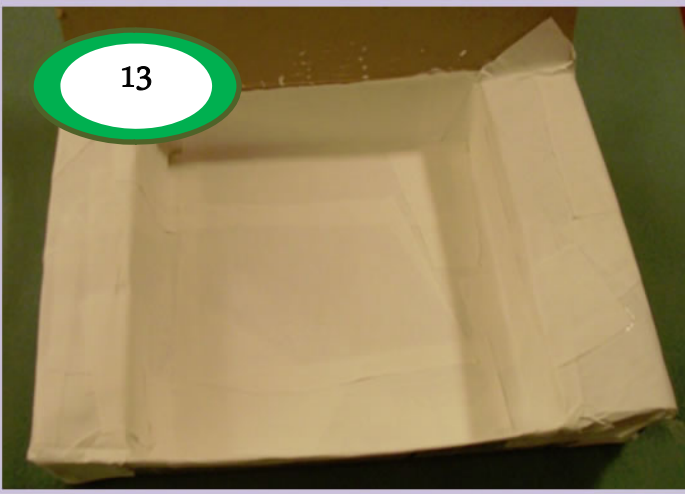


The shelf is then covered with glue-coated paper.

12



13



Cover the floor and sides of the remaining parts of the inside of the box. Check that no paper flaps or edges stick up: inject a little glue underneath them and smooth them down.

Possible Problem!

Sometimes, after the shelves have been installed, the front cover of the diorama box no longer extends far enough over the bottom. See photo below.

14



15

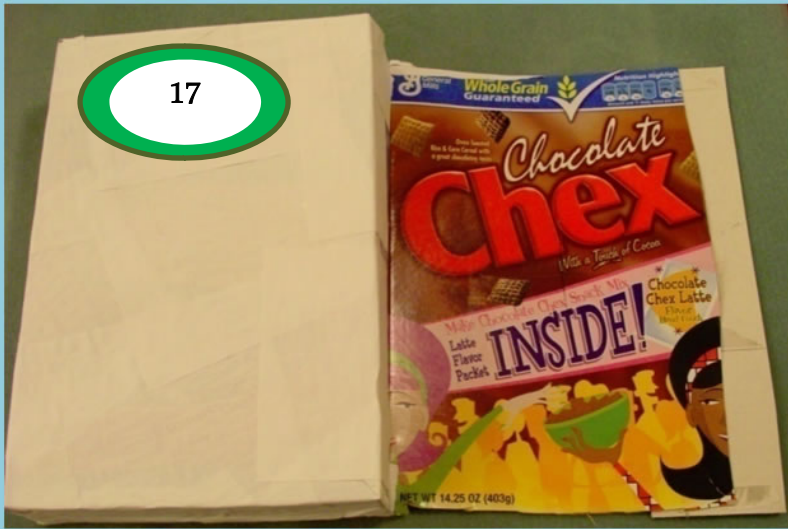
Solution: Add a strip of cardboard to the edge of the front cover to extend the cover. Before adding the strip, however, cut in from the edge onto which you will apply the strip and cut an "x" in the front of the cover. This will make it easier to cut the hole in the front cover for applying the home later.



The strip has been glued to the front cover to extend the cover.

16

17

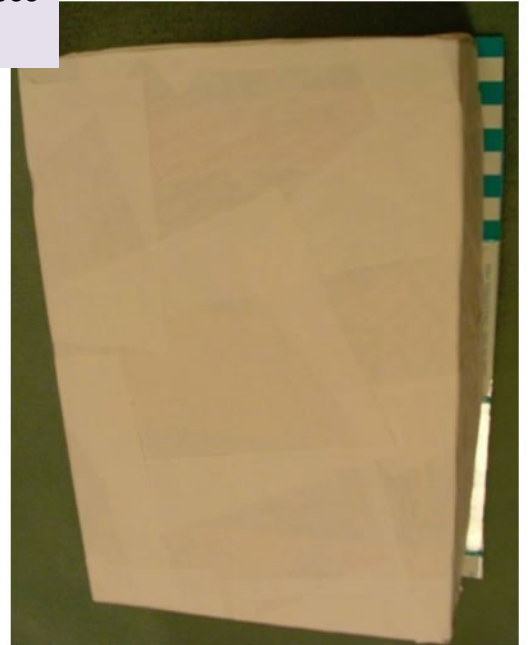


Now cover the back and sides of the box with glue-coated paper. Do not put paper on the front or back of the cover, as this will be covered after the home has been applied.

Checking and Smoothing

Now is a good time to check all the surfaces of your box to make sure they are smooth and that no flaps of paper are hanging loose. Check for any cracks or holes and patch over them with a small bit of paper. If you find any loose “bubbles” of paper, slit them open and insert some glue. Then press them flat. Apply glue under any loose flaps.

18



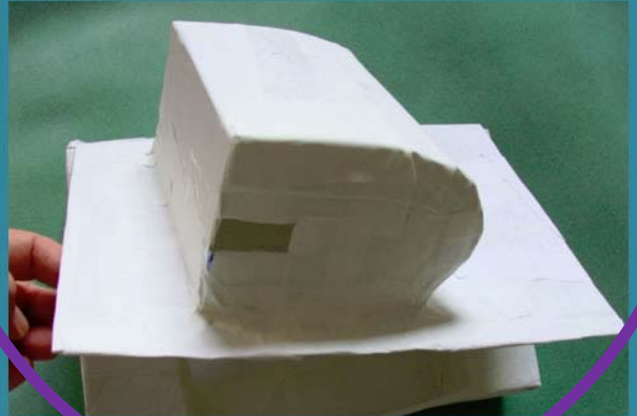
The inside and back of a well-finished box

Congratulations! You have now successfully completed the basic diorama box. You are now ready to begin work on making the home and attaching it to the front cover.

Making Different Homes: Iroquois Longhouse

Homes are made of cardboard and papier-mâché in a similar way to the construction of the diorama box. Here, we describe how to make the first of five different home styles used by Native Americans. You can expand these ideas by finding a drawing or photograph of a home and re-creating it in cardboard using basic geometric shapes.

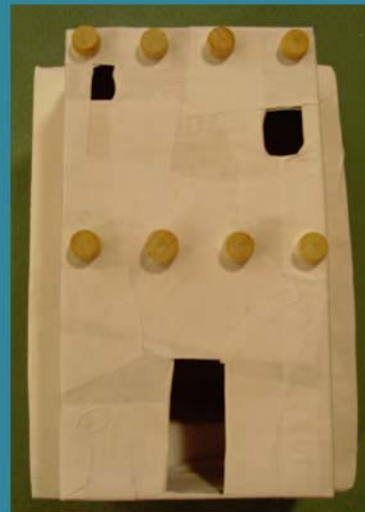
Iroquois Longhouse



Lakota Teepee



Hopi Adobe Home



Haida Plankhouse

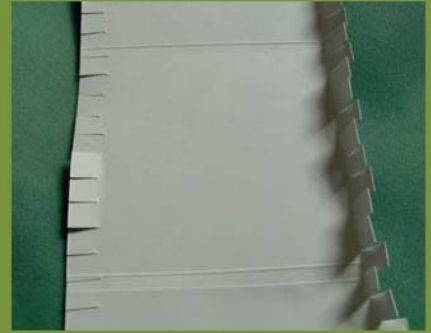
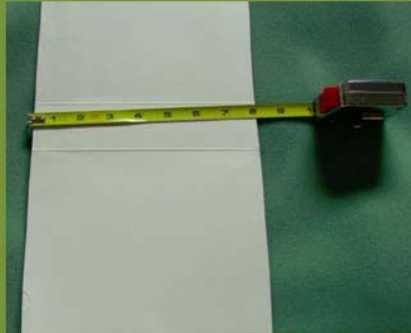
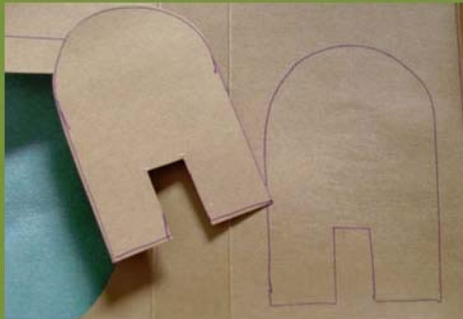


Seminole Chickee

Iroquois Longhouse

A longhouse is shaped like a long two-storey barn with a semi-circular-arched roof. There is a small door at each end.

First make the end walls of the longhouse. Begin by tracing half of the rim of a drinking cup to make the arched roof.



Add a rectangle to the bottom of the arch to make the side of the longhouse. Cut out a doorway. Then trace the pattern again on another piece of cardboard so that you have two identical ends.

For the roof and front wall, cut a long piece of cardboard that is about 7 or 8 inches wide.

Cut notches along the sides that are about a half inch wide and deep. Bend them up. These will be glued against the two side pieces. The notches will overlap on the curved parts.



Wrap small pieces of glue-coated paper around the end pieces and through the doorway to hold the notches against the end walls. Attach both end walls to the floor this way.

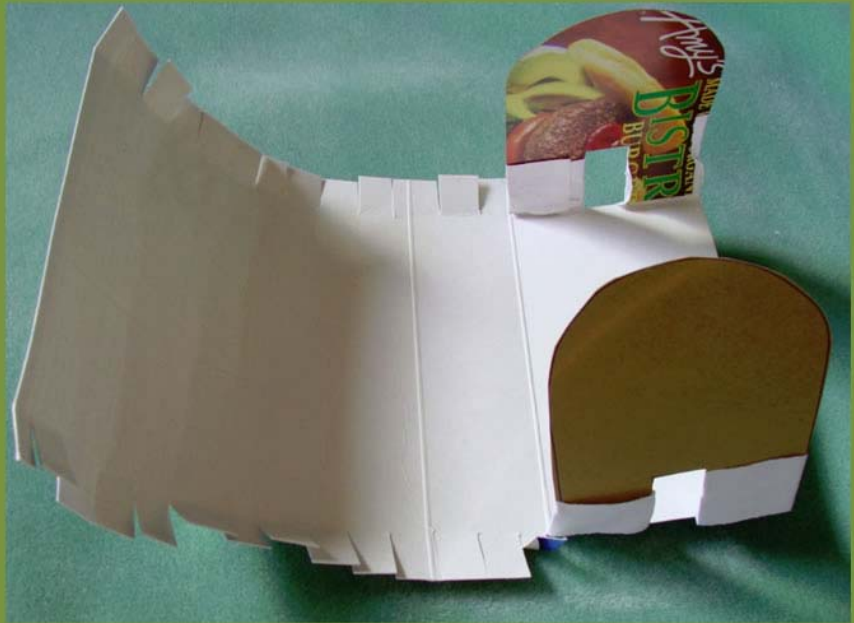
Remove the notches below the doorway.

Glue notches against the end wall to make the floor of the longhouse.

Iroquois Longhouse Continued



Curl the notched cardboard around the side and top of the end piece. The entire semi-circular roof should be made, but leave one side of the longhouse open.



Bend the notches against the end wall and glue. Cover with glue-coated paper pieces to hold everything in place. Cover the end pieces with paper.



Cover the entire inside and outside of the longhouse with glue-coated paper. Let the longhouse dry for a while. Pinch it and press against the damp glue to flatten and shape it. Pressing helps the glue adhere to the paper and cardboard.



Attaching the Iroquois Longhouse

Position the longhouse on the cereal box cover and sketch around it with a pen.



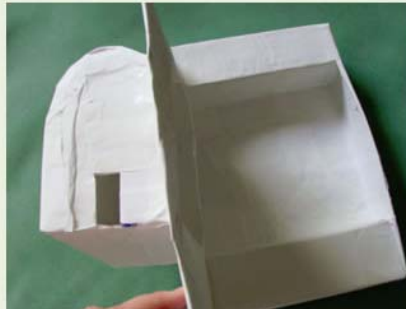
Cut out the hole, leaving two short flaps to ease the attachment of the longhouse. One flap should overlap and be glued to the floor, while the other overlaps the roof.



Use glue-coated paper to bridge the crack between the house and the box cover all the way around on both the outside and inside. Cover the rest of the box cover on both the inside and outside.

The longhouse is now attached completely. Check over the entire cereal box diorama to make sure every part is covered and that no cracks or holes show. Check that all flaps and edges of paper are carefully glued flat.

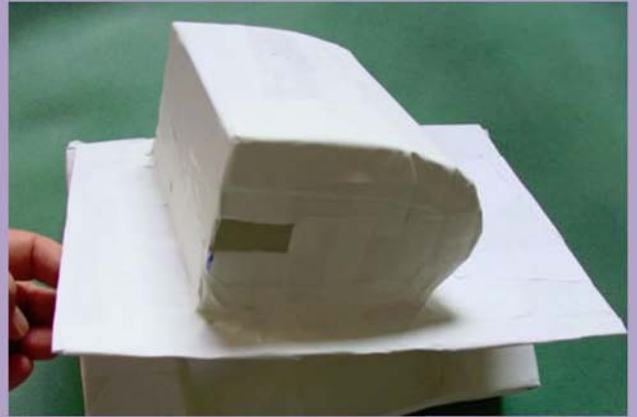
Views of the Cereal Box with the Longhouse Attached



Making Different Homes: Lakota Tepee

Homes are made of cardboard and papier-mâché in a similar way to the construction of the diorama box. Here, we describe how to make the second of five different home styles used by Native Americans. You can expand these ideas by finding a drawing or photograph of a home and re-creating it in cardboard using basic geometric shapes.

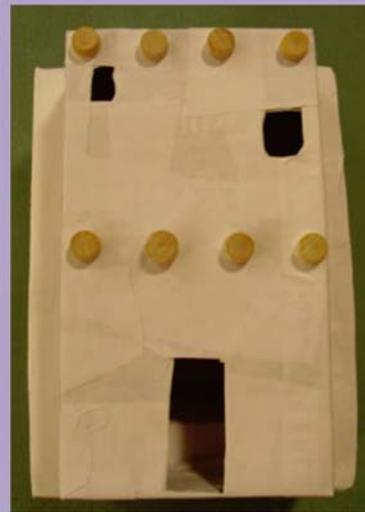
Iroquois Longhouse



Lakota Tepee



Hopi Adobe Home



Haida Plankhouse

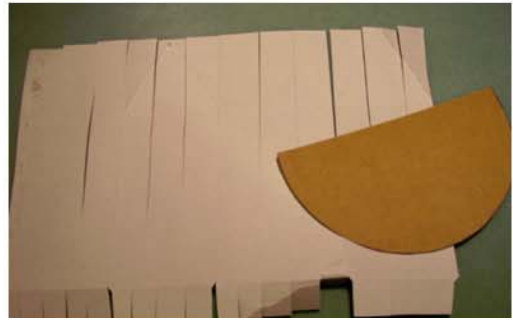


Seminole Chickee

Sioux Lakota Tepee

This traditional home is made of buffalo hide and wooden poles. It was easily taken apart for transport.

First trace around a plate to make a semi-circle of cardboard about six or seven inches in diameter. This will become the floor of the tepee.



Then cut out the semi-circle. Find a rectangular piece of cardboard that is about 14 by 9 inches. Cut half-inch tabs along the bottom to attach to the floor of the tepee. Cut long slits along the other side. These strips will be overlapped to form the tepee cone.



Apply glue to the tabs and bend them around the underside of the tepee floor.

Use glue-coated paper pieces to hold the tabs in place.

On the inside, place glue-coated pieces of paper so that they bridge the area of the tepee floor and the sides of the tepee.



Cover the underside of the tepee with glue-coated paper to stabilize it.



Line the edges of the strips with glue. Gather the strips at the top, overlapping them to form a cone shape.



Cover the outside of the tepee with glue-coated paper to stabilize it. Smooth the paper.

Tepee Continued



Cut a notch through the several stacked layers of cardboard at the top of the tepee. This will be the smoke hole. It will also be where the top tepee flaps will be attached.



Cover the inside and outside of the tepee with glue-coated paper. Press, pinch, and smooth the paper. The overlapping cardboard pieces give the impression of the wooden pole ribs of the tepee.



Cut two triangular flaps of cardboard. These will be covered with paper and attached to the top of the tepee.



Wrap the cardboard flap in glue-coated paper.



Attach the flap, using the stem, to the top of the tepee. Adjust it so that it is at an angle. Add the other flap. Smooth the juncture of the flaps with the tepee and adjust their angles so that the smoke hole is preserved.



Trace around a half-dollar or similar object to make a circular tepee doorway. Use a knife to cut out the door.



Bend thin strips of glue-coated paper around the opening to make the edge smooth. Do the same for the door. Drill a small hole in the door and in the tepee near the door. Attach the door on a wire loop or with a piece of knotted string.

Attaching the Tepee to the Box

Position the tepee on the cereal box cover and sketch around it with a pen.

Cut out the hole, leaving semi-circular flap at the bottom to strengthen the attachment to the tepee floor and two small flaps at the upper sides to attach the tepee sides.



Use pieces of glue-coated paper to tape around the entire side and bottom edges of the tepee, attaching it to the front cover.

On the inside, cover the flaps with glue and bend them against the tepee. Cover with glue-coated paper to hold them in place.

Cover the inside of the cover with glue-coated paper.



Views of the Cereal Box with the Tepee Attached

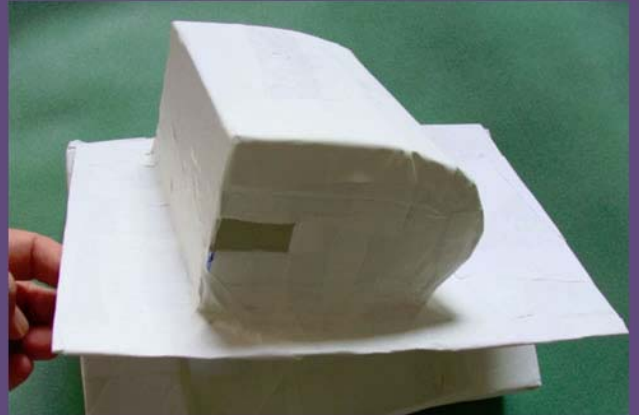
Cover the front of the cover with glue-coated paper. Pinch and smooth the surface.



Making Different Homes: Haida Plankhouse

Homes are made of cardboard and papier-mâché in a similar way to the construction of the diorama box. Here, we describe how to make the third of five different home styles used by Native Americans. You can expand these ideas by finding a drawing or photograph of a home and re-creating it in cardboard using basic geometric shapes.

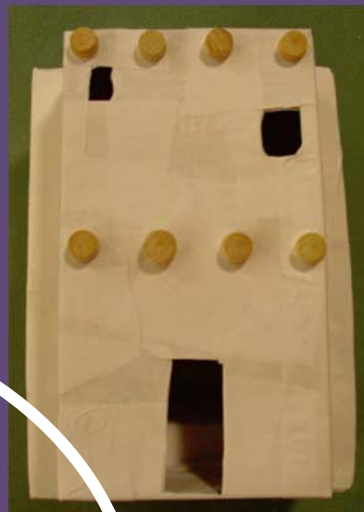
Iroquois Longhouse



Lakota Teepee



Hopi Adobe Home



Haida Plankhouse



Seminole Chickee

Haida Plankhouse

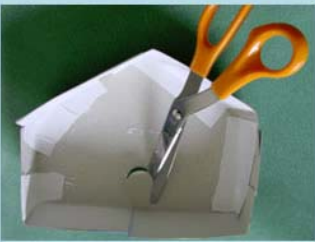
These large buildings are made with cedar planks. They are entered through a hole in the solid wood totem pole that stands at the front.



Begin with a cracker or cookie box.



Cut the front cover off the box. Then cut the bottom in the shape of the plankhouse with a sloping roof. Use glue-covered strips to anchor a ridge of cardboard all the way around.



Cut an oval doorway in the plankhouse.



Continue to cover both the inside and outside of the plankhouse with glue-coated paper.



Front and inside views of the plankhouse now that it has been covered with paper.



Snip notches on opposite sides.



Enlarge the holes into ovals the size of the one cut into the plankhouse.

To make the totem pole at the entrance, use a toilet tissue roll or paper towel roll. Pinch the roll and snip a notch out to begin the oval hole.

Haida Plankhouse Continued



Now prepare the other end of the cardboard tube. Cut the end with 4 notches and then push together and cover with paper. If using toilet tissue cardboard rolls, join two or three of them together with glue-covered paper tape.

Line up the holes on the cardboard tube with the hole in the plankhouse.



Use glue-coated paper tape to attach the totem pole to the plankhouse.



Tear eight to twelve half-inch wide strips of paper and coat with glue. Place the strip through all three holes and anchor on the front and the back.



View of the totem pole entrance hole lined with paper strips. Cover the rest of the totem pole and plankhouse with paper.

Views of the finished plankhouse

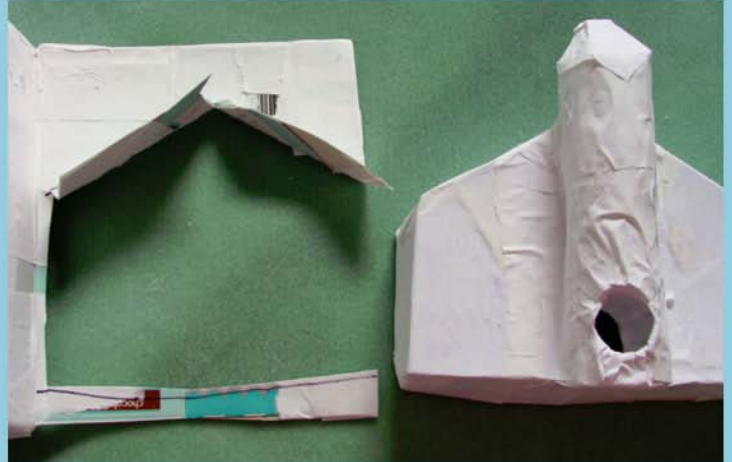


Attaching the Plankhouse to the Box

Position the plankhouse on the cereal box cover and sketch around it with a pen.



Cut out the hole, leaving two small flaps at the top to anchor the inside of the top.



If the plankhouse is slightly larger than the cereal box lid, just add an extra strip along the edge to extend the cover.



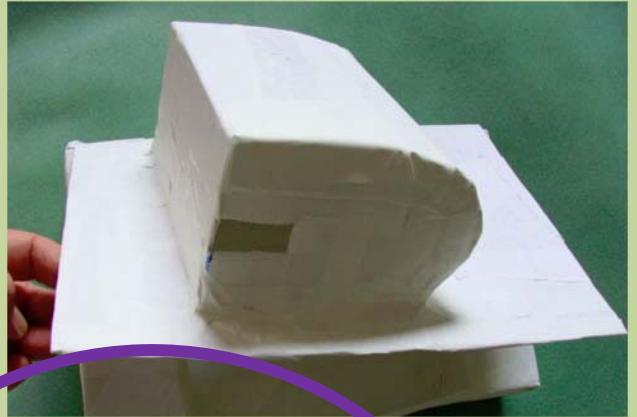
Use pieces of glue-coated paper to tape around the entire side and bottom edges of the plankhouse, attaching it to the front cover.

Use paper tape to attach the plankhouse on the inside of the cover of the box.

Making Different Homes: Hopi Adobe Home

Homes are made of cardboard and papier-mâché in a similar way to the construction of the diorama box. Here, we describe how to make the fourth of five different home styles used by Native Americans. You can expand these ideas by finding a drawing or photograph of a home and re-creating it in cardboard using basic geometric shapes.

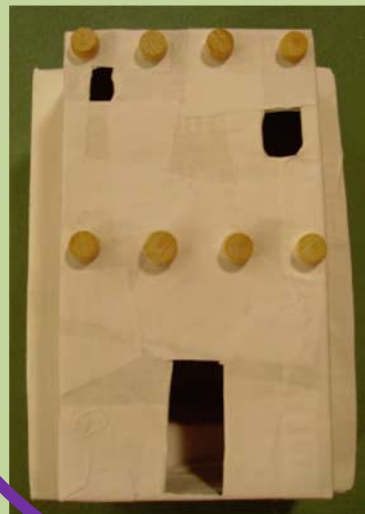
Iroquois Longhouse



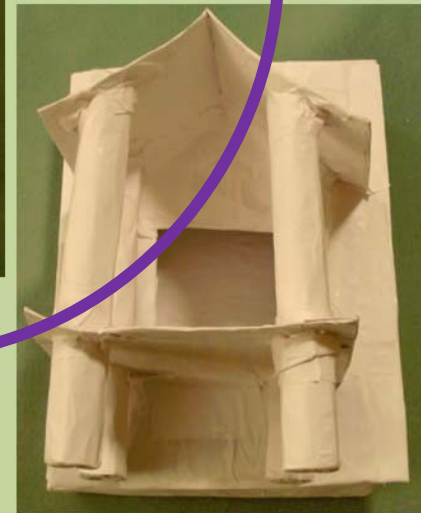
Lakota Teepee



Hopi Adobe Home



Haida Plankhouse



Seminole Chickee

Hopi Adobe Home

These buildings were made of stacked stones cemented together with mud. The walls were plastered smooth with mud.



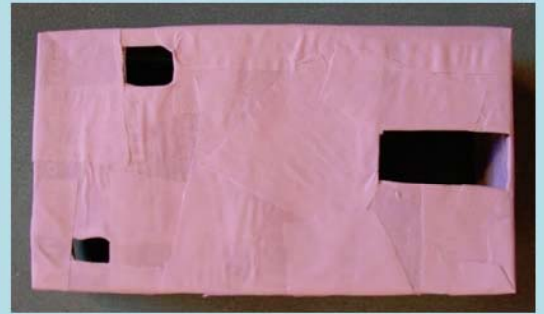
Begin with a cracker or cookie box.



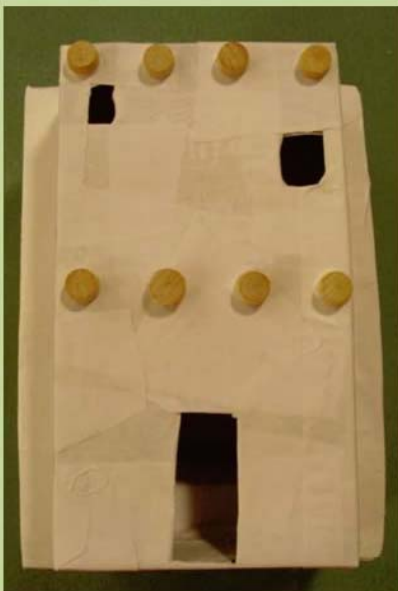
Cut the front cover off the box.



Cut holes for the front doorway and some windows at the upper level. Then add a floor for the second storey.



Cover the front and inside of the adobe home with glue-coated paper.



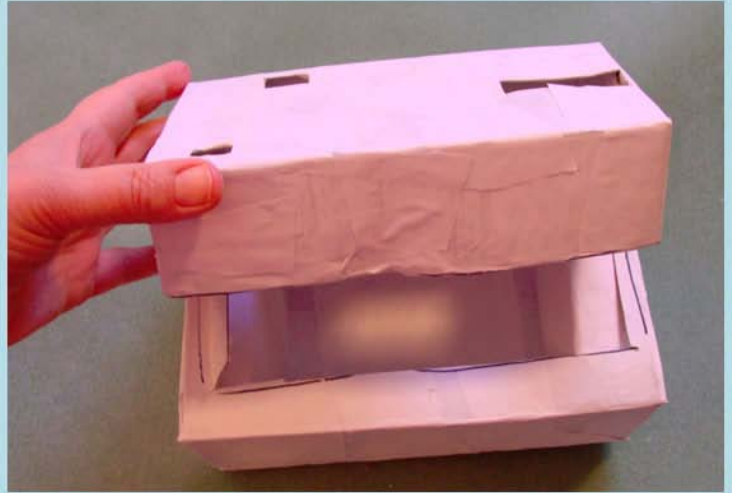
Add small wooden knobs to represent the ends of long wooden beams. Knobs or posts can also be made by cutting a narrow strip of cardboard, covering it with glue and rolling it into a tight spiral.

Attaching the Home to the Box

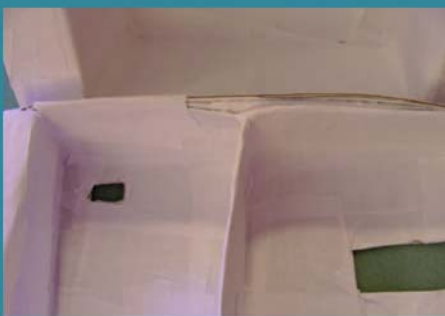
Position the adobe home on the cereal box cover and sketch around it with a pen.



Cut out the hole, leaving a small flap at the top to anchor the adobe home.



Use pieces of glue-coated paper to tape around the entire side and bottom edges of the home, attaching it to the front cover. Then do the same for the inside.

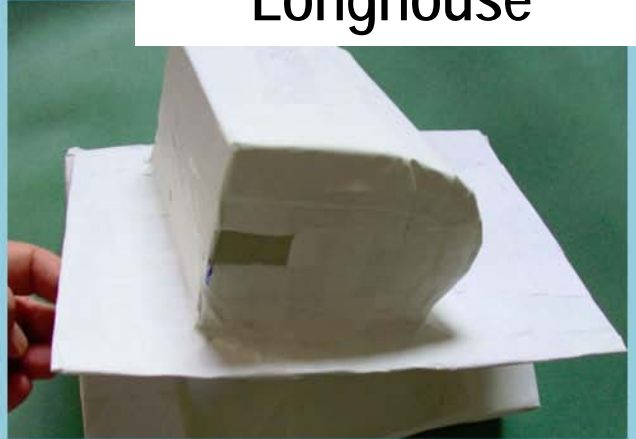


The finished adobe home

Making Different Homes: Seminole Chickee

Homes are made of cardboard and papier-mâché in a similar way to the construction of the diorama box. Here, we describe how to make the last five different home styles used by Native Americans. You can expand these ideas by finding a drawing or photograph of a home and re-creating it in cardboard using basic geometric shapes.

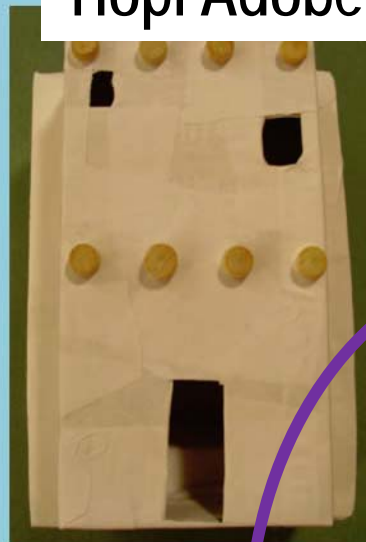
Iroquois Longhouse



Lakota Teepee



Hopi Adobe Home



Haida Plankhouse



Seminole Chickee



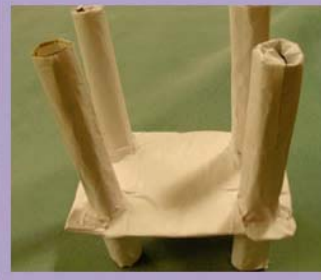
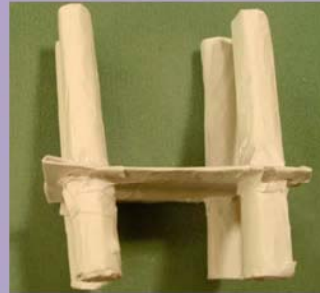
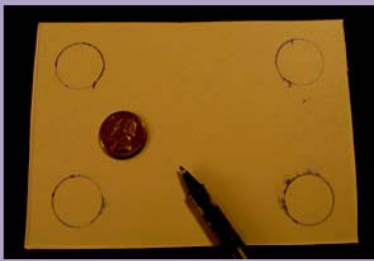
Seminole Chickee

These buildings are platforms on stilts with thatched roofs.



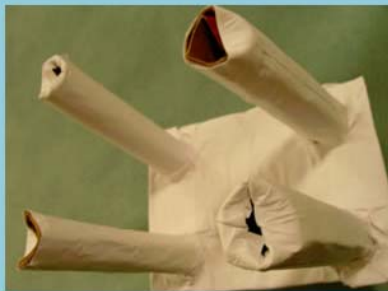
Begin by making the log stilts of the chickee. Cut 4 pieces of cardboard that are approximately 6 by 8 inches.

Bend and flex the paper to ready it for being formed into 6-inch long cylindrical stilts. Coat the cardboard with glue and roll it into a roll about the diameter of a stack of nickel coins. Cover a piece of white paper with glue. Roll the cardboard roll in the paper, encircling the cardboard roll several times. Push the excess paper at one end into the roll to plug the bottom.



Cut the floor of the platform approximately 4.5 by 6 inches. Cover it with glue-covered paper on both sides. Trace around a quarter to make 4 holes for the stilts. Cut into them from the edge so that the stilts can be easily inserted.

Insert the stilts and secure with glue-covered paper "tape".



Cut another piece of cardboard for the roof. It should be folded down the middle and be approximately 5 by 9 inches. Cover the roof on both sides with glue-covered paper.

The tops of the stilts should be pushed in on one side so that they will better fit the slanted roof. Mold glue-soaked paper around the junctures to hold the roof in place.

Attaching the Chickee to the Box

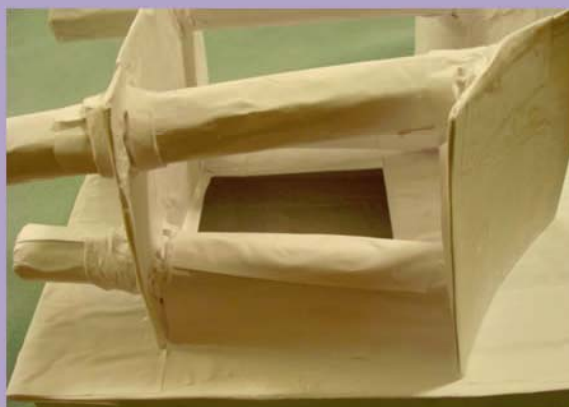


The chickee, ready for attachment to the cereal box.

Lay the chickee on the box cover, positioning it so that the stilt bottoms are even with the bottom of the cover.



Trace the central hole of the chickee. Cut the lower rectangular part, leaving the triangular part under the roof intact.



Use paper tape to attach the back stilts of the chickee to the box cover. Leave the bottom parts of the stilts free.



Use paper tape to attach the roof to the top edge where it meets the box cover and the underside where it meets the box cover.



Open the box and use paper tape to attach the stilts through the hole.

Appendix 2

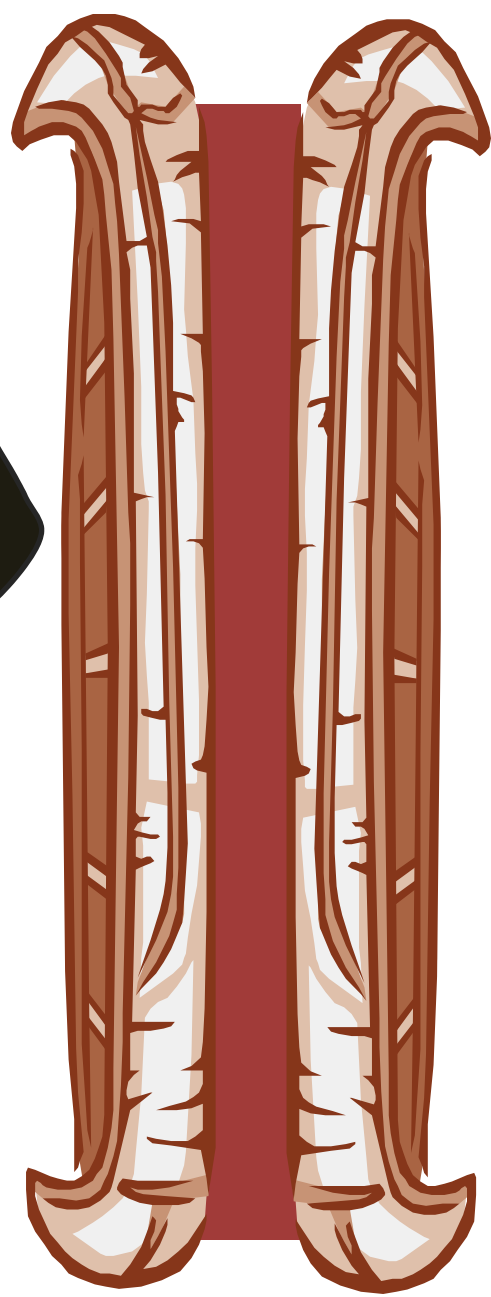
Images for Furnishing and Finishing the Dioramas

Iroquois People

Elm Bark Covered Longhouse



Cut bark strips for longhouse exterior



Fold and glue ends of canoe





Background for False Face Ceremony

Figures for False Face Ceremony



False Face Ceremony: Iroquois people dressed up and wore masks for healing rituals. The masks are considered to be living and breathing. They are made from wood, corn husks and buffalo hair.

Food: Iroquois people ate many of the same foods that we eat today. Some of the foods that they ate often were fish, squash, and corn.





A picture of an Iroquois corn husk mask. These masks are used as a part of agricultural and fertility festivals.

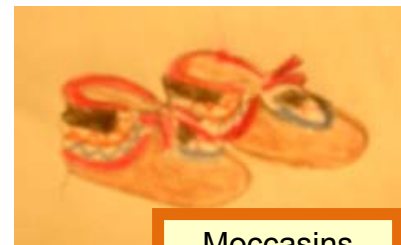
The clothing consisted of many items made out of deer skin such as loincloths worn by men. Kilts, like skirts, were worn by Iroquoian men on formal occasions. Women wore leggings, skirts, and vests. Moccasins were worn by both sexes. Jewelry was worn by both men and women and made out of porcupine quills, beads, and dyed hair.



Wampum belts and beading are important to the Iroquois people. The Iroquois originally acquired Wampum by trade and tribute. Wampum belts were often given at significant events in Iroquois history. Beading is a very slow and meticulous process. The beads were made of white and purple shell.



Deer Hide

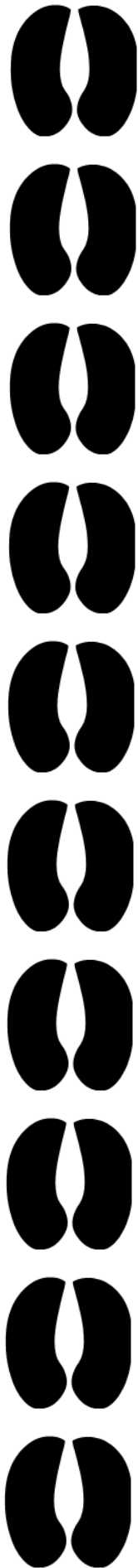
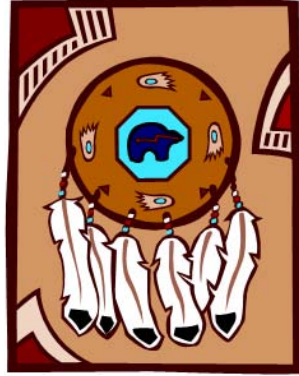
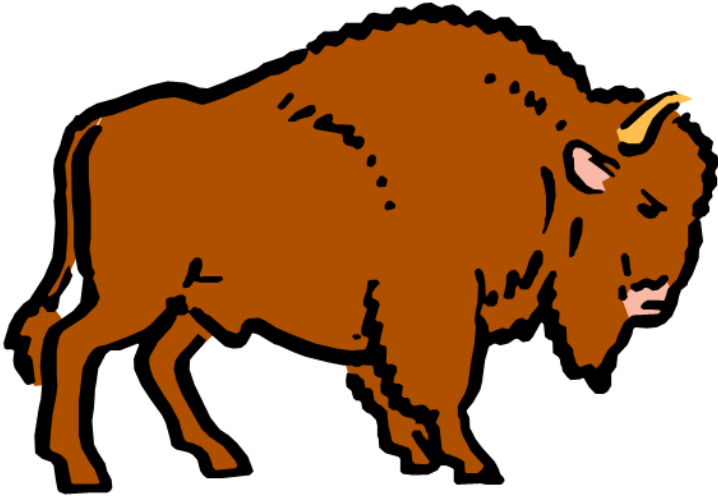
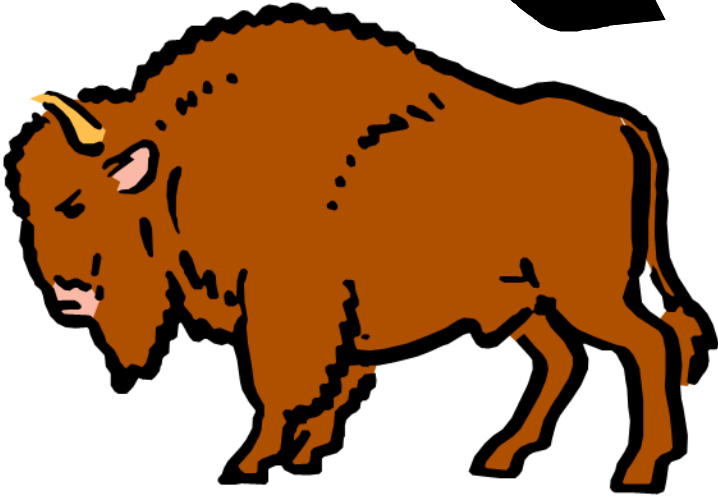
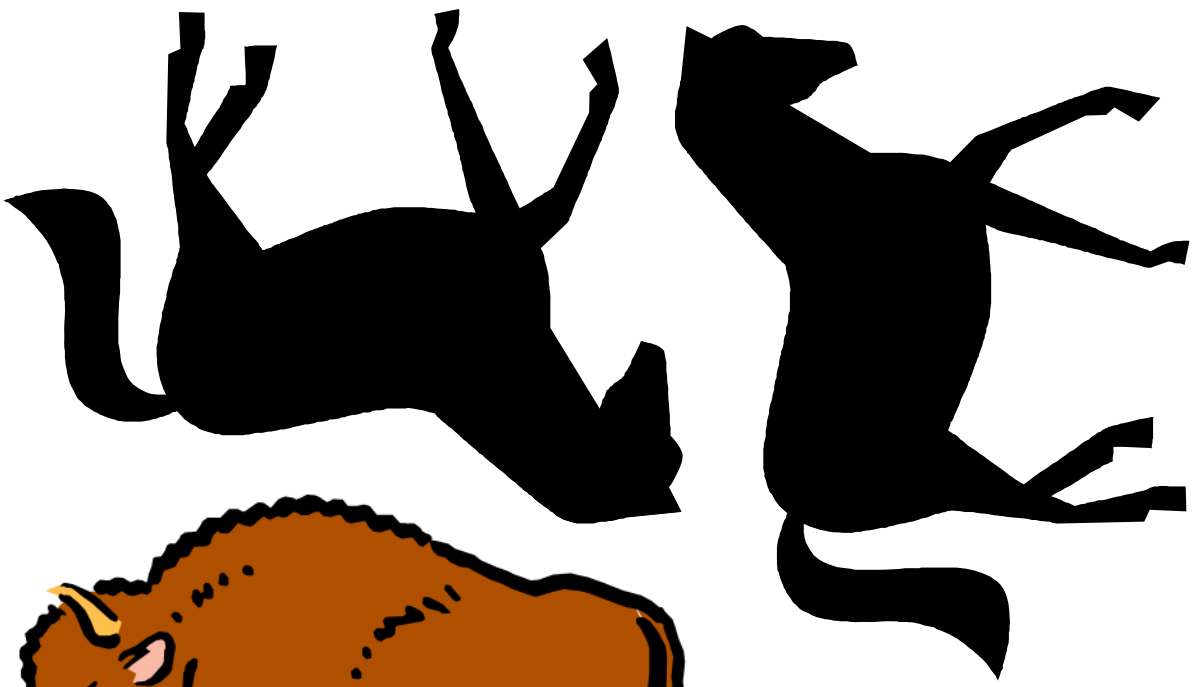


Moccasins

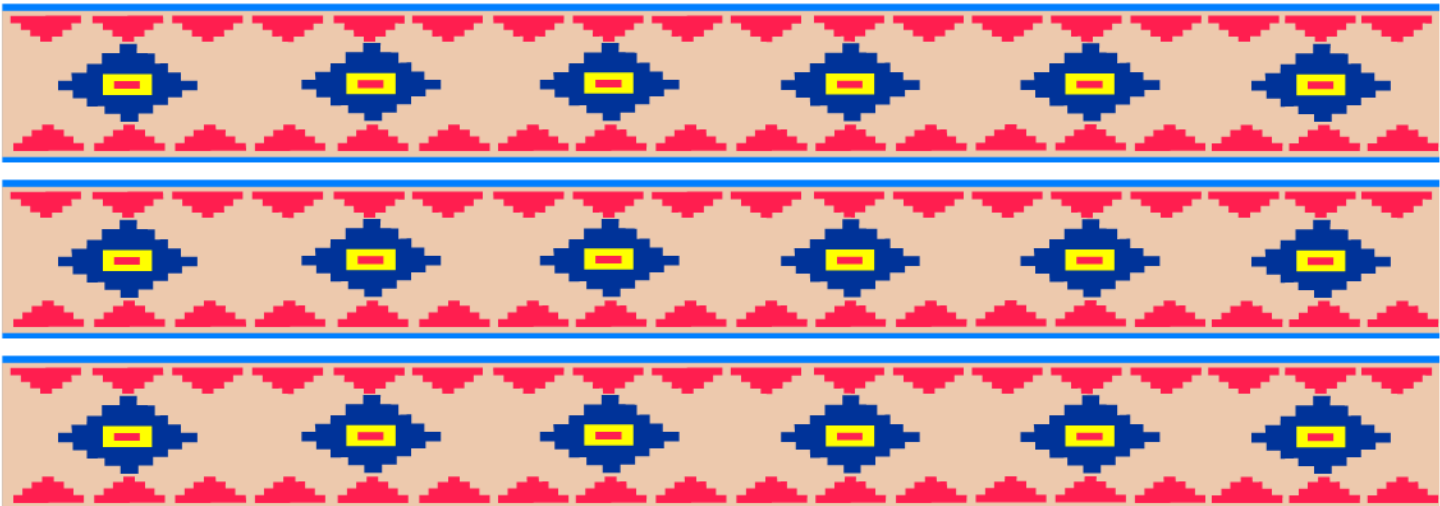
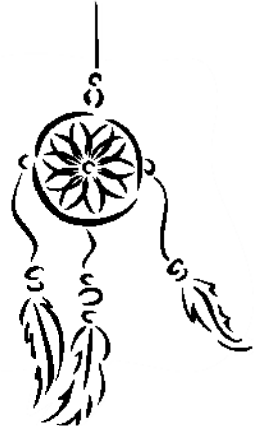


Women's Vest

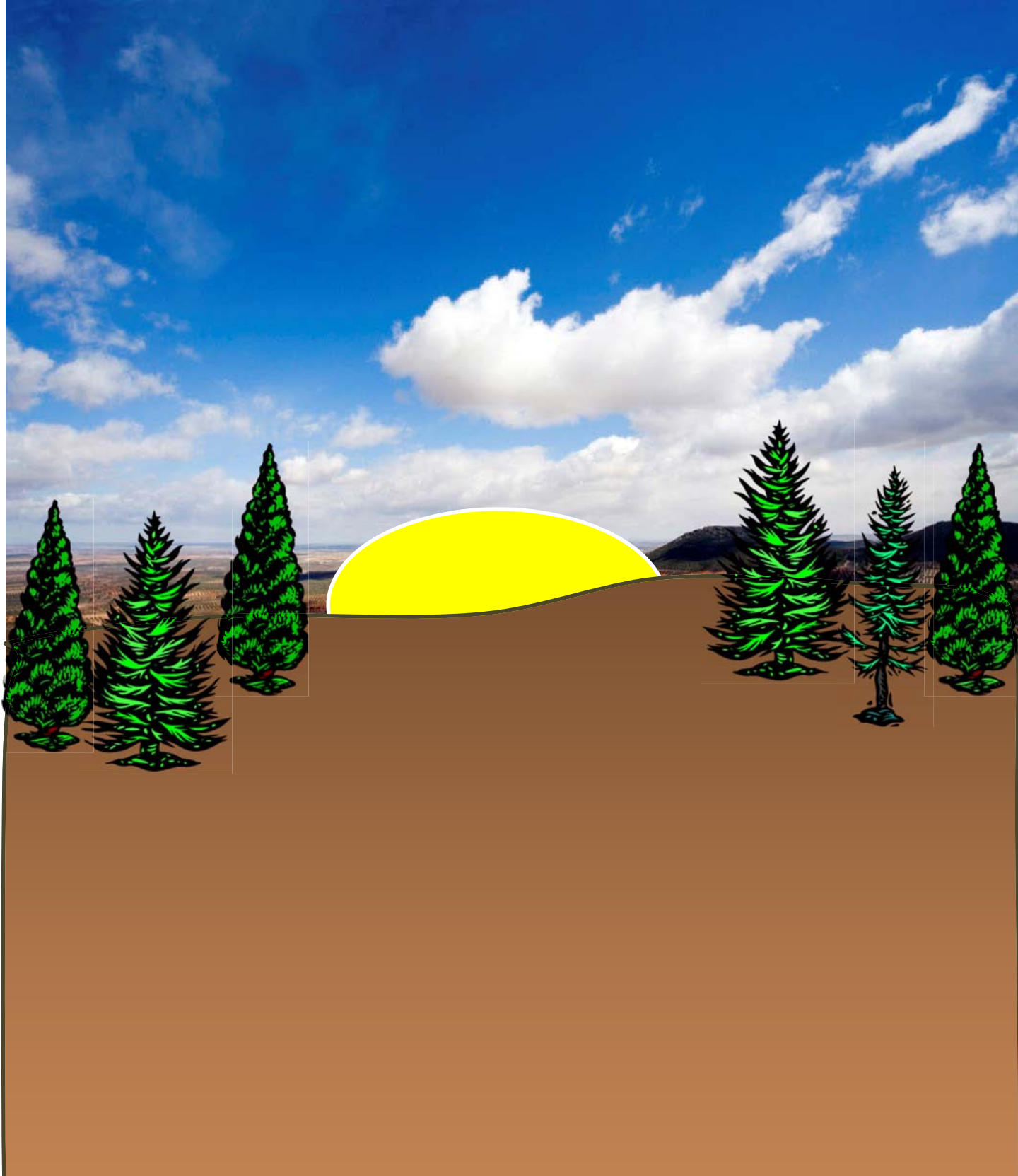
Simulated wampum beading.



People of the Plains



Tepees are made of buffalo hide supported by wooden poles.



SUN DANCE

Wiwanyank Waci

FOOD

The plains Native Americans main source of food was the buffalo. Tribes would follow and hunt the herds, which provided food, shelter, and clothing. They would dry the meat to eat in the winter. They also ate fish, wild berries, fruits, nuts, wild turnips, potatoes, bears, deer, turkey, and hens.

The Sun Dance is a spiritual ceremony that takes place once a year to honor Tunkasila, which means grandfather. In the past, dancers would pierce their chests with hooks made of buffalo bone that were connected to a rope. The rope was attached to a sacred pole in the middle of the dancing area. The dancers took a year to prepare, and the celebration lasted for four days commonly without food or sleep. Today, the Sun Dance is celebrated by feasting and dancing.



Beaded Medicine Bags

These were made by the Lakota group to transport medicine and other useful daily items. They were usually made from buffalo hide from their hunting. Some common items found in the bags were medicine, turtle rattles, stones, feathers, and many other useful items. The medicine bags also contained beadwork of some sort and usually fringe hanging down. The Lakota Indians found medicine bags very useful.



Make a simple medicine bag of a pouch of brown fabric with a drawstring laced around the rim. Add beads for decoration.

Sometimes the medicine bags would contain a tribal symbol. Some choose to decorate things with animal symbols which have symbolic meaning .

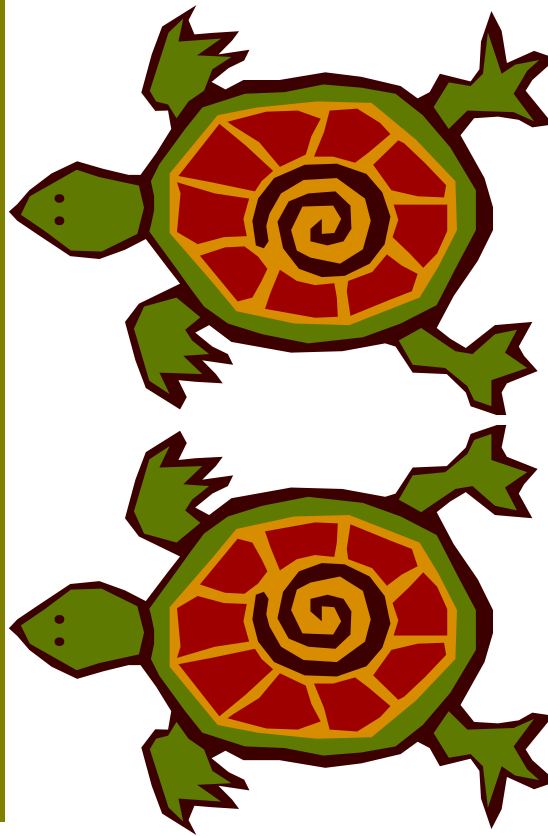


Bear- “the four-legged that walks like people” shows good judgment, strength, justice, and courage



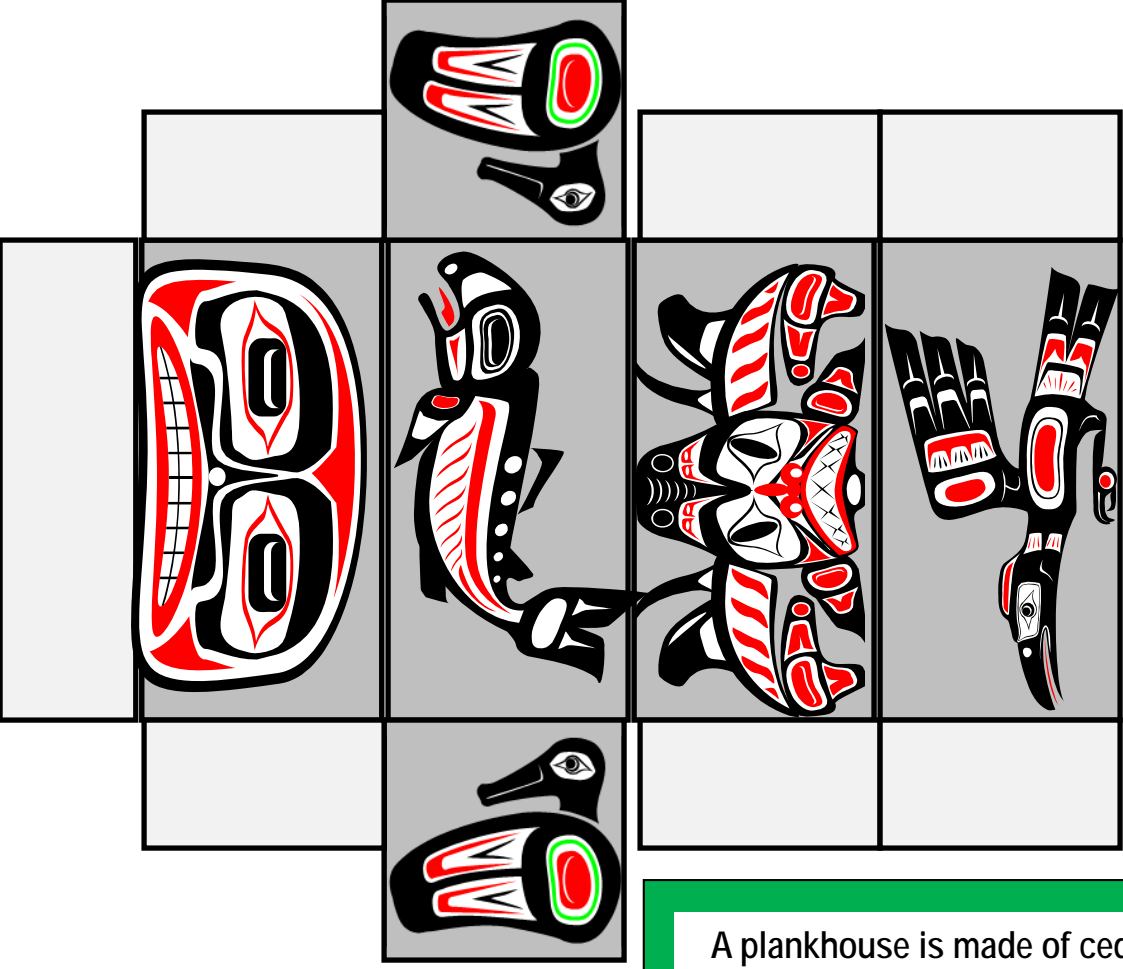
Eagle- “one that flies higher than any other winged creature” it is believed that the eagle soars high to take messages from Great Spirit

Clothing: They traditionally wore moccasins to protect their feet. These were usually from buffalo hide. Another thing that was common to see worn was a beaded vest. Vests used beading that was similar to the bead work shown. Both of these articles of clothing are still worn today.



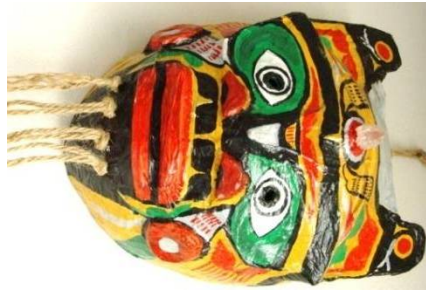
Make a turtle shell rattle by gluing these images back to back with a popsicle stick in between as a handle. Attach beads on the arms and legs on cord to rattle as the stick is twirled.

Northwest Coast
People



A plankhouse is made of cedar wood with a cedar roof. People enter through a passage in the totem pole that stands at the front.

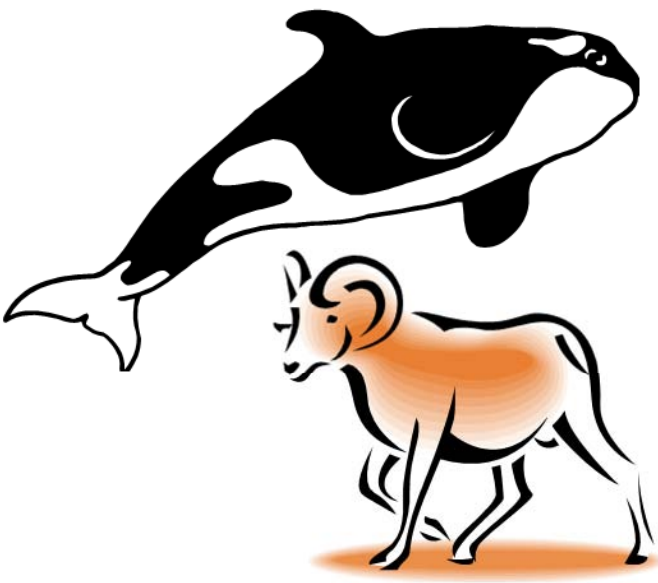


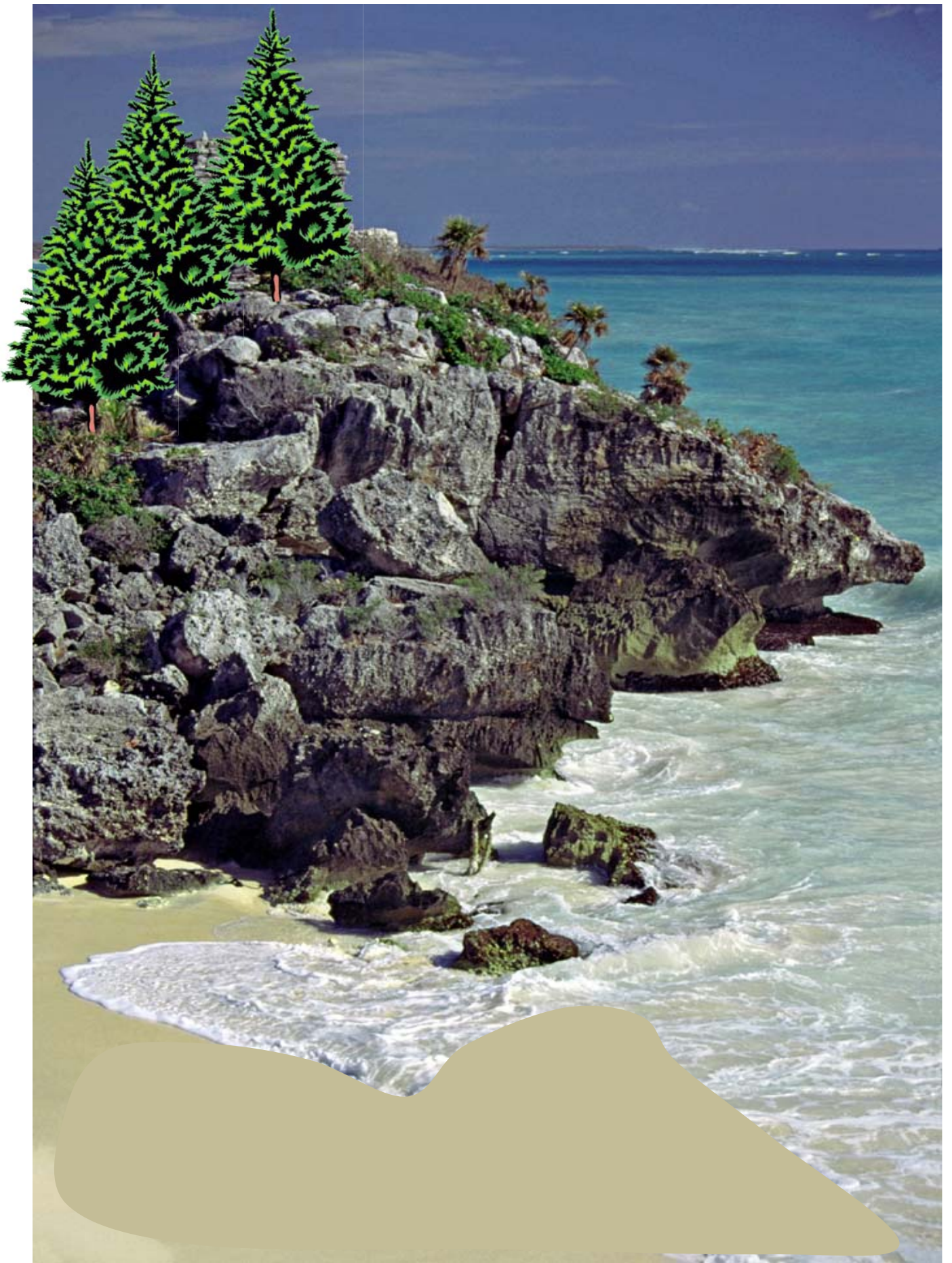




This scene shows a memorial totem pole raising. When a Haida chief dies, his remains are placed into a box that is then put into the totem pole. The totem pole is designed to have symbols that show the accomplishments of the chief when he was alive. The ceremony to raise the pole takes place exactly one year after the chief dies.

Memorial Totem Pole Raising





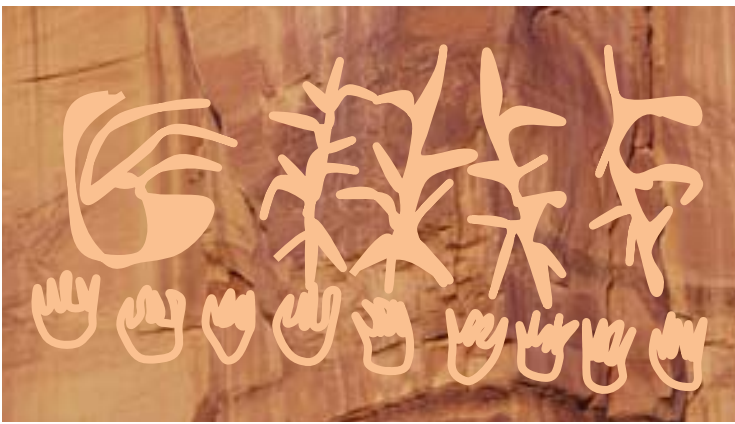
Chilkat Blanket

One of the crafts that the Haida people would create was a woven together Chilkat blanket. The wealthy and important Haida people wore Chilkat blankets. They are woven from cedar bark and mountain goat hair. Other crafts that the Haida created were woven basket hats, and the totem poles.

The everyday clothing of the Haida people included breech clouts for the men and deerskin dresses for the women. For more formal occasions they would wear much more elaborate outfits with tunics, leggings and cloaks that had painted tribal designs on them. They usually went barefoot, but to keep their feet warm in the winter they would wear moccasins. Haida people also wore woven basket hats decorated with painted on designs representing their tribe.



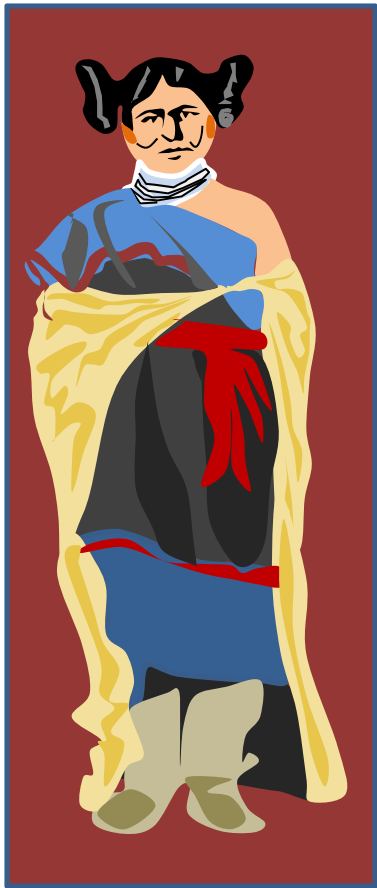
Masks of
Northwest
Coast People



Hopi Clan Symbols Scratched as Petroglyphs



Rock Carvings from the Southwest

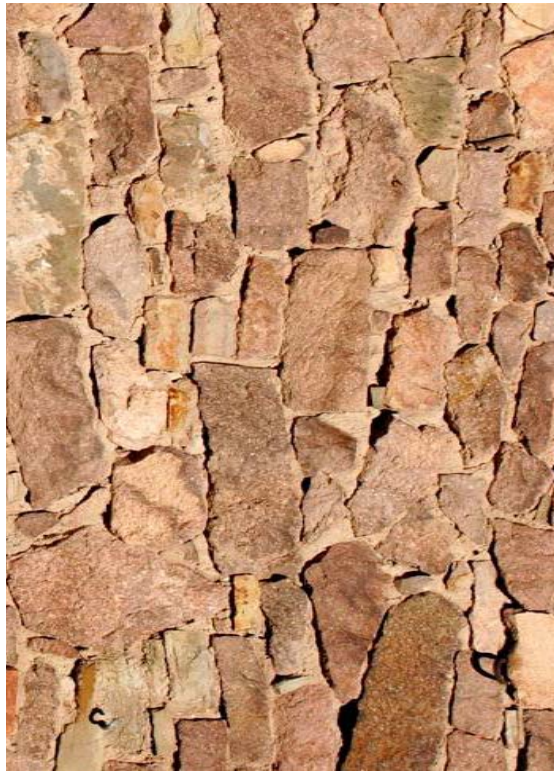
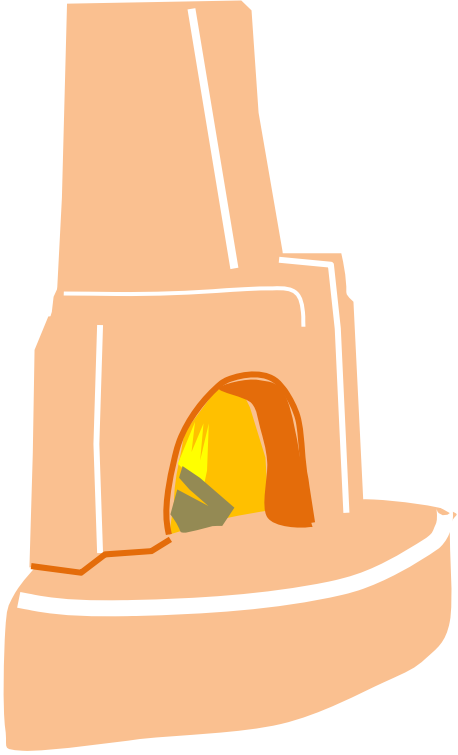


Hopi & Other People of the Southwest

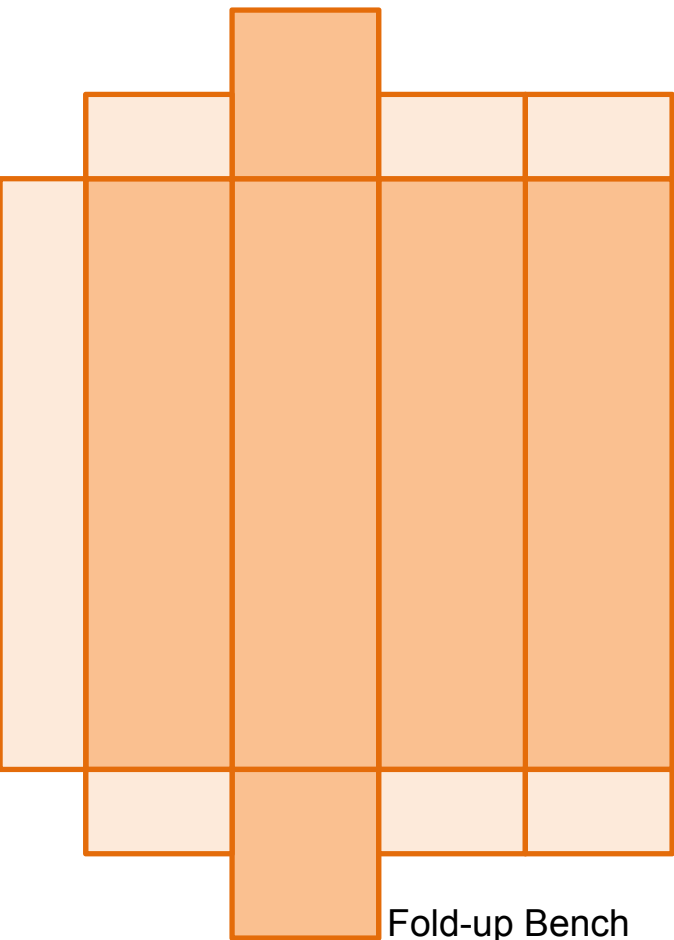
Two-story adobe home built of stone and covered with a coating of smooth clay.

Southwest People

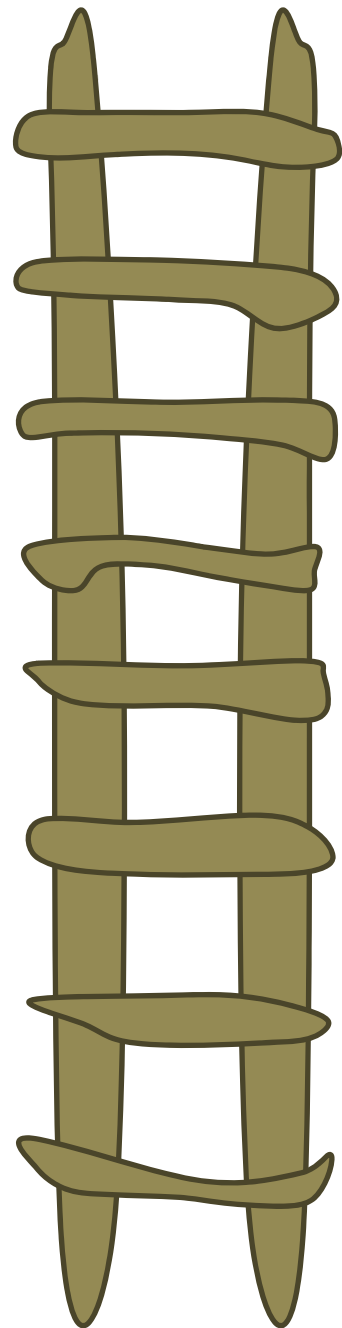


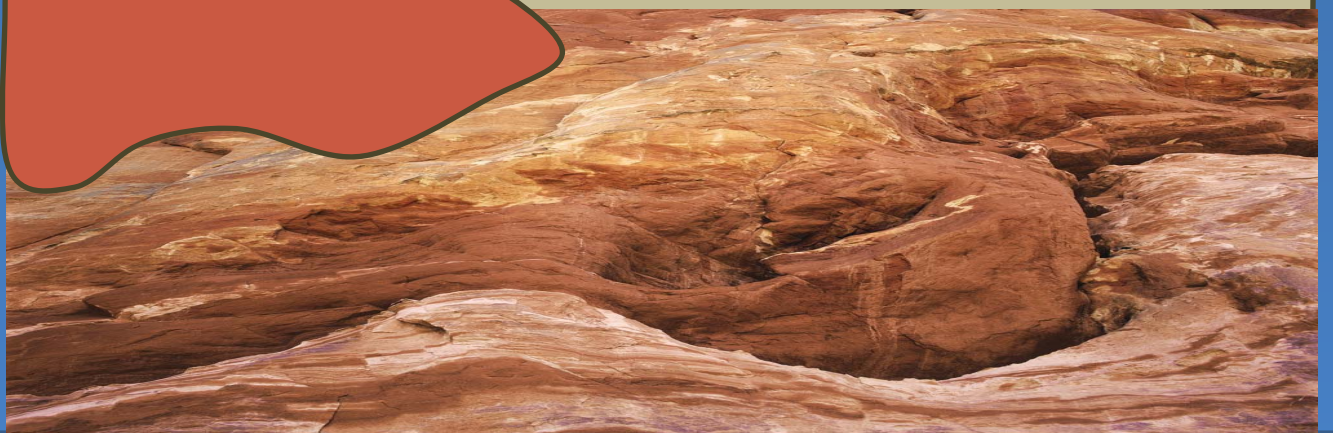
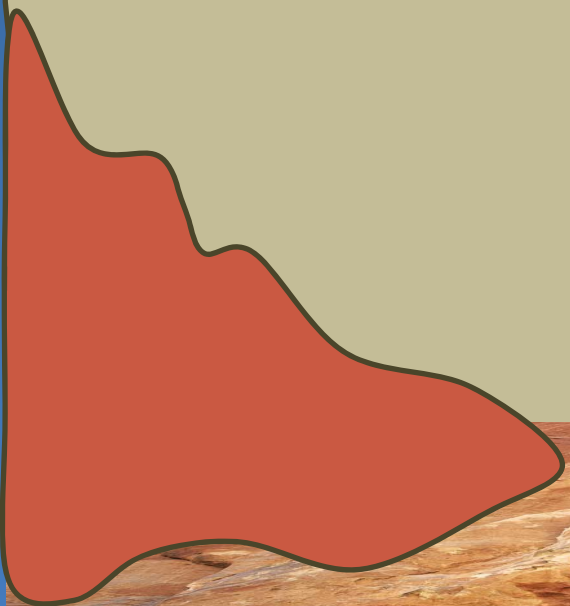


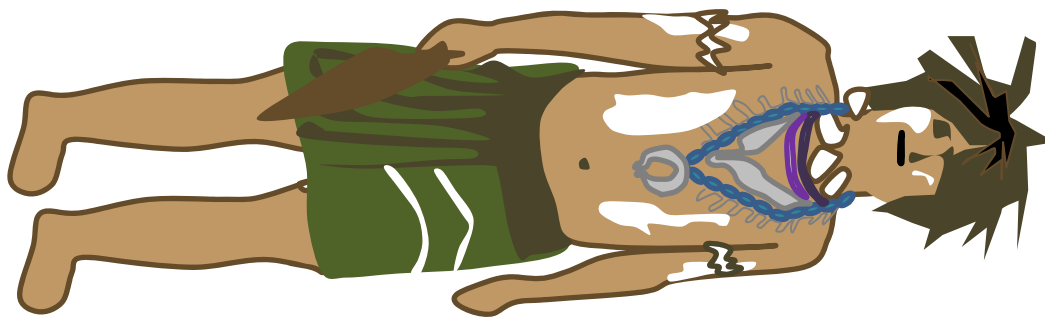
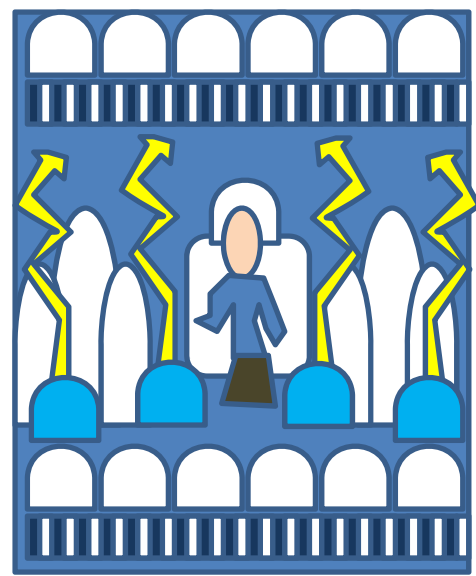
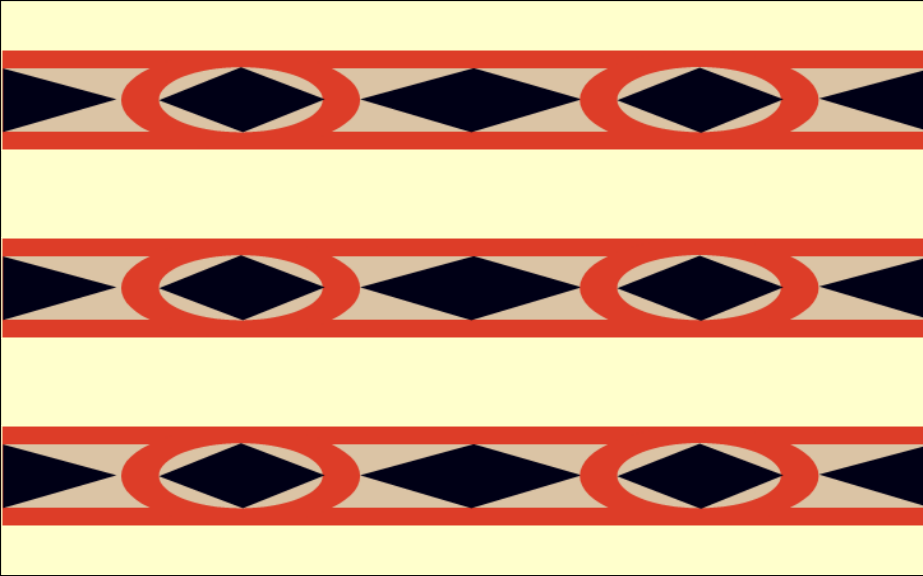
Cut irregular pieces of this rock and glue to house front as if clay layer has fallen off in spots.



Fold-up Bench







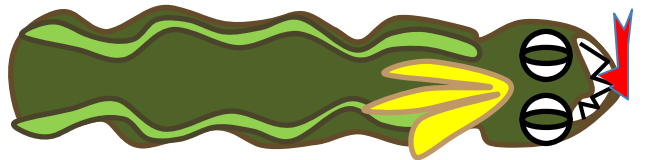
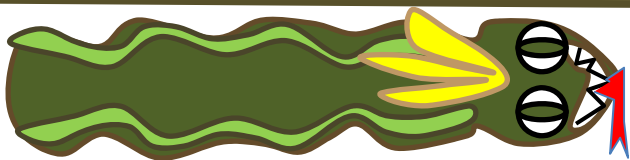
The Hopi Indians grew corn or maize as their basic food. Religious ceremonies were based on the corn they grew. There were 24 different kinds of corn that were grown, the blue and white were the most common. They also grew beans, squash, melons, pumpkins, and fruit.



HOPI SNAKE DANCE



The Snake Dance requires two weeks of ritual preparation, and the snakes are gathered. They are kept watch over by children until time for the dance. The dance is a prayer for rain. The snakes are the emissaries to the Rain Powers, and are held very sacred by the Indians. The dancers dance with the snakes in their mouths, with an Antelope Priest in attendance. He strokes the snakes with an eagle feather and sometimes helps support the weight of the larger snakes. After the dance the snakes are released to carry prayers and deliver the message for the Hopi.





Kachina Dance Ceremony

The Hopi people take part in a ceremony in which the males dress as different spirits, or *kachinas*. In these rituals the spirit costumes represent the spirits of animals , plants, and nature.

Hopi Food:

Navajo Dream Catcher

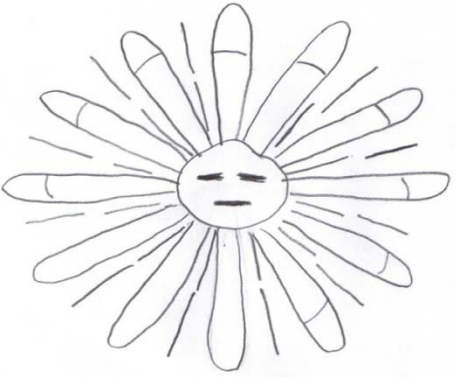
A dreamcatcher is a web that attracts dreams while the dreamer sleeps. Bad dreams get tangled in the web and die when daylight breaks. Good dreams, however, are smart and sensitive. Good dreams travel into the hole in the middle of the dreamcatcher, sliding down the feathers to enter the sleeper's mind. Most dreamcatchers are placed above beds or fireplaces to create long-lasting good feelings..



The Navajo wrapped themselves in colorful patterned blankets for warmth.
The Zuni wore carved turquoise necklaces of animal fetishes.



Sand painting



Navajo Sandpaintings

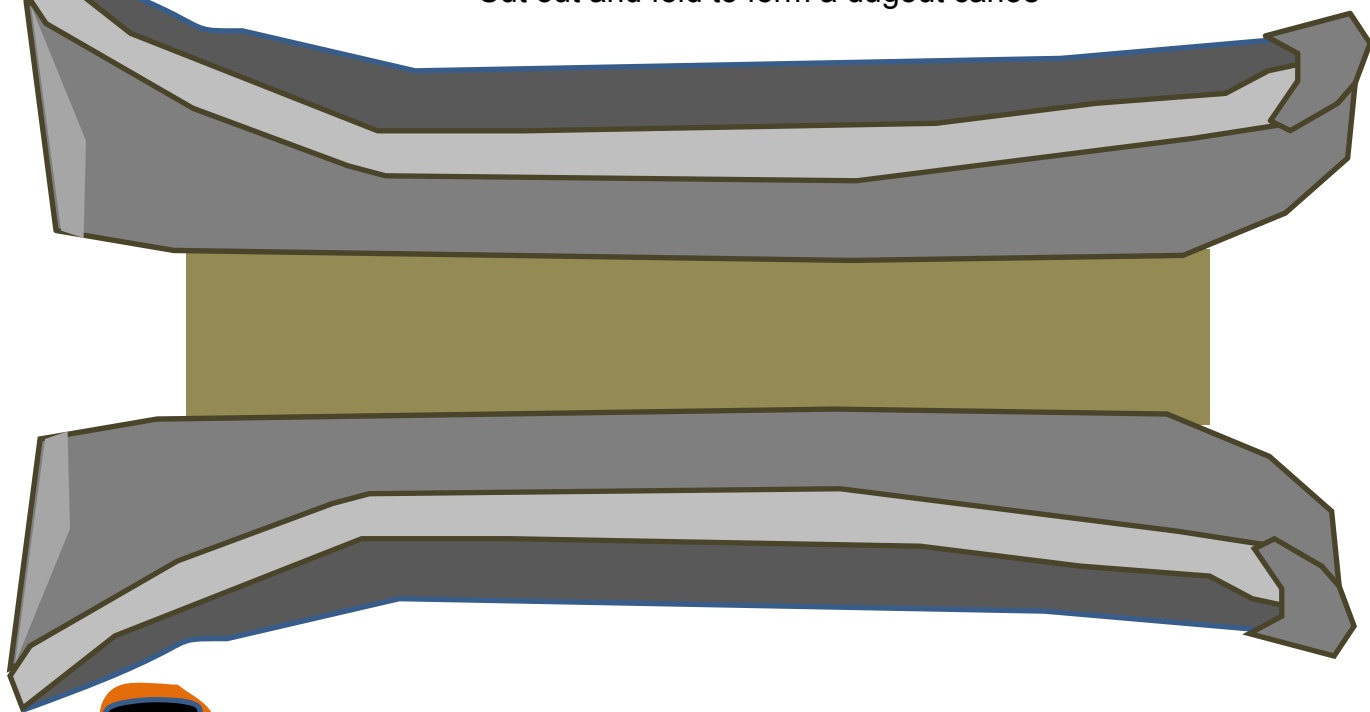


Hopi men wore breechcloths, which are like a short kilt. Women wore knee length cotton dresses that were called mantas. This garment fastened on the right shoulder, exposing the other shoulder. When missionaries came in the 1900's, they thought that was not modest enough, so women started wearing blouses under their mantas. Men and women also wore deerskin moccasins.

For special occasions, they wrapped white deer skins around their shins like leggings. Hopi men usually wore head bands tied around their heads. Unmarried Hopi women wore their hair in what was called butter fly whorls and married women wore it in pigtails.

The medicine man for the tribe does sand painting. When he paints the sand paintings, he makes sure that the design is symmetrical so that it will balance the patient's harmony. The patient sits on the painting and the medicine man starts his healing chanting. The reason the patient sits on the painting is because the painting is like a portal for spirits to come and go. The holy spirits will take the illnesses away while a patient is sitting on the sand painting. After the healing has occurred, the sand painting is disposed of within a 24 hour period because it is toxic.

Cut out and fold to form a dugout canoe



Seminole women were farmers and did most of the child care and cooking.

“Chickee” is the word Seminoles use for house. It is a raised wooden platform to provide cooling and protection from animals, insects and flooding.

“Chickees” were used for cooking, sleeping, and eating.



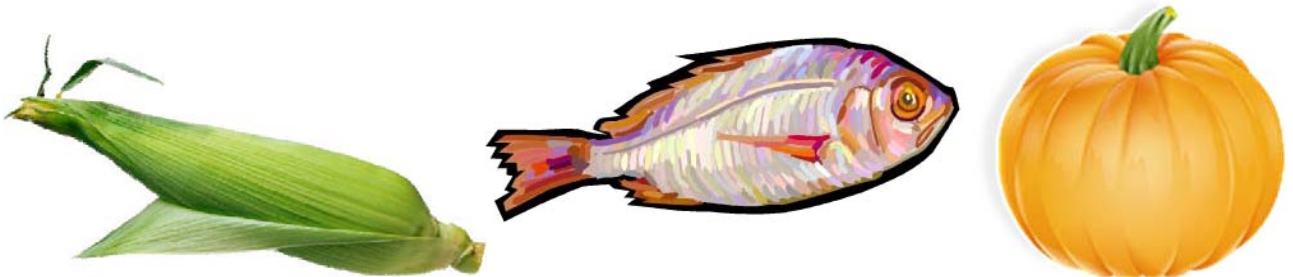
SEMINOLE PEOPLE





The Seminoles farmed, hunted, and fished. The Seminole men did most of the fishing and hunting. They hunted animals such as deer, turtles, alligators, and wild turkeys. The Seminole women harvested crops: beans, pumpkins, and squash. From these crops they made soups and stews. Corn was the main crop of the Seminoles. They used corn to make corn flour, corn bread, corn pancakes, and a drink called soft. Traditional foods include taal-holelke (boiled swamp cabbage) and fry bread.

Green Corn Ceremony



A celebration the Seminole Indians in which participated was the Green Corn Ceremony. The Green Corn Ceremony is a celebration of the ripening of their harvests, especially corn. During the Ceremony, members of the tribe give thanks for the corn, rain, sun, and a good harvest. The Seminoles from different camps or areas would get together for hours of dancing. One of the popular dances was “stomp dancing”. To perform the stomp dance the groups would get in a single file line and follow the “leader” or medicine man. The males would imitate the moves of the medicine man and the female dancers would quietly shuffle using turtle shells as shakers attached to their legs.



Seminole Beads



Whenever a Seminole woman had extra money, she purchased a strand of beads. When a man courted a woman, he bought her a strand of beads to express his interest in courting her. By the end of a Seminole woman's life, she wore hundreds of strands of beads.

The Seminoles designed their own form of patchwork using blocks and bars. The organization of the blocks gave meaning to the Seminoles and gave value to their clothing.

Seminole people often wore a ruffled style clothing. Women had these ruffles at the bottoms of their skirts while men often had the ruffles on the fronts of their shirts.

