

THE APPLICATION OF EASTERN BAND OF CHEROKEE

POWWOW MUSIC IN MUSIC EDUCATION

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Abstract

The Virginia education curriculum for fourth grade social studies requires the study of American Indian history and culture. Motivated by research questions, this project proposes a music education curriculum that enhances these social studies lessons through the inclusion of American Indian music.

The music of the Eastern Band of Cherokee Indians located in Cherokee, North Carolina is appropriate for teaching students about this culture. The literature reviewed covers early American Indian history followed by the history of the Eastern Band of Cherokee Indians. Resources on the role of women are also explored in society and music. Literature examined on the powwow and its music revealed a fitting introduction to students to American Indian music. Limited resources are available on a multicultural teaching method and those few valuable resources are referenced.

Seven learning-focused lesson plans demonstrate how the music of the Eastern Band of Cherokee Indians can be used to emphasize fourth grade Virginia Studies lessons. These lessons meet both music and social studies standards for this grade and include engaging activities that support each lesson. Students will experience both song and dance that cover a range of topics in American Indian culture including the following topics:

- An introduction to the culture where students learn powwow dance steps.
- Fourth grade students will construct Cherokee instruments while understanding how American Indians used their environmental resources.
- Gender roles are addressed in Eastern Band of Cherokee culture as students are taught the “Corn Dance.”
- Students learn a Cherokee legend and song in the Cherokee language.

- Hunting and gathering practices are emphasized through performing the “Bear Dance.”
- The Cherokee worldview is explored in understanding the influence of English settlers by singing “Amazing Grace” in the Cherokee language.
- Finally, Eastern Band of Cherokee clothing is taught and students come together to perform the “Friendship Dance.”

The research presented is not an ethnographic report but a cross-cultural music education curriculum which may be used as a foundation by future music educators.

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Chapter I

Introduction

Cultural enrichment is important for community growth. Exposing non-natives to the elements that are unique to various cultures will not only enhance their awareness but potentially trigger an interest in investigating these cultures. Being able to identify how this type of education is needed in a community is a key observation to be recognized by leaders, teachers, and researchers. It is their responsibility to bring this information to the people in different formats through literature, speakers, music performances, and in classroom lessons. As a lifelong resident of the Piedmont community, located in southern Virginia, I have found that there is an absence of the knowledge of American Indian¹ culture. Although these natives are part of the history of this area, evidence of their influence is not presently seen nor celebrated by Piedmont residents. In recognizing this situation, action must be taken to develop lessons, rooted in ethnomusicological research, that explain the role of American Indians in Virginia history creating a culturally enriching music curriculum.

The Eastern Band of Cherokee is the closest federally recognized tribe in proximity to the southern Virginia Piedmont community (Cherokee North Carolina 2015). Located in Cherokee, North Carolina, this tribe has created a community that honors its history and culture. They have created events that allow the public to experience elements of their culture throughout the year (Cherokee North Carolina 2015). As with many tribes, the Eastern Band of Cherokee holds an annual powwow which is an event anticipated by both tribal

¹ The researcher consulted with a member of the Eastern Band of Cherokee Indian tribe on the acceptable terms and he confirmed that American Indian, Native American, Indigenous people, and First Nations are all acceptable.

members and visitors. These events “have become interactive spaces for Native and non-native communities to educate each other and, consequently, to create new forms of culture relevant to the needs of the people who attend pow-wows” (Perea 2014, 18). The powwow is a central component in American Indian culture, and it is particularly important in music performance. Powwow songs contain great cultural significance musically and a reputation for bringing people together from varying ethnic backgrounds.

Three primary research questions motivate this project. The first research question to consider is why is there an absence of cultural understanding of American Indian culture in the southern Virginia piedmont community. The research will then move to explore how songs of the Eastern Band of Cherokee can be used to enhance fourth grade students’ understanding of American Indian culture. Lastly, can exposing fourth grade students to American Indian culture through music increase their interest in cultural exploration? Striving to find these answers will require a mixed method research design using both quantitative and qualitative research methods.

Delimitations of the Study

With the focus of this study to educate fourth grade students in the state of Virginia, the targeted group of this research is currently limited to the Eastern Band of Cherokee and Southern Virginia Piedmont communities.

It is not the intent of this study to perform an ethnographic analysis of the culture or to assess the intent or failure of the specific curriculum materials developed in the study. The success of the seven lessons is dependent upon the researcher teaching them in local classrooms and educators applying and enhancing them for their classrooms. The aim of this study is to

develop a music education curriculum for fourth grade students that enhances cross-cultural learning and leads to enhanced cross-cultural understanding.

Chapter II

Literature Review

The process of examining the diverse types of literature available on a research topic is a vital task. Searching and reviewing resources related to the Eastern Band of Cherokee culture help in gaining knowledge on many aspects of the culture, and provide for a critical analysis of the writings scholars have presented. These scholars have a unique perspective to offer readers on varying topics including their early history, gender roles, education, and music. The authors of these resources come from different academic and cultural backgrounds which also add to their views.

Early American Indian History

The book *Bury My Heart at Wounded Knee* by Dee Brown provides a basic knowledge of the early history of indigenous people of North America (IPONA). This book is key in understanding the struggles of the IPONA and their relationship with European immigrants. Resources on the general history of the IPONA are plentiful, including those available at the National Museum of the American Indian in Washington, D.C. Their collection contains artifacts and educational information on several tribes. Other resources include works as *An Indigenous Peoples' History of the United States* by Roxanne Dunbar-Ortiz, and *In the Hands of the Great Spirit: The 20,000-Year History of American Indians* by Jake Page (Dunbar-Ortiz 2014, Page 2004). Also available to the researcher are multiple resources on specific tribes. Most notably there seems to have been an emphasis on research of the Navajo and Dakota tribes (Lee 2014, Neihardt 2014).

Early History of the Eastern Band of Cherokee

Understanding the early history of American Indians can be difficult because of a series of conflicting dates, locations, and names. Undoubtedly, a great amount of research is required to accurately sort out the details of this very active time in American history. Theda Perdue has published several books on American Indian history that have made valuable contributions to the collection of literature on this topic. Her book *North American Indians: A Very Short Introduction* is just as the title indicates. Perdue along with author Michael D. Green present an introduction written for mature academic readers with a chapter dedicated to the American Indians located in the eastern part of the United States. Perdue and Green explain that during this early time in America “the United States tried to achieve peaceful expansion in the face of the Indians’ determination to hold onto their homelands. Only gradually did the United States become powerful enough to risk the imposition of its will, and even then, it struggled to gain the upper hand” (Perdue and Green 2010, 41). This was also true among the Cherokee of the southern United States who banded together to keep their homeland as their own.

The authors explain, “Among the Cherokees, the struggle to remain in their homeland inspired a nationalism that thwarted efforts by the United States to obtain land” (Perdue and Green 2010, 47). Among the Cherokee, division existed over the decision by the tribal leaders to give up some of their land that had resulted in the expulsion of two thousand Cherokee from United States citizenship, because they volunteered to “move beyond the Mississippi River” (Perdue and Green 2010, 48). Perdue and Green explain that these events increased the rate of cultural change for the southern Cherokee, but it also “renewed commitment to their preservation as a distinct people living on their ancestral land” (Perdue and Green 2010, 48). The authors

convey the strength of the natives in resisting the taking over of land by the settlers and holding firm to their homeland.

Perdue collaborates with Christopher Arris Oakley in a work entitled *Native Carolinians: The Indians of North Carolina*. In this book, Perdue and Oakley include a chapter focused on the Cherokee, which gives more detail than her book with Green into the history and culture of this tribe in North Carolina. She and Oakley also emphasize American Indian resistance to having their land taken by the settlers and later the American government. The authors explain the efforts of the United States government to civilize the Cherokee in hopes of acquiring their land, with the first being “to convince Indians to move out of their traditional towns and settle on isolated homelands” (Perdue and Oakley 2010, 40).

Many Cherokee initially were receptive to Western civilization, which some may find surprising. However, they recognized that they did not have the means of “maintaining a hunting and trading economy due to their reduced land,” which resulted from changes introduced by Caucasian agents of the government (Perdue and Oakley 2010, 40-41). Therefore, they viewed “commercial agriculture as the tribe’s economic salvation” (Perdue and Oakley 2010, 41).

Another reason for approval from the Cherokee leaders is the belief that a proper education would help future generations to more efficiently protect their land (Perdue and Oakley 2010, 41). The authors share the desired outcome of gaining an education and being involved in these civilization efforts. Perdue and Oakley write, “The Cherokees hoped that if they became culturally indistinguishable from whites, they would no longer be perceived as a dangerous threat. Whites might then permit them to live peacefully in their ancestral homeland” (Perdue and Oakley 2010, 42).

Based on the information presented by Perdue and Oakley, this last reason seemed to be the greatest motivation behind most Cherokee going along with this process. From the information presented, a clear assumption can be drawn that not all Cherokee natives agreed to participation in this civilization process. Although the Cherokee were eventually successful in remaining in their homeland in North Carolina, there were certainly many attempts by both the state and federal governments to acquire their land regardless of the Cherokee's accomplishments and their participation in the civilization process.

President Andrew Jackson was ruthless in his efforts to ensure the removal of American Indians, including the Cherokee, from the east. His election in 1828 prompted a major shift in the policies toward American Indians and in 1830 Congress passed the Indian Removal Act, which allowed Jackson to negotiate the possession of land in the east (Perdue and Green 2010, 54). Negotiation for their land was the established practice as “the federal government could not merely seize Indian land: federal officials were obligated to negotiate a treaty” (Perdue and Oakley 2010, 44). In response to the Cherokee, the federal government proposed a treaty to “exchange their land in the Southeast for territory west of the Mississippi River” (Perdue and Oakley 2010, 44).

Many Americans voiced their opinions to Congress opposing the forced taking of land and removal of American Indians to the west; however, “disdainful of negotiating with Indians, the Jackson administration was determined to get the job done through whatever means necessary” (Perdue and Green 2010, 54). Many Cherokee refused to accept this treatment and, under the leadership of Principal Chief John Ross, challenged this removal through the court system (Perdue and Green 2010, 58). The first case, *Cherokee Nation v. Georgia*, was proposed in 1831 and challenged the Georgia laws of Cherokee removal as well as the extension of state

laws over the “Cherokees, who, like sovereign nations had governed themselves” (Perdue and Green 2010, 58). This extension of laws “prohibited the Cherokee government from functioning, Cherokee people from testifying against Georgians in state courts, and missionaries from residing within the nation unless they took a loyalty oath to the state” (Perdue and Green 2010, 58).

Although the U.S. Supreme Court would not hear this case, Chief Ross was able to present another case in 1832, *Worcester v. Georgia*, as a result of the arrest of two missionaries that failed to take the loyalty oath (Perdue and Green 2010, 60). Because the missionaries were citizens of the United States, the Supreme Court was open to hearing “the case and the court ruled in favor of Cherokee sovereignty by declaring Georgia’s actions unconstitutional” (Perdue and Green 2010, 58).

The state and federal governments refused to recognize the victory of the Cherokee in this court case and moved forward with their efforts in the removal of American Indians to the west (Perdue and Green 2010, 60). The Cherokee continued to stand firm and resist removal under the leadership of Chief Ross until the Senate approved a removal treaty in 1836 negotiated by a small group of Cherokee men (Perdue and Green 2010, 58; Perdue and Oakley 2010, 44). This treaty provided two years for the Cherokee to leave their land and as the deadline approached many had not left (Perdue and Oakley 2010, 44). This prompted Jackson’s successor, President Martin Van Buren, to send soldiers to remove natives from their land (Perdue and Oakley 2010, 44).

Although most began their excruciating journey west along the “Trial of Tears” in 1838, many continued to stay in the east and scattered throughout the states of Tennessee, Georgia, Alabama, and North Carolina (Perdue and Oakley 2010, 44). Some of these families took refuge

among the Oconalufutee Cherokee in North Carolina which was an entire community of American Indians that managed to avoid removal (Perdue and Oakley 2010, 46). The Oconalufutee Cherokee became the Eastern Band of Cherokee Indians, securing a corporate charter in 1889 further cementing their status as a relevant people (Perdue and Oakley 2010, 46).

The Role of Women in Society and Music

In the introduction of her book, Perdue makes an important statement about approaching gender in American Indian cultures. Perdue explains, “One of the important contributions of ethnohistory is a recognition that each Native people has a distinct history and culture. Any attempt to generalize about gender in Native America runs the risk of serious distortion when applied to specific people. Native cultures differ from one another in significant ways, and consequently, so do relationships between women and men” (Perdue 1998, Location 128). Perdue also explains the dynamics of Cherokee families, the adjustments women made to maintain their traditional roles after European contact during the eighteenth century, and their significant role as farmers. This is valuable information for researching American Indian culture and other ethnic groups as well.

The role of women during this early history in American Indian culture should also be addressed. Perdue being a thorough researcher in this culture produced a book focused on Cherokee women. Her book *Cherokee Women: Gender and Culture Change, 1700-1835* brings the history of these women out of the “historical shadows” and into a more informative place for scholars, students, and members of the Cherokee Nation (Perdue 1998, Location 70). Perdue makes a notable omission from her works which is a vital component to American Indian culture. Music must be discussed when examining this culture because it holds a central role. An example of this and the spiritual power held by women is stated by author Beverley Diamond.

Women have historically been excluded from sitting around the drum. The explanation for this, however, sometimes surprises non-Native students, since it relates not to any restrictions on women's expressive potential, but rather to the power of their bodies. They have the ability to purify their bodies monthly when they menstruate, a time of the month that may be referred to as their 'moon time.' Men, on the other hand, do not have this power and must drum to acquire the same spiritual strength (Diamond 2008, 132-33).

John-Carlos Perea also explains this situation adding that upon learning about the position of women, many students assume that it is because they are viewed in less important musical and social roles when in fact their position is "out of respect for the power of their role as mothers" (Perea 2014, 27).

Although this unique situation of gender exclusion serves as evidence of the belief of spiritual purity of women and the immense power of the drum, the roles of women in this setting are changing (Lawson 2008, 687). While not all American Indian tribes have fully accepted the presence of an all-female drum group, these women have become "respected and popular at many powwows" (Lawson 2008, 687).

Authors have featured the role of women and their contributions to American Indian music in their publications. Beverley Diamond's research has been a major contribution to the field as many articles and books written in recent years have relied on Diamond's works as references. Diamond is clear in describing the regional and tribal characteristics of American Indian music, and the various ways that women participate in music making.

In the southeastern Cherokee Stomp Dance, the Haudenosaunee² social dance, the women contribute to both the performing of the dance and in the creation of essential costume elements (Diamond 2008, 111). For this dance, Cherokee women of the southeast make rattles

² The Haudenosaunee is a name given to the six American Indian nations recognized as the Iroquois Confederacy (National Museum of the American Indian 2009).

from the shells of turtles or tin cans to wear below the knee creating a unique timbre. Diamond describes it “like sand shifting on the shore or fine ice particles” (Diamond 2008, 111).

Diamond shifts her attention to a genre of American Indian music not widely researched in her article “Native American Contemporary Music: The Women.” Diamond presents information gathered from interviews with native female musicians reflecting primarily on their own music and sharing their perspectives on their genre of music. Each artist interviewed offers a unique perspective and explanation of their experiences as an American Indian musician.

This article allows for exposure of American Indian female musicians creating their own songs that blend not only traditional American Indian music but also music from other genres. Diamond reminds readers that because of a variety of reasons and experiences, American Indian women have shaped these female stories; however, a disservice would be done “to consider their work in relation only to Native American traditional culture,” which therefore “might perpetuate the colonial errors of freezing them in the past or assessing their work in relation to some presumed index of ‘authenticity’” (Diamond 2002, 14). In her article, Diamond published a work needed in this field, as well as presenting these women as innovative, knowledgeable, and talented female contemporary musicians.

Powwow Music

As previously mentioned, music is a central part of American Indian culture and the powwow is a powerful musical event deeply rooted within this tribe. An explanation of the word given by *The Encyclopedia of American Indian Issues Today* states that it is derived from a word in the Algonquian language “that refers to an assembly of medicine people” (Lawson 2013, 684). The Algonquian language grew from the grouping of related native languages which allowed for the development of a classification system of this language family in 1836 by Alfred Gallatin

(Swann 2005, xi-xii). This system was expanded upon and is now known as the “Algonquian family of languages, it is one of the most widespread language families in North America, stretching as far south as North Carolina and up into northern Canada” (Swann 2005, xii).

Many authors agree that there are several stories of origin about contemporary powwows; however, most agree that they originated in the Plains and were then adopted by many other tribes including the Cherokee (Diamond 2008, 119; Lawson 2013, 684). Though the exact origins are unclear and vary among tribes, what is strongly portrayed by authors is the sacred nature of the drum.

The drum is viewed as a very important instrument as its circular shape is a “symbol that holds great meaning to American Indian people for its representation of life, cyclical continuity, and unity” (Lawson 2008, 684). All members of the tribe, those that participate in the performing and those who do not, are aware of the power of the drum and the respect that must be shown toward the instrument. The American Indian drum is known as “the heartbeat of Mother Earth” and it is also “the most central element of the powwow” therefore being positioned in the center of the event (Lawson 2013, 684; Diamond 2008, 122). Understanding his view of the four circles of the powwow was shown to him by his mentor Bernard Hoehner (Perea 2014, 26).

The four circles display the position of participants and this is especially helpful for those having never attended a powwow. The first circle, the innermost circle, is the drum, the male performers occupy the second circle followed by the women performers in the third, and finally the fourth circle is where the dancers and audience reside (Perea 2014, 26). While Perea presents this illustration, he also advises readers that this is reflective of specific tribes and further those experienced by his mentor (Perea 2014, 25). He therefore encourages readers to “seek out other

examples to develop the widest possible frame of reference reflective of the pow-wow as a diverse and complex event” (Perea 2014, 25).

The Eastern Band of Cherokee Indians as well as the Monacan³ Indian tribe in Amherst County, Virginia hold powwows each year (Cherokee North Carolina, Monacan Indian Nation). Their tribal members understand and honor this event. Interviews author Rosemary Clark Whitlock conducted among the Monacan tribe help us understand their perspective on these events. Whitlock strategically interviews members of the Monacan tribe.

One of the youngest members interviewed, fifteen-year-old William Branham, holds a mature understanding of drums and the powwow. Branham shares that his knowledge comes from accompanying the Chief to events at schools and rodeos to expose people to Monacan culture (Whitlock 2008, 141). At these events, they often bring along their dancers and drummers and young Branham communicates his understanding and gives advice to spectators by sharing that “the drums are prayed over before each performance. No one should approach the drummers or the dancers during a performance. Just sit back and enjoy the drumbeats and the swirling array of the dancers’ colorful costumes” (Whitlock 2008, 141-142). This demonstrates that even the American Indian youth are aware of the sacred nature of the drum.

Beverly Diamond provides descriptions of the songs of these events. The text is primarily vocables, “syllables used to convey a vocal melody,” and there is a standardized form which allows for performers of different tribes to have performances together and to share repertoire (Diamond 2008, 129, 131; Perea 2014, 115). Diamond explains that ethnomusicologists describe this song form as “incomplete repetition” with a “terraced” melodic contour (Diamond 2008, 129). Diamond’s musically insightful description is as follows:

³ The Monacan Indian tribe is a neighboring state recognized tribe located in south central Virginia.

After a few drumbeats to establish the tempo, the lead singer begins in a high register with the first phrase. The sound is forceful and energetic. Some singers may pulsate the voice or use rough accents. The first phrase is repeated, or “seconded,” by the rest of the group. The second and often the third phrases are closely related to the contour of the first phrase, but they start lower in pitch. The singers continue in unison, each subsequent phrase moving lower than the previous one, until the lowest note is reiterated to end the melody. The group then repeats the melody, omitting the A phrase (Diamond 2008, 129).

Chris Goertzen also includes an analysis of powwow music in his article about the powwows of North Carolina tribes. While both song and drum combine to create the powwow music, Goertzen explains “the energy and attractiveness of the music to audiences comes less from the elements of form and melody than from rhythm and timbre” (Goertzen 2001, 75). He poetically describes hearing song and drum together as “an incessant tug of war between drum and song, a vibrant fabric” (Goertzen 2001, 75). The drum serves as the central element of powwow music; however, singing completes the music experience of these events.

Music Education

The need for a multicultural approach in music education is evident through the limited resources available. A resource for music teachers to reference in approaching this topic is *Multicultural Perspectives in Music Education* (Anderson and Campbell 2010). This three-volume set gives comprehensive information in teaching multicultural music in the classroom. Volumes one and two are of interest to this project as volume one introduces this topic and volume two includes a chapter on including American Indian Music in music education (Anderson and Campbell 2010). The *Music Educators Journal* provides articles on a variety of topics including teaching to expose students to the music of other cultures. The article “Bridging Musical Understanding through Multicultural Musics” encourages the use of music from other cultures through engaging lessons and connecting this new and unfamiliar music to previous experiences (Blair and Kondo 2008, 51). The article “Powwows in the Classroom” explains how

powwow music is appropriate for teaching students about American Indian music (Barry and Conlon 2003) The authors also include guidelines for educators in appropriately teaching American Indian music (Barry and Conlon 2003, 22).

American Indian culture is very much a part of the history of both Virginia and North Carolina. Currently, both Virginia and North Carolina public schools teach their respective state's history in the fourth grade which includes learning about significant contributions, events, and people in American Indian culture of the past and present ("History and Social Science Standards of Learning for Virginia Public Schools"; "Fourth Grade North Carolina: Geography and History"). Including this history helps form a more complete depiction of Virginia and North Carolina's history. Another avenue to reinforce cultural information learned in social studies is through music education. Teaching songs and learning the drum rhythms of the Eastern Band of Cherokee Indian tribe can be used to facilitate a deeper understanding of American Indian culture on a musical level.

Articles by Louis Ballard⁴ and Andrea Boyea advocate that educators teach American Indian music in schools, and suggest ways of teaching this music. In his article "Put Native American Music in the Classroom," Ballard explains that his qualifications to teach this music comes from an in-depth study and knowledge of the culture along with the hundreds of tribal songs he learned during his childhood in Oklahoma as part of his Cherokee and Quapaw heritage (Ballard 1970, 38, 40). Ballard believes that it is his personal connection to the American Indian culture that enables him to teach these songs in their true meaning. Ballard writes, "This background enables me to convey the pure sense and values of Indian music" (Ballard 1970, 40). Ballard gives examples of songs with musical notations and explains the musical characteristics

⁴ Louis Ballard is a descendent of the Cherokee and Quapaw in Oklahoma.

of these songs. As an example, Ballard shares the successes of a kindergarten workshop proving that “English as a second language could be learned better by Indian students if introduced through the vehicle” of their native music (Ballard 1970, 43). This music might also be helpful in learning to build a bridge between non-natives and native music.

Boyea’s article also offers helpful tools by making use of American Indian stories to teach music while also bridging cultures. Her article “Teaching Native American Music with Story for Multicultural Ends” explains that using tribal stories as an aid in teaching music is viable because “both music and story connect with the Great Story: the cultural story of all Native American peoples together and the more specific story of each individual tribe and nation” (Boyea 2000, 14). Boyea’s proposed teaching method is useful, especially to students being exposed to this music for the first time. The story allows the students to make a connection with the song providing more than a superficial understanding. She is honest in explaining that “story by itself in a curriculum dealing with Native American culture is limited” but that the stories along with music are needed to successfully teach using this method (Boyea 2000, 19). Boyea also shares that including American Indian music in the music curriculum will not only help preserve this music within the curriculum but also provide a cultural bridge (Boyea 2000, 14). Both Ballard and Boyea offer valuable insight and useful teaching methods in their goal of advocating for teaching American Indian music in schools.

Conclusion

Authors from various backgrounds with different academic and professional qualifications present a wide range of information on this culture from different perspectives. Some of the most interesting works reviewed are those produced by American Indian authors.

They communicate a cultural insider's view that helps non-natives with understanding. Using their knowledge, many authors explain the potentially conflicting dates, places, and events that make up the early history of the American Indian's interactions with settlers. They explain this information factually regarding the treatment of the American Indian and the aggressive efforts to acquire their land.

Finding literature highlighting women in this culture and recognizing their important roles in the culture and music was enlightening. The publications on powwows and their music offered helpful information for those inexperienced and musical analysis of songs for students and scholars.

American Indian music has a place in the music curriculum educating students on the music of this culture and providing another level of support to the information learned in social studies. Authors experienced in both education and American Indian music have published helpful information on executing different types of teaching methods and encouraging the inclusion of this music in schools. While there is some valuable literature available specific to the tribes that inhabit the southeast including the Eastern Band Cherokee Nation, it is evident that there is still much to be explored and presented regarding these tribes.

Chapter III

Methodology

The process of collecting the information needed for this project required components that contributed to making this research successful. Not only did it require research in the field, but obtaining the necessary approval for this journey. Obtaining the proper permissions from both the academic institution and within the field of research are essential. The first step in this process was completing and submitting the Institutional Review Board (IRB) form to the appropriate office at Liberty University for approval. Secondly, it was vital to gain the approval of the tribal leaders of the Eastern Band of Cherokee as well as their permission to perform this research among their people. These steps laid the foundation in the methodology of examining the music of the Eastern Band of Cherokee and employing this music in the music education curriculum.

In ethnographic research, scholars perform their work through an appropriate research design. Authors Maragret D. LeCompte and Jean J. Schensul explain the importance of having and choosing a research design in their text *Designing & Conducting Ethnographic Research: An Introduction* (LeCompte and Schensul 2010). Scholars choose between quantitative, qualitative, or mixed research designs as a guide to efficiently execute their plans (LeCompte and Schensul 2010, 90). Recognizing which research design is best suited for the intended topic is a key element in this process.

Permission to Research

Securing permission from the tribal leaders of the Eastern Band of Cherokee Indians was a prerequisite to ensuring this research would take place. This not only acted as a means of informing leaders of the study and how their people would be involved, but it also served as an opportunity to establish a working relationship with participants. Gaining these permissions also assisted in establishing reliable contacts within the community. First impressions influence the receptivity of another individual; therefore, in research relationships we must be mindful that we also represent not only their culture, but ours as well.

Federal law requires the completion, submission, and approval of the Institutional Review Board (IRB) form. This form must be completed before research is performed involving human participants as the IRB itself functions to protect participants involved in research (Liberty University Institutional Review Board). The IRB form requires an understanding of the use of participants and the circumstances to which they may be exposed. Therefore, scholars must complete and submit the information as required on the form for IRB review. Field research may not begin until full approval is received from the IRB.

In the Field

After the initial contact and approval of the tribal leaders, musicians and tribal members willing to participate were engaged in conversation about their culture. A more complete experience of witnessing the preparation as well as an actual performance allowed for better understanding of their performance practice. Attention was focused on how these songs could be included in the classroom. Having the opportunity to interview musicians of varying ages and degrees of musical ability provided deeper insight into the musical teachings over generations

within the Eastern Band of Cherokee. Interacting with native members as well as observing musical events served as the means for collecting information related to their music and culture

In the Classroom

The purpose of this research is to develop an initial series of lesson plans for application in the classroom. Further research will need to be done to measure the outcome of using the proposed lessons. The targeted youth are fourth grade students in coordination with their emphasis of local American Indian tribes in this grade level in the social studies curriculum (“History and Social Science Standards of Learning for Virginia Public Schools”; “Fourth Grade North Carolina: Geography and History”). Emphasizing their social studies lessons through music education encourages teaching relationships and strengthens the standards within the curriculum.

As the degree of curricular inclusion grows, more lessons can be developed by music educators that closely align with the grade four social studies curriculum. Efforts were made during fieldwork to collect stories related to the Eastern Band of Cherokee as these can be useful tools for young students, as Andrea Boyea explains in her article “Teaching Native American Music with Story for Multicultural Ends” (Boyea 2000). Through the proposed curriculum, students will be encouraged to sing and perform music on percussion instruments used by the Eastern Band of Cherokee. The anticipated outcome is a stronger presence of American Indian culture and music, and communication between the Eastern Band of Cherokee, the community, and local educators.

Mixed Method Research Design

The mixed method research design is most appropriate for this research project. Authors LeCompte and Schensul state “we believe that the best research uses features of both quantitative

and qualitative designs to complement and strengthen each other” (LeCompte and Schensul 2010, 126). Mixing designs can be helpful to scholars because they receive the benefits of both designs. The quantitative features of the design make use of data collecting tools including surveys and controlled field studies (LeCompte and Schensul 2010, 96). These tools were especially helpful in collecting data in the education area of research. Qualitative designs help to explain the results of research. Some of the research tools for qualitative designs include ethnographies, which focus on only a specific group of interest and narratives which use individual’s stories to explain the present situation (LeCompte and Schensul 2010, 114,118). During the ethnographic research in Cherokee, North Carolina, interviews provided narrative data.

Combining both quantitative and qualitative research using a mixed method research design also includes potential weaknesses. Surveys are a way to gather data from participants in research and “can add great strength to a study because they are the primary way that researchers determine whether ideas held and behaviors engaged in by a small number of people studied intensively are more widespread in the general population” (LeCompte and Schensul 2010, 101). This was a helpful tool in assessing the experience of participants. They were a means of assisting me in developing the lessons presented and interpreting the data of the experiences. The danger of total reliance on the use of surveys is that they do not “provide music historical or contextual data to explain why people responded as they did, beyond the individual respondent’s own experience” (LeCompte and Schensul 2010, 101). In the controlled field study, the researcher may experience some problems in their established procedures as unexpected barriers may arise (LeCompte and Schensul 2010, 111). When using mixed methodology, it is important to understand the strengths and weaknesses of each approach to ensure accurate results.

Conclusion

The way a researcher enters a community influences the degree to which cooperation and communication can occur and the potential success of the project. Gaining the proper permissions from the academic institution and the desired areas of field research are required in beginning the path of learning about the music and culture of the Eastern Band of Cherokee. Having an appropriate and respectful approach will encourage building long-term relationships with those involved in the project and works to enhance the presence of American Indian culture in the community. Executing these goals through a mixed method research design uses the strengths of both quantitative and qualitative research designs. Quantitative research is key in collecting and assessing data in natural and controlled environments. Practicing qualitative design was beneficial in fully understanding the research results and in capturing the unique stories of native peoples. It is important to be aware of the possible drawbacks of the mixed method research design and the challenges each may present. Choosing the best research design for a project creates a strong base for performing the methods of the research.

It is also noted, that while ethnographic discovery will be a part of the study it is not the purpose of the study to provide an ethnographic summary of the culture. Rather it is the purpose of the study to determine which music provides the most appropriate content for the development of a music education curriculum that coincides with the grade four social studies requirements in the state of Virginia.

Chapter IV

Research Findings

Traveling to Cherokee, North Carolina for this project provided the opportunity to gather vital information needed to include in this curriculum. It also allowed for the chance to meet local natives and acquire first-hand knowledge of elements related to their culture. Being present for the performance of songs and dances of this tribe as well as actively participating in some performances gave a clearer perspective of this music. Certain instruments, music, and stories observed while in Cherokee are suitable for elementary students. These tools will be useful in the enhancement of American Indian lessons in Virginia. Each location visited offered interesting information on aspects of Eastern Band Cherokee culture and natives were eager to share knowledge with visitors.

Introducing the music of the Eastern Band of Cherokee Indians through the elementary music education curriculum engages students through active participation. The following lessons presented highlight areas of American Indian culture while incorporating both music and Virginia Studies standards. By using the learning-focused lesson plan format, educators will possess a detailed lesson ensuring that students are taught the standards needed in both academic subjects (Thompson et al. 2013, 86). The learning-focused lesson plan also allows educators to modify the plan for their needs. These plans are based on having fourth grade students twice a week for forty-five minutes.

The Curriculum

The following curriculum is an initial series of lesson plans that are examples of how Eastern Band of Cherokee songs can be taught to students and how they can connect to their Virginia studies lessons. The music included validates that teachable music exists among the Eastern Band of Cherokee Indians. It is also a reminder that there are songs among other American Indian tribes that can be taught to young students which communicate cultural elements as well as emphasize their social studies lessons. The course content should be created in collaboration with the social studies classroom teacher.

Lesson Plan 1: Introduction of Cherokee Music

Students will gain an understanding of the culture of the Eastern Band of Cherokee Indians through music and dance of the powwow. This lesson is based on the ethnographic research gathered on July 28, 2016 and October 7, 2016. Many of the conversations from those days are from musicians. Vocabulary to consider for this lesson are powwow, sacred, regalia, social, ceremony, beat, and melody. The essential question for this lesson is: How are powwows used to educate non-natives about American Indian culture and music? Students will watch original footage of a powwow competition and then discuss ideas of representation and identity in an age-appropriate way, based on my discussions with musicians in Cherokee. Teachers will want to observe the video in order to learn the dance steps but also utilize the video to show the students before and after the lesson is taught.

Topic: Introduction to American Indian Music: The Cherokee
Learning Goal: Students will gain an understanding of the culture of the Eastern Band of Cherokee Indians through music and dance of the powwow.
Standards: Music 4.5.1, 4.8, 4.14; Virginia Studies: VS.1h, VS.2d, VS.2d, VS.2e
Students Will Know: Elements of the powwow and basic male and female dance steps.
Students Will Be Able to: <ul style="list-style-type: none"> • Respond to music with movement by performing non-choreographed and choreographed movements. (4.5.1) • Demonstrate audience and participation behaviors for the purposes and settings in which music is performed. (4.8) • Explain how criteria used to value music may vary from one culture to another. (4.14) • Evaluate and discuss issues orally and in writing. (VS.1h) • Locate three American Indian language groups (Algonquin, Sioux, Iroquois) on a map of Virginia. (VS.2d) • Describe how American Indians related to their climate and environment to secure food, clothing, and shelter. (VS.2e)
Essential Question: How are powwows used to educate non-natives about American Indian culture and music?
Assignment: Learn the basic dance steps of a powwow performance for men and women, and perform the dance in class with American Indian music.
Activating Strategy: After introduction of Eastern Band of Cherokee tribe and location, students will be shown a video of a powwow music performance and dance.
Key Vocabulary Preview and Strategy: Powwow, sacred, regalia, social, ceremony, beat, melody

Lesson Instruction:

Learning Activity 1: Introduction-Essential Question/Vocabulary

1. Teacher will introduce Eastern Band of Cherokee tribe by showing students the location of Cherokee, North Carolina on a map and explain their language group (Iroquoian).
2. Teacher will use Activating Strategy, powwow performance video.
3. Students will be asked the Essential Question; teacher and students will discuss the question to determine comprehension of cultural and performance elements.
4. Vocabulary will be introduced; students will write vocabulary words and definitions.

Assessment Prompt for LA 1: After the lesson, students will be given a written test in which they match vocabulary with definitions.

Music: 39th Annual Eastern Band of Cherokee Nation Pow Wow July 5, 2014
<https://youtu.be/VliKdJwuxlk>

Learning Activity 2: Powwow Dance

1. The teacher will engage students by demonstrating basic male and female dance steps.
2. Students will be placed in a circle where the teacher will lead the students through the steps with music.
3. After instruction, all students will practice their steps together as the teacher checks for accuracy.

Assessment Prompt for LA 2: The students will perform the appropriate basic dance steps with American Indian music.

Learning Activity 3: Review

1. The vocabulary from Learning Activity 1 will be reviewed.
2. Students will be shown a short portion of the video of the powwow from the Eastern Band of Cherokee.
3. The teacher will ask engaging questions about the video to encourage discussion of dance steps, regalia, and music.

Assessment Prompt for LA 3: Give a quiz covering all components from activities 1 and 2.

Summarizing Strategy: After completing the quiz, display the Essential Question and have students give their answers in classroom discussion.

Lesson Plan 2: Cherokee Musical Instruments

Students will construct musical instruments and understand how American Indians used natural resources in their environment and practice performing simple rhythms on these instruments. This lesson is based on the ethnographic research gathered on July 29, 2016 and October 7, 2016. Many of the conversations and information from those dates are from musicians performing in downtown Cherokee and the visit to the Museum of the Cherokee Indian. Vocabulary to consider for this lesson are drum, rattle, gourd, percussion, and rhythm. The essential question for this lesson is: How did American Indians use materials in their environment to make their instruments? Students will create American Indian percussion instruments and perform simple rhythms then discuss ideas of the ways in which this culture used their environmental elements to make music. Teachers may want to find examples of Cherokee instruments to bring to class, and use the videos in this series to identify authentic rhythms used by the Cherokee.

Topic: Cherokee Instruments
Learning Goal: By constructing instruments, students will understand how American Indians used natural resources in their environment and practice performing simple rhythms on these instruments.
Standards: Music: EI.2, EI.15, EI.18.1, EI.18.2; Virginia Studies: VS.1 h, VS.2e
Students Will Know: Musical instruments found in American Indian tribes and how those instruments were created using materials found in their surrounding environment.
Students Will Be Able to: <ul style="list-style-type: none">• The student will echo, read, and perform simple rhythmic patterns, including whole notes, half notes, quarter notes, eighth notes, dotted half notes, dotted quarter notes, and corresponding rests. (EI.2)• The student will perform simple rhythmic and melodic examples in call-and-response styles. (EI.15)• The student will explore historical and cultural aspects of music by identifying the cultures, musical styles, composers, and historical periods associated with the music literature being studied. (EI.18.1)• The student will explore historical and cultural aspects of music by identifying ways in which culture influences the development of instruments, instrumental music, and instrumental styles. (EI.18.2)• Evaluate and discuss issues orally and in writing. (VS.1h)• Describe how American Indians related to the climate and their environment to secure food, clothing, and shelter. (VS.2e)

Essential Question: How did American Indians use materials in their environment to make their instruments?
Assignment: Construct a percussion instrument used in American Indian music and perform simple rhythm.
Activating Strategy: The teacher will present the students with examples of American Indian instruments that she/he constructed giving a description of each one presented.
Key Vocabulary Preview and Strategy: Drum, rattle, gourd, percussion, rhythm
<p>Lesson Instruction:</p> <p>Learning Activity 1: Introduction-Essential Question/Vocabulary</p> <ol style="list-style-type: none"> 1. The teacher will display instruments in front of class and present the essential question for the lesson. 2. Name of each self-constructed instrument will be given to students. 3. The teacher will explain the detail of the instruments' design and the materials used by American Indian tribes to create these instruments. 4. Upon describing each instrument, the teacher will do a demonstration of the instruments' sound. <p>Assessment Prompt for LA 1: Teacher will engage students in discussion by asking students to name the instruments, explain what the instruments are made of, and describe their sound.</p>
Music: Simple Percussion Rhythm
<p>Learning Activity 2: Creating Instruments</p> <ol style="list-style-type: none"> 1. The teacher will give students instructions on how to construct a drum and rattle. These instruments will be constructed out of common items. Drum: Coffee can, plastic wrap, rubber band, construction paper Rattle: Paper towel tube, beans or small pebbles, tape Additional materials: Markers and paint 2. Students will be broken into groups to construct instruments. Each group will make a different instrument. 3. Students will construct a drum or rattle and decorate their instrument to reflect American Indian culture. 4. The teacher will check students' accuracy of completed instruments. <p>Assessment Prompt for LA 2: The teacher will play short rhythms on self-made instrument and students will repeat rhythms on their instruments.</p>
Summarizing Strategy: Students will draw the natural resources needed to construct the instruments on the board.

Lesson Plan 3: Cherokee Gender Roles

Students will recognize the unique roles of men and women held in American Indian tribes. This lesson is based on the ethnographic research gathered on July 28, 2016. Many of the conversations and information from that day are from musicians who perform in downtown Cherokee and during the visit at the Museum of the Cherokee Indian. Vocabulary to consider for this lesson are cultivate, harvest, and *selu* which is corn in Cherokee. The essential question for this lesson is: How did women play an important role in American Indian tribes? Students will understand and experience the roles of men and women in Eastern Band of Cherokee culture through performing the “Corn Dance” then discuss ideas of how these roles are reflected in this dance through discussion of the essential question. Teachers will want to know that in my interviews, observations, and surveys, I found that this dance is appropriate for understanding gender roles in American Indian tribes as experienced in a performance at the Oconaluftee Indian Village.

Topic: The Role of Cherokee Men and Women
Learning Goal: Students will recognize the unique roles of men and women held in American Indian tribes.
Standards: Music: 4.5.1, 4.14; Virginia Studies: VS.1h, VS.2e
Students Will Know: Women were farmers and men were hunters in many American Indian tribes.
Students Will Be Able to: <ul style="list-style-type: none"> • Respond to music with movement by performing non-choreographed and choreographed movements. (4.5.1) • Explain how criteria used to value music may vary from one culture to another. (4.14) • Evaluate and discuss issues orally and in writing. (VS.1h) • Describe how American Indians related to the climate and their environment to secure food, clothing, and shelter. (VS.2e)
Essential Question: How did women play an important role in American Indian tribes?
Assignment: Learn the unique role of women as farmers in American Indian tribes emphasized in performing the “Corn Dance.”
Activating Strategy: Following a brief introduction to the topic, students will be shown a video of the “Corn Dance” being performed.
Key Vocabulary Preview and Strategy: Cultivate, harvest, Selu (say-lou) 4M (Cherokee script) = corn in Cherokee
Lesson Instruction: Learning Activity 1: Introduction-Essential Question/Vocabulary <ol style="list-style-type: none"> 1. Following the Activating Strategy, students will be shown the Essential Question. 2. The teacher will explain the Essential Question and direct students to refer to it throughout the lesson. 3. Vocabulary will be introduced to students and practice the pronunciation of the Cherokee vocabulary.

4. Students will be shown online information on the SMART board or Promethean board about the work that women performed in American Indian tribes (Ducksters Education Site, http://www.ducksters.com/history/native_american_agriculture_food.php).

5. The teacher will call on different students to read small sections of the information displayed.

Assessment Prompt for LA 1: The teacher will guide the students in taking a ten question quiz on the content covered in Learning Activity 1 (Ducksters Education Site).

Music: “Corn Dance”

<https://vimeo.com/212796997>

Learning Activity 2: “Corn Dance”

1. Students will be instructed to stand in a circle to learn the “Corn dance.”
2. The girls will be given an apron to wear during the dance.
3. The teacher will show students the differing movements of the girls and boys during the dance.
4. The students will practice those movements until comfortable.
5. The teacher will demonstrate the how both girls and boys will dance together while moving in a circle.
6. Students will practice these movements with guidance from the teacher without music.

Assessment Prompt for LA 2: Perform the “Corn Dance” with the appropriate American Indian music such as “Corn Dance” from Bo Taylor’s *Rebuilding the Fire* album.

Summarizing Strategy: Students will write the answer to the Essential Question on a notecard. Student will switch their notecards with another student then the teacher will direct the class in discussion.

Lesson Plan 4: Cherokee Stories

Students will learn the moral of a commonly shared Cherokee legend and perform a song in the Cherokee language. This lesson is based on the ethnographic research gathered on July 28, 2016. Many of the conversations and information from that day are from tribal members and the visit to the Museum of the Cherokee Indian. Vocabulary to consider for this lesson are legend, pottery, oral history, moral, *kananeski* which is spider in Cherokee, and *agaliga* which is sunshine in Cherokee. The essential question for this lesson is: How does the oral history of American Indians teach us about their culture? Students will understand American Indian oral history and its importance through hearing a Cherokee legend then discuss vocabulary words and their relationship to the story. Students will then learn the “Cherokee Morning Song” which is sung in a round. Teachers will want to memorize and be able to tell the story of “Grandmother Spider Steals the Sun” attached in appendix A.

Topic: American Indian Stories
Learning Goal: Students will learn the moral of a commonly shared Cherokee legend and perform a song in the Cherokee language.
Standards: Music: 4.2.1, 4.2.4, 4.7.3; Virginia Studies: VS.1g, VS.1h
Students Will Know: The importance of oral history in American Indian culture.
Students Will Be Able to: <ul style="list-style-type: none"> • Sing with a clear tone quality and correct intonation. (4.2.1) • Sing with expression, using dynamics and phrasing. (4.2.4) • Listen to and describe music from a variety of world cultures. (4.7.3) • Interpret ideas and events from different historical perspectives. (VS.1g) • Evaluate and discuss issues orally and in writing. (VS.1h)
Essential Question: How does the oral history of American Indians teach us about their culture?
Assignment: To understand the significance of oral history in American Indian culture.
Activating Strategy: A video will softly play displaying the sun and American Indian flute music on the SMART board of Promethean board as the story “Grandmother Spider Steals the Sun” is read by the teacher. “Native American Flute-WindyHill-Sunrise” https://youtu.be/xogwAKcXWgQ
Key Vocabulary Preview and Strategy: Legend, Pottery, Oral history, moral, Kaneski ᏊᏊᏁᏍᏏ = (kah-nah-nay-skee) spider in Cherokee, Agaliga ᏳᏍᏂᏱᏍᏏ = (a-gah-li-ha) sunshine in Cherokee
Lesson Instruction: Learning Activity 1: Introduction-Essential Question/Vocabulary <ol style="list-style-type: none"> 1. Following the Activating Strategy, the teacher will present vocabulary and their definition/translation. 2. The teacher will lead students in pronouncing the Cherokee vocabulary words. 3. The teacher and students will have a discussion on how the vocabulary words relate to the story.
Assessment Prompt for LA 1: Students will be given a worksheet to complete a sorting activity with the vocabulary words, definitions/translations, and picture.

Music: “Cherokee Morning Song” <https://youtu.be/YhcgX1VHsgk>

Learning Activity 2: “Cherokee Morning Song”

1. The teacher will introduce the “Cherokee Morning Song” by viewing a video.
2. Students will be divided into two groups.
3. The teacher will review the Cherokee text of the song with all students repeating after the teacher.
4. The teacher will then add pitch to the text as all students repeat after the teacher.
5. After singing altogether and gaining a level of proficiency, students will be instructed to sing in a round as demonstrated in the video.
6. The teacher will direct students as they practice singing in a round.

Assessment Prompt for LA 2: Students will perform the “Cherokee Morning Song” without music.

Summarizing Strategy: The Essential Question will be displayed and students will be led in a classroom discussion.

Lesson Plan 5: Cherokee Hunting and Gathering

Students will learn the hunting and gathering practices of the Eastern Band of Cherokee Indians. This lesson is based on the ethnographic research gathered on July 29, 2016. Many of the conversations from that day are from tribal members and patrons at the Oconaluftee Indian Village. Vocabulary to consider for this lesson is *yona* which is bear in Cherokee. The essential question for this lesson is: How did American Indians use music in their hunting and gathering practices? Students will learn and perform the “Bear Song” then discuss ideas of the hunting and gathering practices of American Indian tribes learned through the lesson.

At the Oconaluftee Indian Village there was a performance of several songs. All of the songs performed included dancing and some even encouraged audience participation. One song in particular stood out, and as a future music educator I recognized the potential this song held in teaching young students. The song, as described by the guide during this performance, was performed during or after a bear hunt. There are several elements of this song that are beneficial to young students.

First, the text of the song is in the Cherokee language, which allows the students to learn some words in this language. Secondly, the subject of the song informs the students that this animal, the bear, holds some significance to this culture. This song also contains tempo changes which educates the students in playing and dancing together in faster and slower tempos. Lastly, this song allows the children to be active. This is the main characteristic that drew me to this song and teaching it to elementary students. This song is interactive allowing students to be involved on three different levels; through singing, the playing of percussion instruments such as small hand drums and rattles, and dancing. This type of song is most beneficial for all students because it can accommodate students of varying degrees of abilities.

Topic: Hunting and Gathering practices of the Cherokee
Learning Goal: Students will learn the hunting and gathering practices of the Eastern Band of Cherokee Indians.
Standards: Music: 4.5.1, 4.14; Virginia Studies: VS.1h, VS.2e
Students Will Know: Music was included in many aspects of American Indian life including when they hunted.
Students Will Be Able to: <ul style="list-style-type: none"> • Respond to music with movement by performing nonchoreographed and choreographed movements (4.5.1) • Explain criteria used to value music may vary from one culture to another. (4.15) • Evaluate and discuss issues orally and in writing. (VS.1h) • Describe how American Indians related to the climate and their environment to secure food, clothing, and shelter. (VS.2e)
Essential Question: How did American Indians use music in their hunting and gathering practices?
Assignment: To understand the importance of music in American Indian tribes through the performance of the “Bear Dance.”
Activating Strategy: Students will watch a video of the “Bear Dance” being performed.
Key Vocabulary Preview and Strategy: Yona ᵰᵰ = (yoh-nah) Bear in Cherokee
Lesson Instruction: Learning Activity 1: Introduction-Essential Question/Vocabulary <ol style="list-style-type: none"> 1. Following the activating strategy, the teacher will introduce the vocabulary word and meaning. 2. The teacher will prompt students in practicing the correct pronunciation of the vocabulary word. 3. The teacher will read a passage about hunting and gathering practices in American Indian culture (“Cherokee Diet”). 4. The teacher will then engage the students by asking questions about the information from the passage. Assessment Prompt for LA 1: Students will be given supplies such as construction paper, glue, tape, crayons, and markers to create a picture depicting a scene related to the lesson.
Music: “Bear Dance” https://vimeo.com/187423786
Learning Activity 2: “Bear Dance” <ol style="list-style-type: none"> 1. Students will be directed to stand in a circle. 2. The teacher will first demonstrate the basic moves of the bear dance. 3. Students will have instructions to not make physical contact with one another. 4. The teacher will direct students through the dance while standing in place. 5. Once this is comfortable, the teacher will then instruct for the circle to move. 6. This will be practiced without music until students have sufficiently learned the movements. Assessment Prompt for LA 2: Students will perform the “Bear Dance” with the appropriate music from the video?
Summarizing Strategy: Students will answer the Essential Question by writing it on their created artwork from Learning Activity 1.

Lesson Plan 6: Cherokee Worldview

Students will understand the influence of English colonists on American Indian beliefs.

This lesson is based on the ethnographic research gathered on July 29, 2016. Many of the conversations from that day are from the researcher’s visit to the Museum of the Cherokee Indian. Vocabulary to consider for this lesson are adapt, belief, hymn, melody, and verse. The essential questions for this lesson are: Did the English settlers influence the beliefs of some American Indians? In what ways did American Indians adapt these beliefs to their culture? Students will learn the song “Amazing Grace” in Cherokee and understand the influence of English colonists on American Indian beliefs as explained in exhibits at the Museum of the Cherokee Indian. The teacher and class will then discuss ideas of the way American Indians adapted to this influence as it relates to the essential question. Teachers will want to know that in my interviews, observations, and surveys, I found that this topic is openly displayed through exhibits in the Museum of the Cherokee Indian, the presence of the *Cherokee Hymnbook*, and churches seen throughout the reservation.

Topic: American Indian Beliefs
Learning Goal: Students will understand the influence of English colonists on American Indian beliefs.
Standards: Music: 4.2.1, 4.2.3, 4.2.6; Virginia Studies: VS.4b
Students Will Know: The way American Indians adapted to the influence of English settlers.
Students Will Be Able to: <ul style="list-style-type: none"> • Sing with a clear tone quality and correct intonation. (4.2.1) • Sing melodies written on the treble staff. (4.2.3) • Demonstrate proper posture for singing. (4.2.6) • Describe how the culture of colonial Virginia reflected the origins of European (English, Scots-Irish, German) immigrants, Africans, and American Indians. (VS.4b)
Essential Question: Did the English settlers influence the beliefs of some American Indians? In what ways did American Indians adapt these beliefs to their culture?
Assignment: Understand the influence of English settlers on American Indians through learning and performing the hymn “Amazing Grace” in the Cherokee language.
Activating Strategy: As a group, the class will sing the first verse of “Amazing Grace” in English then they will view the video of this hymn being performed in Cherokee.
Key Vocabulary Preview and Strategy: Adapt, belief, hymn, melody, verse

Lesson Instruction:

Learning Activity 1: Introduction-Essential Question/Vocabulary

1. After the Activating Strategy, the teacher will present the Essential Question.
2. The teacher will cover the beliefs of English settlers and those of American Indians (“The Traditional Belief System,” <http://www.cherokee.org/About-The-Nation/Culture/General/The-Traditional-Belief-System>).
3. The teacher will explain vocabulary related to the topic and their definitions.

Assessment Prompt for LA 1: Students will participate in interactive activity on the SMART board, Promethean board, or white board as a class which tests their knowledge on this topic and vocabulary.

Music: “Amazing Grace” (Lyrics in Cherokee Language) <https://youtu.be/qAb4bhnQ6aI> Text: Cherokee Hymnbook 87 “Christ’s Second Coming” Tune: “Amazing Grace” Cherokee Hymnbook, New Edition for Everyone

Learning Activity 2: “Amazing Grace” in Cherokee

1. The teacher will largely display words and music of “Amazing Grace” for the classroom.
2. The teacher will slowly teach the Cherokee text of the song in rhythm, without pitch.
3. The teacher will speak a few words at a time in rhythm and the students will repeat.
4. Once the text is comfortable with most students, pitches will be added.
5. The teacher will correct any areas that need attention.
6. The songs will then be performed with the teacher singing with the students.

Assessment Prompt for LA 2: Students will be expected to perform the first verse of “Amazing Grace” in Cherokee with the direction of the teacher.

Summarizing Strategy: The teacher will put the students in groups where each group will compose an answer to the Essential Questions. The answers will be discussed in class.

Lesson Plan 7: Cherokee Costume and Dress

Students will understand how tribes work together to fulfill the needs of their people.

This lesson is based on the ethnographic research gathered on October 7, 2016. Many of the conversations from that day are from tribal members and the traditional dress fashion show at the 104th Annual Cherokee Indian Fair. Vocabulary to consider for this lesson are moccasins, leggings, *dihnawo* which is clothing in Cherokee, and tempo. The essential question for this lesson is: In what ways did American Indian tribes work together to have needed items such as clothing? Students will be shown traditional American Indian clothing similar to those displayed in the traditional dress fashion show and can also be found in the book *Cherokee Clothing in the 1700s* by Barbara Duncan. Students will also learn the “Friendship Dance” then discuss the way American Indian tribes worked together through the review lesson. Teachers will want to know that in my interviews, observations, and surveys, I found that tribal members wear period appropriate clothing at events such as the Oconaluftee Indian Village and the traditional fashion show to education patrons on this topic. Also, the “Friendship Dance” was a dance which promoted the participation of both natives and non-natives.

Topic: Traditional American Indian Clothing
Learning Goal: Students will understand how tribes work together to fulfill the needs of their people.
Standards: Music: 4.5.1, 4.7.3, 4.14; Virginia Studies: VS.2d, VS.2e
Students Will Know: The types of clothing worn by American Indian tribes and how they worked together demonstrated in the “Friendship Dance.”
Students Will Be Able to: <ul style="list-style-type: none">• Respond to music with movement by performing non-choreographed and choreographed movements. (4.5.1)• Listen to and describe music from a variety of world cultures. (4.7.3)• Explain how criteria used to value music may vary from one culture to another. (4.14)• Locate three American Indian language groups (the Algonquian, the Siouan, and the Iroquoian) on a map of Virginia. (VS.2d)• Describe how American Indians related to the climate and their environment to secure food, clothing, and shelter. (VS.2e)
Essential Question: In what ways did American Indian tribes work together to have needed items such as clothing?

<p>Assignment: A test will be given to students that includes their understanding of American Indian clothing and their materials and elements of the Friendship Dance. The goal is for students to score at least 80%.</p>
<p>Activating Strategy: Show students examples of American Indian clothing of varying types through books such as <i>Cherokee Clothing in the 1700s</i> and online resources.</p>
<p>Key Vocabulary Preview and Strategy: Moccasins, leggings, Dihnawo ᏃᏍᏗ = (di-hna-wo) clothing in Cherokee, tempo</p>
<p>Lesson Instruction: Learning Activity 1: Introduction-Essential Question/Vocabulary</p> <ol style="list-style-type: none"> 1. Students will be shown varying types of American Indian clothing for men, women, and children. 2. The teacher will introduce vocabulary to students by showing pictures that display individual clothing or accessory item. 3. The teacher will prompt students with questions on clothing and vocabulary. <p>Assessment Prompt for LA 1: Students will be given a worksheet and instructed to label the appropriate clothing item using a word bank.</p>
<p>Music: “Friendship Dance” https://youtu.be/Aq-TqDsSekU Text: Cherokee Clothing in the 1700s</p>
<p>Learning Activity 2: “Friendship Dance”</p> <ol style="list-style-type: none"> 1. The teacher will introduce the “Friendship Dance” and its inclusive function in American Indian culture. 2. Students will be shown a performance of the friendship dance. 3. The teacher will explain remaining vocabulary related the “Friendship Dance.” 4. Students will then be placed in a circle for teacher instruction and demonstration. 5. The teacher will demonstrate steps of the “Friendship Dance” and have students repeat their moves. 6. Once the dance moves are comfortable for students, the teacher will instruct the students to move the circle. 7. The teacher will now allow students to perform the “Friendship Dance” without the teacher’s active participation. <p>Assessment Prompt for LA 2: Perform the “Friendship Dance” with American Indian music.</p>
<p>Learning Activity 3: Review</p> <ol style="list-style-type: none"> 1. The teacher will review clothing items with pictures and participation from students. 2. The teacher will then review elements of the “Friendship Dance” and the closeness within American Indian tribes. <p>Assessment Prompt for LA 3: The teacher will engage the class in guided discussed related to the review lesson.</p>
<p>Summarizing Strategy: Students will be asked to answer the Essential Question and draw a picture that reflects their answer.</p>

Chapter V

Summary, Conclusion and Recommendations for Further Study

The information presented in this project is a starting point for incorporating American Indian music into the music education classroom. The goal was not a complete ethnography of the Eastern Band of Cherokee Indians but demonstrating that their music is useful in the music education curriculum to augment fourth grade social studies lessons.

Resources in the literature review are those most relevant to understanding the Eastern Band of Cherokee music and culture. These resources are also related to exercising a multicultural curriculum in the classroom. The appropriate permissions to research were obtained through the university IRB process and from the Eastern Band of Cherokee.

The Museum of the Cherokee Indian is a valuable resource for educators. The museum visit takes patrons through the periods of the Eastern Band of Cherokee Indians chronologically, highlighting their early history and techniques of survival, interactions with European settlers, the impact of the Trail of Tears, and how these events have shaped this tribe to the community they are today (Cherokee North Carolina 2015). The educational director at the museum, Dr. Barbara Duncan has been a tremendous asset in this research process providing the necessary information needed to secure permission to interview and suggesting additional events and resources to visit. Securing a knowledgeable and supportive contact such as Dr. Duncan has been beneficial on many levels. Not only does she have educational and professional experience, she is also a member of the Eastern Band of Cherokee Indian tribe. Her assistance with this research and agreeing that this is an area that should be explored further provided approval from a respected member of this tribe. This provided confirmation that this type of research must be

completed to motivate others to educate their students about the music and culture of American Indian tribes.

Gathering research in Cherokee, North Carolina and interacting with tribal members offered insight into elements of their music. The information learned in Cherokee along with music and Virginia Studies Standards are applied with a series of seven learning-focused lesson plans for fourth grade students.

American Indian culture is addressed through fourth grade social studies lessons providing a glimpse into this culture for young students. Bringing the music of the Eastern Band of Cherokee Indians to this community should improve American Indian cultural presence and open the opportunity for promoting relationships with this tribe. This can be done by using the music of this tribe in the fourth grade music education curriculum to enhance their social studies lessons. The songs experienced while in the field contain elements that teach students aspects of Eastern Band of Cherokee culture.

As shown in the lesson plan designs, their music can be applied in the music classroom to meet both music and social studies standards. The learning focused lesson plans also display creative ways this music can be used to heighten student's interest in American Indian culture.

During an initial test of Lesson 4: Cherokee Stories, the researcher taught the song in the lesson "Cherokee Morning Song" to one grade four student.⁵ Following an introduction, the researcher and child watched the video and began singing along with the video. The student grasped the text quickly, followed the melody, and continued singing the song after the sample lesson was completed. This shows that the music is accessible to the targeted age group and that

⁵This student is the cousin of the researcher.

the approach to teaching through ethnographic recordings and performance is successful in helping students with cultural engagement.

There are currently limited resources related to this topic making it evident that more research is needed. While this is a limitation, hopefully the extent of this project will grow in the years to come. The success of the seven lessons is dependent upon the researcher teaching them in local classrooms and educators applying and enhancing them for their classrooms.

Other tribes should be explored for application to learning-focused lesson plans. Educators should consider the tribes relative to their location and their state music and social studies standards in designing these lessons to their classrooms. The approval and participation of tribal members is encouraged and strengthens the content of the lesson as well as the relationship between educators and the tribe. There are numerous possibilities to be explored to educate young students about American Indian music.

Appendix A

Grade Four General Music

The standards for Grade Four General Music emphasize a deeper understanding of musical concepts, including singing, playing instruments, listening, creating, composing, and performing. Students continue to expand their knowledge of orchestral instruments and music from various cultures. Students gain understanding of music styles and listen to, analyze, and describe music.

Music Theory/Literacy

4.1 The student will read and notate music, including

1. reading melodies based on a hexatonic scale;
2. using traditional notation to write melodies containing stepwise motion;
3. reading two-note accompaniment patterns (bordun);
4. reading and notating rhythmic patterns that include dotted quarter note followed by an eighth note;
5. using a system to sight-read melodic and rhythmic patterns;
6. identifying the meaning of the upper and lower numbers of simple time signatures (, ,); and
7. identifying dynamic markings (e.g., *p*, *mp*, *mf*, *f*).

Performance

4.2 The student will sing a varied repertoire of songs alone and with others, including

1. singing with a clear tone quality and correct intonation;
2. singing diatonic melodies;
3. singing melodies written on the treble staff;
4. singing with expression, using dynamics and phrasing;
5. singing in simple harmony; and
6. demonstrating proper posture for singing.

4.3 The student will play a variety of pitched and nonpitched instruments alone and with others, including

1. playing music of increasing difficulty in two-part ensembles;
2. playing melodies of increasing difficulty written on the treble staff;
3. playing a given melody on a recorder or other similar instrument;
4. playing with expression, using dynamics and phrasing;
5. accompanying songs and chants with I, IV, and V(V7) chords; and
6. demonstrating proper playing techniques.

4.4 The student will perform rhythmic patterns that include dotted quarter note followed by an eighth note.

4.5 The student will respond to music with movement by

1. performing nonchoreographed and choreographed movements;
2. performing traditional folk dances and other music activities; and
3. creating movement to illustrate rondo (ABACA) musical form.

4.6 The student will create music by

1. improvising melodies and rhythms, using a variety of sound sources;
2. composing short melodic and rhythmic phrases within specified guidelines; and
3. using contemporary media and technology.

Music History and Cultural Context

4.7 The student will explore historical and cultural aspects of music by

1. describing four music compositions from four different periods of music history and identifying the composers;
2. placing musical examples into categories of style;
3. listening to and describing music from a variety of world cultures; and
4. examining how music from popular culture reflects the past and influences the present.

4.8 The student will demonstrate audience and participant behaviors appropriate for the purposes and settings in which music is performed.

4.9 The student will compare the relationships between music and other fields of knowledge.

Analysis, Evaluation, and Critique

4.10 The student will analyze music by

1. identifying instruments from a variety of music ensembles visually and aurally;
2. distinguishing between major and minor tonality;
3. listening to, comparing, and contrasting music compositions from a variety of cultures and time periods;
4. identifying elements of music through listening, using music terminology; and
5. identifying rondo form (ABACA).

4.11 The student will evaluate and critique music by

1. reviewing criteria used to evaluate compositions and performances; and
2. describing performances and offering constructive feedback.

4.12 The student will identify characteristics and behaviors that lead to success as a musician.

Aesthetics

4.13 The student will explain personal preferences for musical works and performances, using music terminology.

4.14 The student will explain how criteria used to value music may vary from one culture to another.

4.15 The student will describe how personal beliefs influence responses to music.

Elementary Instrumental Music

The standards for Elementary Instrumental Music enable students to begin receiving instruction on wind, percussion, or string instruments of their choice with guidance from the music teacher. Instruction may begin at any elementary school grade level. Students demonstrate proper care of the instrument and basic positions, fingerings, and tone production. They count, read, and perform music at Solo Literature Grade Levels 0 and 1 of the Virginia Band and Orchestra Directors Association (VBODA). Students begin to describe, respond to, interpret, and evaluate

works of music and create basic variations of simple melodies. They may use standard method books in either homogeneous or heterogeneous class settings. Students are provided with opportunities to participate in local and district music events.

Music Theory/Literacy

EI.1 The student will echo, read, and notate music, including

1. identifying, defining, and using basic standard notation for pitch, rhythm, meter, articulation, dynamics, and other elements of music; and
2. singing selected lines from music being studied.

EI.2 The student will echo, read, and perform simple rhythms and rhythmic patterns, including whole notes, half notes, quarter notes, eighth notes, dotted half notes, dotted quarter notes, and corresponding rests.

EI.3 The student will identify and demonstrate half-step and whole-step patterns.

EI.4 The student will identify, read, and perform music in simple meters (2/4, 3/4, 4/4, C).

EI.5 The student will identify and notate key signatures of scales and literature being performed.

EI.6 The student will read, notate, and perform scales, including

1. wind/mallet student—one-octave ascending and descending concert F and B-flat major scales; and
2. string student—one-octave ascending and descending D and G major scales.

EI.7 The student will identify and perform music written in binary form.

EI.8 The student will use music composition as a means of expression by

1. composing a four-measure rhythmic or melodic variation; and
2. using contemporary technology to notate the composition.

EI.9 The student will define and use musical terminology found in the music literature being studied.

Performance

EI.10 The student will demonstrate preparatory instrumental basics and playing procedures, including

1. identification and selection of an appropriate instrument;
2. identification of the parts of the instrument;
3. procedures for care of the instrument;
4. proper playing posture and instrument position;
5. string student—bow hold and left-hand position;
6. wind student—embouchure; and
7. percussion student—grip for snare drum sticks and mallets.

EI.11 The student will demonstrate proper instrumental techniques, including

1. finger/slide placement, using finger/slide patterns and fingerings/positions;
2. production of tones that are clear, free of tension, and sustained;
3. wind student—proper breathing techniques and embouchure; contrasting articulations (tonguing, slurring, staccato, accent);
4. string student—bow hold, straight bow stroke; contrasting articulations (pizzicato, legato, staccato, two-note slurs); and
5. percussion student—stick control and performance of multiple bounce roll, 5-stroke roll, and flam, using appropriate grip; stick control with mallets, using appropriate grip.

EI.12 The student will demonstrate ensemble skills at a beginning level, including

1. playing unisons, in accordance with VBODA Levels 0 and 1;
2. differentiating between unisons that are too high or low in order to match pitches, and making adjustments to facilitate correct intonation;
3. balancing instrumental timbres;
4. matching dynamic levels and playing style;
5. responding to conducting patterns and gestures; and
6. maintaining a steady beat at various tempos in the music literature being studied.

EI.13 The student will read and interpret standard music notation while performing music of varying styles, in accordance with VBODA Levels 0 and 1.

EI.14 The student will begin to use articulations and dynamic contrasts as means of expression.

EI.15 The student will perform simple rhythmic and melodic examples in call-and-response styles.

EI.16 The student will improvise rhythmic variations of four-measure excerpts taken from folk songs, exercises, or etudes.

EI.17 The student will demonstrate musicianship and personal engagement by

1. identifying the characteristic sound of the instrument being studied;
2. monitoring individual practice through the use of practice records or journals that identify specific musical goals;
3. participating in school performances and local or district events, as appropriate to level, ability, and interest; and
4. describing and demonstrating rehearsal and concert etiquette as a performer (e.g., using critical aural skills, following conducting gestures, maintaining attention in rest position).

Music History and Cultural Context

EI.18 The student will explore historical and cultural aspects of music by

1. identifying the cultures, musical styles, composers, and historical periods associated with the music literature being studied;
2. identifying ways in which culture influences the development of instruments, instrumental music, and instrumental music styles;

3. identifying ways in which technology influences music;
4. identifying the relationship of music to the other fine arts and other fields of knowledge;
5. identifying career options in music;
6. identifying ethical standards as applied to the use of social media and copyrighted materials; and
7. demonstrating concert etiquette as an active listener.

Analysis, Evaluation, and Critique

EI.19 The student will analyze and evaluate music by

1. identifying the cultural influences on and historical context of works of music;
2. describing works of music, using inquiry skills and music terminology;
3. identifying accepted criteria used for evaluating works of music;
4. describing performances of music, using music terminology; and
5. identifying accepted criteria used for critiquing musical performances of self and others.

Aesthetics

EI.20 The student will investigate aesthetic concepts related to music by

1. proposing a definition of *music*;
2. identifying reasons for preferences among works of music, using music terminology;
3. identifying ways in which music evokes sensory, emotional, and intellectual responses, including ways in which music can be persuasive; and
4. explaining the value of musical performance to the school community.

Virginia Studies

The standards for Virginia Studies allow students to develop a greater understanding of Virginia's rich history, from the cultures of its native peoples and the founding of Jamestown to the present. Geographic, economic, and civic concepts are presented within this historical context. Students will develop the skills needed to analyze, interpret, and demonstrate knowledge of important events and ideas in our history, and will understand the contributions made by people of diverse cultural and ethnic backgrounds. Students will use geographic tools to examine the influence of physical and cultural geography on Virginia history. Ideas that form the foundation for political institutions in Virginia and the United States also will be included as part of the story of Virginia. The study of history must emphasize the intellectual skills required for responsible citizenship. Students practice these skills as they extend their understanding of the essential knowledge defined by all of the standards for history and social science.

Skills

VS.1 The student will demonstrate skills for historical and geographical analysis and responsible citizenship, including the ability to

- a) identify and interpret artifacts and primary and secondary source documents to understand events in history;
- b) determine cause-and-effect relationships;
- c) compare and contrast historical events;
- d) draw conclusions and make generalizations;

- e) make connections between past and present;
- f) sequence events in Virginia history;
- g) interpret ideas and events from different historical perspectives;
- h) evaluate and discuss issues orally and in writing;
- i) analyze and interpret maps to explain relationships among landforms, water features, climatic characteristics, and historical events.

Virginia: The Physical Geography and Native Peoples

VS.2 The student will demonstrate knowledge of the physical geography and native peoples, past and present, of Virginia by

- a) locating Virginia and its bordering states on maps of the United States;
- b) locating and describing Virginia's Coastal Plain (Tidewater), Piedmont, Blue Ridge Mountains, Valley and Ridge, and Appalachian Plateau;
- c) locating and identifying water features important to the early history of Virginia (Atlantic Ocean, Chesapeake Bay, James River, York River, Potomac River, Rappahannock River, and Lake Drummond and the Dismal Swamp);
- d) locating three American Indian language groups (the Algonquian, the Siouan, and the Iroquoian) on a map of Virginia;
- e) describing how American Indians related to the climate and their environment to secure food, clothing, and shelter;
- f) describing how archaeologists have recovered new material evidence at sites including Werowocomoco and Jamestown;
- g) identifying and locating the current state-recognized tribes.

Colonization and Conflict: 1607 through the American Revolution

VS.3 The student will demonstrate knowledge of the first permanent English settlement in America by

- a) explaining the reasons for English colonization;
- b) describing how geography influenced the decision to settle at Jamestown;
- c) identifying the importance of the charters of the Virginia Company of London in establishing the Jamestown settlement;
- d) identifying the importance of the General Assembly (1619) as the first representative legislative body in English America;
- e) identifying the importance of the arrival of Africans and English women to the Jamestown settlement;
- f) describing the hardships faced by settlers at Jamestown and the changes that took place to ensure survival;
- g) describing the interactions between the English settlers and the native peoples, including the contributions of Powhatan to the survival of the settlers.

VS.4 The student will demonstrate knowledge of life in the Virginia colony by

- a) explaining the importance of agriculture and its influence on the institution of slavery;
- b) describing how the culture of colonial Virginia reflected the origins of European (English, Scots-Irish, German) immigrants, Africans, and American Indians;
- c) explaining the reasons for the relocation of Virginia's capital from Jamestown to Williamsburg to Richmond;

- d) describing how money, barter, and credit were used;
- e) describing everyday life in colonial Virginia.

VS.5 The student will demonstrate knowledge of the role of Virginia in the American Revolution by

- a) identifying the reasons why the colonies went to war with Great Britain, as expressed in the Declaration of Independence;
- b) identifying the various roles played by whites, enslaved African Americans, free African Americans, and American Indians in the Revolutionary War era, including George Washington, Thomas Jefferson, Patrick Henry, and James Lafayette;
- c) identifying the importance of the Battle of Great Bridge, the ride of Jack Jouett, and the American victory at Yorktown.

Political Growth and Western Expansion: 1781 to the Mid 1800s

VS.6 The student will demonstrate knowledge of the role of Virginia in the establishment of the new American nation by

- a) explaining why George Washington is called the “Father of our Country” and James Madison is called the “Father of the Constitution”;
- b) identifying the ideas of George Mason and Thomas Jefferson as expressed in the Virginia Declaration of Rights and the Virginia Statute for Religious Freedom;
- c) explaining the influence of geography on the migration of Virginians into western territories.

Civil War and Postwar Eras

VS.7 The student will demonstrate knowledge of the issues that divided our nation and led to the Civil War by

- a) identifying the events and differences between northern and southern states that divided Virginians and led to secession, war, and the creation of West Virginia;
- b) describing Virginia’s role in the war, including identifying major battles that took place in Virginia;
- c) describing the roles played by whites, enslaved African Americans, free African Americans, and American Indians.

VS.8 The student will demonstrate knowledge of the reconstruction of Virginia following the Civil

War by

- a) identifying the effects of Reconstruction on life in Virginia;
- b) identifying the effects of segregation and “Jim Crow” on life in Virginia for whites, African Americans, and American Indians;
- c) describing the importance of railroads, new industries, and the growth of cities to Virginia’s economic development.

Virginia: 1900 to the Present

VS.9 The student will demonstrate knowledge of twentieth- and twenty-first-century Virginia by

- a) describing the economic and social transition from a rural, agricultural society to a more urban, industrialized society, including the reasons people came to Virginia from other

states and countries;

b) identifying the impact of Virginians, such as Woodrow Wilson and George C. Marshall, on international events;

c) identifying the social and political events in Virginia linked to desegregation and Massive Resistance and their relationship to national history;

d) identifying the political, social, and/or economic contributions made by Maggie L. Walker; Harry F. Byrd, Sr.; Oliver W. Hill; Arthur R. Ashe, Jr.; A. Linwood Holton, Jr.; and L. Douglas Wilder.

VS.10 The student will demonstrate knowledge of government, geography, and economics by

a) identifying the three branches of Virginia government and the function of each;

b) describing the major products and industries of Virginia's five geographic regions;

c) explaining how advances in transportation, communications, and technology have contributed to Virginia's prosperity and role in the global economy.

“Grandmother Spider Steals the Sun”

In the beginning there was only blackness, and nobody could see anything. People kept bumping into each other and groping blindly. They said: "What this world needs is light." Fox said he knew some people on the other side of the world who had plenty of light, but they were too greedy to share it with others. Possum said he would be glad to steal a little of it. "I have a bushy tail," he said. "I can hide the light inside all that fur." Then he set out for the other side of the world. There he found the sun hanging in a tree and lighting everything up. He sneaked over to the sun, picked out a tiny piece of light, and stuffed it into his tail. But the light was hot and burned all the fur off. The people discovered his theft and took back the light, and ever since, Possum's tail has been bald.

"Let me try," said Buzzard. "I know better than to hide a piece of stolen light in my tail. I'll put it on my head." He flew to the other side of the world and, diving straight into the sun, seized it in his claws. He put it on his head, but it burned his head feathers off. The people grabbed the sun away from him, and ever since that time Buzzard's head has remained bald.

Then Grandmother Spider said, "Let me try!" First she made a thick-walled pot out of clay. Next she spun a web reaching all the way to the other side of the world. She was so small that none of the people there noticed her coming. Quickly Grandmother Spider snatched up the sun, put it in the bowl of clay, and scrambled back home along one of the strands of her web. Now her side of the world had light, and everyone rejoiced.

Spider Woman brought not only the sun to the Cherokee, but fire with it. And besides that, she taught the Cherokee people the art of pottery making.

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