

Dear Educator,

Thank you for choosing a tour or special event at the Funk Heritage Center. In this packet you will find materials that will help you prepare your students for their visit.

Some themes your students might encounter (depending on the program you chose) during their visit include:

The origins of Southeastern Indian culture and a history of its development.

- Paleo, Archaic, Woodland, Mississippian and Historic periods
- The first European contacts

Southeastern Indians' relationship to the natural world.

- Plant gathering and hunting practices.
- Conservation of resources and wildlife.

Southeastern Indians' belief systems

- The Sun as a central focus of beliefs
- Mounds and temples
- How art reflects beliefs
- Green Corn Ceremony

Southeastern Indians' organization of villages

- Clans and matrilineal structure
- Roles of men, women and children

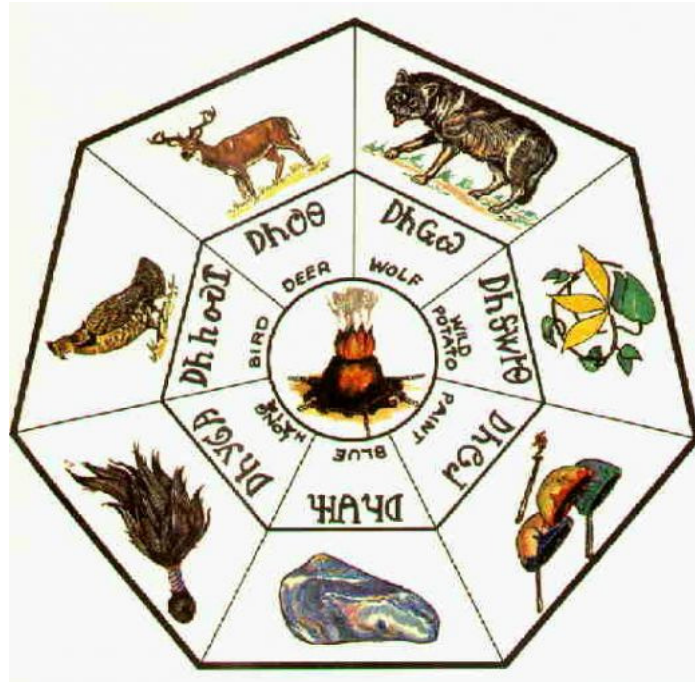
European Settlers' lives in the new world

- Early tools and trades of Europeans
- Appalachian homestead lifestyles

Interactions between Natives and Europeans

- Disease
- Trade and technology
- Cultural influences
- Conflict
- Indian removal or the "Trail of Tears"

We hope that you and your students enjoy visiting the Funk Heritage Center. Please feel free to call or e-mail heritagecenter@reinhardt.edu with any comments or suggestions.



Cherokee Society

Cherokee society was organized into **seven clans**. Villages had two governmental units, one handling peacetime affairs and one for times of war. A medicine chief would resolve disputes should these two disagree. The Cherokee had a matrilineal society, which meant that descent was traced strictly through the mother's side of the family. One of the reasons women were the head of the clan was that they were the givers of life. The most important male in a Cherokee child's life was their mother's brother. He was the disciplinarian and instructed children in warfare and hunting. Because members of the same clan were considered brothers and sisters, clan members were not allowed to marry. Women were free to choose the men they wished to marry, as long as they were from different clans. When a woman wished to divorce her husband, she would pack his things and put them outside the door.

Aniwayha (Wolf Clan)

The Wolf Clan was the largest and most prominent clan, providing most of the War Chiefs. The Wolf Clan was the keeper of the wolf and the only clan that could kill a wolf.

Anisahoni (Blue Clan)

The Blue Clan (or Panther Clan) made blue medicine from a special blue plant to keep children well. They were also known as the Wildcat Clan. The clan color for the Anisahoni was blue.

Anigilohi (Long Hair Clan)

The Long Hair Clan was also known as the Twister Clan, Hair Hanging Down, or Wind Clan. Those belonging to this clan wore their hair in elaborate hairstyles and walked in a proud and vain manner, twisting their shoulders. Peace Chiefs were usually from this clan and wore a white feather robe.

Anitsisqua (Bird Clan)

The Bird Clan served as the keeper of the birds and as messengers. This clan was skilled in using blowguns and snares for bird hunting.

Aniwodi (Paint Clan)

The Paint Clan made red paint. They were sorcerers and medicine men.

Aniawi (Deer Clan)

The Deer Clan was the hunter and keeper of the deer. They were fast runners.

Anigatogeioi (Wild Potato Clan)

The Wild Potato Clan was known to gather the wild potato plants in swamps along the streams and use it to make flour or bread for food. This clan was also known as the Raccoon Clan or Blind Savannah Clan.

NATURE

Indians believed they were to live in harmony with nature—they couldn't understand how the white culture wanted to own the land, control it, change it, use it, and be masters of it.

Indians believed that the air, water and land could not be bought, sold or traded. They were to live with these things and not control or change them. Nature was the source of knowledge and the natural order of things.

Indians believed that when you live with nature, all other things will fall into place. Harmony with nature and spirituality is necessary for good health. Modern medicine is just beginning to recognize this.

RESPECT THESE FOUR THINGS

These same four things that you depend on to live—

FIRE WIND EARTH WATER

can also take your life in an instant.

Each one of these four things can take the breath of life away from you at
anytime.

Treat each one with respect.

Nature and Native People

Native peoples recognize nature as the source of everything – food, shelter, clothing and medicine. They believe it should be honored and cared for. The Funk Heritage Center reflects the importance of nature to Native peoples' ways of life.

Grandfather Rocks

The oldest things on earth, rocks represent ancestors, elders, and the long history of Native peoples. Large boulders, known as “Grandfather Rocks” or elders of the landscape, are included in the landscape of the museum.

Fire

An essential element in many Native ceremonies, fire often represents strength, warmth, and life. In the Longhouse the circles reflect a place where a fire would traditionally be lit. The skylights in the ceiling represent the smoke holes of an American Indian dwelling.

Sun

The sun is the main symbol of life for many Native peoples. Sun symbols are common in many of the paintings in the Buffington and Rogers art Galleries.

Animals

Animals help to sustain life and are important symbols in many Native stories and works of art. Throughout the museum, the relationship between Native peoples and animals is represented by symbols and written about in various sections of exhibits.

Water

Water is associated with the creation of the world, birth, and sustaining life. Water flows in Moore Creek which is located behind the museum. Clean water is important to our environment and survival.

Stars, Moon, Planets, Sky

Many Native peoples mark time by the movements of the stars and planets. They plant crops according to the phases of the moon.

Native Lands: Indians in Georgia

The Muscogee Creek: People of One Fire, 1700-1825

By the early 1700s, most of what is now Georgia was occupied by members of the Creek Confederacy, a loose coalition of tribes and remnant tribes speaking different dialects and living in independent towns. Town (tálwa) authority was vested in a peace chief and a war chief who governed by consensus. With a central plaza, sacred fire, ball field, and council house, the town was the center of Creek social, political, and religious life. Those who shared in the ceremonies of a town called themselves “People of One Fire,” a designation of shared customs and loyalties. Like their Mississippian predecessors, the people of the Creek Confederacy cultivated extensive fields of corn, beans, and squash, which they augmented with European crops, such as peaches and apples, and with African foods, such as black-eyed peas and watermelon.

Drawn into European economies through an extensive deerskin trade, Creek men traveled increasingly far across the region to hunt, while women remained home with the responsibility for growing and gathering foods. In the eighteenth century, a Creek household included an extended family and consisted of a cluster of buildings, a summer house and a winter house, and perhaps, in a larger family, a third or fourth structure for storage.

The Creek lived in matrilineal clans (groups of kin tracing their descent from a female ancestor). Because the Creek Confederacy was made up of several different tribes, the Creek had more clans than any other southeastern Indians. Individuals were forbidden to marry someone of the same clan. Clans were either Hathalgagi or Tcilokogalgi. The Hathalgagi, or “white,” clans were associated with peace and the Tcilokogalgi, or “red,” clans with war. In times of war, leaders of the red clans became rulers and in times of peace, leaders of white clans became rulers. Children belonged to the clan of their mother and were not considered kin to their father because he belonged to a different clan. Clans were the source of education, law, and leadership among the Creek. As members of the same clan, girls learned their responsibilities from their mothers. Boys, however, looked to their maternal uncles for instruction. Clan members were obligated to feed and house each other, protect each other, and avenge each other’s injuries when necessary. In each town, leadership positions were inherited by members of specific clans, which means that the Creek obtained power through their inherited clan identity.

When a Creek man and woman married, the man moved into the household or compound of his wife and her clan relatives. This matrilineal residence pattern meant that in each town, clans controlled the planting and harvesting of their agricultural fields. Upon marriage, the husband gained access to his wife’s fields. Living in proximity to one another, clan kin worked the fields together. Clan men controlled the distribution of produce. Among the Creek, men were responsible for warfare and governance. Elders and men distinguished in battle sat on the town council, assisted the chief in his responsibilities, set the time for warfare and rituals, and prepared the ritual “black drink” ingested by all men in purification ceremonies. While men’s roles focused more on the town and the wider world of trade, war, hunting, and diplomacy, women’s roles emphasized the household and family. Women were responsible for the maintenance of household fires, gardens, grown and gathered foods, manufactured clothing and household utensils, and cared for children.

The Fire and the Spider **(a Cherokee legend)**

Many years ago when the Earth was still cold and dark, animals, birds and insects could all communicate. They discussed their problems freely and held meetings to talk about how to solve these problems. One major problem was that there was no fire to keep the Indians warm and to use for cooking. Because the Indians were their friends, the animals, birds and insects wanted to help. They decided to bring fire to the Indians.

At this time, there was a very fierce group of giant beings called the “Fire People” who lived on the other side of the Earth. These “Fire People” guarded their fire and did not want to share it with anyone. They knew immediately when some of their fire was missing.

When the animals, birds and insects met to decide how they would get fire from the “Fire People” everyone knew that it would be very difficult and dangerous. Bear, being the largest and strongest, decided that he would go. Bear went to take the fire but was so large that the “Fire People” saw him and chased him away. Next the buzzard went and tried to fly back with a small ember in the feathers on his head, but the fire burned his feathers and he had to put it out in the river before he got back. If you notice, to this day, buzzard has no feathers on top of his head. Next, possum went. He tried to bring back fire by catching his large bushy tail on fire, but like the buzzard, he had to drown the fire in the river before he got back to the other side and, even nowadays, poor possum still has no hair on his tail.

Then they heard a tiny voice speak up and say, “Let me try.” They all looked down and saw the little spider. She was so small and old that everyone just laughed. “You can’t do it,” they said, “You are too small.” And so the animals continued trying and failing and each time one of them returned without the fire they would hear the spider say “Let me try.” Finally, there was no one left but the spider. “Okay, there’s no one left so it’s your turn.”

So the spider made a small clay pot with a lid and put it on her back and started out to get the fire. She would run a little ways and stop, run a little ways and stop, just the way you see spiders doing today. As she began to approach where the fire was, it began to get light. She continued her journey – run a little ways and stop.

When she finally reached the fire, the little spider ran to the fire and put a small ember into the clay pot. As soon as she did this she heard the “Fire People” coming to see who had taken some of their fire. They began to search for the missing fire. The little spider ran a little ways and hid, ran a little ways and hid, just like you see spiders do nowadays. But the Fire people began to gain on her. And before the little spider knew it they were right behind her. Right then the little spider came to the river. She went down into the water.

Now the Fire people were afraid of the water because they knew that it would put them out. But as they saw the little spider go underwater they knew that the water had put out the fire that she had taken from them. The Fire people looked at each other and said, "Let's return home, because our fire is safe." What they didn't know was that the ember that the spider had put into her pot had baked the clay of the pot and made it waterproof. So when the Fire People went home, thinking that the little spider's fire had been put out, she came out of the water and took the fire to the Indians.

This is the sacred fire of the Cherokees, which they still tend carefully and cherish for its warmth and light. This sacred fire also exists in the sky and we call it the Sun. The spider, which is still able to live in the water, is now called the Water Spider. She still carries a little pot on her back, but now it is used for carrying her eggs and is called an egg sack.

]Arts of the Southeastern Indians: Symbolism and Culture

Objectives:

Students will understand how traditional Southeastern Indian arts reflect the values, lifestyles and beliefs of that culture through use of iconic symbols.

Students will see examples of symbols used on pottery, jewelry, tattoos, etc and learn the meanings of those specific symbols.

Students will hear a Southeastern Indian myth and understand its meaning based on what they have learned about symbolism and culture.

Students will create masks portraying powerful Southeastern Indian symbols and interpret a myth using the masks in a ritual dance.

Grades: 3-5, 6-8 (with adaptations)

Correlation with Georgia Curriculum:

2nd grade – (current curriculum) SS 12: American Indians, Fine Arts: Historical and Cultural context, Language Arts: Listening / Speaking

(new curriculum) SS2.1 a. and b.

3rd grade- (current curriculum) SS 22: Culture, Fine Arts: 18, Language Arts: Listening / Speaking

4th grade- (current curriculum) SS 28: Culture, Fine Arts: Historical and Cultural context

5th grade- (current curriculum) Fine Arts: Critical analysis and aesthetic understanding, Language Arts: listening/Speaking

6th grade- (current curriculum) SS: Cultural Geography, Fine Arts: Critical analysis and aesthetic understanding, Language Arts: Literature

Materials:

Multi-colored construction paper, scissors, glue, sturdy paper plates, streamers, pipe cleaners (optional), feathers (optional), markers, a stapler

Reproductions of Southeastern Indian symbols (provided).

Southeastern Indian myths (provided)

Teacher Background

The Southeastern Indians, before the arrival of Europeans, had a highly developed and codified system of beliefs which is referred to historically as the “Southeastern Ceremonial Complex.” These beliefs were reflected in the laws, ceremonies, lifestyles and daily activities of the SE Indians. In fact, there was very little in this culture that was not governed by these beliefs.

Key to understanding this system of beliefs is the fact that **the sun was worshipped as a central deity**. Lesser gods existed such as the moon, rivers, animals, etc. Almost everything in nature had a “spirit” and was therefore worthy of respect. The sun however had a special role as giver of all life. Temples were built on top of large earthen mounds and a sacred fire was kept going because fire was thought to be the earthly representative of the sun.

Once a year all the fires in the village would be extinguished, including the sacred fire, during the Green Corn ceremony. The priest, in an elaborate ceremony, would relight the sacred fire from which all the other fires could be restarted. The idea was to purge the village of disagreements, hostilities and bad feelings, which they believed had accumulated in the fires during the previous year. Villagers were expected to forgive each other at this time and all crimes except murder were forgiven.

Another key concept is that **the beliefs of the “Southeastern Ceremonial Complex” were pervasive** in the lives of these natives. Some of the practical ways the worship of nature played out in the daily lives of Southeastern Indians are exemplified by certain hunting practices. Hunters prayed to animals they were about to kill so that their spirits would not haunt them. The Choctaw hunter’s prayer is “Deer, I am sorry to hurt you, but the people are hungry.” Also, waste was thought to be wrong and the Indians devised ways of using almost every part of the deer from the hooves to the brain.

When experiencing Southeastern Indian art such as pottery, baskets, stone carvings, jewelry and mythology, it helps to know that animals are the main protagonists in most stories and many animals have specific traits that are associated with them, i.e. the rabbit is clever and a trouble maker. As there was no written language these stories were passed down through the generations and each village had an elder who was responsible for transmitting the stories. The same symbols that emerge in stories are used in all other art forms as well. The Sun, the spider and the turtle are 3 of the most common.

Activity:

What is the function of art in Southeastern Indian culture? What are the traditional art forms of the Southeastern Indians?

The main idea that will help students understand Southeastern Indian art is that of **ongoing worship of nature**. They lived their beliefs with everything they did and their art reflects this holistic culture.

1) Compare Art in two cultures

Ask students to name different art forms in American culture and list them. They might name music, dance, painting, singing, sculpting, poetry, theater, etc. Now ask them to list traditional art forms of Native Americans (make sure they understand that you want them to think of things that existed before European influence). Arts they might mention are basketry, pottery, stone carving, masks, wood carving, beads and jewelry, music (drums and flute mainly) simple paintings made on the sides of houses (as opposed to the elaborate style of European painting), dance, clothing, tattooing and storytelling. As there was no written language, oral tradition and other art forms were their way of recording history.

After your two lists are finished you can ask students to tell you why we, in American culture, make or perform art. Children may come up with various ways of saying art is for fun, beauty, individual expression, and communication. Do we always understand exactly what an artist is trying to show or represent?

2) Learn Southeastern Indian Symbols

Explain that Southeastern Indians art was made to **communicate specific ideas** about their beliefs. Ask them to imagine a culture where art's message was understood by everyone because when people saw certain **symbols** they knew exactly what those symbols represented (You could use a rose as an example of a symbol that is understood in our culture). Show the students the pictures of Southeastern symbols and explain their meaning:

1. **The turtle is the creator of the Earth.** He dives down into the water to bring up material to form the first land. Therefore, the Earth is called "Turtle Island." When Southeastern Indians see turtles on pottery or jewelry, they recognize its meaning.
2. **The eagle is a messenger to the Upper World.** SE Indians believed that the eagle could carry messages to people who have died and reside in the "Upper World." Only certain people were allowed to kill eagles.
3. **The Sun is giver of all life.** The sun and its earthly representative, fire, are sacred. Therefore, most ceremonies and rituals take place with some kind of fire. In dancing around the fire Southeastern Indians are worshipping their main god, the Sun.
4. **The spider brings the Sun to the earth.** There was no light until spider ("Grandmother Spider") stole fire, which became the Sun, from the "Fire People" on the other side of the Earth so that the animals and Indians could see and be warm. She is therefore sacred.

3) Read Southeastern Indian Myth

After your discussion of the meaning of symbols in Southeastern Indian art you will read a myth entitled *The Fire and the Spider*, which explains how fire, and therefore the Sun, came to the Earth. Many Southeastern myths attempt to explain the world around them and how things came to be the way they are.

After reading the story discuss what it means and which symbols it uses. Also point out that all the characters are animals, which is very common. What qualities might each animal represent? Also important is how the characters change their attitudes because of some lesson they have learned. Discuss teamwork and contributions made by small creatures such as a spider. Do we have stories in our culture that depict small animals or things making powerful contributions?

This concept of **working together in a cooperative way** is essential to understanding Southeastern Indian culture. All the crops grown belonged to the entire village and the women worked the fields together. Food was stored and prepared communally. The animals killed on the hunt were shared with everyone. There was no concept of land ownership.

4) Make a mask.

Students will choose a character from the story or one of the symbols learned and create a mask. They should choose something that they would like to be because of certain qualities it possesses. In making the mask they should think of how to show the quality that they like or respect in that animal.

Using the sturdy paper plate as a base, draw a face with the markers and cut eye holes. Add fur, feathers, a nose, ears or other features using the materials provided. Fit a paper strap around the back to hold the mask securely in place.

5) Use Masks in Ritual Dance

Masks were often used in ritual dances to act out myths or communicate with the spirits in nature. Students will re-create the myth of “Grandmother Spider” in dance form. This dance should be performed by everyone. Remember: All animals that live in the Southeast were present in this story and fire was also a character because it became the Sun.

Extension

Visit the Funk Heritage Center for the Southeastern Indians tour.

Students choose “Indian names” and explain why they chose them.

Students write a journal entry about Southeastern Indian symbols in art.

Evaluation

Student will be able to discuss particular Southeastern Indian symbols. By displaying their masks and discussing symbols students will be able to understand some of the values and beliefs of Southeastern Indians.



The spider is a sacred animal that, in Southeastern Indian mythology, brought fire (and therefore the Sun) to the people. The spider is portrayed as a very clever being.

