The community of Fontana: An integrated approach

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California State University
San Bernardino

THE COMMUNITY OF FONTANA:
AN INTEGRATED APPROACH

A Project Submitted to
The Faculty of the School of Education
In Partial Fulfillment of the Requirements of the
Degree of
Master of Arts
in
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By

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Abstract

The purpose of this project was to provide a unit of study about the community of Fontana. This unit was designed to follow the guidelines set forth by the History/Social Science Framework of the State of California (1988).

The study of one's community is very important. The State of California suggests that this study begin in earnest in Grade Three. At this time, however, there is a lack of information at the local level for such a study. There is, at the same time, a lack of commitment by local districts to provide information to the classroom teacher.

With the intent of filling this void, the author researched the history of Fontana, along with the demographic characteristics and natural environment of the area. This information was compiled to produce a series of teachable lessons on the history, geography, natural environment, and present-day life of Fontana. A variety of activities were included that are readily adapted to different classrooms, and that easily integrate various subject areas. The author also compiled an extended list of resources for the classroom teacher.
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General Introduction

The community in which you live greatly affects your life—from where you buy your groceries to the people with whom you socialize. Children, too, are affected by the community in which they find themselves. Learning about the local community and how that community functions enables children to become more responsible and productive citizens. Learning about local history can bring the past alive and prepare students for a more formal study of history.

The History/Social Science Framework of the State of California (1988) stresses the study of the local community in the third grade. In the past, however, resources for the teaching of local history, if available, have been scattered and poorly organized. Textbooks, designed to be used in many different states, do not contain specific information about particular communities. School districts vary in their commitment to the study of communities. Some districts provide general guidelines regarding the study of the community. However, even these districts may not have any information available to the classroom teacher to assist him/her in teaching students about their community. This informational gap is exacerbated by the difficulty of motivating students to study their own community. There is a growing need for each district or community to develop a
unit, designed to be used by the classroom teacher, containing information about the history, geography, and government of the specific community, along with exciting ideas to motivate both teachers and students.
Review of the Literature

In the early part of the 20th century, a transformation began in social studies education. During the 19th century, what we now know as social studies was the teaching of history. History consisted of a specific body of knowledge that was deemed valuable as a means of moral, religious, and citizenship training (Wehlage, 1972). Local history was transmitted orally, via extended families. Between 1890 and 1920, several national committees met to bring into focus the objectives of teaching history. The term 'social studies' came directly from one such committee meeting in 1916, and was defined as "...those whose subject matter relates directly to the organization and development of human society, and to man as a member of social groups" (Martorella, 1976b, p. 9). Social studies consisted of the disciplines of history, geography, psychology, sociology, anthropology, economics, and political science. Information and skills from the various disciplines were combined to further the main goal of social studies: the training of citizens.

This emphasis on citizenship training continued throughout the century and was modified by different curricular objectives of the times. During the 1930s and
1940s, there were two major movements in social studies. One stressed the need to make our citizens aware of the defects of democracy, as well as the successes, and therefore to create socially critical citizens (Wehlage, 1972). The other stressed the need to prepare citizens for life in a modern technological society. Neither movement delineated a specific body of knowledge (from the various disciplines) that should be learned.

The social studies curriculum of the 1960s and 1970s was highly influenced by Paul Hanna's "expanding communities" theory (Hanna, 1963). Curriculum developed around Hanna's theory involved students in the study of ever-expanding communities, beginning with their families, and taking them through their neighborhoods, their state, their nation, and finally, their world. Although there was a common theme and structure, there was, again, no specific body of knowledge to be learned. Novel for its time, this curriculum, which is still in use in many districts, has been reduced to a rigid format and static texts that further alienate children from the study of history.

As less specific knowledge became required in the teaching of social studies, the elementary school teacher began to find him/herself responsible for more and more subjects. During the 1950s and again during the 1970s, a
major movement in public education was the 'back to basics' movement (Goodlad, 1984). Back to basics stressed the teaching of mathematics, reading, and writing, to the virtual exclusion of all other subjects. This resulted in an overemphasis on language arts and mathematics in the typical school day. Approximately 54% of teaching time is spent on these two subject areas, leaving very little time to be divided among social studies, science, health, environmental and career education, art, music, drama, dance, computers, and physical education (Goodlad, 1984, p. 133). Teachers are expected to stress basic skills, while at the same time present balanced instruction in all other areas (Melle & Wilson, 1984). With these continuous pressures, it is not surprising that many professional educators support the integration of language arts and mathematics with other subject areas (Boehlnlein & Ritty, 1977; Melle & Wilson, 1984; Draper & Gardner, 1952).

With the publication of the new California History-Social Science Framework (1988), there is a shift in emphasis from the all encompassing 'social studies', back to a more focused study of history and geography. The framework concedes that there is, in fact, a critical body of knowledge that all citizens should share. The curricular approach in Kindergarten through Grade Three encourages the
integration of history with other subject matters to ease the burden of an ever-shrinking amount of time to teach an ever-increasing subject load. The difficulty of motivating students is addressed by the use of literature: biographies, myths, legends, and folk and fairy tales. In Grade Three, students will be studying continuity and change in relation to their own local history. With this added emphasis on local history, the need for material relating to the particular community increases.
Statement of Objectives

The intent of this project is to produce a unit of study about the community of Fontana that can be used by classroom teachers. This unit will follow the guidelines set forth by the History-Social Science Framework of the State of California (1988). A variety of activities will be included that can be adapted to most classrooms, and will provide opportunities for the integration of subject areas.

Design

This unit will include teachable lessons on the history, geography, and natural environment of Fontana; information on ethnic characteristics, government, and natural resources of the area; ideas for integration of social studies and other disciplines; and a detailed list of resources. The author will research the history and demographic characteristics of Fontana, plan specific lessons, and compile an extended bibliography for the classroom teacher.
Statement of Limitations

This project is large in scope and covers a tremendous amount of information. Because there are a limited number of reliable resources, some eras of Fontana's history may not be covered in great detail. Similarly, information on the recent history of the community is difficult to find or document. Therefore, some elaboration by the classroom teacher may be necessary.
The Community of Fontana

To the Teacher

The following unit is set up as a blueprint, or outline, to be embroidered by the individual teacher. The unit contains information and suggested learning activities that will meet the goals outlined in the History/Social Science Framework (1988). The actual execution of lessons is left to the discretion of the classroom teacher. The individual teacher should choose which activities will be used, the amount of time spent on each session, instructional grouping (small group, whole group, cooperative group, individual, and so forth), and which, if any, extensions will be used. Some of the activities listed will require more materials than may be on hand. The classroom teacher may find it helpful to request donations of materials from parents or local businesses. This unit should be used after a lesson or unit about the nature of communities and before any comparative studies are done about communities in other lands.
Environment

The environment established by the teacher will help to motivate students. Following are some guidelines for establishing an environment conducive to the study of Fontana.

Bulletin Boards*

1) Put up a large map of Fontana (available at the Chamber of Commerce) and postcards of points of interest and community buildings. Connect the postcards to the locations on the map with colorful yarn.

2) Put up a world map, a United States map, a map of California, and a map of Fontana. Connect the maps with a cone-shaped paper, as if showing a close-up of an area.

3) Use a dark background. Cut out a simple skyline silhouette from large sheets of newspaper. Students may bring in pictures and articles related to the city.

*See illustrations in Appendix E.

Artifacts

Any relics, real or artificial, placed around the room can help to set the mood: old lanterns, old suitcases or
trunks, old pots and pans, old advertisements, antique photographs, and so on. Artifacts and study prints can be checked out from the Audio-Visual Department at the district office, from the San Bernardino County Museum in Redlands, or from the San Bernardino County Schools Office in San Bernardino.

Books

Library books on the flora and fauna of the area, Indian tribes, and early California history can be displayed around the room. The Fontana Public Library is an excellent source for such books.

Literature/Music

Reading aloud to the class can help to set the mood. Using poetry, historical or current, can catch the students' interest, as can the use of folk songs. (See Appendix A for poems and folk songs, and Appendix B for a list of read aloud books.)

Current Events

Newspaper articles and pictures can be brought in by students or teachers and displayed throughout the room.
INTRODUCTION TO THE UNIT

Lesson 1> Exploration of Environment

Goal: to develop knowledge and cultural understanding by observing and discussing historical photographs and other artifacts.

Materials:  
- bulletin board  
- library books  
- study prints  
- artifacts  
(see Environment for sample bulletin boards; see Appendix B for a list of read-aloud books)

Procedure: Set up bulletin boards, artifacts, library books, and study prints. Allow students to explore the environment for one or two days before beginning the unit. Read aloud to students from an historical fiction book for several days prior to beginning the unit to set the mood.

Lesson 2> Fontana Name Graph

Goal: to develop an awareness of place and to promote the development of a common vocabulary.

Lesson integrates social science with: mathematics, science, and spelling.

Materials:  
- Fontana Name Graph (Master 1), one per student  
- crayons

Procedure: Review bar graphs with students. Students graph the letters in the name FONTANA on the letter graph paper with crayons. These can then be added to the bulletin board.

Lesson 3> Tangrams

Goal: to develop an awareness of place and to develop the ability to solve problems.

Lesson integrates social science with: mathematics and visual-spatial skills.

Materials:  
- FONTANA letter tangram patterns (Masters 2-8)
-Tangram pieces on chipboard
-Tangram pieces from different colored construction paper
-8" x 12" pieces of construction paper in contrasting colors
-glue or paste

Procedure: Students work together in small groups to form the letters in the word FONTANA on Tangram pattern pages. Then students duplicate the letters with construction paper Tangram pieces on a blank piece of paper. Each group can do one or all the letters, or each student can do one or all the letters. These can also be added to the bulletin board, or otherwise displayed around the room.

Lesson 4: Survey

Goal: to develop a sense of historical empathy by interviewing a Fontana pioneer, to develop a sense of time and chronology by comparing past and present, and to develop the ability to acquire information from oral sources.

Lesson integrates social science with: mathematics and language arts.

Materials: -survey forms (Master 9), five per student
-pencils
-markers
-butcher paper for graph
-shelf paper for time-line

Procedure: Discuss with students the use of a survey to gather information. Conduct an informal class survey of favorite movie (or song or book) to illustrate the use of a survey. Discuss with students the particular survey they will use. Each student will be responsible for three to five surveys, including at least one adult family member, one adult friend or neighbor, or one adult worker at the school. All those surveyed must be residents of Fontana. Those surveyed may write their answers, but class members must ask the questions. Conduct practice sessions in class to put students at ease. After the surveys are returned, students share the information they gathered and create a bar graph, or a pictograph, to display the information visually. This class graph can then be added to the bulletin board. You may also wish to create a class time-line, showing when students' families arrived in Fontana.

[Special thanks to Lynda Lozier, West Randall Elementary.]
Lesson 5> Parent Letter

Goal: to develop the ability to acquire information from a variety of sources.

Materials: -Parent letter (sample on Master 10)

Procedure: Send home a letter to parents asking them to help students learn more about the area.

Suggested Order of Lessons:
-Lesson 1
-Begin Lesson 4 (so surveys will be returned in a reasonable amount of time)
-Lesson 2 and 3, in any order
-Complete Lesson 4
-Lesson 5 at any time during Introduction

GEOGRAPHY

Lesson 1> Directions Contest

Goal: to develop map and globe skills.

Materials: -Direction review page (Master 11), one per student
-Direction Contest (Master 12), one per student

Procedure: Review with students cardinal directions. Then hold a "Directions Contest" with the contest sheet. Winners' papers could then be added to the bulletin board.

Lesson 2> Landforms

Goal: to develop an understanding of the physical characteristics of the area, to develop map and globe skills, and to develop a common vocabulary.

Materials: -Landforms worksheets (Masters 13-19)
-construction paper
-crayons
-pencils

Procedure: Discuss various landforms found in this area. If possible, take a field trip to the Lytle Creek area, or another area where several landforms can be seen. Students can create a landforms notebook, using the landform worksheets in a construction paper folder.

Lesson 3> Map of Fontana

Goal: to develop map and globe skills, and to develop a common vocabulary.

Materials: -assorted cardboard boxes
-butcher paper
-paint
-construction paper
-markers
-crayons
-clay
-tongue depressors or popsicle sticks
-tape
-glue

Procedure: Discuss the use of legend, key, and symbols. Have students (or groups) construct a floor or table map of Fontana using boxes for buildings and construction paper for cars, trees, signs, and people (trees and signs can be glued onto tongue depressors and stuck in clay to make them stand up). Once this map is complete, use it as a model and make a picture map of that same area to hang on the wall. This helps students make the connection between maps and the places maps represent.

Lesson 4> City Map

Goal: to develop an awareness of place, and to develop map and globe skills.

Materials: -Fontana city map (Master 20), one per student
-colored pencils

Procedure: Use the city map to locate and label landmarks such as: the school, the neighborhood store, the Civic Center, neighborhood parks, the high school, and other sites that are significant to your students. Teachers will
want to use an enlargement of the area of the map where your school is located.

Lesson 5> City, Country, or Continent

Goal: to develop a common vocabulary, and to develop the ability to acquire information from written sources.

Lesson integrates social science with: language arts.

Materials: - City, Country, Continent worksheet (Master 21), one per student
- atlases and encyclopedias
- pencils

Procedure: Review the terms city, country, and continent. Review with students that they live in Fontana (city), California (state), in the United States (country), on North America (continent). Review the use of atlases and encyclopedias to find information. Students complete the worksheet working individually or in small groups.

Lesson 6> Match Us

Goal: to develop a common vocabulary.

Lesson integrates social science with: language arts.

Materials: - cards on which geographical terms and map symbols are written, and a matching set of unlabeled pictures and drawings illustrating these terms
Caution: use only geographical terms with which students are familiar, and which have been used in this unit.

Procedure: In this game for a small group of students, players match cards containing geographical terms with cards containing illustrations. Each correct set counts as one point. If there are two or more players, they compete for the highest score. Cards containing phrases or sentences describing or defining the terms may be substituted for the illustrations.

(Wagner, 1964, p. 29)

Lesson 7> Map Bingo
Goal: to develop map and globe skills.

Materials: - City map (Master 20), one per student
          - Crayons

Procedure: Each player is given a copy of the city map of Fontana on which landmarks have been marked. Each map has some of these landmarks underlined (these are randomly chosen and different on each map, similar to the random distribution of numbers on a standard bingo card). The teacher randomly calls out the names of all the landmarks. Students underline any landmarks called out on their map (those that are not already underlined). The first student to complete the map by underlining all the landmarks wins. The winning map can be added to the bulletin board.

(Haas, 1988, p. 38)

Lesson 8> Cartography

As an extension, study cartography or cartographers.

Suggested Order of Lessons:

- Lesson 2
- Lesson 1
- Lesson 3
- Lesson 4
- Lesson 5
- Lesson 6 and Lesson 7 any time (as review) after the skills are covered
- Lesson 8 any time during this section

NATURAL ENVIRONMENT

Lesson 1> Nature Walk

Goal: to develop an understanding of the physical characteristics of the area.

Materials: - Comfortable shoes
          - Binoculars (optional)
          (See Appendix C for list of indigenous plants and animals)
Procedure: Go on a nature walk in the immediate area. Discuss plants and animals found in the area, nature of the soil, elevation, and natural resources. If possible, have several pairs of binoculars and several adult volunteers to help students spot distant flora and fauna.

Lesson 2: Animal Reports

Goal: to develop an understanding of the physical characteristics of the area, to develop the ability to acquire information from a variety of sources, and to develop the ability to organize and express ideas clearly.

Lesson integrates social science with: language arts and science.

Materials: - books on the wildlife and plants common to the area
(see Appendix C for a list of indigenous plants and animals)

Procedure: Students (or groups) choose one animal found naturally in the area. They then research that animal and present a brief oral report to the class. Students may want to draw pictures and diagrams to supplement their report. Students should enlist the help of their parents (see Parent Letter, Master 10). Note: This lesson requires prior lessons on how to research, write, and present reports and oral presentations.

Lesson 3: Animal Tangrams

Goal: to develop an understanding of the physical characteristics of the area and to develop the ability to solve problems.

Lesson integrates social science with: mathematics and visual-spatial skills.

Materials: - Animal tangram patterns (Master 22-24)
- Tangram pieces on chipboard
- Tangram pieces from different colored construction paper
- 8" x 12" pieces of construction paper in contrasting colors
- glue or paste

Procedure: This activity follows the same format as Activity 3 in the "Introduction to the Unit" section.
Additionally, students may wish to create their own animals using the Tangram pieces.

**Lesson 4> Wind**

Goal: to develop an understanding of the physical characteristics of the area.

Lesson integrates social science with: science.

Materials:  
- fan  
- bookcase, or other easily moveable, sturdy piece of furniture  
- paper cups or hats

Procedure: Discuss wind. Demonstrate the use of windbreaks by using a fan to blow over some paper cups or hats. Then, set a bookcase or similar structure in front of cups and turn the fan on again. Discuss the effect of windbreaks on plants, structures, topsoil, animals, and people. Note: The importance of this lesson will become evident to students as they study the contributions of A. B. Miller, who planted most of the eucalyptus trees in Fontana as windbreaks.

**Lesson 5> Windmills**

Goal: to develop an understanding of the physical characteristics of the area.

Lesson integrates social science with: art and science.

Materials:  
- windmill pattern (Master 25), one per student  
- crayons or markers  
- scissors  
- straight pins  
- pencils with erasers

Procedure: Make windmills. (Directions are on Master 25.)

**Lesson 6> Wind Poems**

Goal: to develop an understanding of the physical
Lesson integrates social science with: language arts.

Materials: -Wind Poems (see Appendix A)

Procedure: Use poems about the wind for choral reading or other poetry reading techniques.

Lesson 7> Strawberries

Goal: to develop an understanding of the physical characteristics of the area.

Lesson integrates social science with: science.

Materials: -strawberry plants
- soil
- plastic pots, or bottoms from two liter plastic drink containers

Procedure: Strawberries are grown all over California and shipped throughout the United States. Silver Burdett Science, California Masters, page 11, gives information about how to plant and grow strawberries with your students. This project will take some time and may not be completed by the time the unit is finished.

Lesson 8> Sock Gardens

Goal: to develop an understanding of the physical characteristics of the area.

Lesson integrates social science with: mathematics and science.

Materials: -adult size white athletic tube socks, one per child, preferably with no holes in the feet
- potting soil
- grass seed
- water
- large bowl
- spoon

Procedure: Here's a fun way to teach students about seed dispersal. Discuss seeds and seed dispersal. Lead discussion to the ways seeds are dispersed, especially seeds
sticking to the fur of animals. Have students put on the socks inside out over their shoes. Take students on a nature "run" through a field (the best kind has many weeds growing in it). When students return to the room, have them carefully take off the socks, without turning them right side out. Students then count the number and type of seeds in their socks (be sure they do not take the seeds out). Discuss the number and types of seeds found. Turn the socks right side out. Put in several large spoonfuls of wet potting soil (if you mix grass seed with the potting soil, you are assured of something growing). Tie a knot in the sock and hang it by a string in the classroom. Keep the socks very wet, and in three to six days, the socks will sprout. After this lesson, look at Seeds: Pop. Stick. Glide for excellent photographs (and text) of seeds and seed dispersal methods.

Lesson 9> Field Trip

Goal: to observe and discuss historical photographs and other artifacts, to compare past and present, and to develop an understanding of the physical characteristics of the area.

Lesson integrates social science with: science.

Materials: - lunches
- comfortable shoes and clothing

Procedure: Take the class to the San Bernardino County Museum in Redlands (call ahead for reservations). This is a fun day-long trip. Your students will enjoy seeing the collection of flora and fauna from the area, the large birds' egg collection, and the collection of Indian artifacts. The docents will gladly discuss any exhibit—you might ask specifically for them to tell students how the animal exhibits are preserved. Have your students prepare questions ahead of time to ask the docents. There is an area to eat lunch and let the students play on an authentic tank. There is also a small gift shop at the museum.

Lesson 10> Earthquake

Goal: to develop an understanding of the physical characteristics of the area, and to develop the ability to interpret maps, graphs, and pictures.

Lesson integrates social science with: science.
Materials:  
- two square pieces of cardboard per student or group  
- soil  
- Fault map (Master 44)  
- toy building blocks

Procedure: Study earthquakes (Silver Burdett Science, Chapter 9). Construct a 'fault' by following the directions in Silver Burdett Science, California Masters, page 14. Briefly, lay the cardboard pieces together side by side and cover the cardboard with soil. Build a structure with the building blocks above the seam. By moving the cardboard slowly, you will create an 'earthquake.' After the students observe the damage done by the 'earthquake,' they will be better prepared to develop an earthquake plan for themselves and their family. Study the Fault map and compare the distance from Fontana to the major faults in the area.

Lesson 11> Extensions

Some possible extensions for this section are:

- a lesson or unit on pollution or conservation  
- a class mural of the flora and fauna of the area  
- AIMS units listed in Appendix B

Suggested Order of Lessons:

- Lesson 1  
- Begin Lesson 7  
- Lesson 4, 5, and 6  
- Lesson 8  
- Lesson 10  
- Lesson 3--anywhere in this section  
- Lesson 9  
- Lesson 2

HISTORY

Note: Teachers will want to familiarize themselves with the information in Appendix C on the history of Fontana, and the Indians that lived in this area. The lessons in the history section of this unit are designed to help the students make
the connection between past and present. Several techniques can be used to record the comparisons students make between past and present.

(a) Venn Diagram
Use the Venn diagram (Master 26-27). This can be done on an overhead projector, on the chalkboard, on posterboard, or on individual student copies. Record characteristics of the past in one circle, characteristics of the present in another, and similarities in the center.

(b) Mural
A mural can be drawn by the students on butcher paper illustrating the changes in modes of transportation (or communication, or occupations, etc.) from the days of Native Americans to the present.

(c) Reports
Students can write reports (individually or in small groups) on the changes from past to present.

(d) Drama
Students can use the information to write a play (as a class) to dramatize changes that have occurred.

1. Native Americans (Indians)

Goal: to experience the art, dance, music, and literature of different cultures, and to explore the hardships faced by different ethnic groups settling in the area.

Bulletin Board: Make a large headband out of sturdy cardboard. Attach twenty to thirty 'feathers' (made of colorful construction paper) to the headband with paper clips. Write a stunt or activity on each feather (activities can be drill based, or based on the information learned about Indians in this unit). One at a time, students choose a feather and perform the task written on the feather. Sample tasks might include: reciting the twelve months of the year in order, building a tower with ten blocks that won't fall over, multiplying your age by six and giving the answer, and so on.

(Pacheco, 1984, p. 92)
Lesson A> Introduction

Lesson integrates social science with: language arts.

Materials: -Tribal Map Worksheet (Master 28), one per student -pencils

Procedure: Read to students The Great Race of the birds and animals, Where the Buffaloes Begin, or other Native American legends. Discuss the terms 'Native Americans' and 'Indians.' Discuss the Native American tribes that lived in this area, including Chumash, Serrano, and Chemehuevi. To help students familiarize themselves with tribal names, have them complete the Tribal Map Word Find.

Lesson B> Communication

Lesson integrates social science with: language arts.

Materials: -Indian Signs worksheet (Master 29), one per student

Procedure: Discuss Indian methods of communication: signs, smoke signals, and language. Study the signs shown on the Indian Signs worksheet and practice making sentences or telling stories. Students can agree on their own signs to add to those shown. Then discuss communication methods used today by students and their families. Compare past and present methods of communication.

Lesson C> Dwellings

Lesson integrates social science with: mathematics.

Materials: -Master 30, one per student -graph paper -pencils

Procedure: Discuss types of Indian dwellings, emphasizing the lack of certain features that are now considered necessities (floors, electricity, heat, air
conditioning). Discuss the need for portability in Indian dwellings. Have students make the Teepee picture by following the directions carefully. (See Master 31 for an example of a finished graph.) Compare the teepee with the housing of today in Fontana. Discuss the advantages and disadvantages of different types of homes. This is a good time to extend this lesson into current events by discussing homelessness in this area.

Lesson D> Food Preservation

Lesson integrates social science with: mathematics and science.

Materials:  
- inexpensive cuts of beef  
- non-iodized salt  
- sugar  
- water  
- seasonings  
- racks to dry jerky

Procedure: Discuss the preservation of food and the Native American's need to have food that is easy to transport and store. Discuss the kinds of meat Native Americans would have used (venison, mutton). Make jerky (see Master 32). Compare with present methods of food preservation. Compare differently preserved types of food: your jerky, frozen dinners, "Top Shelf" types of dinners, dehydrated food (available at camping stores), and canned foods. Compare taste, ease of preparation, cost, preservatives, and appearance. This same comparison can be done with frozen, canned, and fresh fruits and vegetables.

Lesson E> Occupations

Materials:  
- chart paper  
- markers

Procedure: Discuss occupations that would need to be filled in a tribe or group: hunters or food-gatherers, cooks, caretakers, doctors, artists, home-builders, leader or chief, and so on. Have students brainstorm a list of these occupations. Discuss how these jobs were done by Indians, and how they are done now.

Lesson F> Art

Lesson integrates social science with: art.
Materials:  - glass containers with tops, one per student
        - salt
        - colored chalk
        - spoons
        - paper towels
        - paper
        - several cups

Procedure: Discuss art forms prevalent during Indian times, such as weaving, basketry, pottery, totem poles, weaponry, and so on. Discuss the use of color and design in these different crafts.

Make Salt Sculptures. (Note: This activity is not meant to replicate an authentic Native American craft, but does imitate the designs used in Indian pottery and baskets.) Dump some salt on a paper towel. Rub chalk over and over the salt until the salt is all colored. For deeper colors, rub longer. Put the colored salt in a cup. Do this for all the colors you want to use. Keep each color separate. Gently pour one layer at a time into the container from a folded piece of paper. Do not jiggle or tip the jar. Make the layers any size desired. The salt will fall in uneven mounds, especially if the salt is guided as it is poured. Fill the jar full. Let it settle overnight, then add more salt. Cover the container tightly.

After making salt sculptures, discuss types of art prevalent today (music, dance, theater, painting, sculpting, car designing, and so forth). Cite examples in the Fontana area. If there are parents of the students who are artists, invite them to the class to demonstrate their talents and be interviewed by the class.

Lesson G> Weather

Lesson integrates social science with: science, fine arts, and language arts.

Procedure: Discuss types of weather common to this area, emphasizing the lack of rainfall. Discuss the Native Americans' need for water (to drink, to water crops or livestock, to sustain game animals). Explain to students the Native Americans' belief in the deity of nature. Perform the Rain Dance. (Note: It is recommended that you teach this rain dance to a small group and then have them demonstrate the Rain Dance to the class, before teaching the whole group.)

Students stand in a circle. Everyone must be still and quiet. The leader (either a student or the teacher) begins by rubbing his thumb and two fingers back
and forth to make the "mist". He turns toward the person on his right, who then begins rubbing his thumb and two fingers together. Each person "passes the mist" until all children are making the mist. The leader then changes his motion to rubbing his palms back and forth. He "passes the drizzle" to the student on his right and so on until all the children are making drizzle. The process continues with "rain"--patting thighs, and "downpour"--stomping feet. To end the storm, the process is reversed until the leader is making mist alone. Besides improving listening skills, the movement activity encourages concentration and awareness of others.

Discuss the need for water in Southern California today. Remind students of the recent drought and what different cities did about it. If possible, contact a local weather forecaster and have him/her tell the class about weather prediction and forecasting today.

2. Early Settlement

Goal: to experience the art, dance, music, and literature of different cultures, to develop an appreciation of historical literature, and to explore the hardships faced by different ethnic groups settling in the area.

Lesson A> Pioneer Life

Lesson integrates social science with: fine arts and language arts.

Materials: -read-aloud book
-historical fiction book
-Molly's Pilgrim, B. Cohen
-paper
-pencils
-construction paper
-Molly's Pilgrim script (Masters 33-41), 10 copies

Procedure: Discuss movement into the area by Spaniards and Mexicans. Discuss the beginnings of Fontana as part of a Spanish land grant made in 1842. Discuss the contributions of the early Mormon settlement into the area (they began agricultural development, they were the first to use water from Lytle Creek for agriculture). Read aloud from a book describing conditions during this era (some excellent choices are Sarah, Plain and Tall, Little Town on the Prairie, and Calamity Jane's Letters; see Appendix B
for others). Emphasize a description of the inside of a home or cabin. Have the students draw a detailed picture of the inside of such a home (this could be done as a group picture, where the picture is passed around and each person adds one detail, or individually). These pictures can then be compared to the inside of the students' homes.

Once the students have a feel for the physical setting pioneers found themselves in, they are ready to experience the emotional hardships faced by many pioneers. To help students develop a deeper understanding of the difficulties involved in immigrating, read Molly's Pilgrim to the class. When students feel comfortable, they can 'perform' the story as reader's theater, where the script is read aloud and no props are necessary. As an extension here, have students find out what countries their ancestors came from and mark these on a world map for display in the classroom.

Now that students have developed more empathy for pioneers, read sample diary entries from pioneer times (some fine examples are Trail to California, Calamity Jane's Letters, and Two Years Before the Mast). Have the students pretend they are living during the time of the pioneers. Have them construct a diary with the construction paper. Then have them write five diary entries as if they were living in this area at that time. Students can share their diaries in small groups, or as a class. If students keep a journal in the classroom, or a diary at home, they can compare their real entries with the 'pioneer' entries and develop a list of similarities and differences.

**Lesson B> Food**

Lesson integrates social science with: mathematics, science, and language arts.

Materials:  
- flour  
- salt  
- lard  
- water  
- knives and fork  
- bowl  
- refrigerator  
- rolling pin  
- griddle  
- paper  
- pencils  
- crayons  
- markers

Procedure: Discuss improved methods of cooking
and preservation of food during this era, as opposed to the
time of the Indians, which was studied earlier. Discuss the
culinary contributions of different ethnic groups in this
area. Make tortillas (see Master 32). If possible, have an
Hispanic parent come in to make the tortillas with the
class. This will add some authenticity to the experience,
and will give your students an opportunity to interview an
adult about their heritage. Once students have made and
eaten tortillas, have them bring from home one recipe that
represents part of their ethnic heritage. Make a class
recipe book, including all of these recipes, as well as the
occasions on which the food is eaten, and any history
attached to it. If only one copy of the recipe book is
made, it can be kept in the class (or school) library. If
multiple copies are made, these make excellent gifts
for parents.

**Lesson C**  Music

Lesson integrates social science with: language
arts and fine arts.

**Materials:**
- folk song lyrics on chart paper,
or individual copies for students
- chart paper
- markers

**Procedure:** Folk songs are a pleasant way to
increase cultural literacy. Many of them are so familiar,
teachers may not think of them as historical. See Appendix
A for a list of folk songs, and Appendix B for some
reference books in which these and many other songs can be
found. After learning and singing folk songs, have students
brainstorm some characteristics of folk songs. Then have
the class write a modern folk song for Fontana. This song
can be 'published' for a class or school newsletter, or
performed by the class at an assembly.

**Lesson D**  Folk Tales

Lessons integrate social science with:
mathematics, language arts, and fine arts.

1. Paul Bunyan Geography

**Materials:**
- Paul Bunyan, S. Kellogg
- U. S. Map (Master 42), one
  per student
Procedure: While reading Paul Bunyan, have students mark on a map each location visited by Paul Bunyan. Make a key for the map to indicate what happened at each location.

(2) Paul Bunyan Pop Art

Materials: - magazines
- construction paper
- scissors
- glue
- crayons

Procedure: Use magazine pictures to create a larger than life character. Combine the head, body, feet, and arms of different people to make a new "person." Glue in place. Add a background of houses, trees, people, and so on, to make the magazine person appear huge.

(3) Paul Bunyan Pancakes

Materials: - pancake mix, recipe, and listed ingredients
- syrup
- butter
- bowl
- spoon
- griddle or frying pan
- spatula
- paper plates
- forks
- napkins

Procedure: Write a pancake recipe on the chalkboard for students to copy. Make and eat pancakes. Demonstrate multiplying all ingredients by 100 to make a PAUL BUNYAN-sized recipe. For homework, students copy a favorite recipe from home and convert it to a PAUL BUNYAN-sized recipe. These can be assembled to make a Paul Bunyan Cookbook, or added to the bulletin board.

(4) Pecos Bill Geography

Materials: - Pecos Bill, S. Kellogg
- U. S. Map (Master 42), one per student
- pencils
- markers

Procedure: While reading Pecos Bill, have students mark on a map each location visited by Pecos Bill. Make a key for the map to indicate what happened at each location.

(Lessons 1-4, Hoven & Kelly, 1987, pp. D to D-2)

(5) Folk Tale Comparison

Materials:  - Venn diagram (Masters 26-27), reproduced as desired
- chart paper
- markers

Procedure: Compare Paul Bunyan and Pecos Bill using the Venn diagram. Discuss similarities and differences. Discuss the common elements of these and other folk tales. Make a list of the essential components of a folk tale.

(6) Folk Tale from Fontana

Materials:  - paper
- pencils
- crayons or markers

Procedure: As a class, write a folk tale set in Fontana, being careful to include all the elements identified through the comparison lesson. Students can dictate the story and the teacher can record it on the chalkboard or chart paper. Later, each sentence of the class folk tale can be written on a separate page and illustrated by one student. (If there are not enough sentences, students can work together in pairs.) This allows all students to feel a part of the book, even if they did not contribute anything to the written tale. This book can be bound with construction paper, or hard-cover binding (see Master 43), and put in the class (or school) library.
3. Twentieth Century Development

Goal: to develop a sense of historical empathy by interviewing a Fontana "pioneer", to develop a time-line of the history of Fontana, to compare past and present, and to further the development of cultural literacy.

Lesson A> Guest Speaker

Lesson integrates social science with: language arts.

Procedure: Discuss the contributions of Fontana's founder, A. B. Miller. Discuss the changes in Fontana's economic base this century from agricultural beginnings, to industrialization (with Henry J. Kaiser), to beyond. Have a guest speaker from the Historical Society of Fontana speak to the class. Have students prepare questions beforehand and interview the guest. If more than one speaker can participate, this activity can be repeated.

Lesson B> Time-Line

Materials: - white shelf paper
- pencils
- crayons
- rulers
- markers
- Optional: Timeliner, Tom Snyder Productions (computer program that creates time-lines)

Procedure: Students can work individually or in small groups to develop a time-line of the history of Fontana, up to the present decade. Note: This lesson requires that students have some background in making time-lines.

Optional: If using Timeliner, students can work in pairs at the computer. Put all the information in, and the computer will organize it and print out a time-line for you.

Lesson C> Traveling ABCs

Lesson integrates social science with: language arts.
Materials:  
- paper  
- pencils

Procedure: Ask students to think back to all the modes of transportation discussed during the unit, as well as all others they can think of. Have the students write the alphabet vertically on their papers. Then they list a means of transportation for each letter:

A: Airplane  
B: Boat  
C: Car

Note: Some letters will have no mode of transportation, but don't tell the students that until they have totally exhausted their imaginations.

(Wagner, 1964, p. 30)

Suggested Order of Lessons

It is recommended that these lessons be done in the order written.

PRESENT-DAY FONTANA

Lesson 1> Walking Tour

Goal: to develop an understanding of the physical characteristics of the area.

Procedure: Take a walking tour of downtown Fontana. Visit City Hall, the Post Office, the Police Department, the Library, the Fire Department, and/or other interesting sites. (Be sure to call ahead first to make arrangements.) Discuss the age and appearance of the buildings, what facilities are available, and how well each building serves the occupants' needs. Note: The usefulness of this activity will depend on the location of the school site and the availability of buses.

Lesson 2> Post Cards

Goal: to develop an awareness of place.
Materials:  
- post card-size tagboard
- pencils
- crayons
- markers
- balloons
- helium tank

Procedure: Make "post cards". On the front, students make a map or picture of Fontana, with a space labeled: "This post card found in _______ (city), on_______(date)." On the back, students write their name and the school address. Tie the post cards onto helium-filled balloons and send them off as a class. As post cards are returned, note where they were found and when, and add the postcards to the bulletin board.

Lesson 3> Classroom Government

Goal: to develop an understanding of the basic principles of democracy by establishing a classroom government system, interviewing a member of the city council, and beginning to appreciate what is required of citizens.

Lesson integrates social science with: mathematics and language arts.

Materials:  
- play money
- pens, paper, receipt books, and so on, possibly donated by local businesses

Procedure: Establish a classroom government and economic system based on the system in Fontana, and representing real businesses in the city. Have students discuss problems that arise. If possible, have a guest speaker from the Fontana City Council. Note: See McGraw-Hill Social Studies book, pp. 160-162, for further information. As this activity comes to an end, present each student with a "Key to the City" award (Master 45).

Lesson 4> Floats

Goal: to develop a sense of pride in the community.

Lesson integrates social science with: fine arts.

Materials:  
- shoe boxes
- glue
- tissue paper, assorted colors
- scissors
- markers

Procedure: Have the students design individual floats, made with crumpled pieces of tissue paper, glued on shoe boxes. These floats should be designed to honor Fontana. When floats are finished, have a 'parade' through the classroom, then set up the floats in a display area, and invite other classes to come in and view the floats.

Lesson 5> City Poems

Goal: to develop an understanding of the physical characteristics of the area, and to develop the ability to express oneself.

Lesson integrates social science with: language arts.

Materials: - City poems

Procedure: Use poems about the city (see Appendix A for examples) for choral reading or other poetry reading techniques.

Suggested Order of Lessons

- Lesson 2, so cards can be returned promptly
- Lesson 3
- Lesson 1
- Lesson 4
- Lesson 5, throughout the section

CULMINATING ACTIVITIES

Lesson 1> Future Trends

Goal: to develop the ability to draw conclusions, to develop the ability to organize and express ideas clearly, and to experience a sense of closure.

Lesson integrates social science with: language arts.
Materials:  
- paper  
- pencils  
- chart paper  
- markers  

Procedure: Display Venn diagrams, comparison charts, and brainstorming lists from all previous lessons on the history of Fontana, and present-day Fontana. Discuss the possible future of Fontana. Have the students write about Fontana in the year 2025. Have the class brainstorm a list of things they can do to ensure the continued success of Fontana into the twenty-first century.

Lesson 22  Quilt

Goal: to develop a sense of historical empathy and to experience a sense of closure.

Lesson integrates social science with: mathematics, fine arts, and fine motor skills.

Materials:  
-Patchwork Quilt, V. Flournoy  
-48 six inch fabric squares  
-one and one-half yards of fabric for backing  
-one and one-half yards of quilt batting  
-yarn  
-thread  
-blunt tapestry needles for thread and yarn  
-crayons, iron, and waxed paper or fabric crayons  

Procedure: This is a valuable and pleasurable culminating activity. Read Patchwork Quilt to the students. Cut 48 six inch squares of fabric (students will feel more a part of this activity if they, or their families, donate the fabric for the quilt squares). Have students decorate some of the squares with crayon designs or pictures depicting different eras in Fontana's history. After the drawings are done, cover the squares with waxed paper and another cloth. Iron them to make the drawings permanent. (If you use fabric crayons, you can eliminate this step.) Use needle and double thread to stitch the squares together (students can work in small supervised groups to do this). Sew the squares into rows of eight, then sew the rows together. Cut the backing and quilt batting the same size as the finished top piece. Sew the top, backing, and batting together,
leaving one side open. Turn the quilt right side out and stitch closed the open end. Make a yarn knot at the corner of each square. Clip ends about two inches from the quilt. When quilt is finished, display (or use it) in the room. Then, donate the quilt to a worthy cause.

(Frank, 1976, pp. 229-231)
Appendix A

Poetry and Folk Songs

Note: These poems are just examples of the many poems available—there are many, many more. Some excellent sources for these and other poems are listed in the reference section.

Wind Poems

Who Has Seen the Wind?
by Christina Rossetti

Who has seen the wind?
Neither I nor you;
But when the leaves hang trembling,
The wind is passing through.

Who has seen the wind?
Neither you nor I;
But when the leaves bow down their heads,
The wind is passing by.

Strange Wind
by Shel Silverstein

What a strange wind it was today,
Whistlin' and whirlin' and scurlin' away
Like a worried old woman with so much to say,
What a strange wind it was today.

What a strange wind it was today,
Cool and clear from a sky so grey
And my hat stayed on but my head blew away—
What a strange wind it was today.

Windy Nights
by Robert Louis Stevenson

Whenever the moon and stars are set,
Whenever the wind is high,
All night long in the dark and wet,
A man goes riding by.
Late in the night when the fires are out,
Why does he gallop and gallop about?
Whenever the trees are crying aloud, 
    And ships are tossed at sea, 
By, on the highway, low and loud, 
    By at the gallop goes he; 
By at the gallop he goes, and then 
By he comes back at the gallop again.

Do You Fear the Wind? 
by Hamlin Garland

Do you fear the force of the wind, 
The slash of the rain? 
Go face them and fight them, 
Be savage again. 
Go hungry and cold like the wolf, 
Go wade like the crane: 
The palms of your hands will thicken, 
The skin of your cheek will tan, 
You'll grow ragged and weary and swarthy, 
But you'll walk like a man!

The Wind 
by Marie Louise Allen

The wind, O the wind, it is made out of air 
That always is rushing to get somewhere. 
It comes in a hurry, 
And goes in a flurry -- 
It pushes so hard that it makes us all scurry!

It whirls and it twirls 
And it tugs at my curls; 

It puffs and it blows, and away then it goes! 
But why must it hurry? Not anyone knows!

Winds A'Blowing 
by May Justus

The North Wind is a beggar 
Who shudders at the cold. 
The South Wind is a sailor 
With pockets full of gold. 
The East Wind is a gypsy 
With saucy cap and feather. 
The West Wind is a wizard 
Who conjures wicked weather.
The Winter Wind's a giant
As grumpy as a bear.
The Summer Wind's a lady
With flowers in her hair.
The Autumn Wind's an old man
As touchy as a thistle.
The Spring Wind is a gay lad
Who blows a silver whistle.

The Wind
by Eleanor Farjeon

Where the Wind blows
It sows, it sows!
Seed scatters,
Grass grows,
Earth starts,
Water flows,
And Polly's Cheek is like a Rose.

Wind on the Hill
by A. A. Milne

No one can tell me,
Nobody knows,
Where the wind comes from,
Where the wind goes.

Little Wind
by Kate Greenway

Little wind, blow on the hilltop;
Little wind, blow down the plain;
Little wind, blow up the sunshine;
Little wind, blow off the rain.

City Poems

Don't Worry if Your Job is Small
Anonymous

Don't worry if your job is small,
And your rewards are few.
Remember that the mighty oak,
Was once a nut like you.
Sing a Song of People
by Lois Lenski

Sing a song of people
Walking fast or slow;
People in the city,
Up and down they go.

People on the sidewalk,
People on the bus;
People passing, passing,
In back and front of us.
People on the subway
Underneath the ground;
People riding taxis
Round and round and round.

People with their hats on,
Going in the door;
People with umbrellas
When it rains and pours.
People in tall buildings
And in stores below;
Riding elevators
Up and down they go.

People walking singly,
People in a crowd;
People saying nothing,
People talking loud,
People laughing, smiling,
Grumpy people too;
People who just hurry
And never look at you!

Sing a song of people
Who like to come and go;
Sing of city people
You see but never know!

Sing a Song of Subways
by Eve Merriam

Sing a song of subways,
Never see the sun:
Four-and-twenty people
In a room for one.
When the doors are opened--
Everybody run.

**Signals**
by Shel Silverstein

When the light is green you go.
When the light is red you stop.
But what do you do
When the light turns blue
With orange and lavender spots?

**If**
by Shel Silverstein

If I had wheels instead of feet
And roses 'stead of eyes
Then I could drive to the flower show
And maybe win a prize.

**Push Button**
by Shel Silverstein

I push the light switch button and -click- the light goes on.
I push the lawn mower button and -voom- it mows the lawn.
I push the root beer button and -whoosh- it fills my cup.
I push the glove compartment button -clack- it opens up.
I push the TV button and -zap- there's Wyatt Earp.
I push my belly button...
BURP!

**Strawberries**

**Wild Strawberries**
by Shel Silverstein

Are Wild Strawberries really wild?
Will they scratch an adult, will they snap at a child?
Should you pet them, or let them run free where they roam?
Could they ever relax in a steam-heated home?
Can they be trained to not growl at the guests?
Will a litterbox work or would they leave a mess?
Can we make them a Cowberry, herding the cows,
Or maybe a Muleberry pulling the plows,
Or maybe a Huntberry chasing the grouse,
Or maybe a Watchberry guarding the house,
And though they may curl up at your feet oh so sweetly,  
Can you ever feel that you trust them completely?  
Or should we make a pet out of something less scary,  
Like the Domestic Prune or the Imported Cherry,  
Anyhow, you've been warned and I will not be blamed  
If your Wild Strawberry cannot be tamed.

Folk Songs

Note: Many of these songs will be familiar to the classroom teacher. These are songs used frequently in the classroom, but whose historical significance may not be realized. All of the following songs and many more can be found in the books listed in the reference section.

Blue-Tail Fly

When I was young, I used to wait  
On Master, and hand him his plate,  
Pass down the bottle when he got dry,  
And brush away the Blue-Tail Fly.  
Jimmy Crack Corn, and I don't care,  
Jimmy Crack Corn, and I don't care,  
Jimmy Crack Corn, and I don't care,  
My Master's gone away.

Camptown Races

Oh, the Camptown ladies sing this song,  
Do-dah, do-dah.  
The Camptown racetrack five miles long,  
Oh, do-dah day.  
Goin' to run all night,  
Goin' to run all day.  
Bet my money on the bob-tail nag,  
Somebody bet on the bay.

Cindy

I wish I was an apple,  
A-hangin' from a tree,  
And every time my sweetheart passed  
She'd take a bite of me.  
Get along home, Cindy, Cindy,  
Get along home, Cindy, Cindy,
Get along home, Cindy, Cindy,  
I'll marry you some day.

**Clementine**

In a cavern in a canyon excavating for a mine  
Dwelt a miner, forty-niner, and his daughter, Clementine.  
Oh my darling, oh my darling,  
Oh my darling Clementine,  
You are lost and gone forever,  
Dreadful sorry, Clementine.

**Down in the Valley**

Down in the valley  
The valley so low,  
Hang your head over,  
Hear the wind blow.  
Hear the wind blow, Love,  
Hear the wind blow.  
Hang your head over, hear the wind blow.

**Home on the Range**

Oh, give me a home, where the buffalo roam,  
Where the deer and the antelope play.  
Where seldom is heard a discouraging word,  
And the skies are not cloudy all day.  
Home, home on the range,  
Where the deer and the antelope play,  
Where seldom is heard a discouraging word,  
For what can an antelope say.

**I've been Workin' on the Railroad**

I've been workin' on the railroad,  
All the livelong day.  
I've been workin' on the railroad,  
Just to pass the time away.  
Can't you hear the whistle blowin',  
Rise up so early in the morn'?  
Can't you hear the captain shoutin',  
"Dinah, blow your horn?"  
Dinah, won't you blow, Dinah, won't you blow,  
Dinah, won't you blow your horn?  
Dinah, won't you blow, Dinah, won't you blow,  
Dinah, won't you blow your horn?
Someone's in the kitchen with Dinah,
Someone's in the kitchen, I know;
Someone's in the kitchen with Dinah,
Strummin' on the old banjo.

**John Henry**

When John Henry was about three days old,
Just a-sittin' on his pappy's knee,
He gave one loud and lonesome cry'
"The hammer'll be the death of me,
The hammer'll be the death of me."

**Oh! Suzanna**

Oh, I come from Alabama with my banjo on my knee,
And I'm goin', to Louisiana, my true love for to see.
It rained all night the day I left;
The weather it was dry,
The sun so hot I froze to death;
Suzanna, don't you cry.
Oh, Suzanna, oh, don't you cry for me;
I've come from Alabama with my banjo on my knee.

**Red River Valley**

From this valley they say you are going.
We will miss your bright eyes and sweet smile.
For they say you are taking the sunshine
That brightens our pathways awhile.
Come and sit by my side, if you love me.
Do not hasten to bid me adieu,
Just remember the Red River Valley,
And the one who has loved you so true.

**She'll Be Coming 'Round the Mountain When She Comes**

She'll be coming 'round the mountain when she comes,
She'll be coming 'round the mountain when she comes,
She'll be coming 'round the mountain, she'll be coming
'round the mountain,
She'll be coming 'round the mountain when she comes.

She'll be driving six white horses when she comes, and so forth.
Shenandoah

Oh, Shenandoah, I long to see you,
Away, to rolling river,
Oh, Shenandoah, just to be near you,
Away, we're bound away
'Cross the wide Missouri.

Tom Dooley

Hang down your head, Tom Dooley,
Hang down your head and cry,
Hang down your head, Tom Dooley,
Poor boy, you're bound to die.

Yankee Doodle

Fath'r and I went down to camp,
Along with Captain Goodin,
And there we saw the men and boys
As thick as hasty puddin'.
Yankee Doodle keep it up, Yankee Doodle dandy,
Mind the music and the step, and with the girls be handy.
Appendix B

References

Core Literature Connections


* Fontana Unified School District Core Literature selection.

** Unit available at teacher supply stores, part of the Reading Beyond the Basal series.
District Resources

1. AIMS Units (Available at the Media Center)

"It's in the Wind," in Overhead & Underfoot.
"Leaf the Dyeing to Us," in Fall into Math & Science.

2. Films

Geography:
"Mountains and Valleys" (Catalog Number FS 640)
"Our Geography" (Catalog Number FO 301)

Natural Environment:
"The American Southwest--Land of Enchantment" (Catalog Number C247)
"The Blooming Desert" (Catalog Number C 50)
"Birds in Your Backyard" (Catalog Number CF 8)
"Bear Country" (Catalog Number CF 2)
"Beaver Valley" (Catalog Number CF 4)
"Spotty--Story of a Fawn" (Catalog Number C 188)

3. MECC Computer Software (Available through MECC Network, or at the Media Center)

Oregon Trail (Catalog Number CSC 59)
Relive the days of pioneers and covered wagons with this enhanced version of the classic "Oregon" program. Practice decision-making and problem-solving skills as you learn about an important period of American history.

Sell Apples, on Social Studies-Volume 3 (Catalog Number CSC 41)
For social studies, geography, economics, and business, this seven-program diskette provides students with real-life situations that teach them a variety of skills. In SELL APPLES, a lesson on pricing, students decide how much to charge for apples.

Furs, on Social Studies-Volume 6 (Catalog Number CSC 42)
Here is a versatile program of five simulations. FURS simulates the fur trade as it was carried on in eastern North America in the 1770s.
Words at Work: Compound It! (Catalog Number CSC 98)

A clown and a cowpoke help kids develop their skills at recognizing, understanding, and using compound words.

Folk Songs and Other Music


Historical Literature and Read-Aloud Books


Calamity Jane's Letters. (1951). Treasures of the West Exhibit. [These letters, written by the famous pioneer to her daughter contain many glimpses of real life in the 'wild west.]


Dana, R. H., Jr. (1947). Two Years Before the Mast. New York: The Heritage Press. [This is a true account of an 1840 sea voyage from the East coast of the U. S., around South America, to the West coast of the U. S.]


Goble, P. (1985). The Great Race of the birds and animals. New York: Bradbury Press. [This is a beautiful Indian legend with excellent illustrations.]


Life on the Prairie. (1986). Amboy, IL: John Deere Foundation. [This educational packet is provided free of charge.]


Potter, D. M. (Ed.). (1945). *Trail to California: The Overland Journal of Vincent Geiger and Wakeman Bryarly*. New Haven: Yale University Press. [This is a fascinating diary of the day to day trials of the trip to California in the 1800s.]


Indigenous Plants and Animals

**Plants**

General: mesquite, chia, tansy-mustard (peppergrass), jojoba, manzanita, milkweed, pinyon, fuchsia, thistle, lupine, clover.

Cacti: yucca, beavertail, prickly-pear, joshua tree, peyote.

Poisonous: poison oak, azaleas, bird of paradise, daffodils, hollies, oleander, poinsettias, peyote.
Plants grown for food: grapes, lettuce, strawberries, peaches, tomatoes, carrots, lemons, melons, oranges.

Animals

Reptiles and Amphibians: salamander, western spadefoot, toads, California tree frog, desert iguana, lizard.

Snakes: rosy boa, ringneck, hognose, California whipsnake, gopher snake, California kingsnake, garter snake, rattlesnake (diamondback, sidewinder).

Birds: red-tailed hawks, osprey, eagle, grouse, quail, great horned owl, roadrunner, mockingbird, blackbird, sparrow, hummingbird, woodpecker.

Mammals: shrews, bat, raccoon, weasel, skunk, badger, kit fox, coyote, mountain lion, ground squirrels, gophers, chipmunks, bobcat, house mice, harvest mice, kangaroo rats,cottontail rabbits, jack rabbits, mule deer, pronghorn antelope, sheep.

People and Places

Aristoplay, Games for Fun and Learning. P. O. Box 7028, Ann Arbor, MI 48107. 1-800-634-7738. This company sells terrific board and card games based on History, Geography, and Science.


Fontana City Council. 714-350-7603.

Fontana Historical Sites: 8459 Wheeler--Fontana Farms Company Tract Office; 8863 Pepper Street--Camp Site; Little Chapel, one block east of Live Oak on Jurupa Avenue.

Fontana Historical Society. 714-823-1733 or 714-823-3846.

Fontana Public Library. 714-822-2321.

Rancho Santa Ana Botanic Gardens. 1500 N. College Ave., Claremont, CA 91711-3101. 714-625-8767 or 714-626-1917. These well-kept botanic gardens are open to the public and there are tours available.
San Bernardino County Museum, Redlands. 714-792-1334.

San Bernardino County Schools Office, San Bernardino. 714-387-3156 or 714-387-3151.

Tom Snyder Productions, Educational Software. 90 Sherman Street, Cambridge, MA 02140. 1-800-342-0236. Source of Timeliner program.

U. S. Geological Survey (Geological Inquiries Group), 907 National Center, Reston, VA 22092. [Excellent earthquake information available.]

Poetry


Appendix C

Historical and Local Information

Note: This article, written by R. Freeman and taken from a Fontana Unified School District Curriculum Bulletin, contains much resource information. It is reprinted here for your convenience.

Brief History of Fontana, by R. Freeman (1953)

Someone has said that an institution is but the lengthened shadow of a man. If this is true, then Fontana was fortunate indeed, in having Mr. A.B. Miller as her founder. It was a scant 48 years ago, in March, 1905, when Mr. Miller brought his grading outfit consisting of 200 head of horses, mules, plows, scrapers, mess and sleeping tents into the area now known as Fontana, and began clearing brush and carrying on farming operations. Their first night was a wet one, one that "rained pitchforks with sawlogs for handles", in Mr. Miller's own words. A few natives approached Mr. Miller after the storm had cleared up, aiming to do a little horse-trading. When they heard that he and his workers were planning to farm the entire area, someone remarked that, "the damn fool would blow away within six months."
Blanchard Miller's Aims and Work

Mr. Miller's affection for the land and this entire region was not fickle, and it was not long before his roots were well down and not even Fontana's breezes could dislodge him. What manner of man was this who was ready to battle the desert and to compete with the jackrabbits for the possession of this rock-strewn country? He was a simple man who loved the land and yet one whose many talents and capacity for relentless work and endeavor brought him, inevitably, to a position of leadership among his associates. He was at once versatile, thorough and persevering in each of the successive tasks he undertook. He combined the skills of a capable farmer, a financier, a civic leader, and a community planner. He was a gifted administrator who knew how to attract expert and loyal workers to his side, and with the vision of the statesman he consistently took the long view and directed his interests toward the common good rather than to his private advantage.

Mr. Miller never married but always remained devoted to his mother, Mrs. Eliza Miller, with whom he lived until the time of her death. He was a home-loving man who, despite the travels required in the course of his work, always tried to make his home base by nightfall.

California sought his advice in agricultural matters, and he had long contact with California governors Young,
Rolph, and Merriam in his capacity as member and later as chairman of the California State Board of Agriculture. He also served as President of the State Fair Association, and as a member of the Board of Regents of the University of California. Mr. Miller was willing to experiment. His experiments, however, flavored little of the familiar trial and error variety. They were well thought out, planned down to the most minute detail, and, as in the case of the hog ranch where he confronted considerable adverse opinion, they invariably proved to be practicable and successful in a striking way.

Mr. Miller sought a thorough development of the resources of this area. He wanted to build a community of small farms where men and women might achieve a degree of self-sufficiency by growing their food and secure a measure of independence and contentment by living on the land. No utopian, his vision of farming was nurtured in common sense and preserved a keen appreciation of complementary relationships and a total view of all elements of farm life. His was a practical idealism that created ways and means of solving problems as they arose.

He saw that the water problem was the key to all other problems in this region, so he first tackled that. He foresaw the need of windbreaks as an aid to agriculture and good community planning, so - after careful study - they
were planted. Launching the citrus industry in this region he was no less aware of the need for complementary developments and found occasion to encourage poultry, vineyards, hog-raising, and rabbit-breeding. His agricultural plan was billed in an early pamphlet as "The Partnership of the Orange and the Hen." While the farmer was getting his trees in and under way he could sustain himself by gaining an income from poultry. The poultry in turn would provide fertilizer for the groves of citrus.

In 1919 Mr. Miller established a poultry breeding farm and hatchery to supply new settlers and homemakers with high grade baby chicks and hens of high egg production. This was part of his plan of building up the back country first with profitable business ventures and then assuming that the city would grow to handle the volume of business thus produced. To discourage speculation Mr. Miller ruled that business firms could not buy business tracts unless they were going to build within a year.

In order to assist poultrymen in securing cheaper feed and also to provide an outlet for their eggs the Fontana's Producers Egg and Supply Company, one of the most successful poultry cooperatives on the Pacific coast, was established. Swift and Company first maintained a buying outlet in Fontana, and now runs an up-to-date poultry processing plant which markets fryers throughout the West. Poultry is a big
business in Fontana, and the climate, soil, and bright sunlight have been a big factor in its successful development. It seems that the poultry industry is perfectly compatible with the changing industrial character of Fontana.

Upon this growing empire of 20,000 acres the founder lavished unceasing care. Mr. Templeton, the present director of the Rabbit Experiment Station, recounts an instance of Mr. Miller's prodigious memory and capacity for detailed information. It seems that back in 1936 the station had a record-breaking doe. (Records are broken in terms of pounds of fryers produced per year.) Five or six years later Mr. Miller happened to drop in one morning for a visit and casually inquired, "By the way, Templeton, have you ever had another doe that could out-produce old W-787?"

There is no better summary of the early achievements of Mr. Miller and his associates than that penned by his own hand as part of an article written for the first edition of the Herald on June 7, 1923.

Perhaps you will pardon me and not call it bragging if I give a brief summary of our accomplishments during the last ten years.

We have planted the largest citrus grove in the world, over 5,500 acres, and of other fruits, 1,000 acres. We have planted 5,000 acres of vineyard...We have during two successive years had the largest planting of peanuts in the country, over 2,000 acres. We have undoubtedly the largest pork producing farm in the world, about 35,000 head, and Professor Rice of Cornell University, a recognized poultry authority, says we have the
best poultry plant in the country. We have planted enough Eucalyptus and other windbreaks which if stretched end to end would reach from here considerably beyond San Francisco. We have graded and in a great many cases have oiled over 75 miles of streets. We have tunneled the mountain and put down numberless wells for the development of water, built a power house that develops over 2,000 horsepower of electric energy and built several hundred miles of cement pipe line and conduits to convey our water to every corner of your lands.

We have built of enduring concrete the principal buildings for your public business, packing house, school, railroad depots—and this has meant the enlisting of over $6,000,000 in capital.

We think we have done our share of the largest agricultural undertakings and from now on we wish to make all the Fontana operations not only the largest but the best...Let us make our orchards and our vineyards the best. Let us make Fontana the best place to live, and the reward to all of us will surely come for the work and heartaches that always come to the pioneer...(Despite many obstacles)...we are winning and we will win big if we adopt that old time-worn adage, "What's worth doing at all is worth doing well" and make Fontana the best...Let's make Fontana the real land of our hearts' desire. "United we stand, divided we fall."

Financing the Fontana Farms Company and its projects was often a difficult problem, even for one as resourceful as Mr. Miller. The following story hints at this problem in its own way.

In the early days of the community there were frequent entertainments given by the residents. At one of these, a minstrel show—so the story goes—a character impersonating Mr. Miller remarks to an associate, "When I die I want all my pall bearers to be bankers." "Why do you
feel that way, Mr. Miller?", was the rejoinder. "Well, since they've been carrying me all my life - they might as well finish the job," said Mr. Miller. This joke always brought a warm response from Mr. Miller.

Mr. Miller had a strong sense of community life. He wanted Fontana to be attractive. As one who admired the modified Spanish style of architecture, he sought to encourage a uniform policy in the construction of public buildings. He expressed his interest in religion by giving land for both the Community and Catholic Churches. Furthermore, he contributed heavily to the building of the Community Church, the cornerstone of which was laid October 8, 1926. Among Mr. Miller's associates in the Fontana Farms Company were Mr. Richard E. Boyle and Mr. James D. McGregor. Both were hard workers who handled many different jobs under Mr. Miller's direction. Mr. Miller died on April 18, 1941, after a hard four year struggle with cancer. The Fontana Herald of that day affords striking evidence of the community's affection for its beloved founder.

Fontana is Born

A word or so should be devoted to an account of the first birthday of this city which occurred on June 7, 1913. On this day Mrs. Eliza B. Miller, popularly known as the "Mother of Fontana", struck the base of the flagpole with a bottle of native grape juice, and said, "I christen thee,
It was a gala occasion with over 4,000 guests in attendance including many notables from other southern California communities. They were fed 1,500 pounds of tender steer beef at a huge barbecue dinner. This date also marked the beginning of work on the Pacific Electric's trolley system connecting the San Bernardino and San Gabriel valleys in one continuous transit system. Judge Bledsoe presided; there were speeches by Mr. Miller and Mr. Shoup, President of the Pacific Electric Railway, and, afterwards a ball game, electric illumination, fireworks and a dance in a new garage. That night Fontana could claim to be well launched on her course.

Early History

Delving further into the past, we find that a gentleman by the name of Don Antonio Maria Lugo owned what is now known as Fontana about one hundred years ago. This country was then a vast, unappealing vista of sagebrush, mesquite and unturned rocks frequented by jackrabbits. The ranch of Don Antonio Maria Lugo began at the Mountain of the Arrowhead at San Bernardino and ended at the Bay of Santa Monica. Riverside, Ontario, Pomona, Whittier, Pasadena, Los Angeles, and Long Beach are all built on what was once the modest ranch of Don Antonio. Herds of wild horses roamed this entire region.
In 1842 a land grant known as Rancho de San Bernardino was made by Governor Alvarado to Jose Maria Lugo, Jose Del Carmen Lugo, Vicente Lugo, all sons of Don Antonio. This grant consisted of 137,700 acres of land, the best part of the San Bernardino Valley. In 1851 the Lugos sold their land grant of San Bernardino Rancho, including the land that is now San Bernardino, Rialto, Bloomington, and Fontana, to the Mormons and returned to Los Angeles taking most of their stock with them.

With the Mormons the agricultural development of the San Bernardino Valley may be said to have begun. They paid attention to irrigation, completed some ditches and were proud of a yield of grain that reached 50 - 90 bushels per acre. The Mormons had not come to stay, however, and withdrew about 1857. They were the first to use water from Lytle Creek for agricultural purposes.

Water Gives Life

From a region of "brush and blowing sand", as it was during most of the nineteenth century, Fontana owes her seemingly magic transformation to the waters of Lytle Creek and the ingenuity of the men who harnessed and directed them to their constructive work. Major H. Bonebrake and F. C. Howes organized the Semi-Tropic Land and Water Company in 1887 at a capitalization of $3,000,000. They divided the
land into 20 acre tracts, and old titles and deeds, if investigated today, go back to this company.

Water in Southern California means life, and the struggles for water rights by settlers was so intense that by the 1890s the claims for water exceeded the average flow. Many claims were established by prescription (or use) in addition to those traced back to the earliest owners of lands adjacent to the river (riparian rights). For example, in 1879 one Andrew J. Pope, then owner of the portion of the Muscupiabe Rancho below the mouth of Lytle Canyon, obtained a judgment against the owners of the old Zanja and Perdew ditch, prohibiting riparian rights. In 1881 the owners, as defendants, ignored the injunction, and continued to use ditches and divert water, in the words of a later judgment, "openly, notoriously, continuously, uninterruptedly, and adversely." This they continued to do under a claim of right for a period of five years, and thus obtained prescriptive rights to the amounts of water so used. In other words, Mr. Pope could not enforce his claim to riparian rights, (despite legal backing) and in the meantime a prescriptive right by use was established by the defendant.

Claims to water rights were often in conflict, and finally in 1896 Judge McKinley, sitting in Superior Court in Los Angeles, heard testimony in a legal proceeding and
handed down a decision defining all provable claims and establishing certain priorities based upon the date of acquisition of the rights. When Mr. Miller moved into the Fontana area in 1905 he set up the Fontana Development Company and acquired all water rights to the Lytle Creek flow, as defined in the McKinley Decision, which were not already in use around Rialto or in San Bernardino. Mr. Miller also supplemented his water supply by drilling wells in the Canyon, on the Wash, and south of Baseline in the valley. In 1909 he incorporated the Fontana Water Company to cover 4,000 acres east and north of the present city. In 1912 he set up the Fontana Union Water Company to cover 11,000 acres to the south and west and in 1927 these two companies were merged into the enlarged Fontana Union Water Company with 15,000 shares of stock to cover 15,000 acres.

In the beginning, water from the Creek was brought down in open ditches, losing a large percentage in seepage on the way. After a few years the Fontana Power Company was incorporated, and in 1916 a power house and pipe lines were completed. This enabled flowing water to produce electric power and eliminated the loss from seepage. The power house was leased to the Southern California Edison Company for operation under a 30-year lease, and was operated by that company until 1942, when Edison purchased it outright from the Fontana Power Company.
In recent years Fontana Union Water Company has kept an adequate supply of water for all purposes and demands in the Fontana area, drilling up to 29 deep wells to supplement gravity flow from Lytle Creek. Domestic use under San Gabriel Water Company is increasing, industrial demand is fairly heavy, principally by Kaiser Steel Plant, but use for irrigation is decreasing year by year. If and when the total supply from creek and wells becomes insufficient, Fontana can depend upon Colorado River Water from the Metropolitan Aqueduct, as the city is part of the Chino Basin Municipal Water District, affiliated with the Metropolitan Water District of Southern California.

United States Rabbit Experiment Station

One of the unique and interesting organizations located at Fontana is the United States Rabbit Experiment Station. This station, the first of its kind, is maintained by the Bureau of Animal Industry in the Department of Agriculture and was set up in 1928 with D. Munroe Green as its director. Mr. Miller was influential in bringing the rabbit station to Fontana, as he saw its importance in contributing to the balanced agricultural development which he envisaged for this region. The work of the rabbit station consists in developing improved methods for producing rabbits with meat, fur, and wool of fine quality. Research studies and experiments are conducted in nutrition, feeding, and
parasitic diseases sometimes involving from 1,000 to 1,200 rabbits at one time. The results of these studies are written up and published in government pamphlets and publications for national and international distribution. Attention is also paid to discovering the best breeding and growing conditions, better management practices, and the use of the most improved equipment.

During World War II a several page spread featuring the work of this Rabbit Experiment Station appeared in *Life Magazine*. As a consequence some 46,000 inquiries were made, deluging Mr. Templeton's staff with extra work. On the average, however, the station receives from 2,500 to 3,000 visitors per year in addition to conducting a large correspondence with growers the country over. In one month they received inquiries from 23 different states and from 5 foreign countries which serves to suggest the scope of their work.

The Hog Ranch

The hog ranch, which Mr. Miller established in the Declez region near the Jurupa Hills, about two and one-half miles southwest from the town-site, brought both fame and economic advantage to the community. Actually, it was a daring enterprise before which many lesser men would have quailed. In 1921 Mr. Miller signed a ten year contract to take the entire garbage disposal of the city of Los Angeles
as food for the hog ranch he proposed to run. The packing companies, Swift, Cudahy, and Armour, were all skeptical that a hog ranch could be run on such a scale and advised against undertaking it. Mr. Miller, however, was undaunted and with his customary thoroughness proceeded to show how it could be done. This entailed a tremendous job of organization and planning for the procuring, feeding, breeding, shipping and handling of hogs numbering up to 67,300 in the ranch's biggest year. A special spur was run from the mainline railroad track to allow the gondolas bearing the garbage to travel down the middle of the ranch while a huge crane mounted on a railroad car distributed the garbage into the feeding areas. The contract was renewed for a second ten year period, and the hog ranch continued in operation until 1950, being visited by the leading breeders from all over the world. One feature of special interest is that the pen floors were constructed of concrete and subjected to a daily bath of live steam as were the feeding floors and the other equipment involved in the work. It is altogether possible that this and other modern improvements introduced by Mr. Miller made possible the successful checking of an epidemic of hoof and mouth disease after a battle that tested the ingenuity of his whole staff. In the Fontana Herald feature Magazine section of 1942 the following quotation pertaining to the hog ranch was noted:
Fontana hogs are raised for pork, but in the veins of the animals runs some of the bluest blood of swinedome. Some of the herd sires and much of the breeding stock can trace ancestry to famous prize winners of western and mid-west fairs and stock shows.

Along with the garbage of Los Angeles came its silverware which people came from neighboring areas to buy for family and restaurant use, an example of an unexpected business springing up beside a larger enterprise! The hog ranch was closed down in 1950 thus terminating a colorful chapter in our local history.

Schools in Fontana

The original school building, which was also the first public building to be constructed in this community, was completed by Mr. Miller in 1913. The growth of schools has kept pace with the growth in population, although this has proved to be something of a race, especially in late years. In 1922 the area joined the Chaffey Union High School District, and from 1923 when there were 4 teachers and 100 students, growth has continued until June, 1953, when late figures reveal 161 teachers and a total of 5,016 students. The schools have always played an important part in the life of this community. Community leaders have encouraged students through award programs to strive for excellence in different ways. Many extra-curricular agencies and groups supplement and round out the work of the schools in our
community. The Four-H Club activities have been popular as have the Boy Scouts and Girl Scouts, and there has been widespread participation by almost all civic and business groups in the Fontana Days Program each year. The citizens have voted bond issues to finance a new high school that opened in the Fall of 1952 and also to extend and develop facilities for the elementary school district. They believe that the schools have a great trust to discharge and intend to maintain Fontana's tradition of insisting upon the best in educational facilities and standards of work and instruction.

The Year of Decision

When the Fontana Farms Company published a small brochure presenting the advantages of this community to prospective settlers, they titled it, Fontana From 1906-1930: the Story of a Highly Successful, Planned and Organized Rural Community in Southern California. This was an accurate summary. Citrus groves flourished; poultry was rapidly becoming one of the chief businesses of the region. Vineyards and small farms thrived. The small community's dominant interests were agricultural. When Henry J. Kaiser decided upon Fontana for the site of his $200,000,000 steel mill in 1942 this community became overnight one of the important industrial districts in Southern California. With this development came an unprecedented demand for housing,
and as approximately 40% of Kaiser's employees (now totalling 6,548) eventually settled here, something had to give. That something was agriculture. Fontana and Rialto, both leaders in the citrus field at an earlier time in the valley, fell down the ladder as the new homes were springing up on the one-time citrus groves and as new industries flocked to the community. Other difficulties plagued the citrus growers and packers. Irrigation costs mounted; labor costs both for picking and for packing house work rose with the competition provided by higher-paying industrial jobs. The cost of materials rose and freight rates increased. These factors, coupled with a long cycle of dry years, complete the picture of commercial citrus decline.

The statistics concerning the Kaiser operation are reasonably familiar so they will not be repeated here. Suffice it to say that Kaiser Steel continues to expand with the opening of the tin mill and the dedicating of a third blast furnace this Spring. Other major plants which have located in the Fontana area since 1942 are: the Koppers Company (Tar Products Division), Taylor Pipe and Forge Company, West Coast Loading Corporation (a defense plant which manufactures illuminating shells for the Army), the Linde Air Products Company (manufactures industrial oxygen), the Basalt Rock Company of Napa, California (will manufacture steel pipe and steel cylinder concrete pipe) and
the Etiwanda Steam Plant (built for Southern California Edison). The rate of Fontana's growth may be gauged by noting that $12,583,851 was spent for building permits in 1951 whereas $21,084,387 was spent in 1952, a gain of almost 8 million dollars.

Does this change from an agricultural and rural setting to a booming industrial community mean that the work of Mr. Miller and his associates has ended in failure? This need not be the case. Surely it represents a drastic modification of his hopes and plans for this area. It can mean, however, that with skillful planning some of the worst squalor and congested conditions of a typical eastern steel town can be avoided. If enough persons have the desire to unite the proven agricultural resources of the community with the working habits of wage-earners an improved pattern of living can be achieved. Of course this problem highlights the importance of creating a master plan for Fontana and a definite zoning program that will allow for such a development. In this aim Fontana is fortunate, as there is a San Bernardino County ordinance which has been adopted and enforced by the City Council which stipulates that the minimum width of a residential lot is 55'. This will serve as a block to the development of the crowded housing conditions such as are so familiar in the eastern steel towns.
Fontana Today and Tomorrow

Fontana passed another milestone in its growth when, on June 17, 1952, a majority of its citizens voted for the incorporation of the community into a California city of the sixth class, named five councilmen, and began the job of creating order, providing police protection, establishing a planning and zoning program to guide the pattern of community growth, and passing the necessary ordinances for the community's welfare.

The problems of Fontana are almost wholly those of rapid growth and those resulting from the sudden accumulation of people from many different regions and backgrounds in a small agricultural community. The council and civic leaders are faced with solving problems which have been snow-balling with increasing rapidity since 1942. The most pressing of these is, without question, the formulation and working out of a city zoning and planning policy. Others include the installation of a sewer system, improvement of local transportation facilities and the acquisition of parks and public recreational areas. During the last year, in November 1952, the community gained its first daily newspaper, The Fontana Herald News, which was converted from a semi-weekly.

What is my Part?

As students, each of us has an obligation to keep
informed and interested in the problems and growth of our community. The more we are able to see and experience at first hand the industrial, civic, social and religious life of Fontana the less likely we are to add to the problems with which our leaders are now engaged. In high school we have a small cross-section of this community which it is our special privilege and responsibility to run in an orderly and democratic manner. But let us never think of the school as separate from the community in which we live. Our parents and civic leaders have a stake in making this a good school and through the P. T. A. and other groups they are playing an important part. Let us, in turn, find our part in the community of Fontana and make it our business to advance the common good - to which Blanchard Miller and his associates so nobly contributed in the early days.

Let us remember that no community, no matter how beloved, is perfect. Perhaps Fontana will have to learn a more generous attitude toward the various minority groups in our midst. Can we improve our record in this and in other respects so that each of us can in conscience say that we respect the human person and observe the moral law in all our dealings with each other? It is not the geographic unity of a city, its industrial strength, or the grouping of its homes that makes a community in any genuine sense - despite the importance of these elements. A community comes
into being when a common devotion to democratic principles is evident in its life. These principles are in turn strengthened when the Christian spirit is present and active in the lives of its citizens. This is the acid test. Can we make democracy work? Can we in Fontana meet its challenge?

Additional Historical Information

Indians (Native Americans)

The three main tribes living in this area were the Chumash, the Serrano, and the Chemehuevi. Most of these tribes were not nomadic, but rather lived in villages with thatched roofs and hunted sheep and deer. They were excellent basket weavers. Their chief foods were mesquite, acorns, and mescal. These were made into "atole" (a thick souplike food made from ground leached acorns), and "pinole" (fine flour made by grinding seeds of the tansy-mustard or mesquite). These Indians used bow and arrows to hunt. They also used clubs and throwing sticks to kill rabbits. Cooking was done in baskets. Food or water was placed in the basket (the baskets were woven tightly enough to hold water) and hot rocks dropped in. The rocks were stirred
quickly, so as not to burn the basket. This process was repeated until the food was cooked or the water was boiled.

Government

The city of Fontana has the Council-Manager type of government. This government includes: a city council, usually but not necessarily small, and usually but not necessarily elected at large; a mayor, chosen by the council or elected at large; and a city manager, appointed and removable by the city council.

Statistics

Population: approximately 65,000 people, the majority of which are non-Hispanic, with the Hispanic population the largest minority.

Growth: 11.2% growth rate from 1983 to 1985, making Fontana the second fastest growing city in California.

Location: Fontana is located in San Bernardino County, 50 miles east of Los Angeles and Orange counties, 60 miles northeast of Long Beach and Los Angeles harbors, 8 miles west of San Bernardino, and 10 miles east of Ontario International Airport.
Appendix D

Masters

Master 1  Fontana Name Graph
Masters 2-8 Fontana Letter Tangram Patterns
Master 9  Survey
Master 10 Parent Letter Sample
Master 11 Direction Review Page
Master 12 Direction Contest
Masters 13-19 Landforms Worksheets
Master 20 Fontana City Map
Master 21 City, Country, Continent Worksheet
Masters 22-24 Animal Tangram Patterns
Master 25 Windmill Pattern
Masters 26-27 Venn Diagram
Master 28 Tribal Map Worksheet
Master 29 Indian Signs Worksheet
Master 30 Teepee Graph Directions
Master 31 Teepee Graph Example
Master 32 Recipes
Masters 33-41 Molly's Pilgrim Script
Master 42 United States Map
Master 43 Hard Cover Binding Directions
Master 44 California Fault Map
Master 45 Key to the City Award
Master 7
FONTANA RESIDENT'S SURVEY

Conducted by the students of Room 1, Anywhere School.

My name is ___________________. The students in my class are conducting a survey of Fontana Residents. Do you live in Fontana? May I ask you some questions?

1. What is your name?__________________________________________

2. Are you a native of Fontana?____________________________________

3. How long have you lived in Fontana?__________________________

4. Do you consider yourself an oldtimer or a newcomer?___________

5. Why did you (or your family) move here? Jobs? Housing? Other?__________________

6. Were any of your children born in Fontana?_______________________

7. What do you like best about our city?____________________________

For Natives and Oldtimers

8. Did you attend school in Fontana?_______________________________

9. Which schools did you attend?_________________________________

10. What major changes have you seen in Fontana?__________________

For Newcomers (less than 10 years)

11. Where did you live before moving here?________________________
SAMPLE PARENT LETTER

Dear Parents,

Next week, we will begin to learn about the area we live in. We will study the history, geography, and natural environment of Fontana. During our studies, I may ask you to volunteer materials or time to assist our learning. If you are a native of Fontana, the class may wish to interview you about the changes that have taken place here in your lifetime. We would appreciate your support during this time.

As part of our learning, I would like your child to become an "expert" on an animal that lives in this area. Please help your child choose an animal and study. If you need any ideas or materials, please visit the Fontana Public Library, or see me. Thank you.

Sincerely,

The Teacher
Map makers help us to find directions on maps. They draw most maps with north at the top. When north is not at the top there is a second way. They may draw a line pointing north, add a direction sign, or draw a compass rose. The letters stand for the names of the four main directions.

N means NORTH  E means EAST
S means SOUTH  W means WEST

Here are three ways, cartographers, people who make maps and charts, show direction on a map.
1. How many arrows point North? 
2. How many arrows point East? 
3. How many arrows point West? 
4. How many arrows point South?
CALIFORNIA LANDFORM TERMS

1. hill--a small area of land that is higher than the land around it.

2. lake--an inland body of water.

3. mountain--high, rocky land, usually with steep sides and a pointed or rounded top; higher than a hill.

4. mountain range--a series of connected mountains.

5. reservoir--a lake where water is stored for future use; sometimes formed by placing a dam across a river.

6. river--a large stream of water which flows through the land.

7. valley--low land between hills or mountains.
MOUNTAIN RANGE
CITY MAP

LEGEN

PARKS

POINTS OF INTEREST

- City Hall/Civic Center
- Police/Sheriff
- Fire Station
- Post Office
- Library
- Chamber of Commerce

Railroad

Mast-e-r 20

IPGEN

PARKS'

POINTS OF INTEREST

 Civic Ceni

Police/Sheriff
Fire Station
Post Office
Library
Chamber of Commerce

Railroad

Mast-e-r 20

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POINTS OF INTEREST

 Civic Ceni

Police/Sheriff
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Post Office
Library
Chamber of Commerce

Railroad

Mast-e-r 20

IPGEN

PARKS'

POINTS OF INTEREST

 Civic Ceni

Police/Sheriff
Fire Station
Post Office
Library
Chamber of Commerce

Railroad
Check an atlas to determine which of the following is a **city**, which is a **country**, and which is a **continent**.

<p>| | | | | | | |</p>
<table>
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frog
horse
rabbit
Windmills

1. Reproduce a pinwheel square for each child.
2. Ask the children to color the design. Encourage them to create another design on the opposite side.
3. Cut on solid lines.
4. Bring starred corners to center, overlapping them.
5. Use a straight pin to pierce all layers and attach to pencil eraser.
6. One, two, three...BlOW!
Assembly instructions:
• Make one (1) copy each of sheets A & B.
• Trim sheet A at the indicated marks.
• Assemble the sheets by carefully matching the points and taping or gluing the sheets where they overlap.
This map illustrates the tribal names and locations.

FIND THE UNDERLINED TRIBES IN THE PUZZLE BELOW.

ACTIVITY 6
Indians of different tribes often spoke different languages. But they could still communicate with each other. They talked with their hands, using a basic Indian sign language that was understood among the many tribes.

Some of the Indian signs are shown below. Their meanings are listed in the box. See how many signs you can match to the correct meanings. On the line provided under each picture, write the correct meaning.

1. _______  
2. _______  
3. _______  
4. _______  
5. _______  
6. _______  
7. _______  
8. _______  
9. _______  
10. _______
Plot these points:

(5,5)  (8,1)  (9,9)  (6,3)  (10,21)  (4,3)
(10,10) (9,7)  (8,15) (11,7) (2,1)  (12,1)
(12,13) (13,5) (14,3) (12,15) (9,12) (13,4)
(13,21) (10,13) (16,4) (7,5)  (12,6) (4,4)
(5,4)  (6,4)  (7,4)  (8,4)  (11,8) (16,3)
(14,4) (15,4) (7,21) (12,4) (11,12) (5,8)
(8,6)  (11,9) (8,3)  (10,7) (18,1) (15,5)
(8,13) (12,3)

Draw line segments from:

1. (7,21) to (18,1)  27. (6,3) to (7,4)
2. (13,21) to (2,1)  28. (7,4) to (5,3)
3. (10,21) to (10,13)  29. (12,4) to (13,5)
4. (8,15) to (12,15)  30. (13,5) to (14,4)
5. (8,15) to (8,13)  31. (14,4) to (13,5)
6. (12,15) to (12,13)  32. (15,5) to (13,4)
7. (8,15) to (11,12)  33. (12,3) to (13,4)
8. (12,15) to (9,12)  34. (13,4) to (14,3)
9. (8,13) to (9,12)  35. (14,3) to (13,4)
10. (12,13) to (11,12)  36. (15,4) to (13,3)
11. (2,1) to (8,1)  21. (10,10) to (10,7)
12. (12,1) to (18,1)  22. (9,9) to (11,9)
13. (8,6) to (8,1)  19. (9,8) to (11,8)
14. (12,6) to (12,1)  20. (9,7) to (11,7)
15. (8,6) to (10,7)  21. (4,4) to (5,5)
16. (10,7) to (12,6)  22. (5,5) to (6,4)
17. (10,10) to (10,7)  23. (6,4) to (7,5)
18. (9,9) to (11,9)  24. (7,5) to (8,4)
19. (9,8) to (11,8)  25. (4,3) to (5,4)
20. (9,7) to (11,7)  26. (5,4) to (6,3)

TEPEE
JERKY RECIPE

Jerky can be made from venison, elk, or inexpensive cuts of beef. Slice meat into 1/4 inch strips, brine overnight, wash well, and dry.

Brine: Brine solution consists of 1/2 cup non-iodized salt and 1/2 cup sugar dissolved into one quart of water. Add any desired seasonings. Immerse meat in glass, stainless, or crockery container. Brine thin chunks four to six hours, thick chunks eight to twelve hours.

Wash and Dry: Remove chunks from brine and rinse thoroughly in cool water. Place chunks on paper towels and pat dry. Allow to air dry for about an hour. Place on racks and begin to dry. If sun drying, this may take four to six days. If drying or smoking over a low heat, it may take 16 to 20 hours.

FLOUR TORTILLAS

Ingredients:
- 2 cups unsifted flour
- 1 teaspoon salt
- 1/4 cup lard
- 1/2 cup lukewarm water

Put flour in mixing bowl, sprinkle with salt, stir to mix. With pastry blender or two knives, cut in lard until particles are fine. Add water gradually. Toss with a fork to make a stiff dough. Form into a ball and knead thoroughly, on a lightly floured board, until smooth and flecked with air bubbles. At this point you can grease the surface of the dough, cover tightly, and refrigerate for as long as 24 hours before using. If you do this, the dough will be easier to handle. Let dough return to room temperature before you begin to roll it out.

Divide the dough into eight balls for larger, thin tortillas, or eleven balls for smaller tortillas. For large tortillas, roll as thin as possible on a lightly floured board. For smaller tortillas, roll between sheets of waxed paper to eight inches in diameter, adding flour as needed, and trim any ragged edges. Tortillas will shrink to seven inches when cooked. Drop onto a very hot, ungreased griddle. Bake until freckled on one side. This should take only about 20 seconds. Lift edge with spatula, turn, and bake on other side.

Fold hot, limp tortillas around pieces of butter and serve warm.
CHARACTERS:
Narrator 1
Molly
Hilda
Miss Stickley

Narrator 2
Elizabeth
Mama
Emma

NARRATOR 1: Molly's Pilgrim

NARRATOR 2: by Barbara Cohen

NARRATOR 1: I didn't like the school in Winter Hill.

NARRATOR 2: In Winter Hill they laughed at me.

NARRATOR 1: Elizabeth laughed most of all.

NARRATOR 2: I never raised my hand to answer a question, but when Miss Stickley called on me, I had to say something.

NARRATOR 1: My English wasn't perfect yet, so Elizabeth always giggled at whatever I said.

NARRATOR 2: Miss Stickley would stare at her, and then she'd shut up.

NARRATOR 1: But later, in the schoolyard, she'd say,
ELIZABETH: You talk funny, Molly. You look funny, Molly.

NARRATOR 2: And then she'd sing a song:

ELIZABETH: (singing) Jol-ly Mol-ly,
Your eyes are awf'ly small.
Jol-ly Mol-ly,
Your nose is awf'ly tall.

NARRATOR 1: Hilda and Kitty would sing the song too, and sometimes even Fay and Emma.

NARRATOR 2: They all admired Elizabeth.

NARRATOR 1: She brought peppermint sticks to school and handed them out to all her friends at recess.

NARRATOR 2: One day Elizabeth and Hilda followed me halfway home, singing that terrible song.

ELIZABETH and HILDA: (singing) Jol-ly Mol-ly
Your eyes are awf'ly small
Jol-ly Mol-ly
Your nose is awf'ly tall.
NARRATOR 1: I started to run.
NARRATOR 2: When I got to our apartment, I burst into tears.
NARRATOR 1: It was all right.
NARRATOR 2: I could cry in front of my mother.
NARRATOR 1: She put her arms around me.
NARRATOR 2: I leaned my head against her chest.
NARRATOR 1: She felt like a big, soft cushion.
MAMA: Shyankeit, What's the matter?
NARRATOR 2: My mother didn't speak much English.
NARRATOR 1: She talked to me in Yiddish.
MOLLY: Mama, let's go back to New York City. In this third grade, there aren't any other Jewish children. I don't talk like the other girls. They make fun of me. I hate going to school.
MAMA: Oi, Malkeleh, we can't go back to New York City. In New York, Papa had to work in a factory. We had to live in a poor tenement house. Here in Winter Hill, Papa has a good job in Mr. Brodsky's store downstairs, and Mr. Brodsky even lets us live in this nice apartment.
MOLLY: Well, then, let's go back to Goraduk. We only came to this country last winter. I bet we could still get our old house back.
MAMA: If the Cossacks haven't burned it down. They burned the synagogue. One day, who knows, they would have burned us. May they grow like onions, with their heads in the ground.
NARRATOR 2: I had known all along we couldn't go back to Russia.
MAMA: In Goraduk, Jewish girls don't get to go to school at all. They have to grow up ignorant, like donkeys. I'll go to your school, I'll talk to the teacher. She'll make those paskudnyaks stop teasing you.
MOLLY: No, Mama, no! You don't have to do that.
NARRATOR 1: I didn't want Miss Stickley or Elizabeth to see Mama.
NARRATOR 2: She didn't talk like the other mothers; she hardly talked English at all.
NARRATOR 1: She didn't look like them, either.
MAMA: It'll be all right. I'll talk to Miss Stickley myself.
NARRATOR 2: But of course I didn't.
NARRATOR 1: I dragged myself back to that school day after day.
NARRATOR 2: Nothing changed, but I didn't say another word about it to Mama.
NARRATOR 1: Then one day in November, during Reading, Miss Stickley said,
MISS STICKLEY: Open your books to page one-hundred and thirty-two.
NARRATOR 2: It was a new story.
NARRATOR 1: I liked it when we started a new story.
MISS STICKLEY: You may begin, Molly.
NARRATOR 2: I looked at the title.
MOLLY: The First..The First Th...Th...Th...
NARRATOR 1: I shook my head.
MOLLY: Miss Stickley, I don't know that word.
MISS STICKLEY: It's a hard word, Molly, especially if you haven't seen it before. Who can tell Molly what that word is?
NARRATOR 2: Several hands shot up.
NARRATOR 1: Miss Stickley called on Elizabeth.
ELIZABETH: Thanksgiving,
NARRATOR 2: She announced, tossing her long black corkscrew curls.
ELIZABETH: I thought everyone knew that.
MOLLY: Thanksgiving? Thanksgiving? What's Thanksgiving?
NARRATOR 1: Elizabeth snorted.
ELIZABETH: You don't even know about Thanksgiving? I guess you people don't celebrate American holidays.
NARRATOR 2: Miss Stickley ignored Elizabeth.
MISS STICKLEY: The story will explain the word, Molly. Go ahead, start reading.
NARRATOR 1: I read three sentences.
NARRATOR 2: I didn't stumble over any more words.
NARRATOR 1: Then Miss Stickley told Arthur to read.
NARRATOR 2: We took turns.
NARRATOR 1: It was a good story.

NARRATOR 2: It was about the Pilgrims and how they started the holiday of Thanksgiving.

NARRATOR 1: I had never heard of Pilgrims before.

MISS STICKLEY: Now, children,

NARRATOR 2: Miss Stickley said when the reading lesson was over,

MISS STICKLEY: I'm tired of decorating the room with paper turkeys and paper pumpkins every Thanksgiving. I thought it would be fun to do something different this year.

NARRATOR 1: She pointed to the sand table at the back of the room.

NARRATOR 2: It had stood empty since September.

MISS STICKLEY: We'll make the houses and the church here in school. But I want you to make the people at home. You can make dolls out of clothespins. The boys can make Indians and the girls can make Pilgrims.

NARRATOR 1: Her eyes moved from one face to another.

MISS STICKLEY: If you sit in row one, two or three, make a woman. If you sit in row four, five, or six, make a man.

NARRATOR 2: I sat in row two.

NARRATOR 1: I had to make a Pilgrim woman.

MISS STICKLEY: Bring your dolls tomorrow. Then I'll show you how to make houses out of cardboard.

NARRATOR 2: When I got home, Mama said to me, just like always,

MAMA: Nu, shaynkeit, do you have any homework?

MOLLY: I need a clothespin,

MAMA: A clothespin? What kind homework is a clothespin?

MOLLY: I have to make a doll out of it. A Pilgrim doll.

NARRATOR 1: Mama frowned.

MAMA: Nu, Malkeien, what's a Pilgrim?

NARRATOR 2: I searched for the words to explain "Pilgrim" to Mama.

MOLLY: Pilgrims came to this country from the other side,

NARRATOR 1: I said.
MAMA: Like us,
NARRATOR 2: Mama said.
NARRATOR 1: That was true.
MOLLY: They came for religious freedom. They came so they could worship God as they pleased.
NARRATOR 2: Mama's eyes lit up.
NARRATOR 1: She seemed to understand.
MAMA: Do you have any other homework?
MOLLY: Yes. I have ten arithmetic problems. They're hard.
MAMA: Do them, and then go out to play. I'll make the doll for you. I'll make it tonight. It'll be ready for you in the morning.
MOLLY: Just make sure it's a girl doll.
MAMA: Naturally. Who ever heard of a boy doll?
NARRATOR 2: I didn't bother to explain.
NARRATOR 1: The next morning, when I sat down at the table for breakfast, the doll was at my place.
NARRATOR 2: Maybe she had started out as a clothespin, but you'd never have known it to look at her.
NARRATOR 1: Mama had covered the clothespin with cloth and stuffing.
NARRATOR 2: She had made hair out of dark brown yarn and she'd embroidered eyes, a nose, and a mouth on the face.
NARRATOR 1: She had dressed the doll in a long, full red skirt, tiny black felt boots, and a bright yellow high-necked blouse.
NARRATOR 2: She had covered the yarn hair with a yellow kerchief embroidered with red flowers.
MOLLY: She's gorgeous, Mama,
NARRATOR 1: I managed to murmur.
NARRATOR 2: Mama smiled, satisfied.
MOLLY: But Mama, she doesn't look like the Pilgrim woman in the picture in my reading book.
MAMA: No?
MOLLY: She looks like you in that photograph you have that was taken when you were a girl.

NARRATOR 1: Mama's smile turned into a laugh.

MAMA: Of course. I did that on purpose.

MOLLY: You did, Mama? Why?

MAMA: What's a Pilgrim, Shayneikeit? A Pilgrim is someone who came here from the other side to find freedom. That's me, Molly. I'm a Pilgrim!

NARRATOR 2: I was sure there was something wrong with what Mama was saying.

NARRATOR 1: She was not the kind of Pilgrim Miss Stickley or the reading book had been talking about.

NARRATOR 2: But it was too late to make another doll now.

NARRATOR 1: All I could do was take the only one I had to school with me.

NARRATOR 2: Most of the dolls were out on the desks.

NARRATOR 1: I had carried mine in a little paper bag.

NARRATOR 2: I put it inside my desk without even taking it out of the bag.

NARRATOR 1: The bell hadn't rung yet.

NARRATOR 2: Elizabeth and Hilda were walking up and down the aisles, pointing to the dolls and whispering.

NARRATOR 1: When they came to my desk, Elizabeth said in a low voice.

ELIZABETH: Miss Stickley's going to be mad at you, jolly Molly. She doesn't like people who don't do their homework.

MOLLY: I did it.

NARRATOR 2: I muttered.

ELIZABETH: Well, then, let's see it.

NARRATOR 1: I shook my head.

ELIZABETH: You didn't do it. You didn't, you didn't.

NARRATOR 2: I opened the desk and took out the paper bag.

NARRATOR 1: I closed the desk and set the bag on top.

NARRATOR 2: Slowly, I pulled out the doll.

ELIZABETH: Oh, my goodness. How can anyone be as dumb as you, jolly Molly? That's not a Pilgrim. Miss Stickley is going to be really mad at you. Miss Stickley's going to get you this time.
NARRATOR 1: My face felt hot as fire.

NARRATOR 2: I looked down at my desk top.

NARRATOR 1: The bell rang.

NARRATOR 2: Elizabeth and Hilda rushed to their seats.

NARRATOR 1: I shoved the doll back into my desk.

NARRATOR 2: After morning exercises, Miss Stickley began to walk around the room, just as Elizabeth had.

NARRATOR 1: She looked at each one of the dolls.

MISS STICKLEY: Why Michael, what a magnificent headdress. Where did you find so many feathers? ... Sally, she’s lovely. Such an interesting face...Such beautiful gray silk, Elizabeth. Yours is a very rich Pilgrim.

ELIZABETH: I think she’s the best so far,

NARRATOR 2: said Elizabeth.

MISS STICKLEY: Well, she’s very good,

NARRATOR 1: Miss Stickley allowed.

NARRATOR 2: Then Miss Stickley came to me.

NARRATOR 1: Without looking up, I pulled my doll out of the desk.

NARRATOR 2: I heard Elizabeth laugh out loud.

ELIZABETH: My goodness, Molly. That’s not a Pilgrim. That’s some Russian or Polish person. What does a person like that have to do with Pilgrims?

MISS STICKLEY: She’s very beautiful. Perhaps Molly just didn’t understand.

NARRATOR 1: I looked up at Miss Stickley.

MOLLY: Mama said.....

NARRATOR 2: I began.

NARRATOR 1: Elizabeth giggled again.

NARRATOR 2: Miss Stickley put her hand on my shoulder.

MISS STICKLEY: Tell me what your Mama said, Molly.

MOLLY: This doll is dressed like Mama. Mama came to America for religious freedom, too. Mama said she’s a Pilgrim.

NARRATOR 1: Elizabeth hooted.

NARRATOR 2: She wasn’t the only one.
NARRATOR 1: Miss Stickley marched up to the front of the room.

NARRATOR 2: She turned and faced the class.

MISS STICKLEY: Listen to me, Elizabeth.

NARRATOR 1: she said in a loud voice.

MISS STICKLEY: Listen to me, all of you. Molly's mother is a Pilgrim. She's a modern Pilgrim. She came here, just like the Pilgrims long ago, so she could worship God in her own way, in peace and freedom.

NARRATOR 2: Miss Stickley stared at Elizabeth.

MISS STICKLEY: Elizabeth, do you know where the Pilgrims got the idea for Thanksgiving?

ELIZABETH: They just thought it up, Miss Stickley.

MISS STICKLEY: No, Elizabeth. They read in the Bible about the Jewish harvest holiday of Tabernacles.

NARRATOR 1: I know that holiday.

NARRATOR 2: We called it Sukkos.

NARRATOR 1: Miss Stickley was still talking.

MISS STICKLEY: The Pilgrims got the idea for Thanksgiving from Jews like Molly and her mama.

NARRATOR 2: She marched down the aisle to my desk again.

MISS STICKLEY: May I have your doll for a while, Molly?

MOLLY: Sure.

MISS STICKLEY: I'm going to put this beautiful doll on my desk, where everyone can see it all the time. It will remind us all that Pilgrims are still coming to America.

NARRATOR 1: She smiled at me.

MISS STICKLEY: I'd like to meet your mama, Molly. Please ask her to come to see me one day after school.

EMMA: Your doll is the most beautiful, Molly.

NARRATOR 2: Emma said.

NARRATOR 1: Emma sat next to me.

EMMA: Your doll is the most beautiful one of all.
NARRATOR 2: I nodded.

MOLLY: Yes, I know.

NARRATOR 1: I decided if Miss Stickley actually invited her, it was all right for Mama to come to school.

NARRATOR 2: I decided something else, too.

NARRATOR 1: I decided it takes all kinds of Pilgrims to make a Thanksgiving.
Cloth Cover

Cut two pieces of cardboard slightly larger than the story pages.

Place the cardboard on a piece of cloth about 1-1½ inches larger than the cover. Leave a small space in between the cover pieces.

Miter the corners and center of the fabric.

Place diluted white glue on the cloth and fold over the cover.

Story pages should be cut almost the length of the cover. Stitch 4-6 pages together down the center with a darning needle and thread or a sewing machine.

Leave the first and last pages empty to serve as end papers. Write and illustrate the story. Paste the end papers to the cover to complete the book.
SIGNIFICANT FAULTS IN CALIFORNIA

SAN ANDREAS FAULT is the most publicized rift in California. It is by far the longest in the state, and it annually produces dozens of earthquakes. But despite its importance, the role of the San Andreas is often exaggerated; it is frequently blamed for every earthquake in California, and many people believe that once they move away from this great fault, they no longer need to fear earthquakes—a dangerous fallacy.

HAYWARD FAULT, despite its distinctive name, is really a branch of the San Andreas zone. The fault has played a significant role in the geologic development of the San Francisco Bay area, and it has also given birth to several large tremors.

SIERRA NEVADA FAULT movements have created the magnificent escarpment that forms the eastern edge of the Sierra. The Owens Valley branch of the system was responsible for the 1872 quake—the largest in California’s recorded history.

WHITE WOLF FAULT is a short, relatively insignificant fault that unexpectedly moved in 1952 to cause a major quake in the Antioch-Tahoe area.

CARLOCK FAULT is the second largest fault in the state, and has made several contributions to the landscape, including the mountain ranges that form the northern edge of the Mojave Desert. Strangely enough, there has not been a single great earthquake during recorded history that can be blamed on this huge fracture.

SANTA YNEZ FAULT is the largest of a group of related breaks that form a large seismic area around the Santa Barbara channel. The most spectacular earthquake to originate in this region was the 1925 Santa Barbara shock.

SAN FERNANDO FAULT, very similar to White Wolf Fault, was responsible for the devastating 1971 San Fernando earthquake. This fault was relatively inactive in preceding years, and the 1971 break came as a surprise.

NEWPORT-INGLEWOOD FAULT was unknown until 1920, when a small earthquake told seismologists that there was an active break along the coast. If there were any doubts about activity, they were dispelled in 1933, when the disastrous Long Beach quake struck the coast.

SAN JACINTO FAULT is part of the San Andreas zone—indeed, it may be the most active branch. It has been the source of many important quakes, and the land forms along its route give mute testimony to its long-term significance on the state’s topography.

IMPERIAL FAULT is another branch of the San Andreas zone. Exact route of the fault was not exposed until the 1940 earthquake which ruptured the surface on both sides of the U.S.-Mexico border.
THE KEY TO THE CITY

AWARD

presented to

for successfully completing this unit of study.
Appendix E

Illustrations

**Bulletin Board 1**

Map of Fontana

- Performing Arts Center
- High School
- Your School

**Bulletin Board 2**

World Map  United States  California  Fontana
Bulletin Board 3

Our City
Bibliography


