



Grand Canyon History  
**TRAVELIN' TRUNK**  
For Secondary Education  
Teacher's Guide



GRAND  
CANYON  
ASSOCIATION

*The official nonprofit partner of Grand Canyon National Park*



Grand Canyon Association  
P.O. Box 399  
Grand Canyon, AZ 86023-0399  
(800) 858-2808 [www.grandcanyon.org](http://www.grandcanyon.org)

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Edited by Martin Nagy

The Grand Canyon Association would like to thank teachers and students Amanda Arndt, Greg Beatty, Mary De Stefano, Bill De Stefano, Sara Detrick, Kimberly Hoffman, Marcie Hutchinson, Mary Landahl, Diana Laufenberg, Joan Miller, and Adam Tompkins for their work in creating the Grand Canyon History Travelin' Trunk for secondary teachers and students. We also thank Arizona State University (ASU) for their assistance in the creation process. In 2006, GCA entered into a partnership with ASU entitled "Interpreting America's Historic Places: Nature, Culture, and History at the Grand Canyon" to develop a variety of educational materials including an interactive Web site and DVD, audio tours, educational brochures, and the Travelin' Trunks. The project is funded in part by a generous grant from the National Endowment for the Humanities (NEH) and is led by ASU history professors Paul Hirt and Linda Sargent Wood.

August 2010

Dear Colleague in Education,

The Grand Canyon is one of the most identifiable and remarkable landscapes on Earth and the most internationally recognized symbol of nature in North America. But this grand natural wonder is also a cultural landscape. It has been lived in, traveled through, feared, marveled at, exploited for profit, and utilized for education and inspiration by an incredibly diverse array of people over a long time. The national park, which presently protects this stunning landscape, is an artifact of contemporary times and reflects a distinct set of values about the relationship between nature and culture. But those values and the manner in which they have been expressed are not static. The park itself, its boundaries and management policies, its meaning and significance to its caretakers, residents, and visitors have evolved in fascinating ways.

The Grand Canyon History Travelin' Trunk is the result of a project titled "Interpreting America's Historic Places: Nature, Culture, and History at the Grand Canyon." The project, partnering Arizona State University; Grand Canyon Association (GCA); and Grand Canyon National Park, tribal, and teacher key consultants, launched in 2006 with funding from a generous grant from the National Endowment for the Humanities (NEH). By 2010, the project produced a variety of educational materials including an interactive Web site and DVD, audio tours, educational brochures, community lectures, and Travelin' Trunks for elementary and secondary classrooms.

We are pleased that you are taking part in the GCA's Travelin' Trunk program. We hope it helps you teach your students more about Grand Canyon's (and America's) nature, culture, and history. The Grand Canyon History Travelin' Trunk is an Archival Box, a mini-archive in a box. This design fulfills another key goal—to help students do the work of historical investigators, to engage them in the act of "doing history." By providing a variety of primary sources, we invite your students to analyze and interpret the past. We have also built in a significant amount of flexibility. You can select from the items offered here to meet the needs of your particular educational setting. Moreover, we invite you to visit our Grand Canyon Web site for additional lessons, supplementary information, interactive tools, and curriculum materials at <http://grandcanyonhistory.clas.asu.edu>. Indeed, the Web site complements this Grand Canyon Archival Box in important ways.

We could not have produced this trunk without the aid of many people. First, we offer a special thanks to our teacher-consultants around the state of Arizona who coupled their knowledge of teaching and learning with their insights about the canyon to develop rich lessons. This includes Amanda Arndt, Greg Beatty, Mary De Stefano, Bill De Stefano, Sara Detrick, Kim Hoffman, Marcie Hutchinson, Mary Landahl, Diana Laufenberg, Joan Miller, and Adam Tompkins. We met as a team in numerous work sessions, both at the canyon and ASU. Thanks to the Delbert Bighorse family for the trip to their beautiful place by Grand Canyon. Seeing their part of the Navajo reservation and hearing their stories was illuminating. We also enjoyed the fry bread and Navajo tea. Our gratitude to teachers Kim Hoffman and Elizabeth Lewis for their piloting and review of lessons in their middle and high school classrooms. Thanks as well to students in Linda Sargent Wood's history classes at ASU who participated in some of the historical inquiry activities both as historical researchers and prospective teachers and helped us improve the final products. A special thanks to History 300 student Peter Trentacoste for his valuable contributions. Finally, we extend our appreciation to Grand Canyon Association and Grand Canyon National Park for providing information and reviewing the lessons for accuracy and clarity. Particular thanks to Helen Ranney, SuZan Pearce, Jill Hough, Todd Berger, Sandy Reason, Colleen Hyde, and Jan Balsom. We also thank Martin Nagy for his copy editing skills and careful reading.

We hope you enjoy learning about nature, culture, and history at the Grand Canyon!

*Professors Paul Hirt and Linda Sargent Wood*





Dear Educator,

We are pleased that you and your class are taking part in Grand Canyon National Park's Travelin' Trunk program. This program is designed to transport students and teachers to one of the world's premier learning destinations without leaving the classroom.

Travelin' Trunks provide a variety of materials and activities designed to assist you in making classroom study of Grand Canyon lively and interesting. Each trunk has a particular focus, and all are equipped with more material than most classrooms can typically use. This allows teachers to choose from a variety of lesson plans and activities in order to complement existing required curriculum.

We suggest that you review this teacher's guide and the contents of the trunk. Then choose lessons and activities most appropriate for your students. After you have finished using the trunk, please fill out the enclosed evaluation form. This feedback is important to us and future trunk users: We review and enhance the contents of the trunks based on your feedback.

A Certificate of Completion is enclosed for you to photocopy and issue to your students. Please return the original to the binder for others to use. Instructions for shipping the trunk back to the Grand Canyon Association are included in this binder. If the trunk needs replacement items, or if you have any questions, please contact us by E-mail at [outreach@grandcanyon.org](mailto:outreach@grandcanyon.org), or by phone at (800) 858-2808, ext. 7142, or (928) 638-7142.

Please keep in mind that many of the items contained in the trunk are available for purchase through the Grand Canyon Association mail-order department at (800) 258-2808, ext. 7030, or online at [www.grandcanyon.org](http://www.grandcanyon.org).

Thank you for visiting Grand Canyon National Park!

*Grand Canyon Association*

*The official nonprofit partner of Grand Canyon National Park*

Post Office Box 399, Grand Canyon, Arizona 86023 • Tel: (928) 638-2481 • Fax: (928) 638-2484  
[www.grandcanyon.org](http://www.grandcanyon.org)





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**TRAVELIN' TRUNK LESSON:**

# Why National Parks?

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**DURATION:** varies

**LOCATION:** classroom

**KEY VOCABULARY:** national park, mission, protection, preservation

**TRUNK MATERIALS:** Arizona map (maps CD), *Views of National Parks* DVD

**ADDITIONAL MATERIALS AND EQUIPMENT (NOT SUPPLIED):** U.S. map, DVD player, computer, LCD projector, screen, Extension Activities Materials

## NATIONAL HISTORY STANDARDS 5–12:

<http://nchs.ucla.edu/standards/>

**ERA 7:** The Emergence of Modern America (1890–1930), Standards 1 and 3

### **HISTORICAL THINKING SKILLS:**

<http://nchs.ucla.edu/standards/thinking5-12.html>

Students may draw upon skills in the following five interconnected dimensions of historical thinking:

1. Chronological Thinking
2. Historical Comprehension
3. Historical Analysis and Interpretation
4. Historical Research Capabilities
5. Historical Issues-Analysis and Decision-Making

## ARIZONA SCIENCE STANDARDS:

**STRAND 1:** Inquiry Process

**CONCEPT 1:** Observations, Questions, and Hypotheses

**CONCEPT 2:** Scientific Testing (Investigating and Modeling)

**CONCEPT 3:** Analysis and Conclusions

**CONCEPT 4:** Communicate Results of Investigations

## LEARNING OBJECTIVES:

Students will be able to:

1. Locate Grand Canyon National Park on a U.S. and/or Arizona map.
2. Explain the reasons national parks exist.

## BACKGROUND:

Grand Canyon was first given federal protection as a forest reserve in 1893. In 1908 President Theodore Roosevelt proclaimed it a national monument. In 1919 it was made a national park, only three years after the creation of the National Park Service (NPS). The National Park Service is an agency of the Department of the Interior that oversees more than eighty million acres of public land in the United States.

The mission of all national parks and monuments is the same:

*To conserve the scenery and the natural and historic objects and the wild life therein and to provide for the enjoyment of the same in such manner and by such means as will leave them unimpaired for the enjoyment of future generations.*

—National Park Service, Organic Act, 1916

Grand Canyon National Park protects 1,904 square miles (1.2 million acres), including the canyon and parts of the plateaus on both the North and South rims. Almost five million visitors come from all over the world to enjoy Grand Canyon each year. Prior to the creation of Grand Canyon National Park, many people came to the canyon with dreams and schemes for making their fortunes. One of the things tried was mining. Copper, asbestos, uranium, and even bat guano were mined through a variety of methods. Tourist camps and hotels were built both in the canyon and on the rim. Building a railroad through the canyon was also entertained but never accomplished.

## SUGGESTED PROCEDURE:

Ask students the following questions:

1. Who has been to a national park? Which park or parks?
2. What was the coolest thing you saw there?
3. How was the national park different from other parks or attractions that you have visited?  
Using a map of the United States, ask students to locate the Southwest, then Arizona. Explain that Grand Canyon National Park is located in the northern part of Arizona.
4. Why do we have national parks? What is their mission? (Clarify as needed.)

Explain to students that the materials and activities in the trunk are for their enjoyment and learning. It is hoped that as they increase their knowledge and appreciation of Grand Canyon National Park, they will also focus on the beautiful and interesting places near their homes that are worth visiting and protecting.

**EVALUATIONS:** Ask students to imagine what Grand Canyon might be like if it were not protected as a national park. What might have been built there, and what might it be like to visit, if you even could visit?! Note for your students that if it were not a national park, it might end up as private land, closed to some or all of the public.

## EXTENSION ACTIVITIES:

1. Create a National Park (See following page.)
2. Ask students to think of a feature or a nearby area that they feel would be worthy of preserving as a park. Have them explain why (either verbally or in writing). What would be the benefits of this area becoming a park?
3. As time permits, or as a follow-up to trunk use, have students design a park for the feature or nearby area and draw a map of it with a key to show the layout. Would this park preserve and

protect the area or feature? Would it provide for the enjoyment of visitors without destroying what made it special in the first place?

4. Have students view and discuss the section on the creation of National Parks, especially Stephen Mather's successful fight for Grand Canyon National Park, in Ken Burns documentary, *The National Parks: America's Best Idea* at <http://www.pbs.org/nationalparks/>.

**RESOURCES:** <http://www.nps.gov>

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EXTENSION ACTIVITY:

## Create a National Park

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**SCHOOL SUBJECTS:** history, English, science

**GRADE LEVEL:** fourth through eighth grades, adaptable for other grades

**LESSON OBJECTIVES:** The students will understand the purpose and characteristics of a national park, some of the issues facing the management of parks, and the different ecosystems national parks protect.

**MATERIALS (NOT SUPPLIED):**

- large white paper, colored paper, markers and/or crayons, glue, paint and brushes, clay or Play-Doh, tape, scissors, and other art supplies
- recycled materials (egg/milk cartons, cardboard, lids, small boxes, string, rubber bands, foil, magazines, cereal boxes, paper cups, plastic containers, Popsicle sticks, etc.)
- small toys such as plastic animals, people, buildings, trees, etc.
- natural materials collected outside such as leaves, sticks, rocks, etc.

BACKGROUND:

### What is a national park?

National parks are places that represent America's beauty, wildlife, history, and people. They also represent our heritage. They protect fragile or unique ecosystems, wildlife habitat, human-made or natural structures, waterways, and riparian zones. Each park has one or more of these features, which is why it is protected.

The National Park System includes parks, monuments, preserves, reserves, lakeshores, seashores, wild and scenic rivers, scenic trails, historic sites, military parks, battlefields, memorials, and recreation areas. Congress sets aside these areas so that the best of America's scenery, history, memory, nature, and wilderness is protected for future generations.

As noted in the lesson, the National Park Service is an agency within the Department of the Interior, created by Congress on August 25, 1916, to fulfill the mission of its Organic Act, which states:

*The Service thus established shall promote and regulate the use of the Federal areas known as national parks, monuments, and reservations . . . which purpose is to conserve the scenery and the natural historic objects and the wild life therein and to provide for the enjoyment of the same in such manner and by such means as will leave them unimpaired for the enjoyment of future generations.*

The National Park Service charges rangers with managing our parks for recreation, education, and preservation. For recreation, parks must offer certain facilities and activities, such as campgrounds, hiking trails, overlooks, tours (boat, horse, walking, etc.), lodges, and restaurants. Educational efforts by the park service include visitor centers, museums, ranger-led programs, outdoor signs and exhibits, and informational pamphlets, maps, and guides. Furthermore, rangers must be able to interpret the park's features and answer questions on a variety of subjects, including problems facing the park and how to enjoy the park without getting hurt or harming resources. Finally, for preservation, rangers must set and enforce rules. These rules have two purposes: to protect the visitor and to protect the park's resources. Rules ensure that everyone has a safe and pleasurable visit, and that resources are protected for future visitors to enjoy.

## PROCEDURE:

1. Have students bring in brochures, other literature, or photos from national parks they have visited. Students can also write to national parks to request information. To find the names and addresses of national parks, visit the National Park Service Web site at <http://www.nps.gov>. You might also check your school library for books on national parks.
2. Discuss the purpose of parks, their characteristics, and the different features they protect (i.e., the ecosystem, natural landscapes, and/or human-made structures, etc.). Discuss the differences between parks managed by the National Park Service and parks managed by other agencies or organizations. Ask if anyone has been to a national park and, if so, which one? What did they see? What was the park protecting? Discuss the reasons for creating a national park. Who owns them?
3. Explain that the students will create their own national park. Have them think about what they would like to see/protect in their national park. Write the Organic Act on the board and have the students decipher its meaning. Is it possible to conserve resources unimpaired while still providing for their enjoyment by the public? Brainstorm how park managers can protect park resources and provide for people to visit parks without damaging those resources.
4. Have students work as individuals or in teams to create their own national parks. Students should carefully study the literature and other material they collected from real national parks. Encourage them to be as creative as school or home resources will allow. They can simply draw their park on butcher paper, create a three-dimensional park on cardboard using natural and recycled materials, or come up with other ideas.
5. Start by having the students design the natural and/or cultural features of their national park. Remind them that the features in their park must be special enough to the entire nation to justify its becoming a national park. Have them use their imagination when designing their park resources. For instance, sticks can be used for an old-growth forest, blue cellophane can make a river, rocks can become a mountain range or a prehistoric dwelling, and small toys from home can represent wildlife or historic features, such as battlefields or buildings.
6. Have them think about what park visitors will need when they visit their national park and what might be needed to protect the natural and cultural resources of their park. Again, let their imaginations guide them in developing trails, lodges, visitor centers, museums, restaurants, viewpoints, signs, entrance stations, souvenir and book shops, medical facilities, maintenance facilities, staff housing and offices, campgrounds, transportation facilities (roads, parking lots, buses, etc.), and more.
7. Students will need to design a brochure highlighting the features of their national park and what it has to offer. Include a map, safety messages, park rules, fees charged (if any), tours, and ranger programs offered. Draw pictures of the park or use clippings from old magazines.

8. Students can then become the rangers, taking the class on a “national park tour” and explaining the features and services provided. Encourage students to ask the presenters thoughtful questions.
9. After everyone has had a chance to present their park, the class can discuss what they learned. Here are some discussion ideas:
  - What was their favorite resource and/or national park and why?
  - Did all the parks have resources important enough to be protected nationally?
  - Did each national park have enough facilities to accommodate visitors?
  - How were the natural and cultural resources protected?
  - Were educational programs offered? What was their purpose?
  - How much would it cost to manage their national park? Where would this money come from? What would the money be used for? Should an entrance fee be charged? Who should or shouldn't have to pay?
  - What should be done with the trash and sewage generated by people living in, working in, and visiting their national park?
  - Who should manage the lodges, souvenir and book shops, and restaurants? What limitations, if any, should be put on those who provide these types of facilities?
  - What would happen to your national park if . . . (Try some different scenarios such as if a large wildfire or other natural disaster occurred, a city grew around the park boundaries, air pollution increased, too many people came to visit, no one came to visit, there were no rules, there were no rangers, there were no facilities, there were too many facilities, people didn't think the park was important, etc.)
  - What would they change about their national park?

This extension activity was adapted from *Create a Park*, Everglades National Park.



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**TRAVELIN' TRUNK LESSON:**

# Grand Canyon

## Archival Experience—

### Historical Detectives at Work

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**DURATION:** 55 minutes minimum; three options with time variations

**LOCATION:** classroom or other suitable place

**KEY VOCABULARY:** archive, archivist, historian, primary source, secondary source

**TRUNK MATERIALS:** File folders with primary source documents, archival gloves, “Canyon Characters” guide, Historical Analysis Guides, Grand Canyon National Park Profile, Grand Canyon post-cards, Grand Canyon National Park guide (*The Guide*), *Arizona Highways* (April 1981), *It Happened at Grand Canyon* by Todd R. Berger, *The Incredible Grand Canyon* by Scott Thybony, “Introduction to the Grand Canyon Archival Experience: Historical Detectives at Work” (PowerPoint CD), and “Grand Canyon National Park: A Visual Journey” (GCA PowerPoint CD)

**ADDITIONAL MATERIALS AND EQUIPMENT (NOT SUPPLIED):** DVD player, computer, LCD projector, screen, printer, Internet access, butcher paper, markers

**WEB SITE SUPPLEMENTS:** The companion Web site to the Archival Box, “Interpreting America’s Historic Places: Nature, Culture, and History at the Grand Canyon,” provides primary sources, historical essays (secondary sources), maps, and other materials that support and enhance teacher and student work and understanding. (See the K–20 section for additional lessons and PowerPoint presentations, as well). Note also the resources below for more information and Web sites.

#### SPECIAL NOTE:

We have designed this Travelin’ Trunk to simulate an archival experience. An archive is a storehouse of historical materials and records. This traveling archival collection includes select primary sources about Grand Canyon people and experiences. This is just a sample of sources available on Grand Canyon history, but we have chosen the sources to give students a glimpse of life at this historic spot. The Archival Box includes a PowerPoint, “Introduction to the Grand Canyon Archival Experience: Historical Detectives at Work” that you can use to introduce students to the archival experience and Grand Canyon.

There are a variety of ways that this archive may be used in the classroom. We suggest several options to engage your students in “doing” the work of a historian. The first option or task introduces students to an archive and helps these apprenticing historical detectives to decipher and analyze primary sources. Here, students are asked to read, listen, or view the source and to answer questions about authorship, content, and significance. One guiding historical question is “How have humans used the Grand Canyon over time?” The second option asks students to do two things: compare and contrast the primary sources in the Archival Box and to connect documents with their historical context and themes in American history. For example, during the Great Depression, one of President Franklin D. Roosevelt’s New Deal Programs was the Civilian Conservation Corps (CCC). Several of the archival folders included here contain documents from CCC life and work at the Grand Canyon. The third option requires students to search for

additional sources on Grand Canyon history outside of the Archival Box and to analyze them, adding to the students' understanding about this place and its role in America's past.

These options build on one another, each asking the student to further develop their historical skills. In developing these activities, we have relied on document analysis guides developed by a variety of individuals and organizations. See especially the Web site of the National Archives <http://www.archives.gov/education/lessons>. We have also relied here on the work of Frederick D. Drake and Lynn R. Nelson to teach students how to do history. We especially refer you to their book *Engagement in Teaching History: Theory and Practices for Middle and Secondary Teachers*. Please see the Resources and Information section for these and other sources.

Your students and you may think of more ways to use these sources to learn about the Grand Canyon, the American West, American history, and the relationship between place and people. We hope you will enjoy the experience.

### ENDURING UNDERSTANDINGS:

1. Primary documents from Grand Canyon people provide a unique glimpse into life at this iconic landscape.
2. Historians analyze primary sources to understand the past.
3. The environment (e.g., the Grand Canyon) shapes life and culture.
4. People shape environments. People who have lived and moved through various places (e.g., the Grand Canyon) shape the way we understand and experience particular places. Through political action, some places in American life have become icons and special places to preserve. The National Park System, which was created by the federal government, protects these sites.
5. People have used the Grand Canyon in a variety of ways throughout time. They have seen it as a sacred place, an obstacle to travels, a place of grandeur, and a place to eek out a living (farming, mining, tourism ventures, painting, etc.).

### ESSENTIAL QUESTIONS:

1. How do historians do their work?
2. How do historians analyze primary sources to understand the past?
3. How has the environment affected Americans?
4. How have humans used and affected the environment?
5. How has human use of the Grand Canyon changed over time?
6. How might prior use of the Grand Canyon predict its future use?

### LEARNING OBJECTIVES:

Students will be able to:

1. Analyze a primary source (Option 1)
2. Identify the author/subject/time period of a primary source
3. Establish the subject's relationship to the human history of the Grand Canyon
4. Make connections between primary sources (Option 2)
5. Recognize changes in the use of the Grand Canyon over time
6. Locate and identify primary sources (Option 3)

## BACKGROUND:

The Grand Canyon is a beautiful place and an arena for action. Three concepts help us understand this particular environment: use, movement, and power. People have moved through the region or made it their home. As they did, the environment shaped their understanding and experience. At the same time, people shaped the environment for their purposes, using it in varying ways. Sometimes individuals and groups fought over how the canyon should be used or not used, and they tussled as well about who gets the power to decide.

As a landscape and rugged arena in the American Southwest, the Grand Canyon has shaped our nation's history, values, economics, and culture. So have the people who have lived and moved through the canyon. Over time, some people adjusted to the environment. Some made the place work to personal and national gain. Hence, the history of the movement through the canyon is one of adaptability, ingenuity, adventure, and folly. As such, it is a window into American history and culture.

Through an examination of sources created by people living in, exploring, or visiting the canyon, we can understand some of the many ways in which people have viewed and used the canyon and its resources. Moreover, these artifacts provide a lens through which to view larger movements within American history (Native American history, westward expansion of the United States, scientific discovery, progressivism, the conservation movement, the New Deal and the Civilian Conservation Corps, etc.).

Geologic history revealed at the Grand Canyon goes back millions of years. Human presence is quite recent by comparison. It is believed that the first people through the Grand Canyon area were nomads looking for food over ten thousand years ago.

In more recent times, other groups of American Indians arrived in the area. Although they borrowed from each other, they maintained separate tribes. Europeans came later. During the sixteenth century, Hopi peoples led Spanish explorer Francisco Vasquez de Coronado and his men to the South Rim. Convinced that the Colorado River would not lead to the sea and finding the mile-deep canyon an obstacle, the Spaniards left the area. In 1869, John Wesley Powell became the first known Euro-American to navigate the Colorado River all the way through the Grand Canyon. By the late nineteenth century, miners, trappers, and homesteaders sought to develop the resources of the canyon for personal gain. The introduction of the railroad in the early twentieth century sparked tourism. Shortly thereafter, the federal government moved to protect the natural environment by establishing Grand Canyon National Park.

This lesson comes with a set of primary documents. It is an archival kit. These documents focus on people, businesses, and activities in and around the canyon in the last one hundred and fifty years. These documents provide firsthand experiences of people at the Grand Canyon. They also offer historical investigators with an opportunity to practice historical work, to engage in the work of historians. (For more information on Grand Canyon history, see the Related Web Sites and Sources section.)

## PROCEDURES:

You can use these materials to teach the difference between primary and secondary sources and guide students in analyzing primary source documents. You can also use these documents to introduce students to the Grand Canyon and/or use the Grand Canyon to view larger movements within American history (Native American history, westward expansion of the United States, scientific discovery, progressivism, the conservation movement, the New Deal and the Civilian Conservation Corps, etc.).

## General Instructions:

1. Begin with a general introduction of the Grand Canyon. The Archival Box materials and Internet provide several ways to do so, and you may introduce students to the canyon as a class or by organizing stations around the room for your students to visit individually or in groups.
  - a. Introduce students to the beauty of the place through “Grand Canyon National Park: A Visual Journey” (GCA PowerPoint CD located in the Archival Box).
  - b. If you have Internet access, introduce students to the location with a virtual trip of Grand Canyon found at the Grand Canyon Association Web site, <http://www.grandcanyon.org/fieldinstitute/virtualtour.asp>.
  - c. Share the background section of this lesson.
  - d. Have students study the Park Profile (located in a file folder in the Archival Box).
  - e. Have students read *The Guide* and study its maps (in Archival Box file folder).
  - f. Have students examine Grand Canyon postcards (in Archival Box file folder).
  - g. Read sections of the books *It Happened at Grand Canyon* and/or *The Incredible Grand Canyon* that you think would be of special interest to your learners (in Archival Box).
  - h. Visit the Web sites of Grand Canyon National Park at <http://www.nps.gov/grca/> and Nature, Culture, and History at the Grand Canyon at <http://grandcanyonhistory.clas.asu.edu/>.
  - i. Learn more about national parks at PBS’s Web site on Ken Burns documentary, *The National Parks: America’s Best Idea* at <http://www.pbs.org/nationalparks/>.
  - j. If you wish to teach the canyon more specifically, “Canyon Characters” is provided to introduce you and your students to some of the specific people mentioned in the documents. The Nature, Culture, and History at the Grand Canyon Web site includes more.
2. Once the students have some familiarity with the Grand Canyon, introduce them to archival work using the primary sources in the Archival Box and Historical Analysis Guides. If they do not know what an archive, primary source, or secondary source is, or what a historian does, this is the time to tell them. You may want to rely on the definitions in the Vocabulary List of this guide and the National History Standards explanations on the Internet (see the Academic Standards section). The Archival Box also includes a PowerPoint, “Introduction to the Grand Canyon Archival Experience: Historical Detectives at Work” that you can use to introduce students to the archival experience and Grand Canyon.
3. At this point, you can go directly to the options listed below, or you may want to provide your students with an opportunity to check out the folders and examine the contents individually or in groups. The Archival Box includes a complete source list (Archival Box Reading Guide: A Primary Source List) identifying the documents in each of the folders. Use this list to select particular documents to fit your objectives. You can select folders and a particular question for the students, or you can have them individually examine the contents of each document. You could also let the students browse through the Archival Box Reading Guide. For example, have students examine the folders to answer a historical question such as “How have humans used the Grand Canyon?” or “How has the canyon influenced human actions?”
4. As the students examine the primary sources, have them use the Historical Analysis Guides to ask and answer questions as historians would in their work.
5. The three options provided give specific instructions that follow this general plan. Although any option can be used independently of the others, these options build upon one another and are in sequential order.
  - a. Option 1 enables you to guide students through the analysis of a primary source document.

- b. Option 2 engages higher level thinking skills by encouraging students to find connections among the documents they study, and between the documents and larger themes in American history.
- c. Option 3 encourages students to find their own primary source documents for further analysis and understanding.

## OPTION 1: ANALYZING PRIMARY SOURCES AS A CLASS

### **Introduction:**

The objective of this option is for students to analyze primary sources and help students think historically. It provides them with a process by which they can investigate the Grand Canyon's past. The Historical Analysis Guides are designed to assist students in this analytical process. The Archival Box is deliberately filled with written documents as well as photos, cartoons, maps, and posters. Supplementary materials in the box and on the Web will help students contextualize and understand the material. Students will analyze and interpret this wide variety of sources and will better understand the relationship between historical evidence, the history of the Grand Canyon and America, different perspectives, and the construction of historical accounts. Students will be learning history by doing history.

Note: In this option, we have selected primary documents that relate to the canyon and the 1930s. You may select others. Remember that not all primary sources are created equal. Please select items most appropriate for your learners and your learning goals.

### **MATERIALS:**

1. Primary source folders from the Grand Canyon Archival Box: “Emery and Ellsworth Kolb, 1903” photo, “CCC Haircuts” cartoon, Franklin Delano Roosevelt’s “Radio Address on the Third Anniversary of the Civilian Conservation Corps,” Grand Canyon National Park map, and Works Progress Administration (WPA) poster art of the Grand Canyon, 1939 (Note also that one of the folders in the Archival Box includes a video on the Kolb brothers that you may want to use in this option or Option 2. It demonstrates one way the brothers have been interpreted.)
2. “Canyon Characters” (Make photocopies)
3. Nature, Culture, and History at the Grand Canyon Web site, history textbooks, and other appropriate secondary sources
4. Historical Analysis Guides for visual art, cartoons, maps, and written documents (make photocopies of guides); the construction of these guides were based on worksheets from the National Archives Web site <http://www.archives.gov/education/lessons> and Chapter 7 of the book *Engagement in Teaching History: Theory and Practices for Middle and Secondary Teachers* by Frederick D. Drake and Lynn R. Nelson (book not supplied).

### **DIRECTIONS:**

1. This class period is designed for you to guide the students through the process of analyzing a historical document.
2. Before the beginning of the period, select one of the primary sources listed above. The teacher-guided analysis of this document will be a model to assist students in independent analysis of other documents included in the Archival Box.

3. First, have students read secondary source material about the primary source. Students should know as much about a source as possible before attempting to analyze and interpret it. For example, students could read about the Civilian Conservation Corps, the Works Progress Administration, or President Franklin Roosevelt’s Fireside Chats in their textbook or other historical accounts of the New Deal. “Canyon Characters” provides information on the Kolb brothers. Sometimes primary sources come with introductions written by the creator, editor, or compiler of the source. These secondary accounts will often give information on the background of the source, assisting in putting it in its proper historical context.
4. Pick the appropriate Historical Analysis Guide for the type of primary source. Note that these source specific guides ask students to engage in the *process* of analysis. These guides basically ask for background information about the author or creator of the source. Students are then asked to extract information about the content of the source. Students are often asked to identify the purpose or intention of the source, which often reflects the point of view of the creator. Students are then often expected to evaluate if the source was effective.
5. Guide the students through the completion of the analysis guide. Give them time to analyze before you ask them for the information they have discovered. Demonstrate the quality of answers you expect from them. Each answer must include specific information from the source. Students are expected to explain analytical or interpretive answers with detail from the source. (Answer keys to sources listed above are included in this teacher guide.)
6. Students now have a model of the process of primary source analysis. They can now try one for themselves. (See Option 2.)

## OPTION 2: CONNECTING SOURCES

### Introduction:

This option allows students to examine documents and discover the connections between the documents. All of these documents are about the Grand Canyon, but they can be more definitively categorized after analyzing them. Option 1 guides students through the process of analysis by thinking historically about primary sources. Option 2 allows them to behave like historians by visiting an archive and finding the connections that link sources and, therefore, illuminate their understanding of particular aspects of the history of the canyon.

### MATERIALS:

1. Primary sources from the Grand Canyon Archival Box
2. “Canyon Characters” (Make photocopies.)
3. *It Happened at Grand Canyon* by Todd R. Berger
4. History textbook, Web sites or other appropriate secondary sources
5. Historical Analysis Guides (Make photocopies.)
6. Archival Box Reading Guide: A Primary Source List
7. Butcher paper
8. Markers

### DIRECTIONS:

Analyze the Sources (homework)

1. Assign one source folder to each student in the class and a corresponding Historical Analysis Guide. (If there are not enough folders, students may work in pairs or groups.) The analysis

guides will guide the students through the process of analyzing their sources. Their independent analyses should be based on the classroom model (Option 1). The analysis can be done for homework, since the students have a model of the process (Option 1). If their source is linked to one of the persons described in “Canyon Characters,” make sure they have a copy of the description.

Categorize the Sources (next day, in class)

2. After each student has completed the analysis of their source, post or hand out at least five of the Archival Box Reading Guides in the class. This list introduces the students to all the other sources in the Archival Box; this is similar to reading guides that practicing archivists create for specific archival collections to aid researchers. Based on the title and bibliographic information provided on the Archival Box Reading Guide, students will start to realize the connections between the documents. (10 minutes)
3. Then guide the class in a brief discussion of the ways in which these sources could be categorized or grouped, such as type of primary source; subject of the source; social, economic, or political impact of the source on the canyon; etc. (5 minutes)
4. Based on this discussion, the introductory knowledge of the sources in the Archival Box, and the analyses of their own sources, have them find other students with sources that have connections to theirs and form groups. Have them discuss within their groups their analyses of the documents. (10 minutes)
5. On a piece of butcher paper have each group fill out the following information:
  - a. Title of the group (category)
  - b. Source numbers included in the group
  - c. Explanation of the grouping (connections)
  - d. Three new understandings of the history of the Grand Canyon (based on the grouping) (10 minutes)
6. Post the butcher papers and allow each group to explain its grouping in a one-minute presentation. (10 minutes)

### OPTION 3: STUDENT-GENERATED PRIMARY SOURCES

#### **Introduction:**

After analyzing the sources in the Archival Box, students may think that some aspects of the history of the Grand Canyon are missing (Of course they are!). This option allows them to investigate the history of the canyon for themselves and analyze a primary source of their choosing. The students could find sources that challenge or corroborate the sources in the Archival Box. This is the “stuff” of thinking historically, and Option 3 helps students to “own” the history they are studying. As history teachers, we want to encourage students to find the evidence themselves, analyze the sources, and give meaning to historical facts. One of the best ways to do this is by asking students to form questions and investigate the past after having acquired the skills to analyze primary source information. Frederick D. Drake and Lynn R. Nelson describe the basis of this option well in Chapter 7 of *Engagement in Teaching History: Theory and Practices for Middle and Secondary Teachers*. You may also find information at <http://history.illinoisstate.edu/nhp/firstsecondthirdorder.html#primary>.

**MATERIALS:**

1. Historical Analysis Guides (Make photocopies.)
2. Appropriate secondary sources
3. Internet access
4. Printer

**DIRECTIONS:**

## Selection of a Primary Source

1. Have students search for a primary source on the history of the Grand Canyon. Some suggested Web sites are:

American Memory Collection of the Library of Congress at <http://memory.loc.gov/ammem/index.html>

The National Archives at <http://www.archives.gov>

Grand Canyon National Park at <http://www.nps.gov/grca/historyculture/index.htm>

2. As they each select a source, have them keep in mind the following criteria:
  - Where does this source come from? Who authored it?
  - Is this source important? Why? What are your reasons for deciding its importance?
  - How does the source relate to the sources in the Archival Box?
  - Does the source challenge or corroborate the other sources?
  - Why was this source of particular interest to you?
3. After selecting a primary source, have the student print it and select the analysis guide that best corresponds with the analysis needed for his or her source.

## Analysis of the Primary Source

4. Have students read secondary sources that correspond with their selections.
5. Have each student complete the appropriate analysis guide.
6. On the back of the analysis guide, have each student answer the criteria questions listed in number 2 and include three new understandings of the history of the canyon he or she now possesses. Have students attach their analysis guides to their printed sources to use for class discussion and then turn them in.

## Evaluations/Assessments:

Students can submit their analysis guides for peer review or for grading. You can use historical analysis goals as outlined in the Historical Thinking section of the National History Standards as a guide for teaching and learning.

Class discussions may illuminate different ways that students can connect the documents to one another.

You can assign short essays, podcasts, documentaries, or interpretive exhibits to help students explore how the Grand Canyon reflects or shapes bigger themes in American history, such as westward migration, progressivism, conservation, the New Deal, and civil rights.

## EXTENSION ACTIVITIES:

To explore more Grand Canyon history and discover more about the figures profiled in these documents, the following Web sites are good starting points (see also the Related Web Sites and Sources section):

Grand Canyon National Park: The entry portal to the national park's Web site is at <http://www.nps.gov/grca/>.

Nature, Culture, and History at the Grand Canyon: This history trunk and Web site have been created through the Interpreting America's Historic Places: Nature, Culture, and History at the Grand Canyon grant project. Additional materials, including maps, biographies, stories, and art and architectural information, as well as other curriculum materials may be found at <http://grandcanyonhistory.clas.asu.edu/>.

Grand Canyon Association: The Grand Canyon Association is an educational branch of the Grand Canyon Organization and a partner with Grand Canyon National Park. The association's Web site address is <http://www.grandcanyon.org>.

Colorado Plateau Digital Archives: The Colorado Plateau Digital Archives, Cline Library, Northern Arizona University Web site address is <http://library.nau.edu/speccoll/>.

## NATIONAL HISTORY STANDARDS 5–12:

<http://nchs.ucla.edu/standards/>

**CONTENT:** <http://nchs.ucla.edu/standards/us-standards5-12.html>

**ERA 7:** The Emergence of Modern America (1890–1930), Standards 1 and 3

**ERA 8:** The Depression and World War II (1929–1945), especially Standard 2

**ERA 9:** Postwar United States (1945–early 1970s), Standard 3

**ERA 10:** Contemporary United States (1968 to the present), Standard 2

### **HISTORICAL THINKING SKILLS:**

<http://nchs.ucla.edu/standards/thinking5-12.html>

Students can draw upon skills within the following five interconnected dimensions of historical thinking:

1. Chronological Thinking
2. Historical Comprehension
3. Historical Analysis and Interpretation
4. Historical Research Capabilities
5. Historical Issues-Analysis and Decision-Making



# Historical Analysis Guides

## Written Primary Source Analysis Guide

Name \_\_\_\_\_

Document Title \_\_\_\_\_

Type of Document (Check One):

\_\_\_\_\_ Newspaper                      \_\_\_\_\_ Map                      \_\_\_\_\_ Advertisement

\_\_\_\_\_ Letter                      \_\_\_\_\_ Congressional Record                      \_\_\_\_\_ Telegram

\_\_\_\_\_ Speech                      \_\_\_\_\_ Press Release                      \_\_\_\_\_ Census Report

\_\_\_\_\_ Book                      \_\_\_\_\_ Report                      \_\_\_\_\_ Other

Date of the Document \_\_\_\_\_

Author or Creator of the Document: \_\_\_\_\_

Background of the Author (position, nationality, gender, occupation, social class, religion, etc.):

\_\_\_\_\_

For what audience was the document written?

\_\_\_\_\_

### DOCUMENT INFORMATION:

In your **own** words, list **three** main ideas from the document. Cite a **quote** from the document that illustrates **each main idea**.

1. \_\_\_\_\_

\_\_\_\_\_

2. \_\_\_\_\_

\_\_\_\_\_

3. \_\_\_\_\_

\_\_\_\_\_

Why was the document written? \_\_\_\_\_

\_\_\_\_\_ ]

List three things the document informs the reader about life in the nation/region at the time it was written.

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

Is the document a credible source of information? Explain.

Name the most memorable or powerful quote from the document. Why were these words chosen?

# Historical Analysis Guides

## Visual Art Analysis Guide

Name \_\_\_\_\_

### IDENTIFYING THE ART:

Title of the Art: \_\_\_\_\_

Location of the Art: \_\_\_\_\_

Date: \_\_\_\_\_

Type of Visual Art (photo, image, painting, poster, etc.): \_\_\_\_\_

Artist: \_\_\_\_\_

Background of the Artist (position, nationality, gender, occupation, social class, religion, ethnicity, etc.):

What was the intended audience for the art? \_\_\_\_\_

\_\_\_\_\_

### ANALYZING THE ART:

Subject, Place, and Date of the Art: \_\_\_\_\_

Detailed Examination: \_\_\_\_\_

List all the observable facts in the art (i.e. people, objects, actions).

People (names if known)	Objects	Activities
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

Characteristic Expression: Note any special relationships of persons or objects in the piece.

Depictions: Note anything the visual art informs the observer about life in the nation/region at the time it was created.

Purpose: Based on your reading and examination of the art, why was this piece created? Explain your answer using specific references from the art. Does it achieve its objective? Explain.

Lasting Impression: What is the most memorable or powerful aspect of this piece? Explain.

# Historical Analysis Guide

## Sound Recording Analysis Guide

Name \_\_\_\_\_

### IDENTIFYING THE RECORDING:

Title of the Recording: \_\_\_\_\_

Date of the Recording: \_\_\_\_\_

Creator (producer, composer, interviewer, etc.) of the Recording: \_\_\_\_\_

Background of the Creator (position, nationality, gender, occupation, social class, religion, ethnicity, etc.):

\_\_\_\_\_  
\_\_\_\_\_

Type of Sound Recording (Check One):

\_\_\_\_\_ Policy Speech

\_\_\_\_\_ Convention Proceedings

\_\_\_\_\_ Congressional Testimony

\_\_\_\_\_ Campaign Speech

\_\_\_\_\_ News Report/Broadcast

\_\_\_\_\_ Arguments before a Court

\_\_\_\_\_ Interview

\_\_\_\_\_ Panel Discussion

\_\_\_\_\_ Entertainment Broadcast

\_\_\_\_\_ Comedic Routine

\_\_\_\_\_ Press Conference

\_\_\_\_\_ Musical Performance

Subject of the Recording: \_\_\_\_\_

### ANALYZING THE RECORDING:

List three things about this sound recording that help describe the subject.

1. \_\_\_\_\_

\_\_\_\_\_

2. \_\_\_\_\_

\_\_\_\_\_

3. \_\_\_\_\_

\_\_\_\_\_

Why was this recording made? What was the intended audience for this recording?

What is the tone or mood of this recording? Cite evidence from the recording to defend your decision.

Note anything the recording informs the listener about life in the nation/region at the time.

Name the most memorable or powerful aspect of this recording. Why did you choose this aspect?

Was the creator effective in depicting the subject? Explain.

# Historical Analysis Guide

## Photo Analysis Guide

Name \_\_\_\_\_

### OBSERVATION:

Study the photograph for 2 minutes. Form an overall impression of the photograph and then examine individual items. Next, divide the photo into quadrants and study each section to see what new details become visible.

\_\_\_\_\_

Use the chart below to list people, objects, and activities in the photograph.

People (names if known)	Objects	Activities
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

### INFERENCE:

Based on what you have observed above, list three things you might infer from this photograph.

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Questions: What questions does this photograph raise in your mind?

Where could you find answers to them?

# Historical Analysis Guide

## Map Analysis Guide

Name \_\_\_\_\_

### IDENTIFYING THE MAP:

Title of the Map: \_\_\_\_\_

Date of the Map: \_\_\_\_\_

Creator of the Map: \_\_\_\_\_

Production Location: \_\_\_\_\_

Type of Map (Check One):

\_\_\_\_\_ Raised Relief Map

\_\_\_\_\_ Bird's-Eye Map

\_\_\_\_\_ Topographic Map

\_\_\_\_\_ Artifact Map

\_\_\_\_\_ Political Map

\_\_\_\_\_ Satellite Photograph/Mosaic

\_\_\_\_\_ Counter-Line Map

\_\_\_\_\_ Pictograph

\_\_\_\_\_ Natural Resource Map

\_\_\_\_\_ Weather Map

\_\_\_\_\_ Military Map

\_\_\_\_\_ Other

### ANALYZING THE MAP:

What was the intended audience for the map?

List three things in this map that you think are most significant.

1. \_\_\_\_\_

\_\_\_\_\_

2. \_\_\_\_\_

\_\_\_\_\_

3. \_\_\_\_\_

\_\_\_\_\_

Name any contemporary people, events, or ideas from the time of the map's creation.

Why was this map drawn? Cite specific evidence from the map to defend your decision.

Does the map enhance your understanding of other accounts of this event? Explain with specific details from the map.

# Historical Analysis Guide

## Cartoon Analysis Guide

Name \_\_\_\_\_

### IDENTIFYING THE CARTOON:

Title of the cartoon: \_\_\_\_\_

Date of the cartoon: \_\_\_\_\_

Cartoonist: \_\_\_\_\_

Background of cartoonist (position, nationality, gender, occupation, social class, religion, ethnicity, etc.)

\_\_\_\_\_

Note the most significant captions or quotes from the cartoon: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

### ANALYZING THE CARTOON:

Note the symbolism used in the cartoon. List any symbols utilized in the cartoon and interpret their significance in relation to the historical context in which the cartoon was created.

Symbols

Interpretation of Symbols

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

What is the message of the cartoon? Explain using specific references from the cartoon.

What is the cartoon's targeted audience?

Is the cartoonist's message effectively presented in the cartoon? Explain with specific references to the cartoon and its historical context.

# Canyon Characters

These short descriptions provide a snapshot of a few of the important people that visited or lived at the Grand Canyon. For more information and additional resources on these characters and more, visit the Nature, Culture, and History at the Grand Canyon Web site at <http://grandcanyonhistory.clas.asu.edu/index.html>. You can conduct an internal search of the Web site for individuals, events, and places. You can also see the additional resources in the Archival Box, which includes a copy of the April 1981 issue of *Arizona Highways*.

## **Louis Akin (1868–1913): Artist of the Grand Canyon and Its People**

Oregonian Louis Akin studied at the William Merit Chase Art School in New York City and worked as a commercial artist and illustrator. In 1903, the Santa Fe Railway commissioned him to paint the Hopi people. After eighteen months among the Hopi, Akin returned to New York to exhibit his work, which received warm acclaim. In 1905, he returned to the Grand Canyon with another commission from Santa Fe Railway. Soon after establishing his home in Flagstaff, he completed his painting *El Tovar Hotel, Grand Canyon*. The painting, reproduced by the Santa Fe Railway and distributed through chromolithographs, became Akin's most famous work. While fascinated by the canyon, Akin struggled to make a living as a Grand Canyon painter. Quoted by Bruce Babbitt (Arizona Governor and Secretary of the Interior during the Clinton administration) in his book, *Color and Light: the Southwest Canvases of Louis Akin*, Akin complained about his inability to sell his paintings. "There are many things I can paint that sell better than canyon pictures—probably nothing I could paint that would sell so slowly. But I've painted it because I am fascinated with it and because it is an achievement worth many vicissitudes," he said. Though he died at an early age of pneumonia, Akin's passion for the canyon and its people influenced the art of many who followed.

## **Ralph Cameron (1863–1953): Miner, Grand Canyon Entrepreneur, Arizona Politician**

Ralph Cameron arrived in Flagstaff in 1883 from Southport, Maine. Cameron worked as a railroad clerk, manager and owner of a mercantile, and as an agent for a cattle company. He was appointed the first county sheriff of Coconino County in 1891. He was elected county supervisor, then Republican territorial delegate to the U.S. Congress in 1908 and U.S. Senator in 1920. His connection to the Grand Canyon was through mining and tourism. Beginning in 1890, Cameron and his partners developed the lucrative Last Chance Copper claim and created a plan to draw tourists. They began to improve the old Havasupai trail from the Bright Angel Fault to the South Rim. This Bright Angel Toll Road, also known as the Cameron Trail, became better known later as the Bright Angel Trail. In 1898, the partners realized the trailhead would be a mere 100 yards from a railway. They transferred the trail franchise to Cameron who made more improvements to the trail and constructed the Indian Garden Camp. By 1903, he refurbished the Red Horse stage station, opening Cameron's Hotels and Camps launching a very competitive struggle for control of Grand Canyon tourism. He eventually lost business to the Santa Fe Railroad and its El Tovar Hotel, which opened in 1905 and became Cameron's major competitor.

### **Mary Colter (1869–1958): Woman Architect of Grand Canyon Structures**

Mary Colter was the chief architect and decorator for the Fred Harvey Company from 1902 to 1948. Colter was born in Pittsburgh, Pennsylvania but grew up in Texas, Colorado, and Minnesota. In St. Paul, Minnesota she developed a passion for American Indian art after a friend gave her several Sioux drawings. After the death of her father, seventeen-year-old Mary convinced her mother to spend part of their inheritance so she could attend the California School of Design in San Francisco. There she was deeply influenced by California architects whose designs were based on California's Spanish mission past. In order to support her family, Colter returned to Minnesota and taught freehand and mechanical drawing for the next 15 years. While on vacation in San Francisco, Colter expressed her dream to design and decorate buildings to the manager of a Fred Harvey gift shop. She soon received a commission from the Fred Harvey Company to decorate their Indian Museum and salesroom at the Alvarado Hotel in Albuquerque, New Mexico, located on the main line of the Santa Fe Railroad. The shop highlighted the work of American Indian artists who did their art during business hours. Despite the shop's overwhelming success, Colter did not hear from the Harvey Company again until 1904, when the Santa Fe Railroad announced its intentions of extending its rail line from Williams, Arizona, to the South Rim of the Grand Canyon. The company wanted her to design an "Indian building" next to the grand El Tovar Hotel. Her ideas were as unique as her being a woman in the male-dominated world of architecture. Using native stone and wood, Colter's design was based on Hopi structures and construction techniques and built by Hopi workers. Though Hopi House was a monumental success, Colter was not permanently hired as a company architect until 1910. She developed a reputation as a perfectionist and tireless worker, completing many projects at Grand Canyon National Park including, Hermits Rest (1914), Lookout Studio (1914), Phantom Ranch (1922), The Watchtower (1932), and Bright Angel Lodge (1935). Though Colter died in 1958, her creative free-form buildings based in nature and history still delight tourists who visit Grand Canyon.

### **Ferde Grofe (1900–1972): Composer of Grand Canyon Suite, a Jazz Pictorial**

Born in New York City, but raised in Los Angeles, Frederick Grofe drove to the Grand Canyon in 1916 to watch the sunrise. He joined Paul Whiteman's band in 1917 as a pianist and composed jazz arrangements, which impressed the bandleader, who was experimenting with small symphonic jazz orchestras. Grofe was Whiteman's chief arranger from 1920 to 1930. In 1924, Whiteman's band would be the first to perform George Gershwin's *Rhapsody in Blue*, a composition arranged by Grofe. The work won him wide acclaim as an arranger. Grofe's best original piece, *Grand Canyon Suite*, composed in 1931, was inspired by the visit to Grand Canyon and his success as an arranger for the Whiteman band. The five movements of the Grand Canyon Suite, "Sunrise," "Painted Desert," "On the Trail," "Sunset," and "Cloudburst," are truly a pictorial orchestration of the canyon described with elements of jazz.

### **John Hance (1838–1919): Trailblazer, Guide, and Amazing Storyteller**

It is questionable whether “Captain” John Hance saw any action during the Civil War, but he did earn a living during the war as a muleskinner hauling supplies to western military forts. After moving to Camp Verde in 1869 with his brothers George and James, Hance engaged in a number of economic activities such as hauling, mining, farming, and raising livestock while witnessing the many clashes the U.S. Army had with the Yavapai, Hualapai, and Tonto Apache tribes. Supposedly, he first visited the Grand Canyon before 1881, moving to Grandview Point on the southeast rim in 1883 with the intention of establishing an asbestos mine. He is considered the canyon’s first non-American Indian resident. After having guided Flagstaff lumber baron Mr. Edward E. Ayer and his wife down what would become Old Hance Trail, Hance decided tourism might be more lucrative than mining. While his accommodations were meager, the food was excellent, and Hance provided expert guidance through the wonders of the canyon. Hance became best known as a master storyteller, telling hundreds of tall tales to gullible tourists. In 1906, the Fred Harvey Company employed his wit and imagination as a public relations man while he lived at the Bright Angel Hotel. He died in 1919 just before the creation of Grand Canyon National Park. He was the first person buried in Grand Canyon Cemetery. Many sites in the park bear his name.

### **Fred Harvey (1835–1901): Founder of the Fred Harvey Company and Promoter of the Grand Canyon**

Fred Harvey, an English entrepreneur, formed a partnership with the Atchison, Topeka and Santa Fe Railway in 1876. The Fred Harvey Company, later led by his sons and grandson, catered to middle and upper class clients of the railway. Harvey was committed to high dining standards, efficiency, quality, cleanliness, and good value. By the late 1880s, there was a Harvey facility for every 100 miles of Santa Fe track, creating the first restaurant chain. Harvey only hired female waitresses, the Harvey Girls: “Young women, 18 to 30 years of age, of good character, attractive and intelligent.” The company also hired Mary Colter as a company architect in 1910. There were eventually 84 Fred Harvey facilities in the United States. Noteworthy Fred Harvey Hotels in Arizona include The Fray Marcos in Williams, La Posada in Winslow, and of course, the El Tovar at the Grand Canyon.

### **Jack Hillers (1843–1925): Powell and Government Photographer**

Jack Hillers, a German immigrant and Civil War veteran, was hired as a boatman for John Wesley Powell’s second expedition after meeting Powell by chance in Salt Lake City in 1871. He learned the art of photography from the expedition’s original photographer, E. O. Beaman and Beaman’s replacement, James Fennemore. Hillers became the Powell survey’s photographer in 1872 and was the first man to photograph the Grand Canyon. He worked with Powell throughout the 1870s. The photographs Thomas Moran and he took during the Powell survey were utilized in Powell’s report and assisted in the creation of Moran’s first oil painting of Grand Canyon and his illustrations for *Scribner’s Monthly*. He eventually became director of the photographic laboratories of the Bureau of Ethnology (1879) and the U.S. Geological Survey (1881). Hillers worked at the Survey laboratory until 1919. Although his entire professional career was spent as a government photographer, his historic photographs of the landscapes and people of the West and Southwest are considered works of art and have been shown at international exhibitions. He is

buried near the grave of John Wesley Powell in Arlington National Cemetery. For additional information and Hillers photos, see Alan Benoit, "Jack Hillers, USGS: First Photographer of the Grand Canyon," *Arizona Highways* (April 1981): 2–5 (included in Archival Box). See also Christopher Johnson and Paul Hirt, "Photography," *Nature, Culture, and History at the Grand Canyon* at [http://grandcanyonhistory.clas.asu.edu/history\\_visualarts\\_photography.html](http://grandcanyonhistory.clas.asu.edu/history_visualarts_photography.html), and other essays on the same Web site.

### **William Henry Holmes (1846–1933): Geologist, Archaeologist, and Master Artist of the Canyon**

Born in Ohio and trained as an artist, William Henry Holmes was hired as an illustrator for the Hayden Survey, which was to become the U.S. Geological Survey. He was stationed in the West from 1872 to 1877. His observations and reports from the Colorado Plateau soon made him an adept geologist and archaeologist. In 1880, he was rehired by the Geological Survey to assist Clarence Dutton in the creation of the *Tertiary History of the Grand Cañon District* and its accompanying atlas, which Dutton published in 1882. In the *Tertiary History Atlas*, the panoramas by Holmes illuminate the Dutton prose. As historian Steven Pyne said of Holmes in his book, *How the Canyon Became Grand*, "At the Grand Canyon a man who specialized in representational art met a landscape that needed only full-scale representation. He was a master of the panorama; a craftsmen with line, recalling the horizontal linearity that typified much of American painting at mid-century; and a self-taught naturalist, who specialized in the material artifacts of geology and archaeology." His drawings for the *Atlas* are as accurate as topographic maps, yet are considered great works of art. Wallace Stegner in 1953 said of Holmes's work, "To open the *Tertiary History Atlas* at any of its double-page panoramas is to step to the edge of forty miles of outdoors. I can think of no pictures of the Grand Canyon, literal or idealized, which have so much of the canyon's own precision and stillness." In 1889, Holmes transferred to the Smithsonian Institution's Bureau of Ethnology. In 1894, he became the curator of anthropology at Chicago's Field Museum only to return to the Smithsonian in 1897 and remain there for the next twenty-three years. He became the director of the National Gallery of Art in 1920, holding the position for the next twelve years.

### **Ellsworth (1876–1960) and Emery (1881–1976) Kolb: Photographers**

Born in Pittsburgh, Pennsylvania, Ellsworth Kolb arrived at the Grand Canyon in 1901 to be followed by his brother Emery the next year. They thought they could be employed at John Hance's asbestos mine only to find it closed. Instead, they bought a Williams, Arizona photography studio and carried the equipment to Grand Canyon in 1903 with the intention of taking pictures for tourists. They built a small studio on the Cameron mining claim at the top of Bright Angel Trail in 1904. Cameron's mule parties and the completion of El Tovar Hotel in 1905 provided plenty of people to photograph riding down the mule trail. When the hikers completed their trip, Kolbs had their photo ready for them to purchase. In the winter of 1911-1912, the brothers completed an epic 101-day trip of the Colorado River. While navigating the river, they recorded the first motion picture of a river trip through Grand Canyon. They showed the film during a lecture tour across the nation and at their studio at Grand Canyon National Park. The brothers ended their partnership in 1913. In 1914, Ellsworth Kolb's book about the river adventure, *Through the Grand Canyon from Wyoming to Mexico*, was published. Emery and his

wife, Blanche, raised their daughter and ran the Kolb business at the Grand Canyon. He lived seventy-three years at the studio until his death in 1976. Admirers said that Emery “photographed the world” at Grand Canyon, leaving tens of thousands of photographs of everyday tourists and famous people such as Theodore Roosevelt. Ellsworth, Blanche, and Emery are buried in Grand Canyon Cemetery. Still perched at the precipice of the Canyon’s South Rim, Kolb Studio (additions were added in 1915 and 1925) stands as one of the oldest buildings at Grand Canyon National Park. Today it is a gift shop, studio, and history center run by the Grand Canyon Association.

### **Thomas Moran (1837–1926): Artist Who Made the Canyon “Grand”**

English emigrant Thomas Moran studied the works of J.M.W. Turner in Europe, but became the painter best known for his landscapes of the American West. From 1867 to 1879, the Federal government sponsored four surveys to investigate the West with the hope of promoting settlement and commerce. Moran’s instincts as a painter fit the government’s purpose. “I place no value upon literal transcripts from Nature. My general scope is not realistic; all my tendencies are toward idealization,” he said. Moran was first hired by the U.S. government in 1871 to provide visual documentation of the first official survey of Yellowstone. His watercolors led to the establishment of the first national park at Yellowstone, and the Congress purchased his seven-by-twelve-foot oil painting of the central canyon for \$10,000. This was the first landscape by an American artist to hang in the U.S. Capitol and made Moran and Yellowstone national sensations. Based on the Yellowstone success, John Wesley Powell hoped Moran could do the same for Grand Canyon. Moran joined Powell’s survey in 1873 and was immediately impressed by the awesome nature of Grand Canyon. He wrote to his wife, “The whole gorge for miles lay beneath us and it was by far the most awfully grand and impressive scene that I have ever yet seen. A suppressed sort of roar comes up constantly from the chasm but with that exception everything impresses you with an awful stillness.” After spending weeks with the Powell expedition and utilizing the photographs of Jack Hillers, Moran illustrated an article written by Powell for a popular magazine, *Scribner’s Monthly*, and Powell’s 1875 report of the expedition. His canvas, *The Chasm of the Colorado*, joined the Yellowstone landscape at the Capitol. From 1892 until about 1920, Moran returned to the canyon many times (often sponsored by the Santa Fe Railroad) and produced many more paintings which captivated the nation’s imagination, including, *Grand Cañon of the Colorado* (1892 and 1908), *A Glimpse of the Grand Canyon* (1912), *Grand Canyon, From Hermit Rim Road* (1912), *A Miracle of Nature* (1913), and *Zoroaster Temple at Sunset* (1916). Due to Moran’s spectacular landscapes and the continuous use of his name and depictions by the Santa Fe Railroad, the Grand Canyon became a national icon and a tourist destination.

### **John Wesley Powell (1834–1902): Geologist, Explorer**

Born in Mount Morris, New York, John Wesley Powell exhibited an abiding interest in the natural world from early childhood. Largely self-educated, Powell studied botany, zoology, and geology, traversing much of the north central United States collecting minerals, shells, and natural history objects. As a young man, Powell traveled down the Ohio, Illinois, and Mississippi Rivers. When the Civil War erupted in 1861, Powell enlisted in the 20th Illinois volunteers. Despite losing his right arm in the Battle of Shiloh, Powell remained in the Union Army until 1865. Discharged

with the rank of Major, Powell accepted a position as Professor of Geology and curator of the Natural History Museum at Illinois Wesleyan University in Bloomington. After taking students on two summer trips to Colorado, Powell determined to explore the canyon created by the Colorado River. On May 24, 1869, Powell and nine men set out from Green River, Wyoming, in four specially constructed wooden boats. Expecting the trip to take ten months, within one month they'd lost one boat and most of their supplies, and one man had abandoned the effort. Not quite two months later, three more men left the expedition. Within days, Powell and the remaining five men reached the mouth of the Virgin River (now Lake Mead). Returning to Illinois as a national hero, Powell lectured widely and raised money for a second expedition. Powell returned to the Grand Canyon region in 1871, mapping the area, publishing reports of his geological findings, and studying the languages of American Indians in the region. In 1881, he became the second director of the U.S. Geological Survey and the first director of the Bureau of Ethnology. After intense political conflicts, Powell resigned from the Geological Survey in 1894, choosing to focus on his ethnographic studies of American Indians as Director of the Bureau of Ethnology. Powell died at his summer home in Haven, Maine in 1902.

#### **Gunnar Widforss (1879–1934): Influential Watercolors of Grand Canyon**

In the early 1920s, William Henry Holmes, acclaimed Grand Canyon artist and director of the National Gallery of Art, directed Swedish-born artist Gunnar Widforss to paint the landscape of America's national parks. While at Yosemite, Widforss met the first National Parks Director, Stephen T. Mather, who also suggested Widforss paint the parks. Widforss eventually made his way to Grand Canyon and lived with the Kolbs on the rim but shared their love of the floor of the canyon. His medium of watercolor was appropriate to handle the subtle tone and colors from the floor view of the canyon. The Santa Fe Railroad did purchase some of his works and others were for sale in the El Tovar gift shop, but he struggled to survive as a Grand Canyon painter, sometimes trading his art for food and clothing. Widforss died near El Tovar and is buried in Grand Canyon Cemetery. Collectors now seek his magnificent canyon panoramas, as well as in-depth portrayals of canyon flora and fauna. Bruce Aiken, a painter who made a home with his family on the floor of the Canyon from 1983 to 2007, was profoundly influenced by the work of Widforss.

## RESOURCES AND INFORMATION:

# Vocabulary List

**archive** storehouse of historical materials and records

**archivist** keeper of the archive; responsible for collection. The U.S. Department of Labor explains in one of their occupational reports, “Archivists, curators, and museum technicians work for museums, governments, zoos, colleges and universities, corporations, and other institutions that require experts to preserve important records and artifacts. These workers preserve important objects and documents, including works of art, transcripts of meetings, photographs, coins and stamps, and historic objects” (online at <http://www.bls.gov/oco/ocos065.htm>).

**Colorado Plateau** Grand Canyon sits within the Colorado Plateau, a large geographic area of relatively flat-lying rock layers that have been uplifted thousands of feet above sea level; includes portions of Utah, Colorado, New Mexico, and Arizona. See maps and images of the plateau at google.com: [http://www.google.com/images?client=safari&rls=en&q=colorado+plateau&oe=UTF-8&um=1&ie=UTF-8&source=univ&ei=lh4hTJaxJs3tnQeg7vBv&sa=X&oi=image\\_result\\_group&ct=title&resnum=1&ved=0CCwQsAQwAA](http://www.google.com/images?client=safari&rls=en&q=colorado+plateau&oe=UTF-8&um=1&ie=UTF-8&source=univ&ei=lh4hTJaxJs3tnQeg7vBv&sa=X&oi=image_result_group&ct=title&resnum=1&ved=0CCwQsAQwAA).

**historian** a person who researches, analyzes, studies, interprets, and produces works on the past. Historians dig into archives and other places to understand people, events, and places. They study, as the U.S. Department of Labor reports, “government and institutional records, newspapers and other periodicals, photographs, interviews, films, and unpublished manuscripts such as personal diaries and letters. Historians usually specialize in a country or region, a particular period, or a particular field, such as social, intellectual, cultural, political, or diplomatic history” (online at <http://www.bls.gov/oco/ocos315.htm>).

**primary source** a firsthand account from a participant or creator; a source produced at the time of the event studied. Sources include documents, creative works (music, drama, film, dance, literature, architecture, etc), speeches, relics, and artifacts.

**secondary source** an interpretation or analysis of primary sources. Examples include books, textbooks, encyclopedias, political commentaries, documentaries, and literary criticisms or analysis of a novel, poem, song, or other expression.

For more information on sources, see the National History Day Web site for students <http://www.nationalhistoryday.org/ConductingResearch.htm>.



## RESOURCES AND INFORMATION:

# Related Web Sites and Sources

### **Grand Canyon National Park**

<http://www.nps.gov/grca/>

This is the entry portal to the park's Web site.

### **Grand Canyon National Park Environmental Education**

<http://www.nps.gov/grca/forteachers/>

Includes information on a variety of programs, activities, and contact information for the park's environmental education specialist.

### **Interpreting America's Historic Places: Nature, Culture, and History at the Grand Canyon**

<http://grandcanyonhistory.clas.asu.edu/>

The "Grand Canyon History Travelin' Trunk" and Web site have been created through the Nature, Culture, and History at the Grand Canyon grant project. Additional lessons and resources, including maps, biographies, stories, and art and architectural information can be found here.

### **Grand Canyon Association**

<http://www.grandcanyon.org>

This is an educational branch of the Grand Canyon Organization and a partner with Grand Canyon National Park.

### **Grand Canyon Association Virtual Field Trip**

<http://www.grandcanyon.org/fieldinstitute/virtualtour.asp>

View images and movies from multiple park locations. This includes a photo of petroglyphs and short videos of locations along the South Kaibab to Bright Angel hiking trail. Be sure and make a virtual visit to Phantom Ranch, designed by Mary Colter and home to some CCC boys in the 1930s.

### **Grand Canyon Field Institute**

<http://www.grandcanyon.org/fieldinstitute/default.asp>

Information on educational opportunities and materials can be found here as well as information pertinent to the Travelin' Trunk program.

### **National Parks Service Historic Photograph Collection**

<http://www.nps.gov/applications/hafe/hfc/npsphoto.cfm>

Contains photographs of the Grand Canyon and other national parks.

### **Ken Burns and Dayton Duncan, *The National Parks: America's Best Idea***

<http://www.pbs.org/nationalparks/>

Ordering information for the documentary and the companion book can be found at this PBS Web site. The site contains information on national parks in America, including videos, essays, and activities.

### **Colorado Plateau Digital Archives, Cline Library, Northern Arizona University**

<http://library.nau.edu/speccoll/>

Photos, essays, documents, oral histories, and more have been digitized for researching the Colorado Plateau.

### **Library of Congress American Memory Collection**

<http://memory.loc.gov/ammem/index.html>

Documents, artifacts, and resources on American life and culture can be found at this site. There are many resources for educators and students.

### **National Archives**

<http://www.archives.gov/>

The National Archives has records of the U.S. government, such as the Declaration of Independence and other legal documents, census records, military reports and data, etc. The Archives has special sections for educators and students.

### **Southwest Crossroads: Cultures and Histories of the American Southwest**

<http://www.southwestcrossroads.org/>

Created by the School for Advanced Research on the Human Experience and Project Crossroads, this Web site features many stories and artifacts of the diverse peoples who have lived in the American Southwest. This site was funded, in part, by a National Endowment for the Humanities “We the People” grant.

## **Doing History, Learning History, Teaching History**

### **Teaching History, National Center for History Education**

<http://teachinghistory.org/>

This site has a wealth of resources, ideas, strategies, and lessons for teaching history. See especially helpful sections on historical thinking skills and teaching strategies.

### **Thomas Andrews and Flannery Burke, “What Does It Mean to Think Historically?”**

<http://www.historians.org/perspectives/issues/2007/0701/0701tea2.cfm>

This article from the American Historical Association Perspectives (January 2007) emphasizes what they call the five C’s of historical investigation and explanation: change over time, causality, context, complexity, and contingency.

### **Frederick D. Drake and Lynn R. Nelson, *Engagement in Teaching History: Theory and Practices for Middle and Secondary Teachers* (2nd ed. Upper Saddle River, NJ: Prentice Hall, 2008)**

<http://history.illinoisstate.edu/nhp/firstsecondthirdorder.html#primary>

This offers suggestions on ways to engage students in historical inquiry, source analysis, and interpretation. See also “Defining First-/Second-/and Third-Order Documents” by Lawrence W. McBride and Frederick Drake, “The National History Project.”

### **National Park Service Teaching with Historic Places**

<http://www.nps.gov/history/nr/twhp/>

This contains lesson plans, teaching materials, and ideas of America’s historic places.

### **The U.S. Department of Labor, *Occupational Outlook Handbook***

<http://www.bls.gov/oco/ocos065.htm> (archivists)

<http://www.bls.gov/oco/ocos315.htm> (historians)

This site offers information on the role and responsibilities of archival and historical work for students interested in pursuing such careers.

## RESOURCES AND INFORMATION:

# Academic Standards

The Archival Box has been aligned to the National Standards for History, National Center for History in the Schools

## NATIONAL HISTORY STANDARDS 5–12

<http://nchs.ucla.edu/standards/>

### CONTENT

<http://nchs.ucla.edu/standards/thinking5-12.html>

**ERA 7:** The Emergence of Modern America (1890–1930), Standards 1 and 3

**ERA 8:** The Depression and World War II (1929–1945), especially Standard 2

**ERA 9:** Postwar United States (1945–early 1970s), Standard 3

**ERA 10:** Contemporary United States (1968 to the present), Standard 2

### HISTORICAL THINKING SKILLS

<http://nchs.ucla.edu/standards/thinking5-12.html>

Students may draw upon skills in the following five interconnected dimensions of historical thinking:

1. Chronological Thinking
2. Historical Comprehension
3. Historical Analysis and Interpretation
4. Historical Research Capabilities
5. Historical Issues-Analysis and Decision-Making

Trunk lessons and activities address these standards at a minimum, but teachers may find other ways to meet academic standards through the Archival Box and supplementary material. For example, the lessons may also help teachers meet science standards. See the Arizona Department of Education Web site for details: <http://www.ade.state.az.us/standards/science/articulated.asp>.



## RESOURCES AND INFORMATION:

# Grand Canyon History Travelin' Trunk Inventory

## TEACHER'S GUIDE

## ARCHIVAL BOX WITH COLLECTION OF PRIMARY SOURCES (full list below)

### **Historical Analysis Guides (Master Copies)**

- Written Primary Source Analysis Guide
- Visual Art Analysis Guide
- Sound Recording Analysis Guide
- Photo Analysis Guide
- Map Analysis Guide
- Cartoon Analysis Guide

### **“Canyon Characters” (Master Copy)**

### **Archival Box Reading Guide: A Primary Source List (Master Copy)**

### **Books and Magazines**

- Todd R. Berger, *It Happened at Grand Canyon: From the Coronado Expedition to the Return of the California Condor, Thirty Episodes That Shaped the History of the Grand Canyon*. (Guilford, Connecticut: Globe Pequot Press, 2007)
- Scott Thybony, *The Incredible Grand Canyon: Cliffhangers and Curiosities from America's Greatest Canyon* (Grand Canyon: Grand Canyon Association, 2007)
- *Arizona Highways Magazine* (April 1981)

### **Audio/Video**

- “Introduction to Historical Work in an Archive” (PowerPoint CD)
- “Grand Canyon National Park: A Visual Journey” (GCA PowerPoint CD)  
Located in file folders
- Grofé, Ferde. *The Grand Canyon Suite*. *New York Philharmonic*. With Leonard Bernstein. 1982.  
Consists of previously released material. CBS Records/CBS Disques. (CD)
- A Steiger Bros. Production in association with Eight/KAET, Phoenix. *Kolb Brothers: Grand Canyon Pioneers*, DVD. Phoenix, AZ: Arizona Board of Regents, 2002. (DVD)
- Rommes, Nancy. *Voices of the Canyon “An Insider’s Guide: Grand Canyon National Park*. Colorado Springs, CO: Travel Audios, 1999. (CD)

**Other**

- white archival gloves (30 pairs)
- *The Guide*, Grand Canyon National Park newspaper and guide
- Grand Canyon Park Profile
- Grand Canyon postcards (11)
- Civilian Conservation Corps at Grand Canyon Village: A Walking Tour brochure and guide

## RESOURCES AND INFORMATION:

# Archival Box Reading Guide: A Primary Source List

### 1. Santa Fe Railroad

Timetables, sleeping car schedules, and other information, July 10 and September 10, 1901

**SOURCE:** Grand Canyon Archive, South Rim Grand Canyon

Menu from El Tovar, Thursday March 7, 1912

**SOURCE:** Cline Digital Library, Northern Arizona University

<http://library.nau.edu/speccoll/images/fulls/96292a.jpg>

### 2. Excerpts from John Wesley Powell's 1869 Diary of His Colorado River Expedition

Preface and June 9 entry

**SOURCE:** Powell, John Wesley. *The Exploration of the Colorado River and Its Canyons*.

New York: Penguin Books, 1987.

### 3. Kolb Brothers

Photographs of Kolbs

**SOURCE:** Cline Digital Library; item numbers: 98653, 99189, 96968, 99190;

call numbers: NAU.PH.568.8409, NAU.PH.568.3501, NAU.PH.568.5736,

NAU.PH.568.8409

### 4. National Park Service Rangers

Photograph of NPS ranger in go-go boots

**SOURCE:** [http://www.nps.gov/history/history/online\\_books/workman4/vol4ac.htm](http://www.nps.gov/history/history/online_books/workman4/vol4ac.htm)

Excerpts from *Ranger: The Journal of the Association of National Park Rangers* Vol. XVII, No. 4, Fall 2001

Photograph of NPS Ranger Phyllis Kachinhongva (Hopi) talking to a group of visitors

**SOURCE:** National Park Service Public Domain Talk

<http://www.nps.gov/archive/grca/photos/images/talk.jpg>

### 5. Civilian Conservation Corps Sherrod Letter

Letter from Leon B. Sherrod to Miss Hinchliffe, January 30, 1974, recounting Civilian Conservation Corps experience

**SOURCE:** Grand Canyon Museum, item number: 53334

### 6. Mining

Photograph of abandoned mining equipment along Shinumu Creek, near mile 108.5, Colorado River, Grand Canyon

**SOURCE:** Cline Digital Library, Northern Arizona University, Margaret Eiseman Collection, item number: 56332, call number: NAU.PH.2004.8.2.43e.4

Mining claims, geographic and physiographic features of Grand Canyon region, ca. 1995

**SOURCE:** Cline Digital Library, Northern Arizona University,

Local call number: nm330g000s000b004f0000, Created by George Billingsley

## 7. Civilian Conservation Corps Official Annual

Official Annual, 1936, Phoenix District, 8th Corps Area, Civilian Conservation Corps

SOURCE: Grand Canyon Archives, item number: 70738

## 8. Works Progress Administration

Poster, ca. 1939

SOURCE: Department of the Interior, National Park Service, Work Projects Administration Poster Collection (Library of Congress), call number: POS—WPA—CA .01 .G73, no. 1 LC-DIG-ppmsca-13397 DLC (digital file from original print), Library of Congress Prints and Photographs Division Washington, D.C. 20540 USA, ppmsca 13397

<http://loc.gov/pictures/resource/ppmsca.13397/>

<http://hdl.loc.gov/loc.pnp/ppmsca.13397>

Alsberg, Henry G. *Arizona: The Grand Canyon State*. New York: Hastings House, 1956.

This is a guide compiled by workers of the writers' program of the Work Projects Administration in the state of Arizona.

## 9. Civilian Conservation Corps Photographs

B/W photo donated by Louis Purvis of CCC Camp #818, at Phantom Ranch from 1934–1936, but taken by unknown photographer. Photo shows 14 men of the 1937 CCC baseball team called the “Goldenbricks.” The pitcher (top row, third from right) is Woody Garrison.

A banner in center of photo reads “CCC/Northern/Arizona/Champions/Baseball/1937.”

Photo was taken at South Rim playing field.

SOURCE: Grand Canyon Archives, item number: 49379, Location 159.01 Box 6, 1937

B/W photo donated by Louis Purvis of CCC Camp #818, at Phantom Ranch from 1934–1936.

Photo was taken by Everett Stiles, of CCC #819, in 1933. Shows a wooden mess tent with tables set up behind under a tent awning. On the right side sits a large stone grill with steam coming off of it. Two men are talking, one CCC worker holding plates, the other in a park service uniform holding a hatchet.

SOURCE: Grand Canyon Archives item number: 49389, Location 159.01 Box 6, 1933

B/W photo showing CCC camp, Phantom Ranch area. Looking down onto camp from above.

Numerous tents, one permanent structure; several people and mules are visible in the camp with a creek running beside camp.

SOURCE: Grand Canyon Archives item number: 49266, Location 159.02, date is unknown

B/W photo taken by Louis Purvis of C.C.C. Camp #818 at Phantom Ranch from 1934–1936.

The photo shows trail work being done on the river trail. Smoke from a dynamite blast can be seen against the canyon wall, on the south side of the river. Several men are standing behind large stones on the left. A wagon and several mules are standing on the right.

SOURCE: Grand Canyon Archives item number: 49381, Location 159.01 Box 6; 1934–1936

## 10. Assorted Maps of Grand Canyon

*The Guide, visitor's guide to Grand Canyon National Park, South Rim*

<http://memory.loc.gov/gmd/gmd433/g4332g/np000133.jp2>

Map of Hermit Rim Road and Hermit Trail

SOURCE: Library of Congress Geography and Map Division Washington, D.C. 20540-4650,

g4332g np000098, call number: G4332.G7 1915 .R3 TIL  
<http://hdl.loc.gov/loc.gmd/g4332g.np000098>

### 11. Photographs from Powell's Second Expedition

17249 From John Wesley Powell's 2nd Expedition, July 31, 1872, "In Marble Canyon on the Colorado River"; Powell's armchair is in boat.

**SOURCE:** Grand Canyon Archives, item number: 14772. 1872

<http://www.nps.gov/imr/pgallerycontent/p/1/20070920230907.jpg>

17234 2nd Powell Expedition, May 22, 1871. Party is in boats and ready to start, departing from Green River, Wyoming. Left to right: In the Canonita: E.O. Beaman, Andrew Hattan, Walter Clement Powell. In the Emma Dean: Steven Vandiver Jones, John K. Hillers, John Wesley Powell, Frederick S. Dellenbaugh. In the Nellie Powell: Almon Harris Thompson, John F. Steward, Frances Marion Bishop, Frank Richardson. Photographer: Beaman (with Hillers)

**SOURCE:** Grand Canyon Archives, item number: 14775

<http://www.nps.gov/imr/customcf/apps/pgallery/photo.cfm?aid=345&pid=2908&gid=345>

17236 From the Second Powell Expedition. "Our First Camp" at Green River Wyoming, before the expedition departed, May 4, 1871. Photographer: Beaman (with Hillers)

<http://www.nps.gov/imr/customcf/apps/pgallery/photo.cfm?aid=345&pid=2909&gid=345>

### 12. El Tovar Hotel, Grand Canyon Village

Front Entrance of the Historic El Tovar Hotel, 100th Anniversary (1905)

**SOURCE:** NPS photo D0515, public domain, photographer: Michael Quinn

<http://www.nps.gov/imr/customcf/apps/pgallery/photo.cfm?pid=2863&aid=342&gid=342>

Hotel El Tovar, Grand Canon, Arizona, photographer: L.C. McClure, between 1905–1910

**SOURCE:** Western History, Genealogy Department, Denver Public Library,

10 W. 14th Avenue Parkway, Denver, Colorado 80204, reproduction number: MCC-474

<http://photoswest.org/cgi-bin/imager?00070474+MCC-474>

Colorized artist rendering/postcard of the El Tovar Hotel at the South Rim of the Grand Canyon in 1907, creator: Louis Akin

**SOURCE:** RG 99 Arizona State Library, Archives and Public Records,  
digital identifier: 97-1314.jpg

### 13. Architect Mary Colter and Buildings She Designed at Grand Canyon

Mary Colter at age 23, wearing Victorian dress and looking at camera.

**SOURCE:** Grand Canyon National Park Museum Collection, from the Mary Larkin Smith collection, ca. 1892, item number: 16950

<http://www.nps.gov/archive/grca/photos/colter/portrait/pages/16950.htm>

Hermit's Rest Fireplace (1914)

The great fireplace at Hermit's Rest (1914) by the Santa Fe Railroad, designed by Mary Colter.

**SOURCE:** NPS photo T22, photographer: Michael Quinn, June 26, 2005

<http://www.nps.gov/imr/customcf/apps/pgallery/photo.cfm?pid=2868&aid=342&gid=342>

Desert View Watchtower, designed in 1932 by Mary Colter and constructed by the Santa Fe Railroad. The Desert View Watchtower overlooks the eastern end of Grand Canyon National Park. The Colorado River is visible lower left.

**SOURCE:** NPS photo D4325, photographer: Michael Quinn

<http://www.nps.gov/imr/customcf/apps/pgallery/photo.cfm?pid=778&aid=342&gid=342>

Hopi House (1905) Indian handicraft and souvenir store, designed by Mary Colter.

**SOURCE:** NPS photo D03551, photographer: staff, June 4, 2004

<http://www.nps.gov/imr/customcf/apps/pgallery/photo.cfm?pid=2954&aid=342&gid=342>

Lookout Studio (1914), designed by Mary Colter, is perched on the edge of the canyon in the South Rim Historic District, Grand Canyon National Park.

**SOURCE:** NPS photo D1457, photographer: Michael Quinn, June 26, 2004

<http://www.nps.gov/imr/customcf/apps/pgallery/photo.cfm?pid=2865&aid=342&gid=342>

#### **14. Excerpt from Photographer Ellsworth Kolb's Book Describing His Trip down the Colorado River.**

**SOURCE:** Kolb, Ellsworth L. *Through the Grand Canyon from Wyoming to Mexico.*

New York: The MacMillan Company, 1914.

#### **15. CD Recording of Grand Canyon Suite**

**SOURCE:** Grofé, Ferde. *The Grand Canyon Suite.* New York Philharmonic. With Leonard Bernstein. 1982. Consists of previously released material. CBS Records/CBS Disques.

#### **16. River Runners on the Colorado River**

Arizona River Runners pontoon boat in Hance Rapids, miles 76.5–77.8, Colorado River, Grand Canyon, 1955–1974

**SOURCE:** Photograph courtesy of Moki Mac River Expeditions, Cline Digital Library,

Northern Arizona University, item number: 50471, call number: NAU.PH.2004.8.2.36c.4

Georgie White Clark in Grand Canyon, Arizona, 1955

**SOURCE:** Cline Digital Library, Northern Arizona University, item number: 48033,

call number: NAU.PH.2004.8.2.2.17

Georgie's Royal River Rats in Grand Canyon, Arizona, 1955

**SOURCE:** Cline Digital Library, Northern Arizona University, item number: 48031, call number:

NAU.PH.2004.8.2.2.14

#### **17. John Hance**

Summary of Hance's Civil War Service

NPS guide to new Hance trail

[http://www.nps.gov/grca/planyourvisit/upload/New\\_Hance\\_Trail.pdf](http://www.nps.gov/grca/planyourvisit/upload/New_Hance_Trail.pdf)

Lon A. Garrison, John Hance, Famous Guide footnote in Anderson page 166, # 77

Teddy Roosevelt, John Hance, and the Colgate party start down the Bright Angel Trail in Grand Canyon, Mar 17, 1911.

**SOURCE:** Kolb Brothers, item number: 05556,

<http://photographic-exploration.com/popular/index.htm>

#### **18. John K. Hillers Photographs Taken on the 2nd Powell Expedition**

The Arrow-maker and his Daughter (October 1872)

**SOURCE:** Glass Negatives of Indians (Collected by the Bureau of American Ethnology)

1850s–1930s, Smithsonian Institution, National Anthropological Archives, item number:

BAE GN 1608

[http://sirismm.si.edu/naa/baegn/gn\\_01608.jpg](http://sirismm.si.edu/naa/baegn/gn_01608.jpg)

View from above of river in canyon, non-native man on edge of canyon wall, 1872

**SOURCE:** Scenic Views of North America 1871–1912, Smithsonian Institution National

Anthropological Archives, item number: Photographic Lot 37: Scenic Views: Hillers 02695500

<http://sirius-archives.si.edu/ipac20/ipac.jsp?&profile=all&source=-!siarchives&uri=full=3100001-!69904-!0>

Major John Wesley Powell, non-native survey leader, on horseback and talking with man in native dress near Grand Canyon, 1873

**SOURCE:** Photographs of American Indians and Other Subjects 1840s–1960s, Smithsonian Institution National Anthropological Archives, item number: SPC BAE 4605 01603507  
<http://sirius-archives.si.edu/ipac20/ipac.jsp?&profile=all&source=-!siarchives&uri=full=3100001-!40742-!0#focus>

### 19. Fred Harvey Company

Harvey Girl Training (Hostess Manuel)

**SOURCE:** Cline Digital Library, Northern Arizona University, local call number: nm280g000s002b006f0110

Four generations of Harvey family members, Frederick Henry Harvey (portrait painting), Dr. Byron Harvey, Byron Harvey III, Byron Harvey, Jr.

**SOURCE:** Heard Museum, Billie Jane Baguley Library and Archives, Digital Resources  
Heard digital identifier: PCD:RC2\_2

### 20. Artwork of Thomas Moran, William Henry Holmes, and Gunnar Widforss

Moran and Holmes photos

**SOURCE:** *Arizona Highways* (April 1981), pages 28–37

### 21. Cartoon Tour of Grand Canyon

“The Big Parade Explores Arizona,” pages 41–42, 1930s

**SOURCE:** University of Arizona Library Special Collections, item number: 72326 Folder 8, Box 17

### 22. Voices of the Canyon “An Insider’s Guide”

The recording in its entirety is useful, but the introduction and first segment, with the voices of various Native Americans (approximately 10 minutes in length), provide a unique perspective on the canyon.

**SOURCE:** Rommes, Nancy. *Voices of the Canyon “An Insider’s Guide.” Grand Canyon National Park*. Colorado Springs, CO: Travel Audios, 1999.

### 23. The Mysterious Disappearance of the Honeymoon Couple, Bessie and Glen Hyde

Photo of Bessie and Glen Hyde

**SOURCE:** Cline Digital Library, Northern Arizona University, Dimock, Brad. *Sunk Without a Sound: The Tragic Colorado River Honeymoon of Glen and Bessie Hyde*. Flagstaff, Arizona: Fretwater Press, 2001, pages 79 and 92.

*Kolb Brothers: Grand Canyon Pioneers*, for the purposes of the lesson begin the video at 28:40.

**SOURCE:** A Steiger Bros. Production in association with Eight/KAET, Phoenix. *Kolb Brothers: Grand Canyon Pioneers*, DVD. Phoenix, AZ: Arizona Board of Regents, 2002.

#### **24. Pictures of Visitors at Grand Canyon**

Visitors viewing the Grand Canyon from Mather Point on the South Rim, Grand Canyon National Park.

**SOURCE:** NPS photo TMP01, public domain

A park ranger near Yavapai Observation Station tells visitors how the canyon was formed.

**SOURCE:** Mark Lellouch, NPS, D0764, public domain

Ranger talk at the Tusayan Museum. Visitors learn about the early people who made Grand Canyon their home 800 years ago.

**SOURCE:** NPS photo TUSAYAN, public domain.

Visitors to Grand Canyon National Park viewing informational displays at Canyon View Plaza.

**SOURCE:** Gigi Wright, NPS D10028, public domain

#### **25 Air Crashes at Grand Canyon National Park**

“No Sign of Life: 70 on Crashed T.W.A. Plane—United Craft Is Still Missing,” *New York Times* (1857-Current file), July 1, 1956

<http://www.proquest.com.ezproxy1.lib.asu.edu/> (accessed April 5, 2009)

“Air Crash Kills 25 at Grand Canyon: Plane and Helicopter Collide While on Tourist Flights (25 Are Killed as Plane and Helicopter Collide Over Grand Canyon)” by Judith Cummings, *New York Times* (1857-Current file), June 19, 1986

<http://www.proquest.com.ezproxy1.lib.asu.edu/> (accessed April 5, 2009)

#### **26. Civilian Conservation Corps Walking Tour at Grand Canyon Village**

Civilian Conservation Corps at Grand Canyon Village: A Walking Tour brochure and guide

**SOURCE:** National Park Service, U.S. Department of the Interior

#### **27. Civilian Conservation Corps Happy Days Cartoon**

“CCC Haircuts”

**SOURCES:** Wally, Grant Powers and Ray Evans. *Happy Days Cartoons of the C.C.C.* Washington, D.C.: Happy Days Publishing Company, page 9.

#### **28. FDR’s Fireside Chat, April 17, 1936**

Franklin Delano Roosevelt, “Radio Address on the Third Anniversary of the Civilian Conservation Corps, April 17, 1936”

**SOURCE:** John Gabriel Hunt, ed. *The Essential Franklin Delano Roosevelt: FDR’s Greatest Speeches, Fireside Chats, Messages and Proclamations.* Avenel, NJ: Portland House, 1996, pages 111–112.

#### **29. Archaeology**

“Archaeologists Dig up Grand Canyon Artifacts,” *AZCentral.com*, March 16, 2009

<http://www.azcentral.com/news/articles/2009/03/15/20090315grandcanyon-ON.html>

Pictures of artifacts and information about the Grand Canyon National Park Museum Collection,

<http://www.nps.gov/grca/historyculture/muscol.htm>

## RESOURCES AND INFORMATION:

# Packing and Shipping

### PACKING:

Please reassemble the trunk contents as you found them. Double-check to be certain all “pieces” are repacked by using the Trunk Inventory. This will ensure that the next user will have all they need, and will save the time and trouble of tracking down missing pieces. If pieces have been lost or damaged, please notify us so that we may replace them.

### SHIPPING:

Please carefully read the following return shipping instructions.

The return shipping fee is already paid!! Use the enclosed return shipping label to ship the trunk back to us via UPS ground.

**Note:** If your school has regularly scheduled UPS shipping and receiving service, arrange for the trunk to go to your school’s pickup/drop off location for UPS pickup.

Note: If your school does not have regularly scheduled UPS service, you must take the trunk box to an authorized UPS location such as UPS Store, Mailboxes, etc., or give the labeled box to any UPS driver. To find the nearest authorized UPS location, call UPS at (800) 742-5877, or visit their Web site at [www.ups.com](http://www.ups.com).

If you have any questions regarding return shipping procedures, please call the Grand Canyon Association toll-free at (800) 858-2808, ext. 7142.

If you have not sent your shipping fee, please send a check for one of the following amounts, depending on your location: \$20 for Arizona \$30 for states bordering Arizona \$45 for all other states

**Send Check To:** GCA/Travelin’ Trunks PO Box 399 Grand Canyon, AZ 86023-0399

### QUESTIONS:

If you have questions or problems, please contact us!  
Grand Canyon Association (800) 858-2808, ext. 7142  
E-mail: [outreach@grandcanyon.org](mailto:outreach@grandcanyon.org)



**RESOURCES AND INFORMATION:**

# Evaluation Form

Evaluation forms are provided to help us improve existing and future educational outreach endeavors. We appreciate you taking a few moments to complete and return this form.

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8. Please rate your overall experience with the trunk by checking below:

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