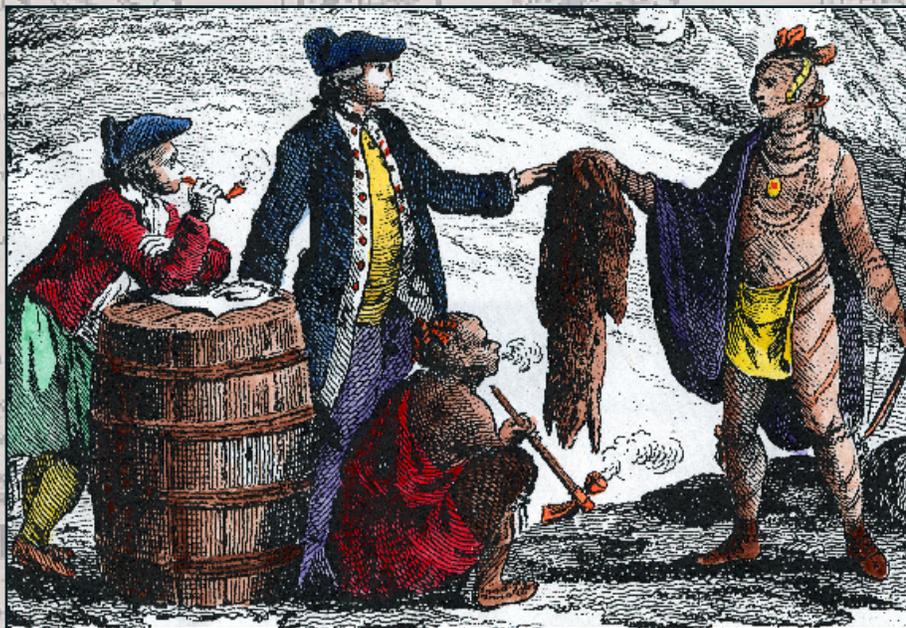


# INTRODUCTION

## *Navigating the Champlain Valley*

### 1609: QUADRICENTENNIAL CURRICULUM

A Standards-Based Curriculum for Grades K-12



[www.lcmm.org/navigating.htm](http://www.lcmm.org/navigating.htm)

Written and Compiled by  
Richard Isenberg and Sarah Lyman

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by support from:

BARNES  
FOUNDATION



# *Navigating the Champlain Valley*

## 1609: QUADRICENTENNIAL CURRICULUM

### Written & Compiled by

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the Barnes Foundation and the Vermont Quadricentennial Commission.**

# HOW TO USE THIS CURRICULUM

## HOW TO USE THIS CURRICULUM

### What's A Quad?

#### Quadricentennial: 400 years

Semisesquicentennial - 75 years
Centennial - 100 years
Quasquicentennial - 125 years
Sesquicentennial - 150 years
Bicentennial - 200 years
Semiquincentennial - 250 years
Tercentennial or tricentennial - 300 years
Semiseptcentennial - 350 years
Quadricentennial/quartercentenary- 400 years
Quincentennial - 500 years
Sexcentennial - 600 years
Septcentennial/septuacentennial - 700 years
Octocentennial - 800 years
Nonacentennial - 900 years
Millennial - 1000 years
Bimillennial - 2000 years

Part of the Lake Champlain Maritime Museum's mission is to provide educational support for teachers both on site and in the classroom. The Champlain Quadricentennial has proven to be a golden opportunity to work with other regional agencies to further that goal. It is our expectation that the cross-lake partnerships that have been forged through this project are just the beginning of on-going cooperative efforts to share the rich resources of the Champlain region.

An effort was made in the production of this curriculum guide to make it comprehensive, but easy to use. We have tried to provide teachers with everything they need to present the lessons to students. Background reading, detailed lesson plans, target learning standards, worksheets, and material lists are all provided. However, it was also produced with the recognition that it is classroom teachers who will bring it to life. So we encourage teachers to make whatever additions and modifications seem appropriate for your learning situation. Use the whole guide, or pick and choose from among the

lessons those that seem to complement your existing programs best. It should be noted that lessons are aimed for a range of grade levels. Therefore the New York and Vermont standards they address are generally stated for the lowest level in that age range. Teachers are encouraged to modify or supplement the activities in accordance with the grade expectations for your situation.

Although many talented people have contributed to the production of this guide, we recognize that it is the teachers in schools throughout the Champlain Valley who are the real experts in how best to present it to students. It is our goal to make this a living document, not one to be filed on a shelf. Our aim is to make *Navigating the Champlain Valley* the most comprehensive resource for all things related to learning about our region. This *1609 Quadricentennial* issue is intended to be just the first step in an on-going project to provide the best learning materials available for teachers in the Champlain Valley. We expect to add new material on an on-going basis and hope to build a network of educators committed to teaching about the richness of our environment and heritage. To that end, we invite any area teachers, who are willing to share their expertise, to submit new ideas and supplemental materials. We also encourage teachers to take advantage of the on-line format to regularly up-date their guide.

# BACKGROUND

## PARADES, PAGEANTRY, AND PATRIOTISM: CELEBRATING CHAMPLAIN IN 1909 AND 1959

Dr. Kevin Dann, State University of New York at Plattsburgh

The day after July 4, 1909 began a week of celebration that surpassed any the Champlain Valley had ever seen. It was the three hundredth anniversary – the “Tercentenary” -- of Samuel de Champlain’s “discovery” of the lake that bore his name, and both on its western shore, from Ticonderoga to Rouse’s Point, New York, and its eastern shore, from Vergennes to Swanton, Vermont, the people of the Champlain Valley were throwing a huge party. Burlington outdid all the other lakeside towns, planning a full week of festivities. Twenty-five thousand electric lights were installed along city streets to light the way for the more than 50,000 visitors expected. The Rutland and Central Vermont Railroads added extra cars for Tercentenary week, and the steamers Ticonderoga and Chateaugay were full on all their excursions. Burlington doubled the size of its police force, deputizing local men and hiring five Pinkerton agents from New York. City workers labored for weeks building a \$9000, arc-lighted grandstand on the waterfront, and a vacant lot off South Union Street became a staging ground for the launch of a mammoth airship. On the morning of the fifth, Vermont’s first marathon was held at Centennial Field; among the entries were Olympic runner Johnny Hayes; Ted Crook, who had captured the \$10,000 purse just two months before at the New York Polo Grounds; and Pat Dineen, who circled the track 104 times to win the race in just over three hours.

A semi-pro baseball game, a parade, a sailing regatta, a motor boat race, and fireworks followed the marathon. Visitors could also take in Colonel Francis Ferrari’s Trained Wild Animal Arena and Exposition out at the Allen lot on Shelburne Street, where they could see “Bertini” ascend a spiral tower fifty feet high, watch “Mamie” in her fire, snake, and electrical dances, marvel at Darling’s Dogs and Ponies, “an exhibition of canine and equine intelligence,” or hazard a trip through the “mile of mirrors” of the \$10,000 Crystal Maze. At the Strong Theater, Bobby Daly, a cavalryman from Fort Ethan Allen, took on Willie Mango of New York City in a boxing match. At George Mylkes’ Church Street magazine stand and a dozen other places around town, miniature birch bark canoes, toy bows and arrows, and French and American flags were snatched up by eager souvenir-hunters. The Hobart Shanley Company ran half-page ads in the Burlington Free Press for Walter Hill Crockett’s just-published History of Lake Champlain. Burlington’s streets were crowded with straw-hatted men, women in white muslin, and soldiers in full dress sweating in the July sun. The finest yachts from Canada, New England, and New York gathered around the breakwater in Burlington Bay, where there was also a torpedo boat on display.

July 7, “Patriotic and Fraternal Society Day,” saw a parade of Burlington’s secret and beneficial societies. A variety of veteran’s organizations led the parade; the G. A. R., D. A. R., United Spanish War Veterans, and the Society of Colonial Wars in the State of Vermont. There followed five lodges of Masons, six lodges of Odd Fellows, the Fraternal Order of Eagles, Foresters of America, Modern Woodmen of America, the Royal Arcanum, and the Improved Order of Red Men. Behind them, Burlington’s small army of clerks, undertakers, salesmen, wood dealers, teamsters, and laborers of all sorts filed by in full regalia, wedged between banners of the German Order of Harugan, the Ancient Order of Hibernians, the Knights of Columbus, the Knights of Pythias, and the Saint-Jean Baptiste Society. Many of these last marchers were immigrants or the children of immigrants, and one of the main hopes of the Tercentenary organizers was for the celebration’s “Americanizing” influence. All week long, scores of French-Canadians, Irish, Italians, and other non-Yankees were being given a grand civics lesson by the town fathers. The fortuitous coincidence of the dates of Champlain’s “discovery” and Independence Day created a perfect opportunity to encourage a transfer of



*Silver medal commemorating the 300th anniversary of the discovery of Lake Champlain. (Photo: Wiseman Collection.)*



# BACKGROUND

allegiance by Vermont's French-Canadian population, from the fleur-de-lis to the Stars and Stripes. While workers paraded bodies, their town-father employers paraded minds, via a procession of distinguished poets and politicians who built a narrative of the Champlain Valley's heroic past. Much of that narrative focused on the region's native inhabitants and their roles in the historic drama.

In 1909, the prevailing myth was that "no Indians lived in Vermont," and so the Abenaki were invisible; all of the storytelling focused on the Abenaki's western neighbors, the Kaniengehaga, or Mohawk, who were the



*Bronze badge commemorating the 300th anniversary of the discovery of Lake Champlain (Photo: Wiseman Collection.)*

"Keepers of the Eastern Door" of the Iroquois confederacy. According to one Tercentenary orator, former Secretary of War Elihu Root, the Iroquois held in subjection an area from New York to Ohio, Tennessee, and northern Virginia. Tercentenary poets recapitulated the myth in verse; Percy MacKaye's ballad *Ticonderoga* spoke of how "The Iroquois: in covert glade/They built their pine-bough palisade/And weave in trance/Their sachem dance. . ./Conquering the region aboriginal. . ." Without exception, the speakers extolled the superiority of the Iroquois. Root, whose speech began by contrasting the "lowest stage of industrial life" -- i.e. hunting and gathering--practiced by the Algonquians with the agricultural and sedentary ways of the Iroquois, went so far as to say that the English would not have prevailed over the French, nor the American revolutionaries over Great Britain, were it not for the aid of the Iroquois.

Throughout the Tercentenary storytelling, there was an unmistakable current of triumphal nationalism -- Iroquois "superiority" over Algonquian peoples; British victory over the French; American victory over the British. Coming as they did on the heels of the Spanish-American War, and America's entry onto the world stage as a military power, the Tercentenary's parades, pageants, and athleticism were essentially patriotic displays that tended to reinforce the Progressive era's predominant myths of American goodness and heroism.

To bring their narrative to a wide audience, the Tercentenary organizers decided to make use of a new medium, the historical pageant, which was a strange mix of costume ball, operatic spectacle, and folk play. They hired L. O. Armstrong, who had made a big splash the previous year with an Indian pageant at the Quebec Tercentenary, to produce the Lake Champlain extravaganza. Armstrong chose Canadian poet and nature writer William D. Lighthall's *Master of Life*, a play depicting the life of Hiawatha and the founding of the Iroquois Confederacy, as the historical basis for the pageant, which was enacted at Plattsburgh, Crown Point, Ticonderoga, and Isle La Motte along with Burlington. The stage for the pageant was an artificial island named "Tiotiake," the Iroquois name for the island of Montreal. Six hulls (afterwards used as house boats) lashed together with cables and ten-inch square beams into three separate catamarans, were then decked over to form the "island" stage. Measuring three hundred feet by seventy feet, it included a sandy beach supported by bark underneath to keep the actors' feet from sinking. In the center a stockade of fifteen-foot tall posts surrounded an elmbark longhouse and tepees, and at each end there were living cedar and birch trees. One tree concealed an enormous megaphone, through which the narrator of the pageant spoke. And everywhere there were lights -- footlights, toplights, and even several search lights -- all illuminated by a gas generator hidden in the shrubbery. Beached alongside the ersatz island was a flotilla of canvas canoes, most of them painted to look like birchbark, while a few were authentic pine and hemlock dugouts. There was also a replica of the *Don de Dieu*, Champlain's flagship, and a group of American gunboats and fireworks boats, under the command of Commodore Armstrong.

The drama enacted at each of the Tercentenary gatherings had been staged with careful attention to creating a tangible, believable world that spectators might fully enter. Outlook magazine author Frank Woods wrote that the pageant Indians held the audiences "spell-bound." More than 150 Indians from the reserves at



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Caughnawaga, St. Francis, and Oka in Quebec, from Brantford, Garden River, and St. Regis in Ontario, and from the Onondaga Reservation in New York had been hired for the pageant. During the week of the Tercentenary Celebration, the 600-horsepower tugboat Protector towed the Indians and the eight white men who directed them in two boats from city to city along with the fake island. At each of the cities, for a dime per round trip, visitors could get an Indian-paddled canoe ride out to the island, where they could tour the traveling village. Scores of people posed for photos of themselves with the pageant Indians.

The pageant, whose initial scenes were set sometime in the mid-sixteenth century, opened with a foot race and canoe race between the Iroquois and the Algonquins, Hurons, and their allies. There followed scenes of battle, and peacemaking by Deganawida, the “Master of Life.” The pageant’s dramatic action echoed the Tercentenary events, which had begun with a running race and canoe regattas, followed by the solemn peace-pipe smoking and ritual oratory of the New York and Vermont officials welcoming each other and their foreign guests. But all this was simply preamble. Following the Hiawatha portion of the Indian pageant was the event that the crowd had really come to see -- the arrival of Champlaine and the battle that pitted him and his Algonquin warriors against the Iroquois. With a single shot from his arquebus, Champlaine, played by a “descendant of the early French settlers,” killed two of the Mohawk chiefs, reenacting the event that was popularly believed to have forged an Algonquin/Huron/Abenaki alliance with the French against the Iroquois.

For the organizers of the Tercentenary celebration, the site of the battle between Champlaine and the Iroquois was a sacred place, but its sacredness was complicated by a bitter controversy over whether it was at Ticonderoga or Crown Point that Champlaine had fired his arquebus. At the Crown Point celebration, Judge Albert Barnes of Chicago, who had grown up across the lake at Chimney Point, Vermont, argued that Crown Point was the authentic location, but at Ticonderoga, former New York City mayor Seth Low took a poll from the audience, who unanimously insisted it was Ticonderoga. The latter opinion won out, partly because of the hold on the sacred past that Ticonderoga possessed by virtue of its being the site of later historic events.

Agency -- the decisive, active, virile force imagined as embodied in both the Iroquois and Champlaine -- was the most important element communicated through the parades and pageantry. Though he made only this brief appearance in the pageant, the goateed hero’s image (now known not to have been of Champlaine himself) was to be seen up and down the valley during the Tercentenary. For weeks leading up to the celebration, merchants used Champlaine’s image to advertise “Special Tercentenary Sales” of hats, suits, furniture, books, furs, and even moccasins. Street vendors sold souvenir medallions of Champlaine to thousands of celebrants. His noble profile exploded in the finale fireworks display out on the breakwater.

Those who attended the Tercentenary speeches heard the Father of New France described in laudatory language that reinforced national mythology. Hamilton Mabie thought Champlaine “the impersonation of that aggressive force of civilization which sweeps the lesser race irresistibly before it,” and described him as “high-minded and generous of spirit. . . brave and hardy, of great strength, calm in danger, resourceful and swift in action.” Governor Hughes of New York declared Champlaine “a man of the Old World whom the children of the New World might well copy.” Vermont poet Daniel Cady admired Champlaine in verse: “The man who, in a tinsel age,/Cared nought for shields or bars,/Or state or showy equipage,/Whose name no scandal scars--/Whose memory, like a lofty shaft,/Stands level with the stars.” French Ambassador Jusserand called his countryman “a plain, straightforward pioneer, a man of conscience, doing his duty to the best of his ability,” while British ambassador Bryce placed Champlaine as the last and best in an ancestral line: Columbus, Magellan, Cabot, Balboa, De Soto, Cortez, Pizarro, Cartier, and La Salle. Father Barrett of St. Mary’s Cathedral in Burlington echoed all this adulation: Champlaine was “a paragon of virtue, the fearless explorer, the daring discoverer, the intrepid soldier, the untiring pioneer, the successful founder, a man among men, a born leader, a chivalrous crusader.”



# BACKGROUND

Half a century later, in 1959, the portrait of Champlain had changed slightly – in brochures and advertisements, he looked a bit like screen star Errol Flynn – but the historical narrative remained largely the same. Male heroism was the keynote, and in all the imagery, Indians still knelt at Champlain’s feet. Now a “Festival Year” lasting from January to December, both Vermont and New York emphasized the “cradle of American history” as a place to visit for family recreation. The Interstate Commission (all male, as it had been in 1909) called for assistance from chambers of commerce, schools, churches, clubs, tourist attractions, businesses, and historical societies. Although the Commission’s invitation inspired a variety of local history activity – lectures, historic house tours, publications – the emphasis was clearly on tourism. The Commission’s principal brochure asked: “Have you enough accommodations so [tourists] may stay in your area comfortably? Do you have planned activities that will interest them during their stay?” One of the first initiatives by the State of Vermont was to hire a filmmaker to create “The Lake Champlain Valley: Highway of History,” a virtual automobile tour of area sites.



*Medal commemorating the 350th anniversary of the discovery of Lake Champlain. (Photo: Wiseman Collection.)*

The 1950s were the decade of plastic as well as publicity; while the 1909 celebration saw coins and medallions sold as souvenirs and bronze statues erected on granite pedestals, the 1959 Festival included plastic commemorative buttons; a plastic mannequin of Champlain atop the lead float in the auto parades; and plastic keys to the city presented to a play-acting Samuel de Champlain. In the “Canoecade” – a flotilla of canoes with the mock Champlain in the lead, that put in appearances at lakeside towns – though there were a few bark canoes made by a Cree craftsman, most were fiberglass or aluminum. After complaints that “real Indians” would be a threat to local communities, the Commission hired area college boys – who sported war paint, breechcloths, and feathered bandanas – at \$50 a performance.

Historical dramatic productions in 1959 tended to reinforce old stereotypes. At Fort Ticonderoga -- whose reconstruction had originally been inspired by the 1909 Tercentenary – an outdoor play climaxed with Champlain’s mercy-killing of one of the Mohawk captives. As 1959 was also the bicentennial year of Robert Rogers’ raid on the Abenaki village of “St. Francis” (Odanak), there were a number of groups who staged “reenactments” of episodes in the French & Indian War. When Vermont Historical Society President John Huden announced plans for a reenactment of the raid, the people of Odanak flew their flag at half-mast.

On the site of the church burned by Rogers and his Rangers was a bronze plaque bearing the inscription: *Nemikwaldamnana*, i.e., “we remember.” Just two years earlier, Gordon Day had begun his work with residents of Odanak, and the Obomsawins of Thompson’s Point, and he had heard Elvine Royce recite an actual eyewitness account of Rogers Raid, passed down from her great-grandmother, who was a child living in Odanak at the time of the raid.

In the half century since 1959, a tremendous amount of scholarship has added vital new stories to correct past errors, half-truths, and outright lies about our region’s past. Poised for the 400th anniversary of Champlain’s voyage, what new acts of remembering will we perform?