Part 2

exploring
our
river
Maps

Use the following maps for any of your river travels—real or imaginary. Use them to find the locations of your River Readings.
Spanish Expeditions

Coronado 1540-1541

Cabeza de Vaca 1536
Spanish Expeditions

- ONATE 1598
- DIEGO DE VARGAS 1692
El Camino Real or the Chihuahua Trail was the route from Mexico to Santa Fe in colonial times when what is now New Mexico was first settled. Later, many goods from the United States that came west over the Santa Fe Trail to Santa Fe were shipped to Mexico over this same route. Stagecoach lines and, later, a railroad, followed the Rio Grande form El Paso to Santa Fe and smaller towns to the north.

The Animal Helper (fetish) is from Zuni. Stories from San Juan Pueblo and St. Domingo, Cochiti, San Idelfonso, and Santa Clara are included in these materials. Find each of these pueblos on this map.
WATERSHEDS and TRIBUTARIES of the RIO GRANDE BASIN
3D MAP

Make up another batch of Sand Clay.
Use it to form an aerial view of the Rio Grande—including the Rio Grand Gorge.
(You can add a few rafters if you like . . .)
A Dozen **Journal** Formats

Choose one and make it for yourself. Record a daily entry (in writing or pictures) about your unfolding experiences and understanding of the River.
During a visit to the Rio Grande draw your impressions of the river. What kinds of lines make a river appear to flow? What are the colors of the river water? Does the river have a mood that you can express with color and tone?

Across the wall of the world,
A River sings a beautiful song,
It says, come, rest here by my side.
Lift up your eyes upon
this day breaking for you
Give birth again
To the dream.

—Maya Angelou
from “On the Pulse of Morning”

Collect a strong dry twig (10"-12") from a tree near the river. Dip this twig into India ink and use it to draw your impressions of the river.
Go to the river. Sit beside it, and listen to its song. After awhile you may find that your mind feels like the banks of the river, your thoughts flowing in between like a continuous stream. Rest by the side of the river, listening to the song of the river, the song of your mind, and then begin to write. Write in a stream of consciousness. Let your thoughts flow like the river, on and on. Write what you hear inside. Describe your sensations and pictures you see in your mind or reflected in the water. Write without stopping, as a stream flows. Write until you feel empty and peaceful.
KEEPING A NATURALIST'S JOURNAL

Anyone who spends a lot of time roaming around outdoors observing nature might be called a Naturalist. Most curious naturalists keep a journal, which records what they see, samples of things they might want to research more fully once they get home, and all kinds of questions which come to mind.

The naturalist John Muir made sketches and wrote in a journal which he carried in his backpack when he walked (1000 miles!) from Indiana to the Florida Gulf coast. (See Frederick Turner’s book Rediscovering America: John Muir in His Times and Ours.)

The writer Annie Dillard took her nature journal to a creek near her cabin in the Blue Ridge Mountains and sat all day watching insects and writing about how the flowing water interacted with its creatures. (The book she wrote from these jottings is called Pilgrim at Tinker Creek.)

Some naturalists take rubbings from nature (see the rubbing from Native American petroglyphs near the Galisteo River on the River Stories page in this book) and enter them in their naturalist diary; some make activity graphs of insect or animal activity (for examples, look at Gerald and Lee Durrell’s book A Practical Guide for the Amateur Naturalist); and others take photographs. (In the 1900s two English brothers built a decoy sheep and hid their camera in it so that they could photograph a sandpiper without scaring it away!)

Some things your naturalist's diary might include:

- poems
- quotations & questions
- photographs
- names of things (common and/or Latin)
- sketches or drawings of -
  - birds,
  - flowers,
  - insects,
  - animals,
  - reptiles
- & moving water . . . .
River Graphics

Find an architectural graphic-supply store in your community that sells blueprint paper to architects and also develops blueprints through their processing machine. You can buy a 2' x 3' sheet of blueprint paper for about 50 cents - this includes the developing too! You will be given the blueprint paper in a black plastic bag. *Do not remove it from the bag until you are down at the river (or in your classroom) with your collected objects ready to assemble on the paper,* otherwise the light will expose your paper before you're ready.

Collect objects at the river - or collect objects at the river and bring them back to your classroom - wood, branches, twigs, rocks, sand, pop cans, old shoes, etc. etc.

**Technique #1**
Shade a section of the ground (or if you're in your classroom, a table or the floor) by holding up a piece of cardboard larger than 2' x 3' to shade that area. *QUICKLY* remove the blueprint paper from the black bag and lay it out in the shadow you’ve created with the cardboard. *QUICKLY* place all your collected objects on the blueprint paper. The paper, with exposure to the light, will almost immediately change color—from a light yellow to white. When it turns white, *QUICKLY* remove the collected objects and replace paper to the black bag. Return to the graphics store. They will put your blueprint paper through a minute processing and return to you a beautiful river graphic!

**Technique #2**
You can also use 2 sheets of blueprint paper to make your river graphic on a particularly hot, sunny day to reduce the risk of over-exposure. Without using the cardboard shade, place 2 sheets of blueprint paper, one on top of the other, on the ground. *QUICKLY* place collected objects on top sheet. When it turns white, *QUICKLY* remove objects and place both sheets in the black bag. Take the bag to an architectural graphic-supply store to be developed. The top sheet can quickly become over-exposed while the bottom sheet is protected from too much sun. This allows students more time to arrange objects on the light sensitive paper because it is shaded by a piece of cardboard.
Cut a rather thin pliable paper (newsprint or rice paper) into small pieces (3” x 5” – 6” x 8”). Look around in nature for 5-6 different textures. Place paper over textured area and hold firmly. Use a soft crayon or pencil to rub over paper atop textured area and so produce a distinct pattern or rubbing!
Search the riverbanks and look for a rock that looks like an animal, bird or human figure. Such stones were the very first Native American guardian creatures and were called Apithlanshiwani by the Zuni. Many people have felt that an animal that was turned to stone held the power of the original creature.

Examine your found animal helper and try to discover its particular powers and how they might act in your life.