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A STORY™

UNEARTH
A
[Kentucky Archaeological] Story
This Summer!

A
Kentucky
Department for
Libraries and
Archives
WEBINAR

with Dr. Philip Mink and Dr. A. Gwynn Henderson


WHAT ARE YOU READING?
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A STORY™

What Are You Reading?

UNEARTH
A
[Kentucky Archaeological]
Story This Summer!

Let’s begin by addressing

a confusion about archaeology.

Most People Think Archaeologists Study

Dinosaurs or Fossils

and only do this

ACTUALLY, Archaeologists Study and Find…

Archaeological Sites and Artifacts

And They Do Much More Than Excavate Sites

Work with students and teachers

Analyze artifacts; prepare reports

Share findings with the public

ARCHAEOLOGISTS

are a kind of
*Anthrop*ologist

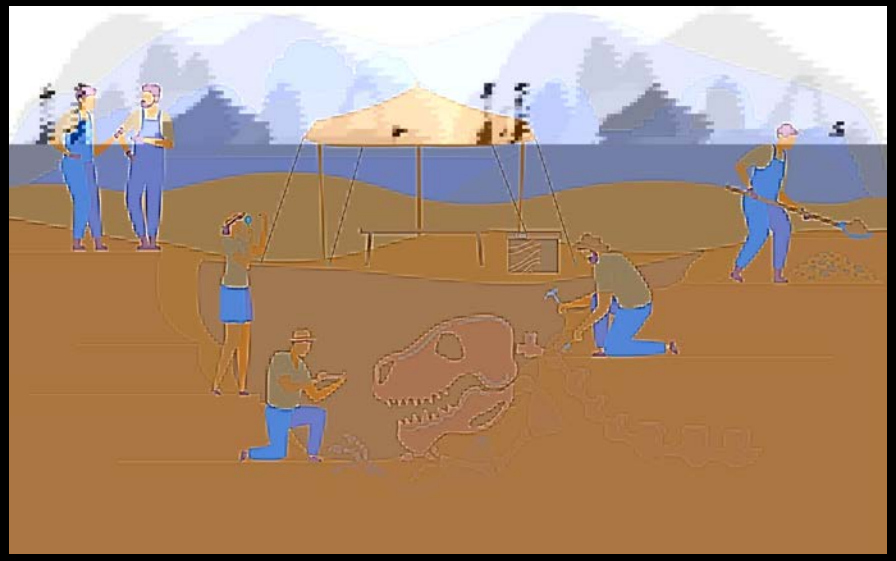
ARCHAEOLOGISTS
study objects - past people's trash
ARTIFACTS!

To learn about past people

NOT fossils or living people

*Paleont*ologists, on the other hand…

are a kind of
*Ged*ogist and
*Bid*ogist



PALEONTOLOGISTS

Study FOSSILS
ancient plants and animals

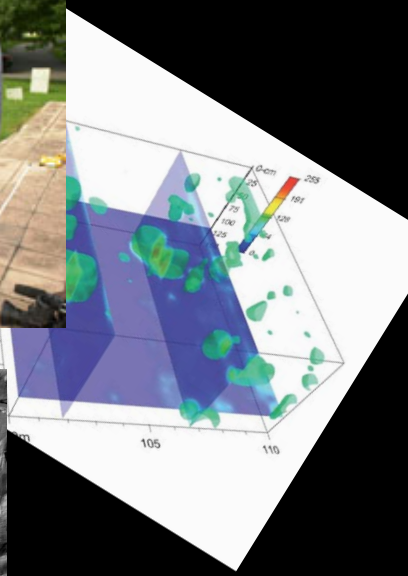
NOT artifacts or living people

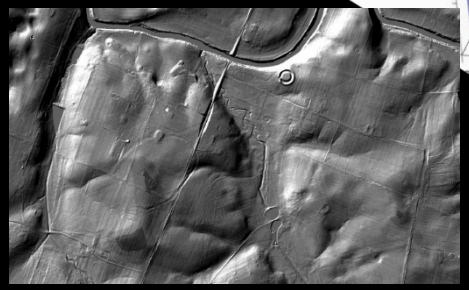
Archaeologists Use Science Methods to Study Long-ago Cultures and People

Kentucky village circa 700 CE

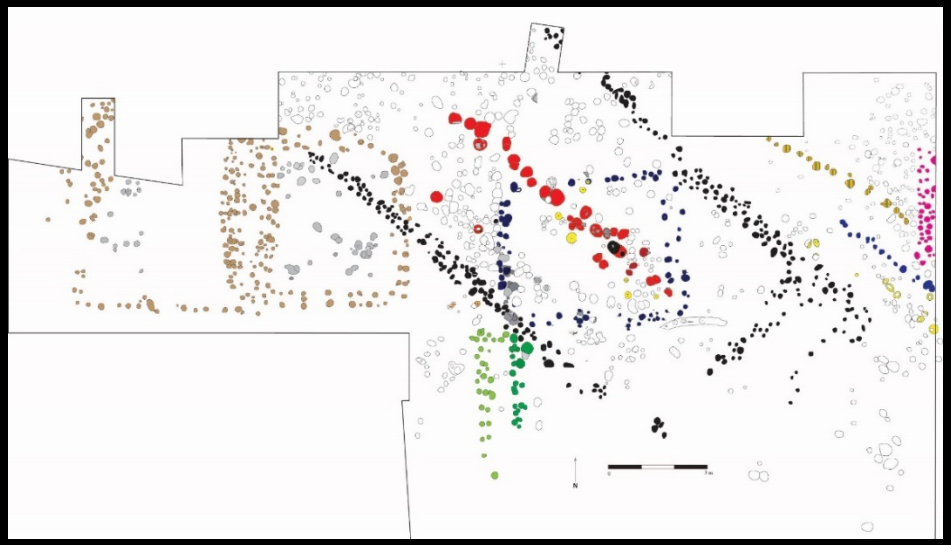
Scientific Archaeology

- Focus on human behavior not pretty objects
- Document, Document, Document
- Collect all types of data
- Curate materials with public institution to be studied by future generations and to test interpretations
- Publish analysis and interpretations for both public and academic audiences





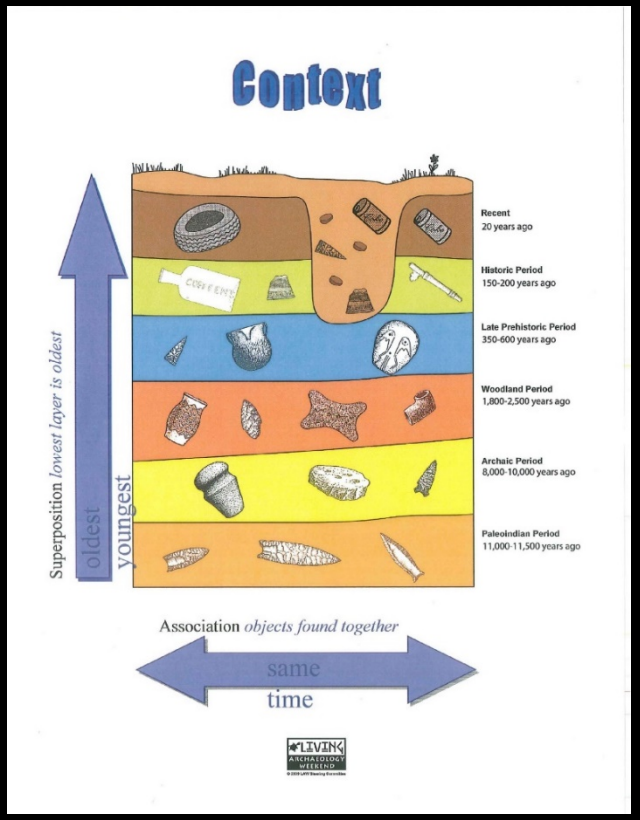
CONTEXT is Everything



Overlapping footprints of many ancient American Indian houses

Space (Where?)

Where did the artifact come from?
Where is the site located?



Oldest at the bottom; youngest at the top

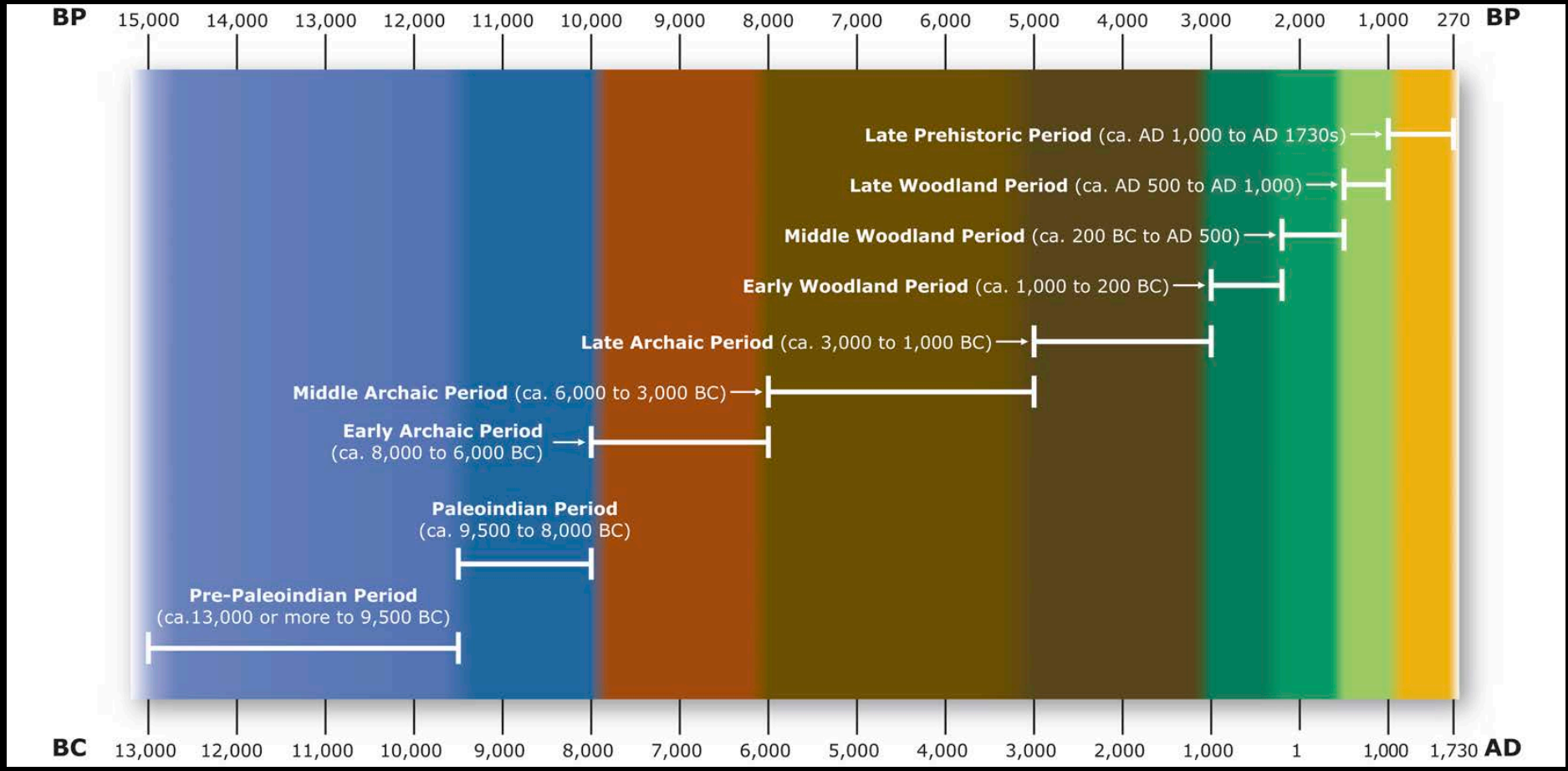
Time (When?)

How old is the artifact?
How old is the site?

Time

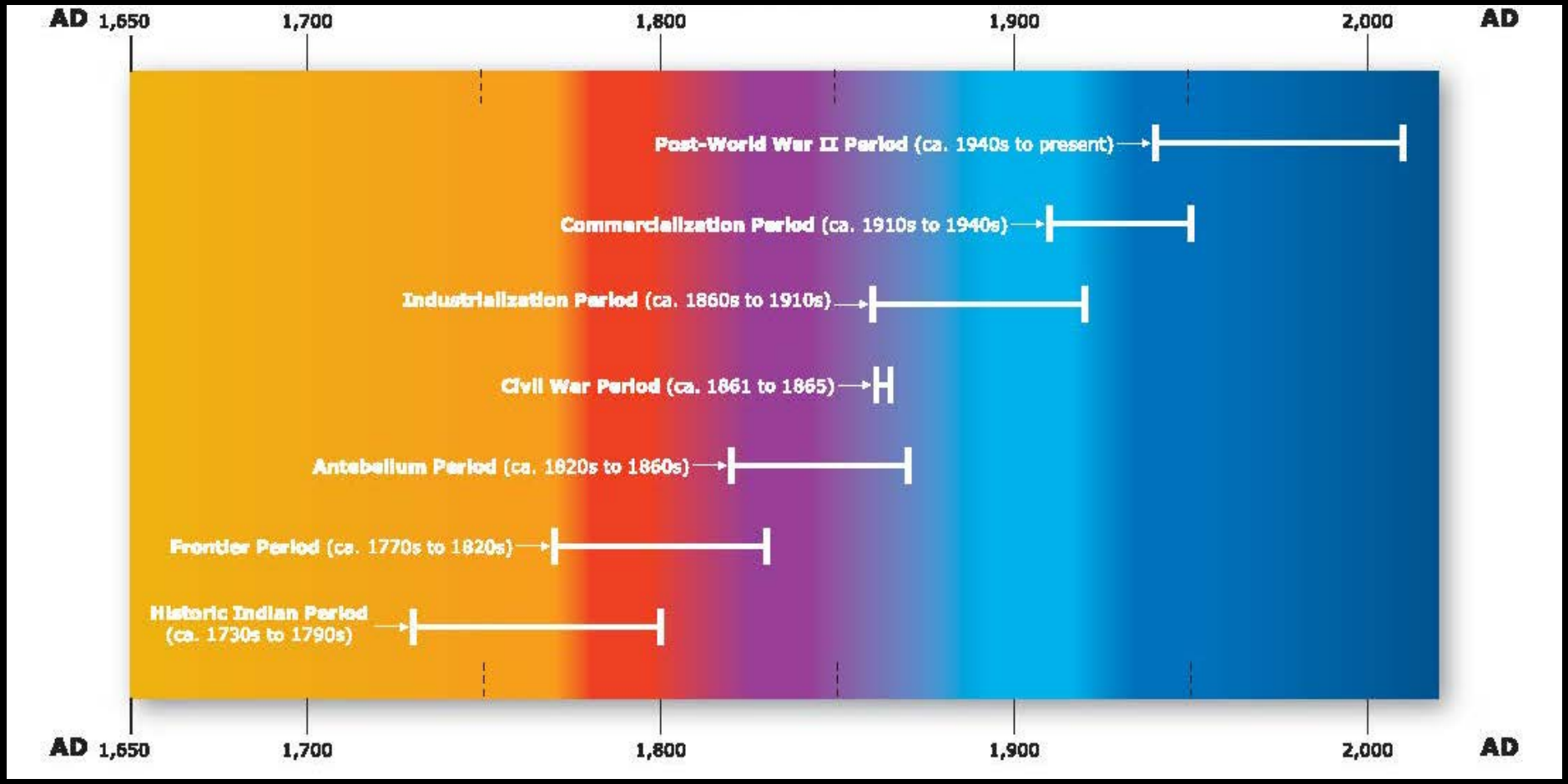
Kentucky's American Indian Era

Over 12,000 years

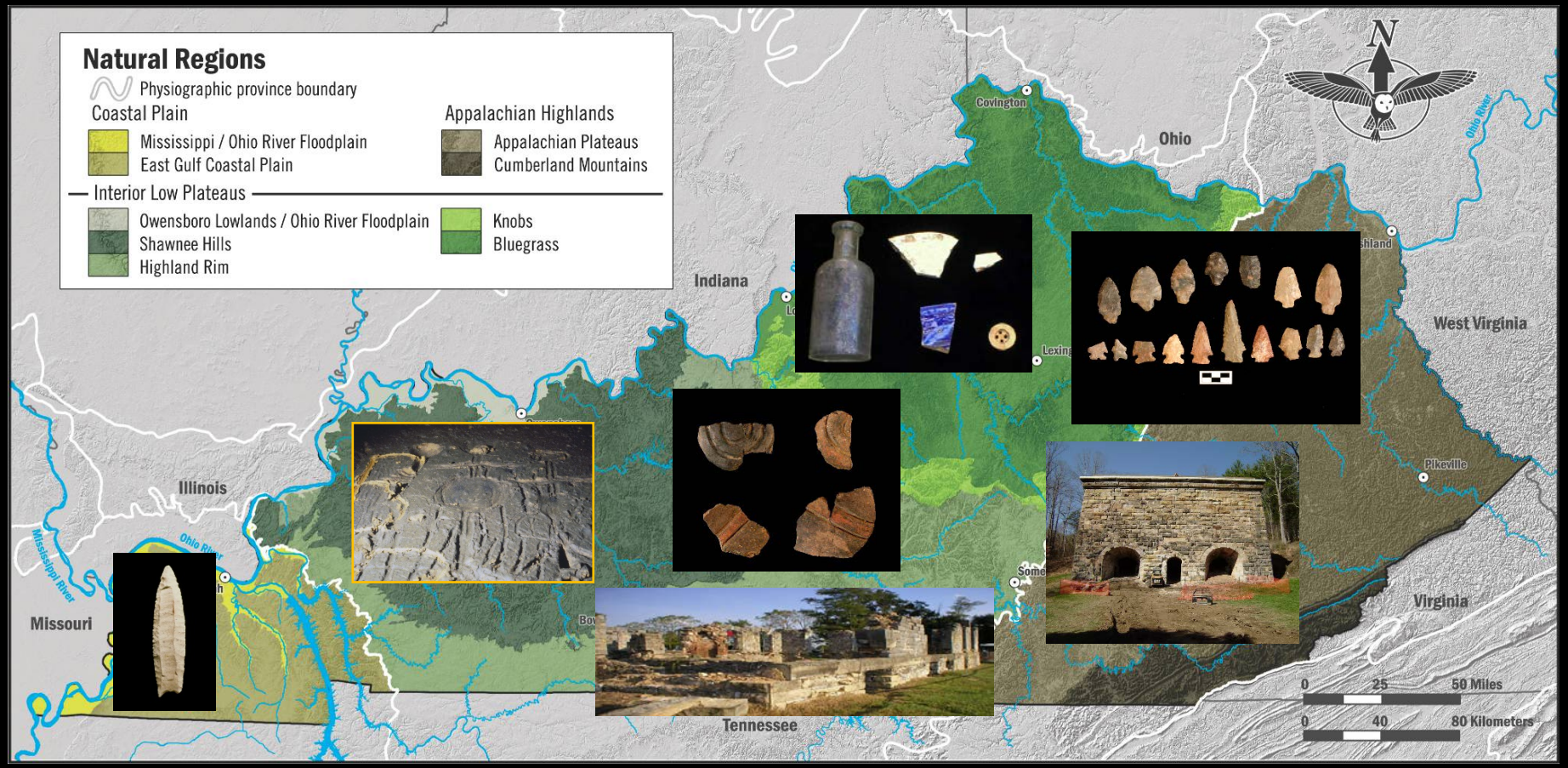


Kentucky's Euro-American and African-American Era

Nearly 500 years



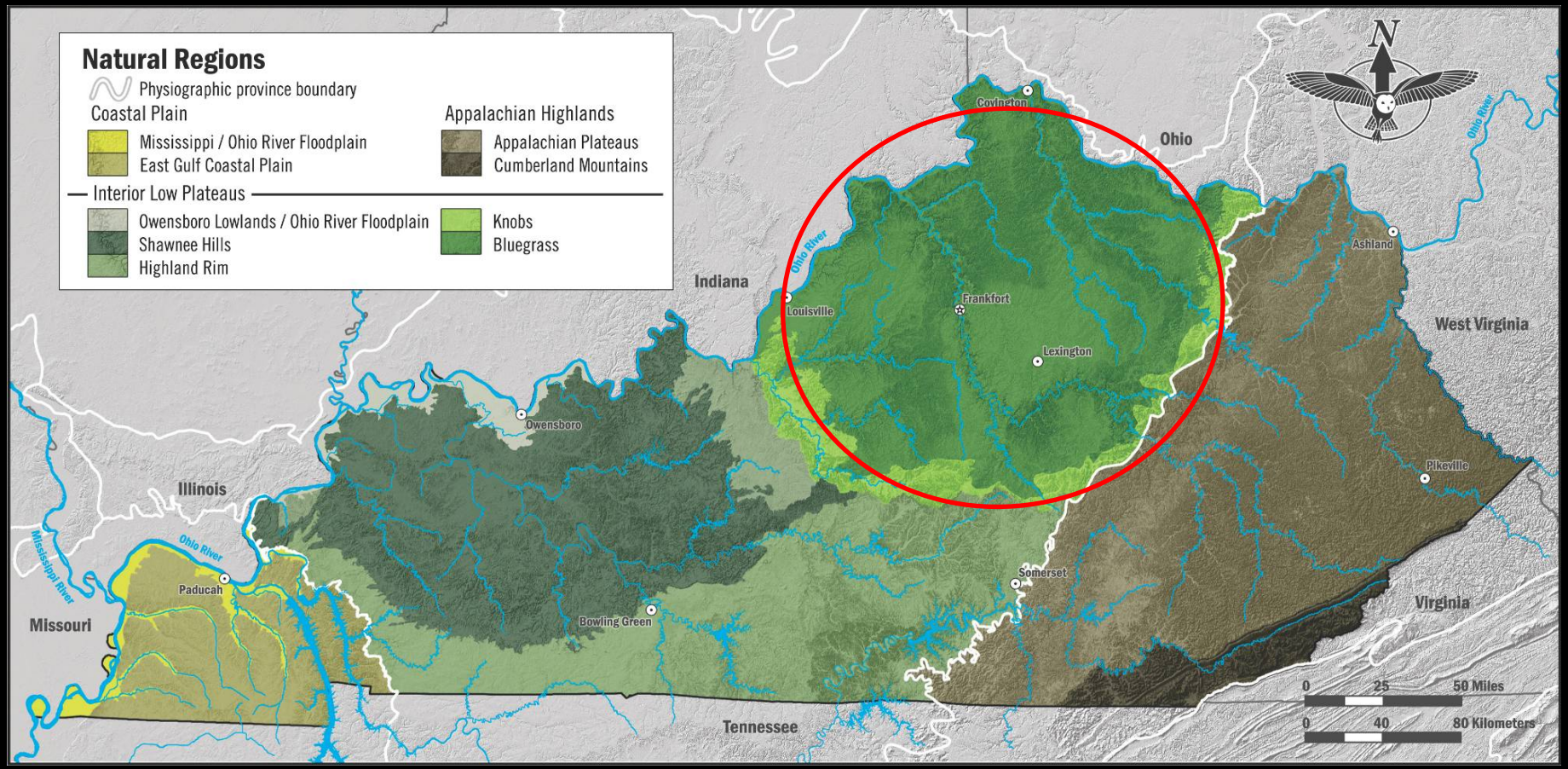
Space:
Archaeology Found Throughout Kentucky



32,000 + Sites Recorded in Kentucky

8% of State Surveyed by Professional Archaeologists

Example: Bluegrass Region



Generalized Cultural Areas

Bluegrass –
Eastern Section of the Interior Low Plateaus

American Indian gardeners build mounds and earthworks
Native peoples use of fire maintains the Bluegrass
American Indian farming villages, managing deer,
black locust, turkeys

Artifacts,
Ashland Privy,
Lexington

Frontier stations and forts
Plantation houses and slave cabins – Barkley Plantation
Camp Nelson – Civil War encampment and quartermaster
Religious community – Pleasant Hill
African-American farmstead – Neal-Rice (4-H Camp)
Industrial – Louisville Pottery
Working-class neighborhoods – Davis Bottom, Russell
Cemeteries – Frankfort, Lexington

Robbins Mound before excavation, Boone County

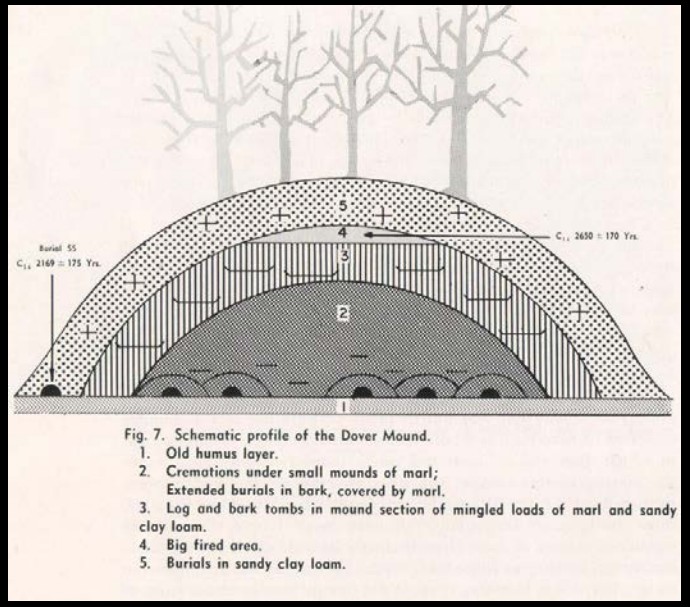
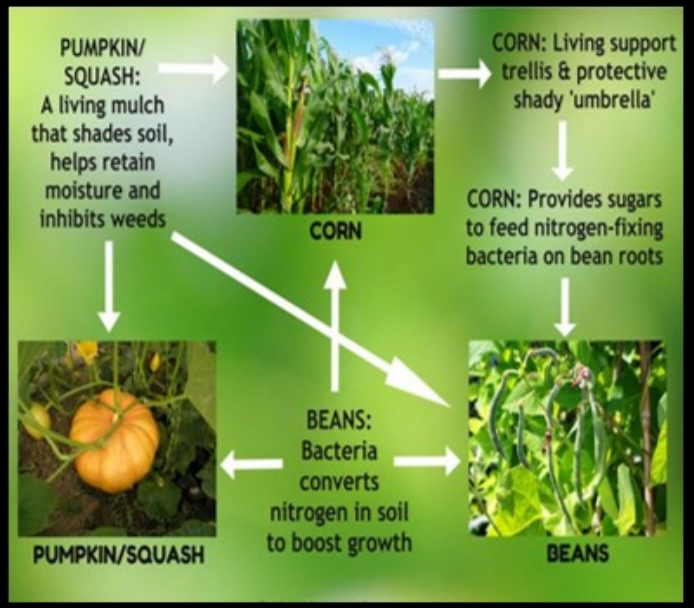


Fig. 7. Schematic profile of the Dover Mound.
1. Old humus layer.
2. Cremations under small mounds of marl; Extended burials in bark, covered by marl.
3. Log and bark tombs in mound section of mingled loads of marl and sandy clay loam.
4. Big fired area.
5. Burials in sandy clay loam.

Cut-away view, Dover Mound, Mason County

Native farming village, Mason County, circa 1475 CE

Patchwork of Slash-and-Burn farming plots



How "Three Sisters-based" agriculture works

Slash-and-Burn agricultural field

Dr. D. Jaynes Liquid Hair Dye, Camp Nelson, Jessamine County

Glassware

Kiln wasters, Lewis Pottery, Louisville

Stoneware kiln, Louis Pottery, Louisville

Old Frankfort Cemetery

Eastern State Hospital burial ground, Lexington

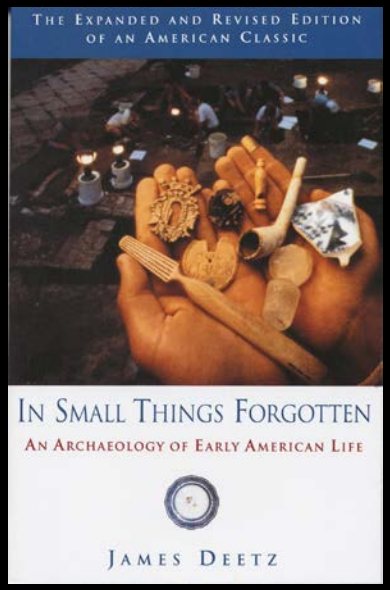
Old Frankfort Cemetery

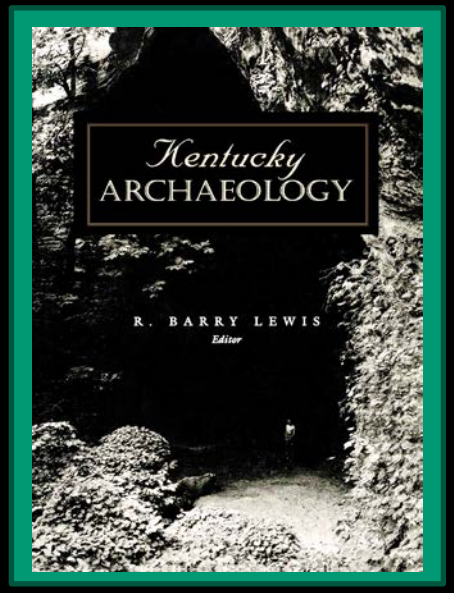
Ring and coffin hardware, Old Frankfort Cemetery

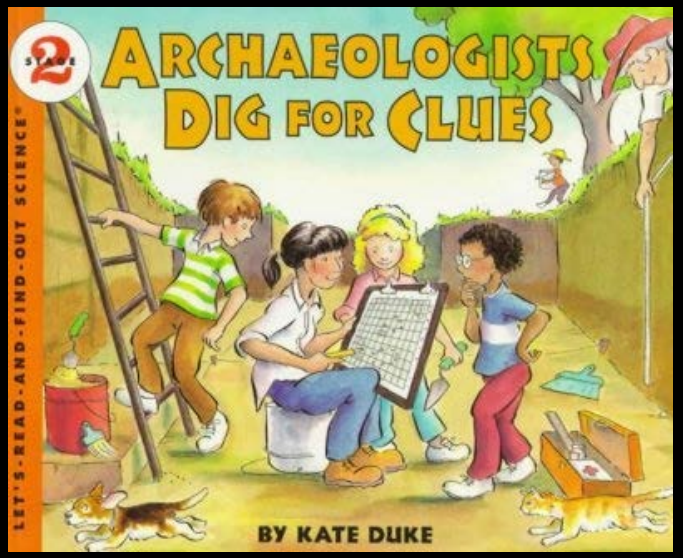
OK! Let's talk resources and ways to integrate archaeology into your programming so you can…

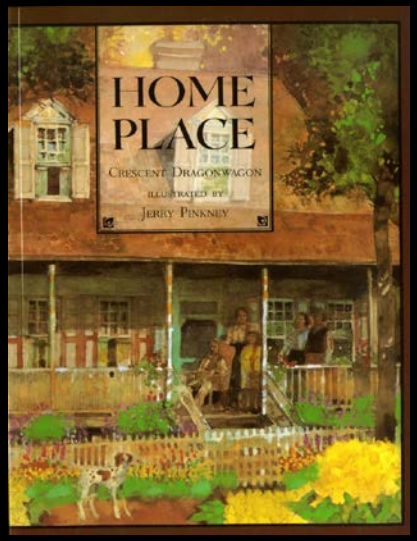
UNEARTH
A [Kentucky Archaeological] Story!

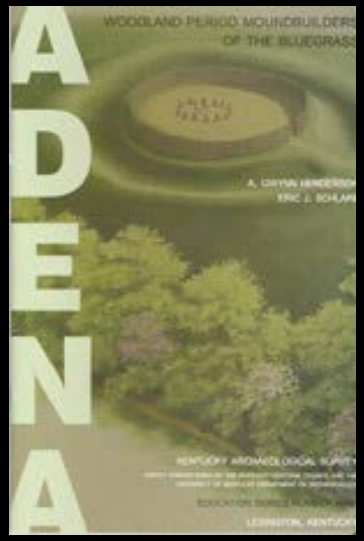
Resources - Books/Booklets (oldies but goodies!)

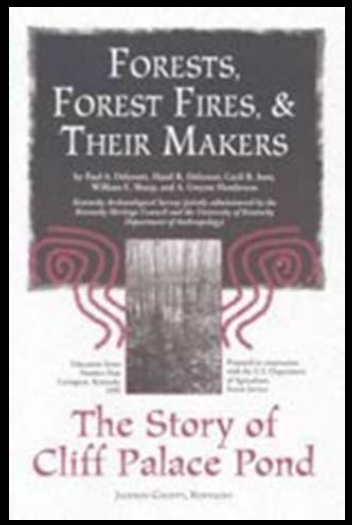


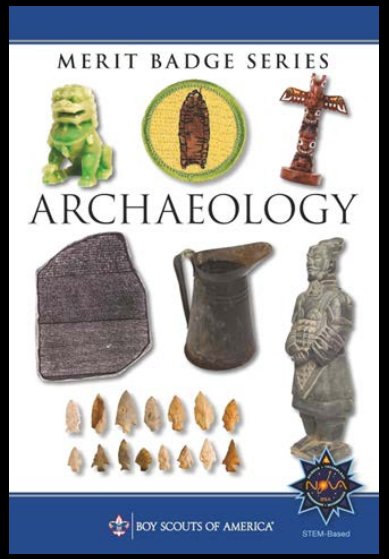




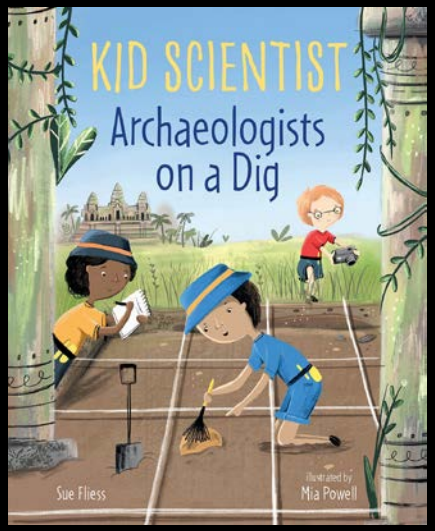


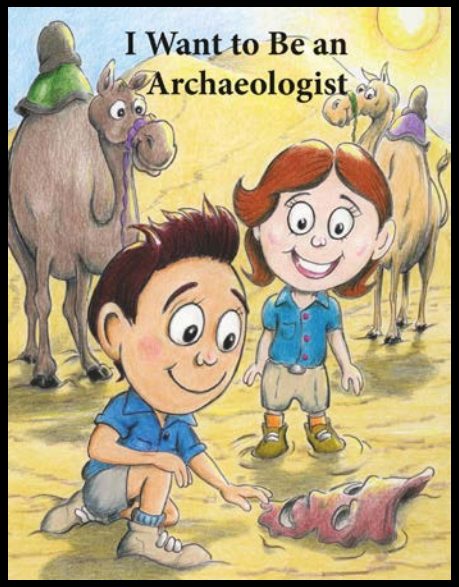


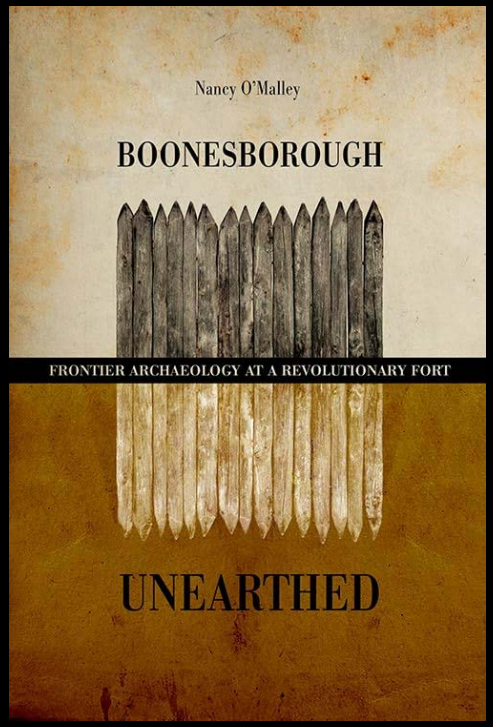


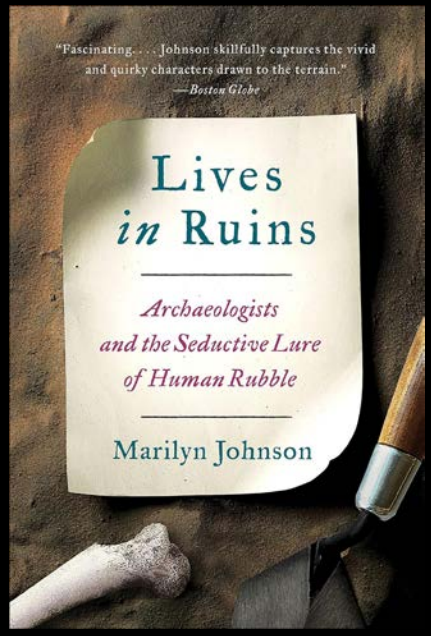


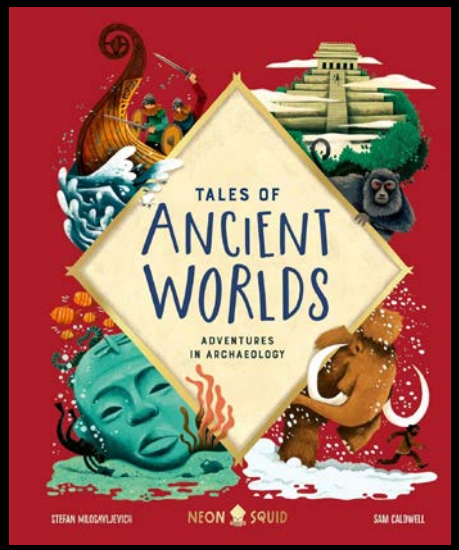
Resources – Books (Recent Titles)



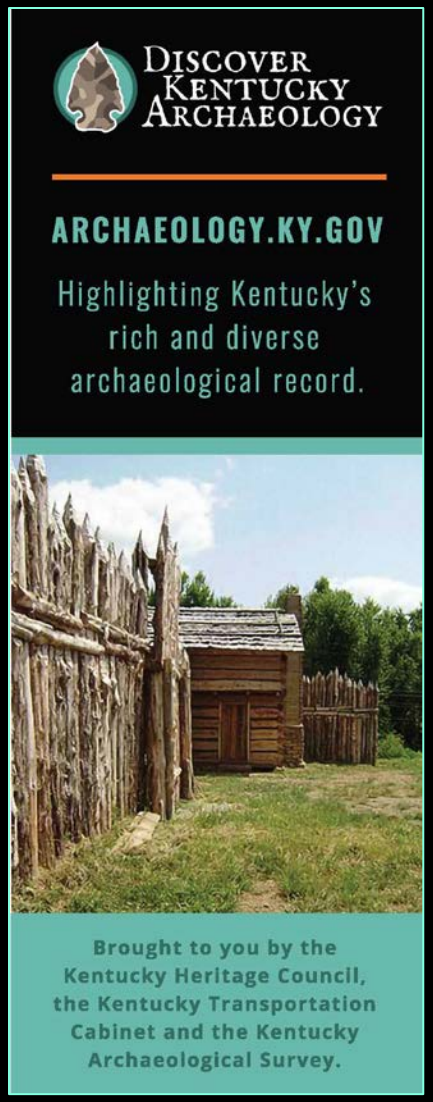








Resources - Websites



Discover Kentucky Archaeology

https://archaeology.ky.gov

Short illustrated profiles on 142 Kentucky archaeological sites of all ages and types.

Accessible on computer or phone.

Searchable by county, site type, site age

Resources - Websites

The Archaeology Channel

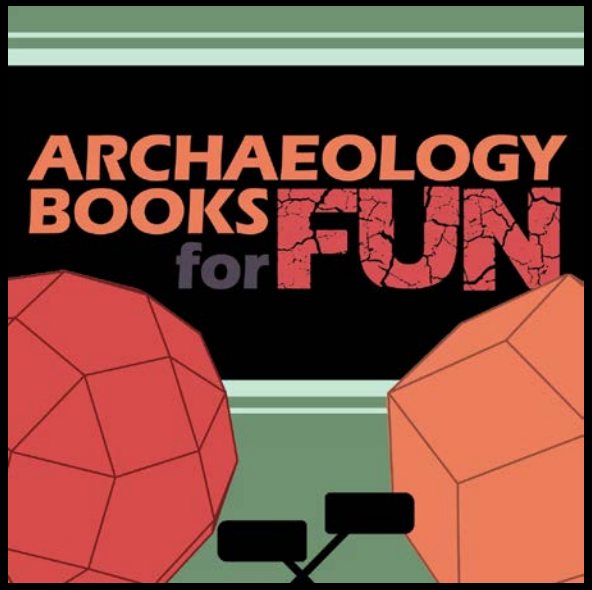
RED RIVER GORGE
EST. 1989
LIVING ARCHAEOLOGY WEEKEND
KENTUCKY

Kentucky Archaeological Survey

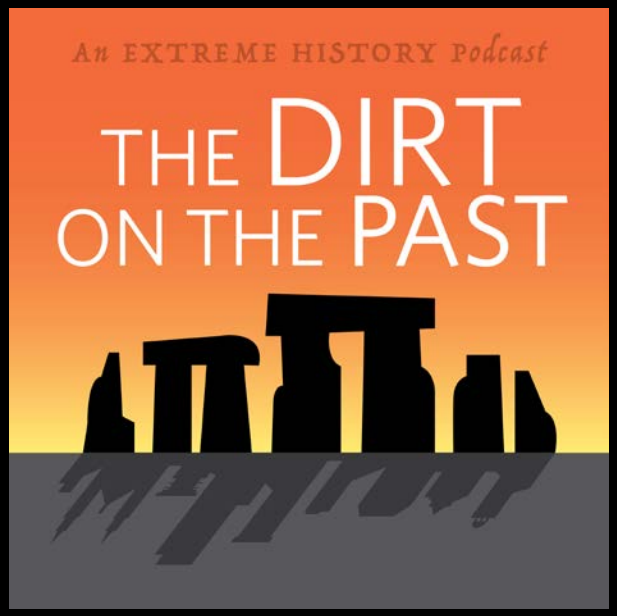
THE KENTUCKY ARCHAEOLOGY & HERITAGE SERIES

W.S. WEBB MUSEUM OF ANTHROPOLOGY
AND OFFICE OF STATE ARCHAEOLOGY
UK
Preserving Kentucky's Past for the Future

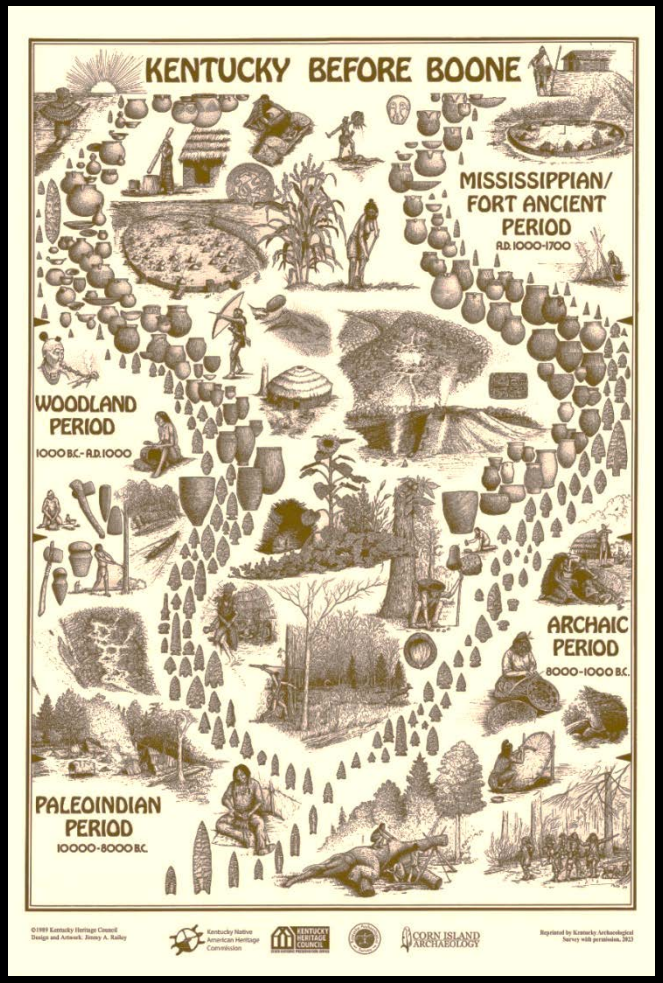
Resources - Podcasts

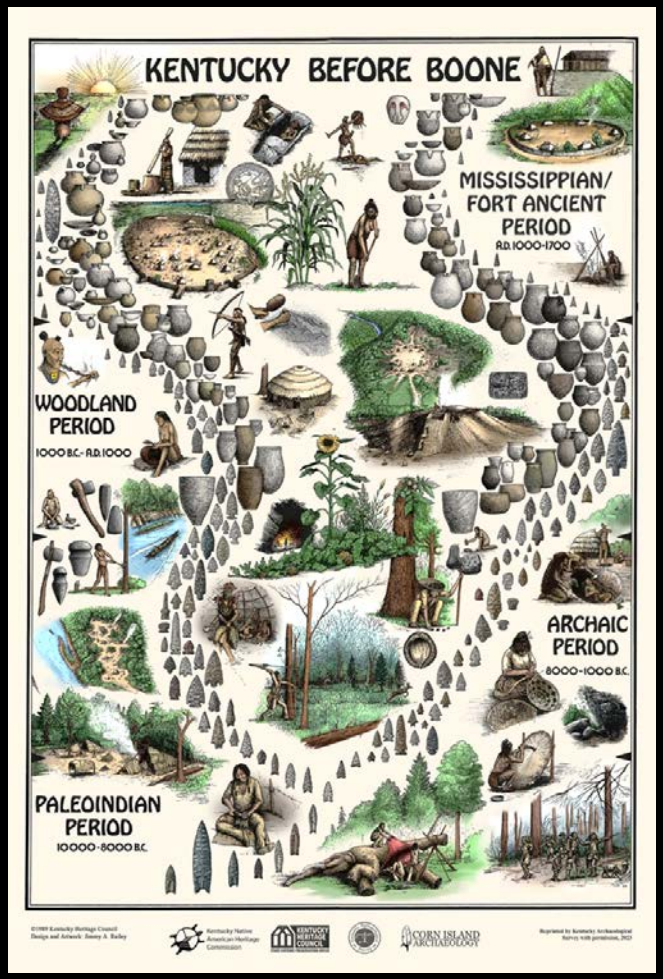


Archaeology and Material Culture.
What does all this stuff say about us?



Resources - Posters



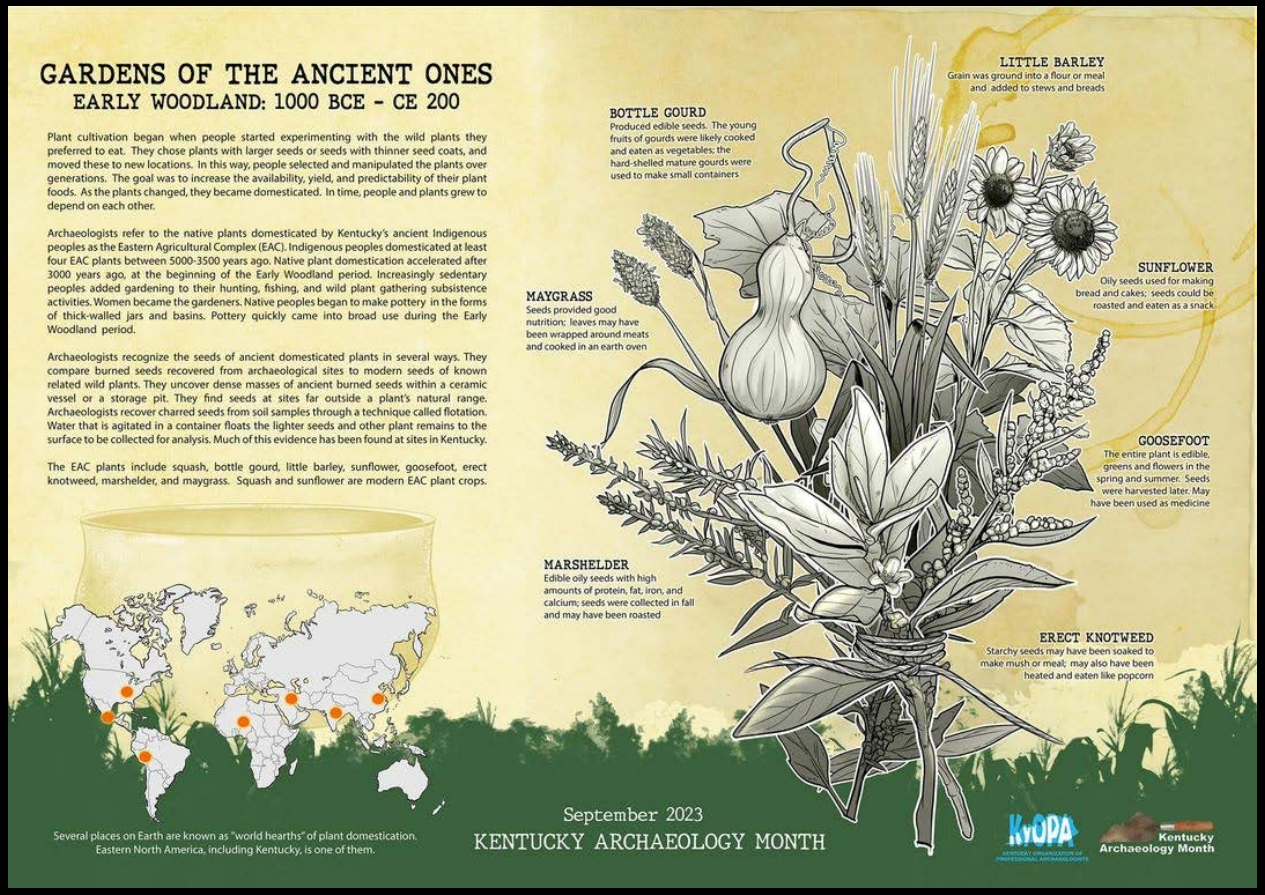


Kentucky Native History Posters

https://kyopa.org/kentucky-before-boone-posters/

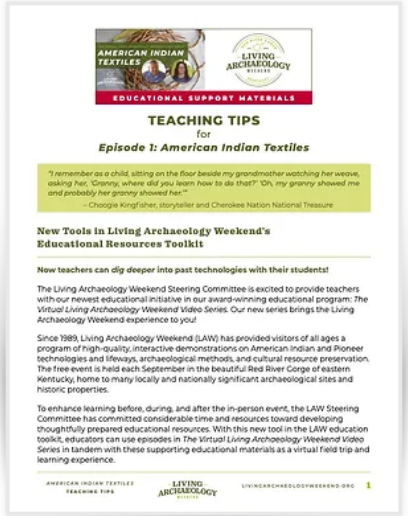
Annual Kentucky Archaeology Month Posters

https://kyopa.org/kentucky-archaeology-month/



2023 - Kentucky's Native Gardening Peoples and the Eastern Agricultural Complex

Start Here!



Fact Sheet Script Download

About

American Indian Textiles examines the inspiration, traditions, creativity, and diversity of ancient and traditional Native American textile technologies. Viewers learn how oral history and archaeology provide insights into indigenous textile technologies used for millennia in eastern Kentucky. The program features two Living Archaeology Weekend demonstrators. Christina Pappas, an archaeologist and textiles specialist, describes the natural resources and methods American Indians used to create woven slippers from the rattlesnake master plant. Choogie Kingfisher, a storyteller and Cherokee Nation National

Support Materials for Teachers

Materials for Use with Students

Resources for Educators & Students

Short Videos and Other Resources

https://www.livingarchaeologyweekend.org/ait-educational-materials

Doing Archaeology

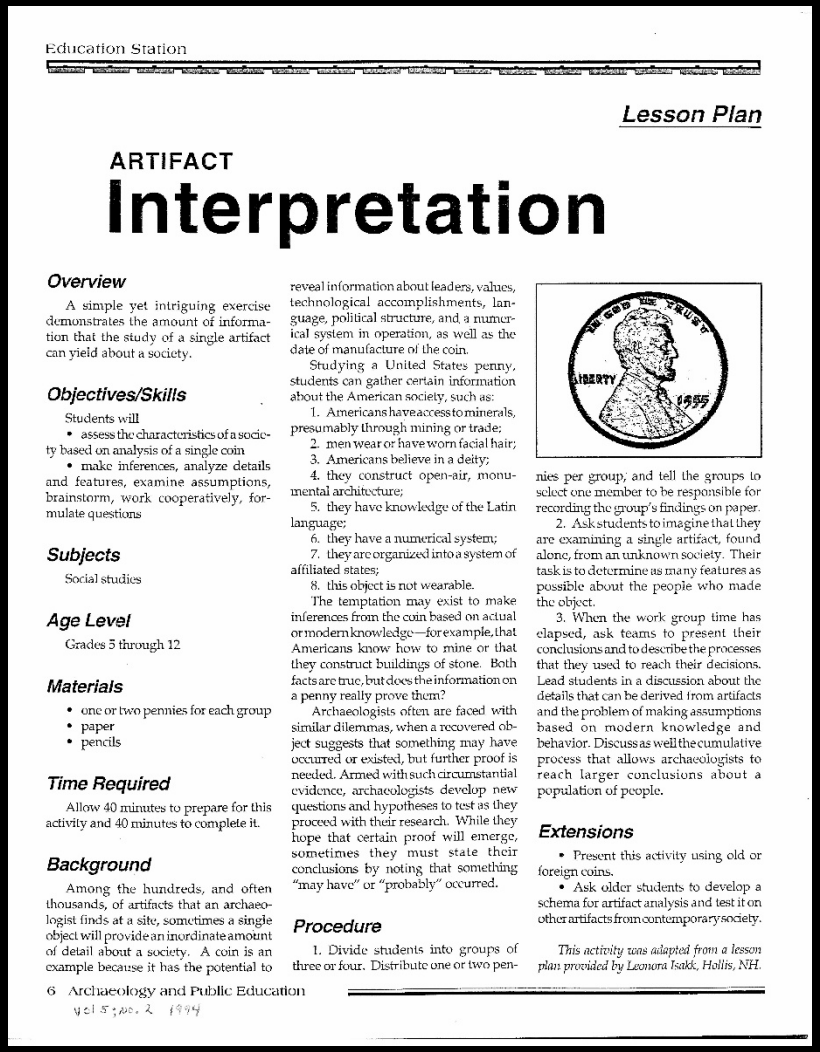
Pose research question(s)

Collect data

Analyze: classify, observe/infer, research

Draw conclusions – tell the stories

Programming



Education Station

Lesson Plan

ARTIFACT

Interpretation

Overview

A simple yet intriguing exercise demonstrates the amount of information that the study of a single artifact can yield about a society.

Objectives/Skills

Students will

- assess the characteristics of a society based on analysis of a single coin
- make inferences, analyze details and features, examine assumptions, brainstorm, work cooperatively, formulate questions

Subjects

Social studies

Age Level

Grades 5 through 12

Materials

- one or two pennies for each group
- paper
- pencils

Time Required

Allow 40 minutes to prepare for this activity and 40 minutes to complete it.

Background

Among the hundreds, and often thousands, of artifacts that an archaeologist finds at a site, sometimes a single object will provide an inordinate amount of detail about a society. A coin is an example because it has the potential to reveal information about leaders, values, technological accomplishments, language, political structure, and a numerical system in operation, as well as the date of manufacture of the coin.

Studying a United States penny, students can gather certain information about the American society, such as:

1. Americans have access to minerals, presumably through mining or trade;
2. men wear or have worn facial hair;
3. Americans believe in a deity;
4. they construct open-air, monumental architecture;
5. they have knowledge of the Latin language;
6. they have a numerical system;
7. they are organized into a system of affiliated states;
8. this object is not wearable.

The temptation may exist to make inferences from the coin based on actual or modern knowledge—for example, that Americans know how to mine or that they construct buildings of stone. Both facts are true, but does the information on a penny really prove them?

Archaeologists often are faced with similar dilemmas, when a recovered object suggests that something may have occurred or existed, but further proof is needed. Armed with such circumstantial evidence, archaeologists develop new questions and hypotheses to test as they proceed with their research. While they hope that certain proof will emerge, sometimes they must state their conclusions by noting that something "may have" or "probably" occurred.

Procedure

1. Divide students into groups of three or four. Distribute one or two pennies per group, and tell the groups to select one member to be responsible for recording the group's findings on paper.

2. Ask students to imagine that they are examining a single artifact, found alone, from an unknown society. Their task is to determine as many features as possible about the people who made the object.
3. When the work group time has elapsed, ask teams to present their conclusions and to describe the processes that they used to reach their decisions. Lead students in a discussion about the details that can be derived from artifacts and the problem of making assumptions based on modern knowledge and behavior. Discuss as well the cumulative process that allows archaeologists to reach larger conclusions about a population of people.

Extensions

- Present this activity using old or foreign coins.
- Ask older students to develop a schema for artifact analysis and test it on other artifacts from contemporary society.

This activity was adapted from a lesson plan provided by Leonora Isakk, Hollis, NH.

Doing Archaeology

Pose research question(s)

Collect data

Analyze: classify, observe/infer, research

Draw conclusions – tell the stories

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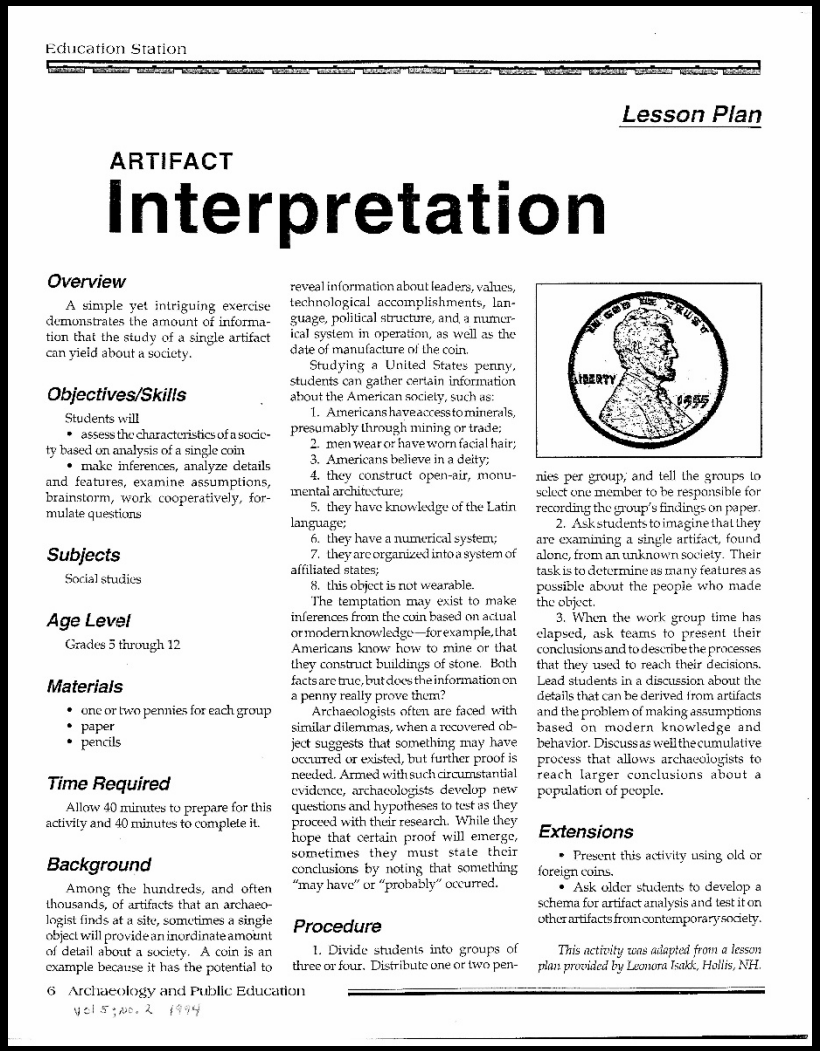

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Analyze Objects (Artifacts)

An Object Lesson

by Susan Miner

Before visitors, especially students, can be expected to "read" museum objects on a tour, they should be given an example for practice. Whether during a pre-touring visit to a classroom, or as an introduction before entering the galleries, docents can conduct a simple "object lesson" as preparation.

Using a jar of apple pie filling as the object to be "read," let's consider and answer the following six questions:

1- What is the object?
2- For what purpose was it intended?
3- Who might have made, owned, used, or kept it?
4- What activities are associated with this object?
5- How does this object represent change?
6- How do you feel about those changes; and why do you feel that way?

The answers to these questions can quickly expand the meaning of this fairly mundane object.

1- The object is a glass jar with a paper label and painted steel lid, containing 32 ounces of prepared, apple pie filling.

2- The contents are intended to be baked into a pie and eaten. The container is meant to be thrown away or recycled. The filling was prepared in advance as a convenience; to make a time consuming/ labor intensive activity, fast and easy to accomplish. It also allows people to enjoy apples in their pie regardless of the season.

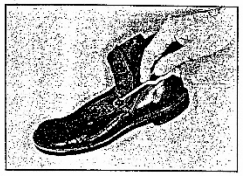
3- Those who produced, marketed, used, and disposed of this jar may include: farmers and orchard managers; seasonal labor for harvesting; factory workers and supervisors for preparing and packaging; corporate buyers; growers of sugar cane; sugar processors; spice importers; label designers; advertisers; printers; iron ore miners; steel plant workers; workers in glass factories and bottling plants; truckers and shippers; grocery store buyers, shelf stockers, and checkers; consumers; cooks; diners; garbage haulers; landfill operators; and recyclers.

4- Activities associated with this object could be as diverse as: hiring; working; firing; cooperating; competing; selling; buying; planning or failing to plan; cooking; cleaning; dining; conversing; and keeping or breaking resolutions about eating sweets. Some symbolic activities associated with this object are: patriotism ("as American as apple pie"); wholesomeness; and traditionalism.

5- The way we get and use apples for pie has changed significantly over the years. During earlier times, apples were grown and sold locally, while in season, for use by neighboring customers who made their pies "from scratch." Today, large scale growers, mass production, rapid transport, technology, and marketing make fresh fruit available year-round, and provide time-saving, prepared pie filling for consumption. The make-up and pattern of consumption has also changed. More people live on their own as singles; and many family cooks have responsibilities outside the home, have little time to prepare meals, and may not be mothers or wives with support or assistance from partners.

6- A wide variety of feelings may be associated with these changes. Everyone should be encourage to express opinions and to offer reasons for their point-of-view.

All of these questions, and their responses, offer docents an avenue for further discussion about the object, the culture, the time period, and so forth. The purpose of this activity is to acquaint visitors with the process of reading, interpreting, and constructing meaning from objects, and to demonstrate that even the simplest objects can offer insights into the people and time associated with it. (This exercise was adapted from "Interpreting History through Objects" by Barbara G. Carson, *The Journal of Museum Education: Roundtable Reports,* Vol. 10, No. 3, pp. 2-5.)



Most historical objects can also be considered using this approach. Try applying the same questions asked about the apple pie filling to the buttonhook pictured above.

These questions should lead to discussions about use and obsolescence. They might even have you imagining a dialogue between a parent buttoning a child's shoes while the child hurries out to play. Perhaps you might wonder about the status and cost of buttonhooks; which type might have been given away with a new pair of shoes, and which might have been purchased as a more decorative item?

No matter what objects or phenomena a tour presents, pre-tour practice in object reading and interpretation prepares visitors for the content of the tour, equips them with important skills for participation, and helps them make personal sense out of museum collections.

Susan Miner is Education Director at the Wichita-Sedgwick County Historical Museum in Wichita, Kansas, where she has been responsible for tour development and docent supervision for 20 years. She is a frequent contributor of texts and images to The Docent Educator.

ARTIFACT ANALYSIS SHEET

Artifact:	
Sketch it. Include as much detail as possible.	**Describe it.** Shape..... Size..... Color..... Texture..... Material..... Decoration.....
Explain it. Who used the artifact? How old is the artifact? How was the artifact used?	**Analyze its Meaning.** What does it tell us about the people who used it?

Programming

Study Historical Photographs

Lesson Idea

Picture This

USING PHOTOGRAPHS TO STUDY THE PAST

Overview

An old photograph provides a basis for discussion about life in the past, and demonstrates the value of photos as primary sources.

Objectives

Students will

- understand that photographs represent primary source material
- recognize that photos record details about the past and can be used for interpretive and comparative purposes

Subjects/Skills

- social studies, photographic arts
- observation, deduction, inference, comparison, interviewing

Age Level

Grades 4—8

Materials

- copies of the student worksheet
- old photos brought from home
- paper and pencil

Time Required

Allow one hour to prepare for this activity and 1–2 class periods to complete it.

Background

Photographs are a form of artistic expression and human record that modern people understand very well. They are used to capture peoples' lifestyles, special or historic events, candid activities, familial and social relations, artistic feelings, and even criminal deeds. Photographs of peoples who do not, or did not, keep written records sometimes provide a primary source of information about those cultures. A century ago, when having one's picture taken was a rare experience, people often posed with serious and formal expressions—creating the impression that society and people were a little dour.

For modern researchers who use photographs to glean details about the past, the adage "a picture is worth a thousand words," could not be more accurate. But despite their seeming objectivity, historic photos must be studied carefully and critically. While many scenes and events have been recorded because a photographer was "in the right place at the right time," more often photographs are, or have been, taken with purpose, forethought, and composition in mind. It is the photographer, through his or her positioning of the camera's eye, who defines a picture's content and determines what will be included or omitted in a scene.

Thus, when a photo is used as a primary source, it should be augmented by other information. Knowing who took the photo; why, when, and where it was taken; who requested it; and the identity of the subject(s) can shed additional light on the content and meaning of the image. Documents, artifacts, oral histories, and personal papers or records also can help to place a photograph into a larger pattern of events or behaviors and give it greater validity.

Historical archaeologists use old photographs in many ways. For example, by determining the earlier appearance of an area, including the landscape and structures, an archaeologist can anticipate and better interpret features found during an excavation. Photographic images also help to identify fragments of recovered objects that may appear intact in a photo.

Photographs are a particularly vivid teaching device for students because they provide views of the past for people whose own history may be very short. They can provide a source of inquiry and explanation; and, of course, they serve a lasting purpose by stimulating the visual and mental senses.

The photo on page 7, taken in 1900 in Pensacola, Fla., portrays two people relaxing in rocking chairs, surrounded by the types of household artifacts found in many homes at the time. After analyzing the photo, students will discuss how the couple's turn-of-the-century lifestyle compares to scenes in their own family and to the observations of elders whom students have interviewed. They also will discuss how an old photograph might be useful to an archaeologist.

Preparation

1. Several days before the activity, assign students two tasks to complete.

   a. Ask them to talk to an elder relative or neighbor who has lived in the same area for many years and can describe some changes that he or she has witnessed over time. As a group, the class might develop two or three questions to ask the subjects. Students should make notes during or immediately after the conversation, and bring the notes to class for the activity.

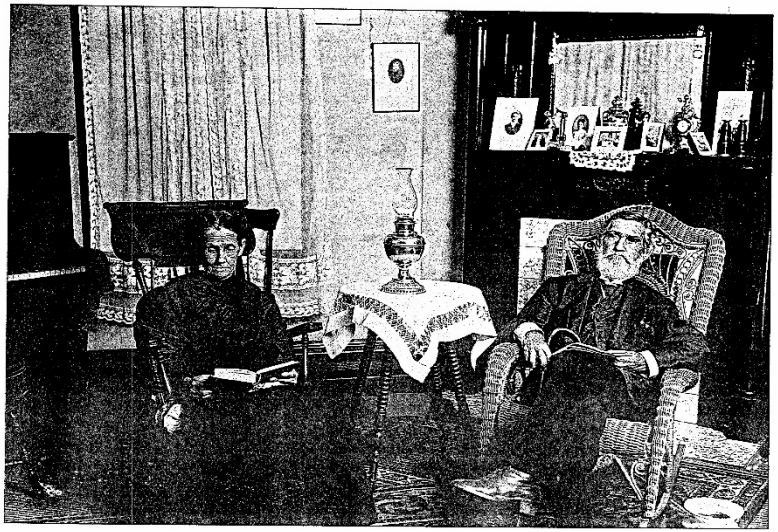
   b. Ask students to find an old family photo to bring to class on the day of the activity. The image can illustrate people, a place, or an event, but the scene should be as "unmodern" as possible. Students should know details about their picture.

2. Decide how students will be divided into two-person teams. Make one copy of the student worksheet (page 7) for each team.

3. The day before the activity, remind students to bring their photos and interview notes to class. Instruct them not to show their pictures to classmates.

Continued on page 8

Student Worksheet



Instructions

The way that people live and the equipment that they use changes constantly over time. We can learn about people and activities of the past from old photographs. However, when we study these images, we need to remember that the photographer probably had a specific idea in mind when she or he took the picture. We have to ask ourselves these questions:

- *What does this photograph tell me?*
- *Why did the photographer take this picture?*
- *Is it a fair and accurate portrait of the past?*

Examine the photograph above and answer the following questions on a separate sheet of paper.

First Impressions

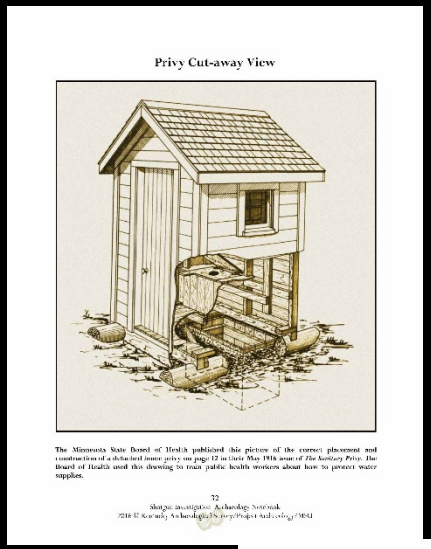
1. What is your first impression about this photograph? What seems to be happening in the picture?
2. How would you describe the people (their age, clothing, expressions, relationship, economic status)?
3. Make a list of the objects in the photograph. Make another list of the kinds of technology that the people have or do not have (by today's standards).
4. When do you think the picture was taken (year, time of day)? Where was it taken? How can you tell?

Drawing Conclusions

1. Why do you think the photo was taken? Did the photographer have a message to share?
2. What does the picture tell you about the past?
3. What objects in the picture would survive over time?
4. What questions do you have about the photograph?
5. How could you get more information about the photograph and the time period in which it was taken?

Programming

Study
An Outhouse



Privy Cut-away View

The Minnesota State Board of Health published this picture of the correct placement and construction of a detached home privy on page 12 in their May 1916 issue of *The Sanitary Privy*. The Board of Health used this drawing to train public health workers about how to prevent water supplies.

Name _____

Strata in the Privy: Analyzing the Data

Study the north wall profile drawing of the 712 DeRoode Street privy on Page 33. Read the descriptions of the strata, the deposits, and the artifacts they contained. Then answer these questions. You may continue your answers on the back of this page.

1. Apply the Law of Superposition to the Trash Pit. Which stratum is the oldest and which is the most recent?

2. Based on the dates of the artifacts that archaeologists recovered from the privy:

   a. When did the people living at 712 DeRoode Street dig this privy?

   b. When did they clean it out?

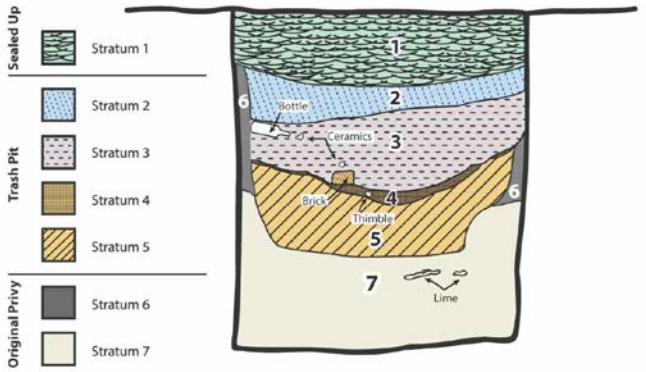
3. Lime and ash appear only in the Original Privy, the deposit containing nightsoil strata (or "poop" layers). Why did the residents stop using lime and ash after the Original Privy?

4. Why is there no nightsoil in the Trash Pit?

5. Compare how the residents of Davis Bottom disposed of trash and nightsoil in the 1940s to how we do it today. How is it different? Can you think of anything that is similar?

6. What does the trash in the privy tell us about the people who lived in Davis Bottom?

The Privy at 712 DeRoode Street



Privy Strata

Sealed Up. Residents sealed up the full privy/trash pit between around 1945 to the 1950s. Archaeologists found a vinyl audio record (1940), glass canning jars (1869 to 1955), glass medicine bottles (1909 to 1955), glass liquor bottles (1903 to 1955), and plastic items (1930 to now).

Stratum 1: Gray-brown Soil. Coal and cinder. Lots of building debris (window glass, nails, and brick) and household trash (glass bottles and jars, metal cans, and broken dishes).

Trash Pit. Residents cleaned-out the privy and used it as a trash pit from the 1930s to 1940s. Archaeologists base this date range on the age of a glass bottle (1911 to 1929), glass canning jars (1869 to 1955), glass medicine bottles (1938 to 1969), glass liquor bottles (1933 to 1955), a penny (1940), and plastic items (1930 to now).

Stratum 2: Brown Clay. Some household trash (glass bottles and broken dishes) and some window glass.

Stratum 3: Gray Sandy Clay. Coal and cinder. Some household trash (glass bottles and jars; broken ceramic dishes) and some building debris (window glass, nails, and brick).

Stratum 4: Coal and Cinder. A little household trash (glass bottles and jars) and a metal thimble.

Stratum 5: Yellow-brown Clay. Some household trash (glass bottles and broken dishes).

Original Privy. Residents deposited nightsoil in the privy from the 1920s to 1930s. Archaeologists base these dates on the age of the glass bottles they found: glass medicine bottles (1913 to 1938), an unidentified glass bottle (1911 to 1929), a glass liquor bottle (1929 to 1954), and a glass soda bottle (1917 to 1928).

Stratum 6: Gray-brown nightsoil (poop layer) mixed with ash. A little household trash (glass bottles and broken ceramic dishes).

Stratum 7: Black nightsoil with some lime. Lots of household trash (glass bottles, broken ceramic dishes, and animal bones).

Programming

Steps in Making Z-Twist Cordage

The steps below assume the cordage-maker is right-handed.

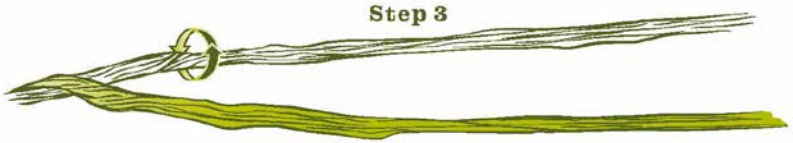
Step 1

Holding Strand A and Strand B side-by-side in your left hand, pick up Strand A with your right forefinger and thumb, and twirl the strand *away* from your body (clockwise).

Step 2

Bring Strand A toward your body, crossing it *over* Strand B (counterclockwise).

Step 3



Holding strands A and B between your left forefinger and thumb - about where you crossed A over B - pick up Strand B, and twirl the strand *away* from your body (clockwise).

Step 4

Bring Strand B toward your body, crossing it *over* Strand A (counterclockwise).

Making

Ancient Indigenous Cordage

Programming

- **Report an archaeological site**
- **Request help identifying an artifact**
- **Match an archaeologist from OSA's Speakers List to present at your library/event**

Office of State Archaeology

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W.S. WEBB MUSEUM OF ANTHROPOLOGY AND OFFICE OF STATE ARCHAEOLOGY

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Preserving Kentucky's Past for the Future

And now, Q & A…