Indian Education for All
Model Teaching Unit

Art, Language Arts, and Social Studies

Crossing Boundaries Through Art:

Seals of Montana Tribal Nations

Model Lesson for Grades 9-12

Indian Education
Montana Office of Public Instruction
Denise Juneau, Superintendent

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Crossing Boundaries Through Art:
Seals of Montana Tribal Nations

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Special thanks to Teresa Heil for
sharing her knowledge and resources

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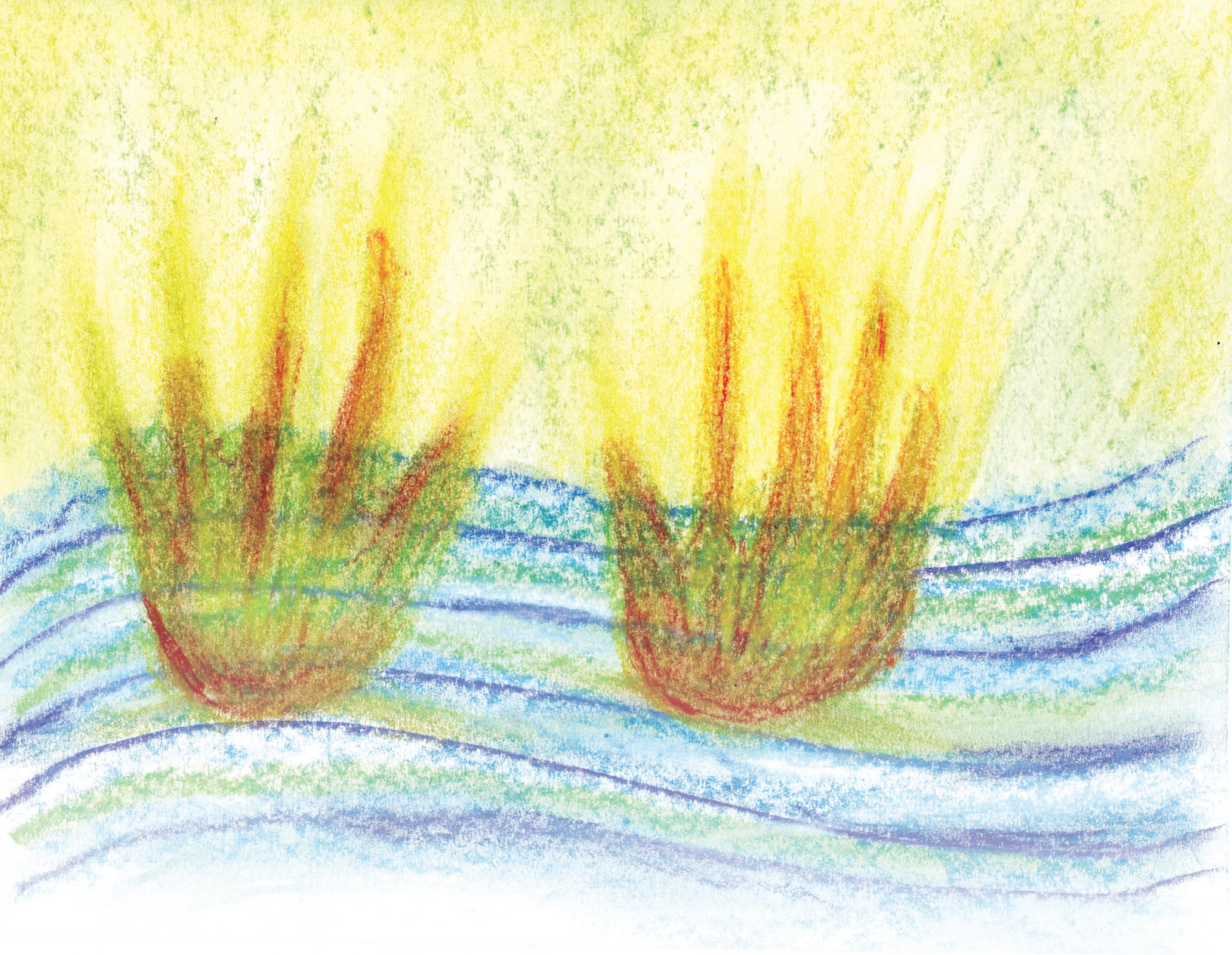
Indian Education
Montana Office of Public Instruction



Crossing Boundaries Through Art: Seals of Montana Tribal Nations

Table of Contents

Overview....2

Rationale....3

Learning Objectives....4

Strategies....5

Resources and Materials....8

Teacher Preparation....9

Instructional Plan....10

Activity 1: Using Visual Thinking Strategies to Assess Tribal Seals as Works of Art....10

Activity 2: Understanding the Power and Purpose of Seals and Symbols....12

Activity 3: Montana Tribal Nations....13

Activity 4: Studying the Symbols on Montana Tribal Seals....14

Activity 5: Creating Meaningful Community Symbols....15

Activity 6: Peer Assessments/Art Critique....17

Activity 7: Designing and Creating a Community Seal....17

Activity 8: Self-Evaluation via an Artist's Statement....20

Activity 9: Presentation and Celebration of the Community Seal....21

Assessment....21

Standards....22

Appendices....28

Appendix A: Academic Vocabulary for Crossing Boundaries through Art....29

Appendix B: Great Seal of the State of Montana....32

Appendix C: Seals of Montana Tribal Nations....34

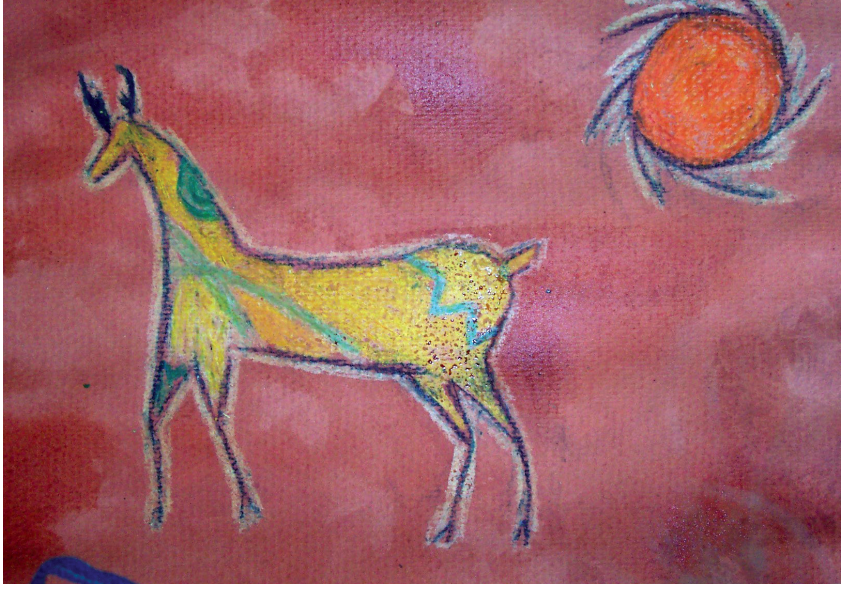
Appendix D: Tribal Seals and Symbols Worksheet....51

Appendix E: Resources for Researching Local Communities....54

Appendix F: Peer Assessment/Art Critique Guidelines....55

Appendix G: Artist's Statement/Self-Evaluation....56

Bibliography....57



Overview

Lesson Summary

"Crossing Boundaries through Art: Seals of Montana Indian Nations" utilizes tribal seals to introduce high school students to Montana tribal nations, their cultures, and their histories. Simultaneously, it provides students opportunities to study and to create symbolic art. Students will analyze how symbols in the tribal seals communicate significant cultural, historical, geographical, and/or political attributes of the tribe(s) they represent. They will compare the similarities and diversity between Montana tribes as evidenced in the tribal seals. Students will then research their own community and use that data to create symbolic representations of locally significant historical events, people, cultures, and connections to place. Applying the principles of design, students will create a community seal that incorporates their symbols and demonstrates what they have learned from studying tribal seals as both emblems of sovereignty and as artistic expressions of identity.

- Throughout this lesson, students are asked to:
- think critically and analytically;
- work collaboratively as well as independently;
- utilize an expanding art and social sciences vocabulary to express ideas;
- translate historical, cultural, geographical, and political data into potent visual symbols;
- make artistic and esthetic decisions that facilitate meaningful work; and
- apply what they have learned in increasingly challenging and autonomous ways.

At the end of this unit, students will write artists' statements that reflect on their individual and cooperative contributions to the lesson, assess what they have learned from studying tribal seals and symbols, and evaluate their ability to communicate complex ideas and express identity through art.

Timeframe

The entire unit will take three-four weeks to complete when all components of the lesson are fully implemented and students are given adequate time to work thoroughly and thoughtfully. Portions of some activities – such as researching and writing – can be completed as homework.

Activity 1: Using Visual Thinking Strategy to Assess Tribal Seals as Works of Art – 1 class period

Activity 2: Understanding the Power and Purpose of Seals and Symbols – 1 class period

Activity 3: Montana Tribal Nations – 1 class period (may leave time for starting Activity 4)

Activity 4: Studying the Symbols on Montana Tribal Seals – 2-3 class periods

Activity 5: Creating Meaningful Community Symbols – 3-4 class periods

Activity 6: Peer Assessment/Art Critique – 1 class period

Activity 7: Designing and Creating a Community Seal – 1-2 weeks

Activity 8: Self-Evaluation via an Artist's Statement – 1 class period or as homework

Activity 9: Presentation and Celebration of the Community Seal – 1 class period

Rationale for Teaching "Crossing Boundaries through Art"

"Art has the power to debunk stereotypes and expose biases and can avoid objectifying Indians, as has been common throughout history . . . Art curriculum and instruction present an excellent opportunity for integrating the Montana Art Standards and the Essential Understandings Regarding Montana Indians. In doing so, culturally relevant content and context become viable and essential components of effective art instruction." (The Language of Art in Integration of IEFA in K-12 Visual Arts Education – Primary Considerations for Guiding Principles http://opi.mt.gov/pdf/IndianEd/Resources/INED_Integration_K_12_Visual_Arts.pdf)

"Crossing Boundaries through Art" is a multidisciplinary unit that engages students in an exploration of the intersections of art, identity, culture, geography, and history. By studying tribal seals and their symbols as works of art and as emblems of culture, students will make connections between these symbols and tribal nations they represent. Students will apply the Essential Understandings to deepen their knowledge of Montana American Indian nations and to increase their awareness of tribal sovereignty.

This unit asks students to use design principles in three distinctly different ways: first, as a lens through which they consider the artistic qualities of tribal seals; second, as a springboard for launching them into deeper inquiry into the histories and cultures of Montana American Indian tribes; and, third, as a tool to guide their creation of a community seal. They will discover that art is influenced by the context in which it is created and the perspective of the artist.

Throughout this unit, students will be constructing knowledge as well as gathering it. They will engage in collaborative projects that require research, writing, presentation, discussion, and evaluation of ideas and information. In asking students to apply rigorous methods of historical research to substantiate their own work, this unit challenges students to translate ideas and information into meaningful symbolic representations, thereby demonstrating their ability to convey complex ideas and express identity effectively through art.

The culminating project – creating a community seal – fosters student cooperation, mutual responsibility, and collaborative learning. Collaborative learning offers many benefits for students, including cooperation, respect for differences, individual responsibility, and an egalitarian sharing of ideas.

This unit promotes active and autonomous learning by engaging students in layered processes of learning whereby they build on prior knowledge and skills by applying what they have learned in increasingly independent ways in order to achieve greater self-directed learning.

Learning Objectives

This unit is designed to enable students to build on the skills and concepts they are learning by applying them in increasingly more complex and independent ways as the unit progresses. Working individually, in pairs, and as a class, students will

- ✓ find inspiration in the seals of Montana tribal nations and recognize that the cultures, values, places, historic events, and people represented on these seals remain important to Montana tribes today;
- ✓ understand the principles of design and the elements of visual art and apply these concepts to analyzing tribal seals as works of art in a respectful manner and to creating original symbols and a community seal;
- ✓ identify the symbols in Montana's state seal and be able to explain the history, culture, connections to place, and perspectives represented by these symbols;
- ✓ be able to name and locate the Montana tribes and reservations as well as the ancestral homelands (in Montana) of these tribes;
- ✓ identify examples of differences and similarities between Montana tribes as they learn more about the histories, cultures, places, and people symbolized on the tribal seals;
- ✓ recognize tribal seals as emblems of tribal governments and distinct cultures;
- ✓ define sovereignty and recognize that tribal seals represent unique, sovereign entities that are acknowledged in treaties between tribal nations and the United States;
- ✓ discover that oral histories provide valuable information for understanding the past while recognizing how perspective and culture shape how we interpret historical events;
- ✓ use multiple means of expression (including reading, listening, observing, writing, dialogue, and drawing) and a variety of texts, including primary and secondary sources, for gathering information and communicating new knowledge;
- ✓ understand that symbols can represent individual and/or collective identities that arise out of historical, political, geographical, cultural, and experiential contexts;
- ✓ investigate (in writing, through discussion, and in art) how identity is influenced by culture, time, place, and personal experiences and understand how art transmits culture and enables cultural continuity;
- ✓ create meaningful symbols to express identity and to communicate ideas effectively;
- ✓ work independently, in pairs, and collaboratively to design and create original symbols and a community seal, building on what they learned from studying tribal seals;
- ✓ constructively critique one another's art so as to help each other grow as artists, and evaluate their own art via an artist's statement; and

- ✓ develop an academic vocabulary that is both subject-specific and general and apply this vocabulary in class discussions, in presentations, when reading, and in written work.

Strategies

Active and Autonomous Learning

Each activity within this unit builds on prior knowledge/skills in order to acquire new knowledge/skills which then form the foundation for even more active, student-directed learning processes. The purpose of these layered processes is to foster autonomous learning in high school students by providing a model (including knowledge, skills, resources, and strategies) that can be adapted, not just applied, by students as they assume ownership of their learning. By creating opportunities for student autonomy, teachers support an active learning process that promotes student engagement with the subject matter and stimulates intellectual growth.

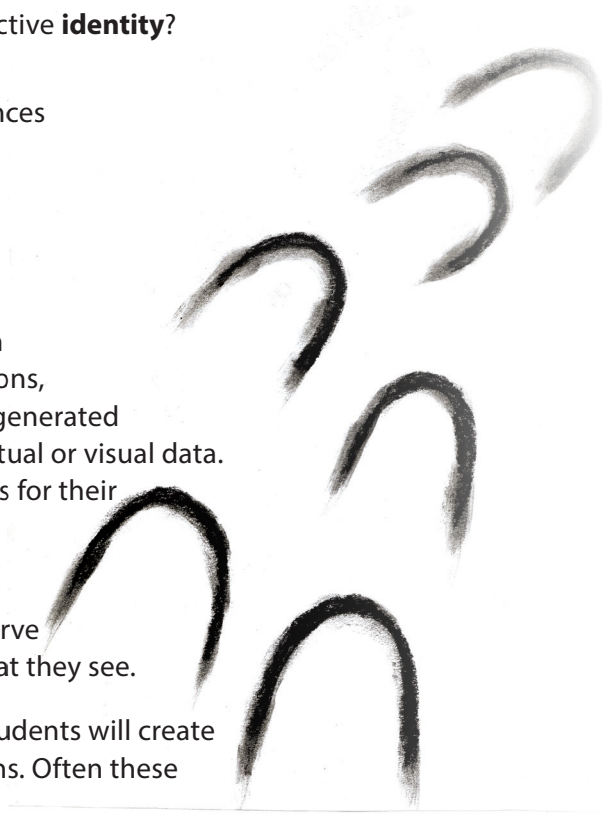
For more information on the importance of encouraging autonomous learning, see "Developing Responsible and Autonomous Learners: A Key to Motivating Students," http://www.apa.org/education/k12/learners.aspx.

Essential Questions for Inquiry-based Learning

The use of Essential Questions to guide student engagement with subject matter is an important strategy for facilitating broader discussions and deeper understanding of concepts, information, and processes. Essential Questions ask students to participate actively in identifying, defining, revising, discussing, comparing, assessing, analyzing, and applying concepts, strategies, points-of-view, and skills. Essential Questions should be utilized throughout the unit to facilitate student involvement and to strengthen student interaction. Additional questions, often generated by students, can be added as the unit progresses. Essential Questions are a useful way to evaluate what student are learning throughout the lesson and can be used as an assessment tool.

1. What are the **principles of design**? How are they used in the seals of Montana tribal nations?
2. What is a **seal**? How are symbols incorporated into a seal?
3. What is **sovereignty**? How are Montana tribal nations sovereign entities? How are state and tribal seals representative of sovereignty?
4. What is a **symbol**? How can a symbol communicate ideas or express identity?
5. What symbols are used in the state and tribal seals? In what ways are the tribal seals similar to or different from the Montana seal? Why are they different?
6. How do the tribal seals and the symbols they contain differ *between* tribes? How are they *alike*? What do these differences and similarities suggest about the **diversity** among these tribes?
7. How are **geography** and **connection to place** represented in the tribal seals? Which symbols indicate a specific relationship to the natural environment?
8. What **historical events** are symbolized in the tribal seals? How and why are tribes' **oral histories** important for interpreting these symbols and for understanding the events they represent?
9. What is **cultural relevance**? What **culturally relevant symbols** are used in the Montana state seal? Whose culture do these symbols represent? How are these symbols tied to the history, geography, and personal experiences of a particular culture?
10. What **culturally relevant symbols** are used in the tribal seals? What cultural attributes do those symbols convey? What similarities or differences between tribal cultures do these symbols suggest?

11. Are any symbols used by more than one tribe? If so, does its **meaning** stay the same or does it change depending on which tribe is using that symbol? Why might some symbols be shared, while others are unique to a specific tribe?
12. How are symbols representative of individual and/or collective **identity**? Why is it important not to use someone else's symbols?
13. How do geography, history, culture, and personal experiences shape **identity** and influence **perspective**?



Student-Generated Questions

Teachers can nurture autonomous learning when they allow their students to make unhindered observations, to generate their own questions regarding a topic, to search for answers to those questions, and then to share and evaluate what they have learned. Student-generated questions activate critical thinking skills and can be used with textual or visual data. Students can use this strategy when brainstorming research topics for their community seal.

1. **OBSERVE** – Without being told what to look for or how to interpret what they see, students work independently to observe the visual data and to write down (list, describe, compare) what they see.
2. **CREATE QUESTIONS** – Working together or independently, students will create their own open-ended questions inspired by their observations. Often these questions begin with "How…" or "Why…"

3. **FOCUS INQUIRY** – Students consider the questions they have generated and identify which questions they want to find answers to.

4. **GATHER INFORMATION** – Working in pairs, small groups, or independently, students gather information from reliable sources to answer their questions. They will cite resources used.

5. **CONSIDER MORE QUESTIONS** – The information students gather may lead to additional questions, leading to deeper inquiry. If so, students should write these questions down and then continue their inquiry until they are satisfied they have found sufficient information to understand their topic.

6. **SHARE** – Each individual, pair, or small group will present his/her/their questions and answers to the class for discussion and listen respectfully to others' presentations.

7. **EVALUATE ANSWERS AND IDENTIFY CONCEPTS** – Either in discussion or in writing, students will reflect upon what they have learned – not just the facts they have unearthed, but the concepts behind those facts. (For example, they may find that a particular symbol comes from a tribal oral history; thus they might deduce that tribal oral histories are important sources of historical and cultural information.)

8. **APPLY** – Students apply what they have learned (concepts, principles, processes) to a new topic of study, to creating a new work, or in a new way. (For example, students may have identified oral histories as an important source of valuable information, and then could decide to conduct oral history interviews as part of their community seal project.)

Visual Thinking Strategy (VTS)

Students will apply VTS toward learning more about the Great Seal of the State of Montana and its symbols. Facilitated by the teacher, VTS allows students to observe, to discover clues to meaning, and to formulate questions that can guide them toward learning more about a visual document. By applying VTS to analyzing the Montana seal, students will prepare themselves to look more thoughtfully at the tribal seals and to consider more critically the symbols depicted on each one. For more information on how to use VTS (including a tutorial video), see http://www.vtshome.org/.

Collaborative Learning Strategies

As a culminating project for "Crossing Boundaries through Art," students will work collaboratively to create a community seal. This group project will require students to communicate well with one another, weigh the merits of one another's ideas, consider multiple possibilities, and contribute equitably toward a shared goal. In order for this project to be successful, it may be useful to review some effective strategies for collaborative learning.

Teacher Tip: "According to proponents of collaborative learning, the fact that students are actively exchanging, debating and negotiating ideas within their groups increases students' interest in learning. Importantly, by engaging in discussion and taking responsibility for their learning, students are encouraged to become critical thinkers (Totten, Sills, Digby & Russ, 1989)... From "Constructing Knowledge Together," in Telecollaborative Language Learning: A Guidebook to Moderating Intercultural Collaboration Online. M. Dooly, editor. Bern: Peter Lang, 2008: 21-46. http://pagines.uab.cat/melindadooly/sites/pagines.uab.cat.melindadooly/files/Chpt1.pdf

See also:

- **Collaborative Learning website:** http://www.gdrc.org/kmgmt/c-learn/index.html
- **Conditions for Effective Collaborative Learning:** http://www.gdrc.org/kmgmt/c-learn/conditions.html

Peer Assessments/Art Critiques

Students will conduct peer assessments using an art critique method that focuses on giving one another constructive criticism that will help each one improve as an artist and will reaffirm what each one is already doing successfully. Art critique is also an important tool for connecting the audience of the work to the artist who created it.

Artist's Statement as Self-Evaluation

Writing an artist's statement is an essential part of the art creation process, as it gives the artist a means for reflecting on his or her own work and a chance to assess both art and process from multiple perspectives. Such reflection encourages personal growth and increases understanding of what it is to be an artist. At the culmination of this unit, each student will compose an artist's statement by responding to questions that ask him/her to reflect on the final project, personal choices made as an artist, and what he/she gained from the unit as a whole.

Resources and Materials

Sketchbooks – *for ideas, plans, preliminary work*

Notebooks/Journals – *for vocabulary, general notes, research notes, self-evaluation*

Computers and internet access – *will be needed for a couple of days for research*

Projector and screen *(to view Montana's state seal and for comparing tribal seals)*

School and/or local library – *will be needed for a couple of days for research*

Appendices:

- *Appendix A: Academic Vocabulary for Crossing Boundaries through Art*
- *Appendix B: Great Seal of the State of Montana*
- *Appendix C: Seals of Montana Tribal Nations*
- *Appendix D: Tribal Seals and Symbols Worksheet*
- *Appendix E: Resources for Researching Local Communities*
- *Appendix F: Peer Assessment/Art Critique Guidelines*
- *Appendix G: Self-Evaluation/Artist's Statement Guidelines*

Montana Tribal Histories: Educators Resource Guide and Companion DVD:
http://www.opi.mt.gov/pdf/IndianEd/IEFA/TribalHistoryTimelinesAll.pdf

Art supplies for sketching and making symbols and for creating a mural-sized community seal. Include large paper or board for rough sketch and layout of mural.

Seal-making supplies – a mural-sized space, appropriate material for painting on, tarps, painting supplies, means for hanging the mural/seal if not on a permanent surface.

Clean-up supplies – sponges, rags, buckets, dish soap, and access to sinks and disposal.

Teacher Preparation

Review the following resources and materials:

- Essential Understandings Regarding Montana Indians (see Standards section)
- Standards and Objectives, Strategies, Instructional Plan, and Assessment
- Appendix A: Academic Vocabulary for Crossing Boundaries through Art.
- Maps of Montana Indian reservations, tribes, and ancestral homelands
- Collaborative Learning Strategies: http://www.gdrc.org/kmgmt/c-learn/index.html
- Conditions for Effective Collaborative Learning: http://www.gdrc.org/kmgmt/c-learn/conditions.html
- Guidelines for appropriate protocols for teaching about Montana tribes. (See http://lib.lbhc.edu/index.php?q=node/161) This document presents appropriate educational protocols that should be followed when teaching about the Apsáalooke tribe; these protocols apply to teaching/learning respectfully about other tribes as well.
- *Drawing on the Right Side of the Brain, The Mural Book: A Practical Guide for Educators*

Before implementing this unit:

- Prepare handouts and photocopies (Seals are two-sided, with image on front, text on back). Some resources are digital and these are used at specific times during the unit.
- Have access to computers, internet, and projector (will be needed during portions of this unit).
- Get administrative permission to construct a mural-sized seal at a designated location in your school.
- Inform your school and local librarians of the project so they can assist students doing research and can offer suggestions for local history/culture/people resource materials.
- Gather drawing materials, seal/mural-making supplies, and clean-up supplies.
- Advertise community seal in school and community and plan a presentation and celebration.

Instructional Plan

Activity 1: Using Visual Thinking Strategies to Assess Tribal Seals as Works of Art

Resources and Materials

- Appendix A: Academic Vocabulary (Art Vocabulary)
- Tribal Seals images (ideally, view digital images enlarged on a screen)
- Computer, projector, screen to view tribal seals

Teacher Preparation

- Preview the Art Vocabulary from Appendix A. If necessary, print copies of the online glossaries for students and/or any additional vocabulary terms. If desired, add terms.
- Prepare to show the tribal seals images. Seals can be viewed digitally or printed as large as possible and displayed where students can view them. (For this activity, students will not need the text that accompanies each image.)
- Review the Visual Thinking Strategy (VTS). The website has a helpful introductory video, if you are not familiar with this strategy: http://www.vtshome.org/.

Implementation

A. As is necessary for your students, introduce or review the Art Vocabulary, including the visual art element and principles of design, to your students. Students will be using these concepts to assess the tribal seals as works of art. (Later, they will study the symbols and their meaning. In this portion of the lesson, they will be just focusing on the art aspects of each seal and identifying them, comparing them, and becoming adept at recognizing how they are used in the seals.) If desired, add additional art concepts for students to use in their assessments.

B. As a class, look at the tribal seals of Montana Indian nations and use VTS to assess their artistic attributes. Explain to students what is expected of them as they use VTS to look at the seals:

- Look carefully at works of art.
- Talk about what they observe.
- Back up their ideas with evidence.
- Listen to and consider the views of others.
- Discuss multiple possible interpretations.

C. Allow time for students to study the seals closely for a few minutes before the teacher begins the discussion. They should use the visual art elements and principles of design to assess the tribal seals as works of art.

D. Using VTS, facilitate student discussion of the tribal seals. Ask three open-ended questions and allowing students to respond with their observations, such as:

- What's going on in this image?
- What do you see that makes you say that?
- What more can we find?

E. As students make their observations, the teacher should facilitate the discussion by

- Paraphrasing comments neutrally;
- Pointing at the area being discussed;
- Linking and framing student comments.

F. Lead a class discussion based on students' observations. For this discussion, keep the focus strictly on the tribal seals as art, not as much on the content or the significance of the symbols (although students may venture observations on the prominence of certain symbols among several seals). Allow students to actively propel the conversation as long as the discussion is productive and respectful. Consider the following questions:

- What did they find to be effective (from a design perspective) in the seals?
- How were the visual elements used and to what effect?
- What caught students' eyes? What might they have overlooked?
- What similarities and differences can they identify in the art and design aspects of the tribal seals?

Activity 2: Understanding the Power and Purpose of Seals and Symbols

Resources and Materials

- Appendix B: Great Seal of the State of Montana
- Appendix A: Academic Vocabulary (IEFA Vocabulary)
- Computer, internet, screen, and projector if viewing digitally

Teacher Preparation

- Prepare to display the Great Seal of the State of Montana.
- Read and print for students the descriptive text for the Montana seal (Appendix B).
- Review the Essential Questions in Step F, below, for class discussion.
- Review the vocabulary that pertains to this activity (**culture, history, geography/place, identity, context, perspective**).

Implementation

A. Students will use the Great Seal of the State of Montana to learn about the power of symbols to convey meaning, express identity, and communicate ideas. Display the state seal for all students to see. Define **seal** and **symbol** for your students when introducing the Great Seal of the State of Montana. Encourage students to keep a vocabulary notebook, as they will be using the academic vocabulary throughout this unit.

B. Define the IEFA vocabulary terms **culture, history, perspective, context**, connection to **place/geography**, and **identity**. Students will use these terms throughout the unit.

C. Have students identify the various symbols in the Montana seal. Together, use the text describing the Montana seal to obtain information about each symbol's meaning and about the historical and cultural context that influenced this seal.

D. Ask your student to consider the following Essential Questions, and allow time for thoughtful discussion:

- What **historical events** are evident in the Montana seal? How are they represented? Whose history do these symbols represent?
- Whose **culture** is represented in the Montana seal? What evidence supports your observations?
- What does the information in the seal suggest about the identity of "Montana" at the time this seal was made?
- If you were making a Montana seal today, how might the symbols, culture, or history represented, or expression of collective identity *differ* from the existing state seal? Why?
- From studying the Montana state seal, what can we infer or deduce about how **perspective** (cultural, historical, temporal, personal) influences art? What can we infer about art's ability to **communicate ideas** and to **express identity**?

Activity 3: Montana Tribal Nations

Resources and Materials

- Computer, internet, projector, screen for viewing video and maps
- Video: "Introducing the First Nations of Montana to the World" (8:46 minutes), Montana Office of Tourism, http://visitmt.com/places_to_go/indian_nations/
- Map of Montana Tribes, Ancestral Lands, and Reservations http://www.montanatribes.org/learning_activities/images/09TrTerrMap1100.jpg
- Interactive, pop-up Map of Montana's Tribal Seals, http://opi.mt.gov/Programs/IndianEd/ReservationsMap.html
- Appendix A: Academic Vocabulary (IEFA Vocabulary)

Teacher Preparation

- Preview the video at http://visitmt.com/places_to_go/indian_nations/ (The video is accessible at the bottom of the webpage.)
- Preview the maps. Locate each of the seven reservations, identify the tribes at each reservation, and find the Little Shell Tribal Headquarters in Cascade County. If desired, print the maps and display them in your classroom.
- Review the Academic Vocabulary (Appendix A) for the IEFA terms that apply to this portion of the unit (reservation, tribal nation, sovereignty, tribal government, seal).
- Review this protocol for teaching about tribes: http://lib.lbhc.edu/index.php?q=node/161
- Review the tribal flags and seals protocols: http://www.fptc.org/ccoj/title_3/chapters/chapter1.pdf

Implementation

Students will learn that there are twelve tribes and seven reservations in Montana, as well as one landless tribe. Show students the map of Montana tribes and reservations. Some students will not know which tribes are located in Montana, where their reservations are located, or that some tribes share a reservation. This information is an important IEFA component of the unit, so take time to cover this material as you look at the maps.

A. To introduce students to the tribes of Montana, view the video "Introducing the First Nations of Montana to the World" (8:46 minutes), Montana Office of Tourism, Sacred Lands from Peaks to Plains http://visitmt.com/places_to_go/indian_nations/ .

B. Allow time for students' questions and comments. *What interested them in the video? What caught their attention? What are they curious about?*

C. Share the map of Montana tribes and reservations: http://www.montanatribes.org/learning_activities/images/09TrTerrMap1100.jpg. As you view the map and learn the names and locations of Montana tribes, define the terms **ancestral homeland, reservation**, and **tribal nation**. Remind your students that tribal members also live throughout Montana and the United States.

D. Share pop-up map of Montana reservations and tribal seals; click on each reservation to see the associated tribal nation seal. As you view this map, define the **terms sovereignty, tribal government**, and **seal** (as an emblem of that tribal nation and its government). http://opi.mt.gov/Programs/IndianEd/ReservationsMap.html

E. Review with your students the protocols suggested for displaying tribal flags and have students explain how and why this respect also applies to tribal seals: http://www.fptc.org/ccoj/title_3/chapters/chapter1.pdf.

F. If desired, display the maps in your classroom for students to view throughout the unit.

Activity 4: Studying the Symbols on Montana Tribal Seals

Resources and Materials:

- Appendix C: Seals of Montana Tribal Nations
- Appendix D: Tribal Seals and Symbols Worksheet
- Appendix A: Academic Vocabulary (IEFA Vocabulary)
- Computers, internet access
- Library resources on Montana tribes
- Notebooks for notes

Teacher Preparation

- Print the tribal seals and descriptive text (each seal/text combination as its own page, with the seal on front, text on back) from Appendix C. You may want to laminate them.
- Print Appendix D (Tribal Seals and Symbols Worksheet) for your students.
- Let your school librarian know that the students are researching Montana tribal nations and may need to do additional research in the library.

Implementation

Working independently, students will use the seal images, including the text and website links on the back (and other digital or print resources) to research the tribal seals and their symbols. At the end of this activity, which may take 2-3 days, students will present their findings to the class.

A. Each student will select a tribal seal to study, but the teacher will need to ensure that every seal is used.

B. Distribute the printed tribal seals and accompanying text to the students according to who is studying which seal. Students may have to share images, but should work independently.

C. Distribute the Tribal Seals and Symbols Worksheet and review the instructions and questions aloud as a class. Make sure everyone understands what is expected. If necessary, provide examples of proper source citations for students to refer to when citing sources.

D. Allow students ample time to complete this activity. They will need to research the specific

symbols on the seals as well as investigate one topic in greater depth. This may take several class periods or can be assigned as homework. Ensure that students have access to computers, internet, and the school library for their research.

E. When students have completed their worksheets, have them present their findings to the class. The presentations can be organized by seal, with students alternating questions, and each student should be allowed a brief amount of time to present about the unique topic he or she researched further.

F. Follow the presentations with discussion of the relevant Essential Questions from the Strategies section.

Activity 5: Creating Meaningful Community Symbols

Resources and Materials

Computer, internet, screen, and projector for viewing Corwin "Corky" Clairmont video

- Research tools (computers, internet, school library, local library)
- Art supplies and sketchbooks for sketching ideas
- Appendix E: Resources for Researching Local Communities

Teacher Preparation

- Preview the brief video of Corky Clairmont: http://opi.mt.gov/streamer/IndianEd/Salish-KootenaiContemporary.mp4 The entire video is just over twelve minutes long, but the portion that pertains to the Flathead Seal is at the beginning (from 0:00 to 3:28).

Implementation

A. As inspiration for creating a culminating project, show your students the video of Corwin "Corky" Clairmont's commentary of the Flathead Reservation tribal seal: http://opi.mt.gov/streamer/IndianEd/Salish-KootenaiContemporary.mp4. Allow time for class discussion about a) the importance of identity and culture in shaping an artist's perspective and b) art's function as a means of self-expression.

B. Students will investigate their own community from pre-statehood to the present day. They should consider the community's culture, history, economy, connections to place, and people. How do these factors shape or contribute to the community's identity? Students can consider the following questions that are aimed at helping them identify the context surrounding their community identity:

a. Who or what was your community named for? Why? Investigate.

b. What year was your community established? Why? By whom?

c. Where is your community located? What geographical or topographical features, if any, are significant to your community (now or in the past)? Investigate.

d. Does your community have a "claim to fame" or a special distinction? How is this significant to its identity?

e. Identify significant events in the history of your community, including the county where it is located. How did these events impact the community?

f. Consider its history as part of Montana as well as its significance to the indigenous people whose **ancestral homeland** this is. What tribe or tribes occupied or used the land where your community is now located? Identify one or more tribes, one or more archaeological sites, and ways the indigenous inhabitants may have used (or still are using) this landscape and its resources, etc. (For example, is your county one where bison hunts took place? Did more than one tribe reside here? Is it the location of particular resources?)

g. Is there a reservation nearby or in your county? Is your community located on a reservation? If so, what can you learn about the history of human occupation of the area where your community is located? If not, where are descendants of your county's indigenous people (their reservation)? What policies or events changed the occupation of this region (i.e., treaties, Homestead Act, mining, ranching, etc.)?

h. What is your community like today? Who are the people? How are they alike or dissimilar? Investigate.

C. Provide each student with a copy of Appendix E: Resources for Researching Local Communities. As a group, students should identify contextual topics for research into their local community, using the questions above as guidance. Each student should select a specific subject within one of these contextual topics, so that they are not all researching the same community attributes. Students will identify topics relevant to understanding the community and then will research and create symbols for each of these topics. Allow ample time for students to complete their research and make sure they have access to a variety of resources. For each topic researched, students will:

- **cite the source** of their information (e.g., oral history, newspaper article, historical document, county history, photograph, website, etc.);
- **write a short summary** of the relevant information;
- **create a symbol** (or symbols) that could represent this topic in your sketchbook, applying the principles of design and incorporating visual art elements;
- **be prepared to explain** why and how this topic is important for inclusion in the community seal.

Activity 6: Peer Assessments/Art Critique

Resources and Materials

- Students' symbols
- Appendix F: Peer Assessment/Art Critique Guidelines

Teacher Preparation

- Review the Peer Assessment/Art Critique Guidelines (Appendix F) and copy it for your students.
- Decide if students should work as an entire class or in two groups to select which symbols will be used on the community seal.

A. After students have completed their community research and created sketches of symbols, each student should exchange symbols with another student and do an art critique of one another's symbol(s) using the worksheet in Appendix F.

B. Next, students will present their symbols to their classmates, and the class will determine each symbol's relevance to the community and will choose which symbols to include on the community seal. (This can be done in two groups or as an entire class, depending on the number of symbols and class size). Throughout this process, the teacher can work to facilitate respectful dialogue among students. Encourage students to weigh contextual significance of each symbol and to point out the artistic merits of each symbol. Some questions students could consider are:

- Are the events, people, resources, activities, etc. represented by each symbol historically, culturally, geographically, etc. significant to the community?
- Do the symbols taken together adequately represent the community?
- Finally, can the selected seals be used together on the final community seal?

C. After choosing which symbols they will include, students should come up with a title for their community seal.

Activity 7: Designing and Creating a Community Seal

Resources and Materials

- *Drawing supplies:* Pencils/erasers, sketchbooks, drawing boards, rulers/compass, bond paper, tag board, scissors, choice of art media-variety, tape, clips, color pencils, markers, sharpies
- *Seal-making supplies*: Acrylic primer or gesso, acrylic paint (variety of colors), variety of brushes, palettes, aprons, yard sticks/rulers, water/containers, ladder, tarp/newspaper, rags, buckets, clean-up supplies

Teacher Preparation

- Review strategies for effective collaborative learning. These suggestions can help you facilitate a positive and successful group project where every student shares in the responsibilities and

contributes meaningfully to the project. For more information, see the Strategies section or view "Constructing Knowledge Together" at http://pagines.uab.cat/melindadooly/sites/pagines.uab.cat.melindadooly/files/Chpt1.pdf

- Decide how large the seal will be and where it can best be located (classroom wall, hallway, or other location) and get permission from building administrator.
- Gather the necessary art supplies. Depending on the resources available in your art program, you may consider using roll paper, or large pieces of matt board, or gessoed cardboard to create the seal.
- The role of the teacher in the final project is as facilitator. Encourage students to work as a self-reliant group as much as possible to compose their seal based on the principles of design, to define the steps they need to take in order to create the seal, to make a realistic daily and weekly plan of execution, and to distribute tasks equitably.
- Print the list of student responsibilities from the Implementation plan, below.

Implementation

Once students have selected the symbols they want to include on the community seal, they should work together to design the seal by considering several composition possibilities, using the principles of design to guide their composition. Students could work on a white board to sketch ideas or draw them in their sketchbooks. Alternatively, the symbol images and seal title could be scanned separately into a computer and then, added individually to a single document that students could work on then manipulate to create a final design plan. (One advantage of the process is the ability to increase or decrease the size of the symbols in relation to one another, text for the seal title can be added to see how it looks, and, background colors can be considered, etc.) Again, the teacher should function as facilitator, not director, of this process, and the students should strive to work as collaboratively and autonomously as possible to design their seal and execute its creation. The expectations for students and teachers are outlined below.

Teacher Tip: "For collaborative learning to be effective, there should be both 'group goals' and 'individual accountability' (Slavin, 1989). This means that the collaborative learning task must ensure that every group member has learnt something. Ideally, a collaborative learning task would allow for each member to be responsible for some concept necessary to complete the task. (Webb, 1985)." Excerpted from "Constructing Knowledge Together" at http://pagines.uab.cat/melindadooly/sites/pagines.uab.cat.melindadooly/files/Chpt1.pdf.

Students:

A. With your teacher, review the strategies for effective collaborative learning and the expectations for decision-making among yourselves.

B. Work with the teacher to establish a daily and weekly work plan. Delineate specific daily tasks so that each student has a variety of tasks throughout the week and participates in all phases of the composition, preparation, creation, assessment, and clean-up.

C. Decide on a title for the seal and how it will be incorporated onto the seal as well as who will complete this task.

D. As a group, decide how each symbol will be incorporated and consider various options for the

overall composition of the seal. Review the elements and principles of design and place emphasis on symmetry, balance, and repetition while composing. Composing is complex and challenging, so the class will have to act as a group to make choices, to rearrange or reconsider the composition, and to edit based on the principles of design. This could be done on a computer, making it possible to enlarge certain symbols to become the center of interest, rearrange them, and try various design options.

E. Create a draft of what the final seal will look like, including the title and background.

F. Construct templates of all symbols to scale on poster board and cut out.

G. Make a simple compass from string, tape, and a pencil to create the desired size circle where the students will paint. Create a large circle on the selected surface location of the seal. Leave room around the edges of the circle for symbols or embellishments that may extend beyond the circle (as the feathers on the Fort Belknap Tribal Seal do).

H. Prime area for seal location.

I. Transfer templates to seal location with pencil or sharpie.

J. Assess progress regularly. Remember to think about how the use of colors, contrast, light, and shadow will help draw attention to symbols.

K. Work on painting the seal, and continue refining, outlining, edging, and adding details until the seal is complete.

L. Share equitably in the daily preparation, creation, and clean-up duties.

Teacher as facilitator:

A. Establish housekeeping routine and procedures with students for set-up and clean-up.

B. Assign students areas to prepare, paint, and clean up if students need assistance distributing these duties. Assist them in planning a daily/weekly painting schedule.

C. Monitor student progress and communication between students. Give positive feedback and encouragement, but be mindful to let students "own" this work and make their own decisions. If necessary, help facilitate positive communication between students.

D. Photograph mural throughout process and write up a press release to send to local newspapers.

E. Ensure that the clean-up is complete, supplies put away, and seal is ready for presentation.

F. Begin planning for the presentation and celebration of the completed seal, including who the audience will be (invite them), when and where the event will take place, and whether or not to provide refreshments.

Activity 8: Self-Evaluation via an Artist's Statement

Resources and Materials

- Appendix G: Artist's Statement/Self-Evaluation
- As necessary: Essential Questions from Strategies section

Teacher Preparation

- Review artist's statement questions below and modify as necessary; consider incorporating some of the Essential Questions in the artist's statement.
- Print Appendix G (Artist's Statement/Self-Evaluation) for students.

Implementation

The process of reflection is an important aspect in the production of original artwork, because it increases self-awareness and personal growth. Each student will compose an artist's statement in which he or she considers what he or she has learned from this unit and how he or she has grown as an artist. The artist statement should reveal the beliefs, emotions, and feelings of the artist as well as the impact of this unit's activities on his or her awareness of the role art plays in expressing culture and identity.

A. It may be useful for the class to revisit and discuss (briefly) the Essential Questions listed in the Strategies section before assigning the artist's statement/self-evaluation, so that the diverse objectives of the unit as a whole are in the forefront of students' minds as they consider how what they learned in the first portion of the unit affected their artistic creation in the second half.

B. Provide each student with the questions he or she will be addressing in the artist's statement (Appendix G), and review aloud each question. Remind students to compose their statements as a cohesive essay. Students should be allowed ample time to complete their artists' statements, so they can answer each question thoroughly as a short essay on a separate piece of paper (preferably typed).

C. Collect the finished artists' statements and evaluate students' responses. The artists' statements can be used as an assessment and to prepare students to present their community seal to an audience.

D. Invite the chosen audience to your celebration and presentation of the community seal. If desired, provide refreshments. Consider having a notebook on hand so that the audience can provide written compliments and comments to the students.

E. Plan the presentation so that each student has something specific to contribute and so that all students are included. Students should present their seal, but also should talk about the unit as a whole and what they learned about symbols, art and design, and Montana tribal nations from studying the tribal seals and symbols.

Activity 9: Presentation and Celebration of the Community Seal

Resources and Materials

- Completed community seal
- Artists' statements
- Essential Questions (as necessary) from the Strategies Section

Teacher Preparation

- Ensure that your students are prepared to speak and have a specific aspect of the project or of the overall lesson to talk about.
- Make sure students know what order they will speak in.
- If desired, post copies of the artists' statements on the wall for the audience to read.

Implementation

Students will present the community seal to their audience, using the Essential Questions and their individual artists' statements to guide their presentation.

A. Before the presentation, review speaking and listening expectations with your students. Make sure students know what order they will speak.

B. Someone should introduce the seal and this unit, and each student should present clearly and adequately loudly on his or her topic.

C. Allow time after the students have presented for the audience to ask questions.

D. Students should thank the audience for coming and invite them to view the seal and artists' statements more closely, enjoy the refreshments, and write comments in the feedback notebook.

E. After the audience leaves, students can read their comments and continue to celebrate their accomplishment. Well done!

Assessment

Formative Assessments

Participation: Throughout this unit, students should be evaluated for their meaningful involvement in class discussions, active participation in VTS activities, and contribution to collaborative assignments.

Peer Art Critique: The peer art critiques will reveal students' understanding of the visual art elements and design principles. As a formative assessment tool, the art critiques of peer' symbols can be compared to students' contributions to the group seal and to his or her own artist's statement to measure how a student has continued to develop as an artist.

Essential Questions: The Essential Questions can be used to gauge student understanding of necessary concepts as the unit progresses, thus being useful as an on-going formative assessment. Alternatively,

they may be used in a summative evaluation to assess students' overall comprehension of the Indian Education for All and Art components of this unit.

Summative Assessments

Tribal Seal and Symbol Worksheet: The tribal seal and symbols worksheet can be used to assess comprehension of the IEFA-related and Art-specific contents of this unit. Mastery of this material is a primary objective of this lesson. The research questions they create and answer will demonstrate students' understanding of symbols as powerful mechanisms for transmitting culture, expressing identity, and communicating ideas.

Community Seal: As a culminating project, the community seal should reflect each student's integration of the concepts and objectives of this unit, as well as the ability of the class as a whole to work collaboratively to create a meaningful piece of art. The community seal should demonstrate student understanding of the elements of visual art and principles of design. As an expression of collective identity, the final project should also reveal how well students understand how both art and identity are extensions of culture, history, geography/place, and personal experiences.

Individual Artist's Statement: Each student's artist statement, which could be tied back to the Essential Questions, is a powerful indication of how well he or she has met the objectives of this unit. The artist's statement can be used to measure student growth as an artist as well as his/her ability to critique works of art in addition to an assessment of his/her comprehension and application of the concepts and skills required by this unit.

Presentation of Community Seal: Students can integrate their artists' statements as well as the Essential Questions into their presentation of the community seal. Presentations give students a chance to "show what they know" and articulate their understandings clearly and succinctly to others, reinforcing what they have learned.

Standards

Following each of the Essential Understandings and Montana Standards and Benchmarks listed below is a description of the student learning objectives in this unit that meet those expectations.

Essential Understandings Regarding Montana Indians

http://www.opi.mt.gov/pdf/indianed/resources/essentialunderstandings.pdf

Essential Understanding 1: There is great diversity among the twelve tribal nations of Montana in their languages, cultures, histories and governments. Each nation has a distinct and unique cultural heritage that contributes to modern Montana.

Essential Understanding 3: The ideologies of Native traditional beliefs and spirituality persist into modern day life as tribal cultures, traditions, and languages are still practiced by many American Indian people and are incorporated into how tribes govern and manage their affairs. Additionally, each tribe has its own oral histories, which are as valid as written histories. These histories pre-date the "discovery" of North America.

Essential Understanding 4: Reservations are lands that have been reserved by the tribes for their own use through treaties, statutes, and executive orders and were not "given" to them. The principle that land should be acquired from the Indians only through their consent with treaties involved three assumptions:

I. Both parties to treaties were sovereign powers.
II. Indian tribes had some form of transferable title to the land.
III. Acquisition of Indian lands was solely a government matter not to be left to individual colonists.

Essential Understanding 5: There were many federal policies put into place throughout American history that have affected Indian people and still shape who they are today. Many of these policies conflicted with one another. Much of Indian history can be related through several major federal policy periods.

Essential Understanding 6: History is a story most often related through the subjective experience of the teller. With the inclusion of more and varied voices, histories are being rediscovered and revised. History told from an Indian perspective frequently conflicts with the stories mainstream historians tell.

Essential Understanding 7: Under the American legal system, Indian tribes have sovereign powers, separate and independent from the federal and state governments. However, the extent and breadth of tribal sovereignty is not the same for each tribe.

National Core Arts Standards

http://www.nationalartsstandards.org/

The National Core Art Standards can be viewed by discipline, process, and grade level. On this site, teachers can create a customized handbook for specific disciplines at designated grade levels

Montana Content Standards for the Arts

http://opi.mt.gov/PDF/standards/ContStds-Arts.pdf

Art Content Standard 1: Students create, perform/exhibit, and respond in the Arts. *Rationale: Students understand and express themselves in depth through an art form by generating original art; participating, re-creating, and exhibiting; and reacting and placing value. As a result, they arrive at their own knowledge and beliefs for making personal and artistic decisions.*

- **Benchmark 12.1.3**: Students will select or adapt the elements of a presentational style.
- **Benchmark 12.1.4**: Students will apply artistic discipline to complete a collaborative work.
- **Benchmarks 12.1.5**: Students will articulate meaning by describing and analyzing artistic choices in their own work and works of others.

Art Content Standard 2: Students apply and describe the concepts, structures, and processes in the Arts. *Rationale: The ability to use and share knowledge is fundamental to human experience. The Arts . . . provide many tools for students to interact successfully with their world.*

- **Benchmark12. 2.1**: COMPOSITION: Students will apply the elements of line, shape, form, color, space, value, and texture to compose works of art and the principals of design – pattern, balance, contrast, rhythm, proportion, economy, movement, and dominance.

- **Benchmark 12.2.3**: FUNCTION: Students will identify examples of cultural, political, communication, expressive, commercial, and environmental visual arts.

Art Content Standard 3: Students develop and refine art skills and techniques to express ideas, pose and solve problems, and discover meaning. *Rationale: Artistic expression is a critical form of self-expression and communication requiring specific skills, knowledge, and techniques. In the Arts there is no one correct answer. Students must exercise judgment. This helps to develop the ability to weigh the benefits among alternative courses of action. This process yields multiple rather than singular solutions.*

- **Benchmark 12.3.1**: Students will use art materials, techniques, technologies, and processes to create specific products and responses to ideas.

- **Benchmark 12.3.2**: Students will communicate intended meaning through the interpretation of a subject.

- **Benchmark 12.3.5**: Students will . . . understand and apply appropriate symbol language to maximize expression in a specific media.

Art Content Standard 5: Students understand the role of the Arts in Society, diverse cultures, and historical periods. *Rationale: It is important for students to be knowledgeable about the nature, values, and meaning of the Arts in the context of their own humanity with respect to community, environment, and culture, including the distinct and unique cultural heritage of Montana's American Indians.*

- **Benchmark 12.5.2**: Students will identify, describe and analyze specific works of art as belonging to particular cultures, times and places in the context in which they were created.

- **Benchmark 12.5.3**: Students will identify intentions of those creating art works, explore the implications of various purposes, and justify their analysis.

- **Benchmark 12.5.6**: Students will investigate a variety of artworks from resources in the community and analyze and communicate cultural and historical context.

Art Content Standard 6: Students make connections among the Arts, other subject areas, life, and work. *Rationale: Arts are part of everyone's daily experience. The Arts reflect the culture that produces them. As students work in the Arts, it is important to understand how the Arts disciplines relate to one another, to other subjects, and to [students' lives].*

- **Benchmark 12.6.2**: Students will connect and analyze interrelated elements of the Arts and other subject areas.

- **Benchmark 12.6.4**: Students will analyze how works of art reflect the environment in which they are created.

Montana Social Studies Content Standards

http://opi.mt.gov/pdf/Standards/ContStds-SocSt.pdf

Social Studies Content Standard 1: Students access, synthesize, and evaluate information to communicate and apply social studies knowledge to real world situations.

- **Benchmark 12.1.1**: Students will analyze and adapt an inquiry process (i.e., identify question or problem, locate and evaluate potential resources . . . create a new product, and evaluate product and process).
- **Benchmark 12.1.3**: Students will synthesize and apply information to formulate and support reasoned personal convictions within groups and participate in negotiations to arrive at solutions to differences.

Social Studies Content Standard 2: Students analyze how people create and change structures of power, authority, and governance to understand the operation of government and to demonstrate civic responsibility.

- **Benchmark 12.2.3**: Students will identify representative political leaders and philosophies from selected historical and contemporary settings.
- **Benchmark 12.2.4**: Students will relate the concept of tribal sovereignty to the unique powers of tribal governments as they interact with local, state, and federal governments.

Social Studies Content Standard 4: Students demonstrate an understanding of the effects of time, continuity, and change on historical and future perspectives and relationships. *Rationale: Students need to understand their historical roots and how events shape the past, present, and future of the world. In developing these insights, students must know what life was like in the past and how things change and develop over time. Students gain historical understanding through inquiry of history by researching and interpreting historical events affecting personal, local, tribal, Montana, United States, and world history.*

- **Benchmark 12.4.2**: Students will interpret how selected cultures, historical events, periods, and patterns of change influence each other.
- **Benchmark 12.4.4a**: Students will analyze the significance of important people, events, and ideas . . . in the major eras/civilizations in the history of Montana, American Indian tribes, the United States, and the world.

Social Studies Content Standard 6: Students demonstrate an understanding of the impact of human interaction and cultural diversity on societies. *Rationale: Culture helps us understand ourselves as both individuals and members of various groups. In a multicultural society, students need to understand multiple perspectives that derive from different cultural vantage points. . .*

- **Benchmark 12.6.1**: Students will analyze and evaluate the ways various groups (e.g., social, political, cultural) meet human needs and concerns . . . and contribute to personal identity.
- **Benchmark 12.6.2**: Students will analyze human experience and cultural expression and create a product which illustrates and integrated view of a specific culture.

College and Career Readiness Anchor Standards for Reading and Writing; and Montana Common Core Standards for English Language Arts and Literacy in History/Social Studies, Science, and Technical Subjects

http://opi.mt.gov/pdf/CCSSO/11NovELACommonCoreGradeband.pdf

The Anchor Standards for Literacy in History/Social Studies, Science, and Technical Subjects remain the same as the College and Career Readiness Anchor Standards for Reading and Writing. For grade-specific standards within specific strands, see **Reading Standards for Literacy in History/Social Studies: RH.**9-10.1,2,7,8,9 and RH.11-12.1,2,7,8,9; **Literacy Standards for Reading Informational** Texts: RI.9-10.1,2,3,7 and RI.11-12.1,2,3,7; **and Writing Standards for Literacy in History/Social Studies, Science and Technical Subjects**: WHST.9-10.1a,2a,2b,4,7,8,9 and WHST.11-12.1a,2a,2b,4,7,8,9. These standards include reading texts by and about American Indians. Listed below are the Anchor Standards met by this unit.

R.CCR.1: Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

R.CCR.2: Determine central ideas of themes from a text and analyze their development; summarize the key supporting details and ideas.

R.CCR.7: Integrate and evaluate content presented in diverse formats and media, including visually and quantitatively, as well as in words.

R. CCR.9: Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.

W.CCR.7: Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.

W.CCR.8: Gather relevant information from multiple print and digital sources, assess the credibility and accuracy of each source, and integrate the information while avoiding plagiarism.

Speaking and Listening Anchor Standards

http://opi.mt.gov/pdf/CCSSO/11NovELACommonCoreGradeband.pdf

SL.CCR.1: Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively. (For grade specific benchmarks, see SL.9-10.1, SL.9-10.1a, SL.11-12.1, SL.11-12.1a, SL.9-10.1d; SL.11-12.1d.)

SL.CCR.4: Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience. (For grade-specific benchmarks, see SL.9-10.4, SL.11-12.4.)

Depth of Knowledge

This unit incorporates the Depth of Knowledge principles with regards to Social Studies, Visual Arts, Reading, Literacy, and Writing by engaging students in increasingly more thought-provoking and student-directed activities designed to meet progressively higher expectations and to foster autonomous learning.

Depth of Knowledge expectations relevant to this unit apply to the Common Core and state standards in Reading, Writing, Literacy, and the Arts. Depths of Knowledge principles specific to Art are listed below to illustrate their applicability to this unit, which meets all levels of DOK expectations in the Visual Arts.

Depth of Knowledge/Cognitive Rigor Matrix for Reading and Writing:
http://www.stancoe.org/SCOE/iss/common_core/overview/overview_depth_of_knowledge/cognitive_rigor_matrix_reading_writing.pdf

Depth of Knowledge as applied to the Common Core Standards:
http://www.stancoe.org/SCOE/iss/common_core/overview/overview_depth_of_knowledge.htm

Depth of Knowledge in the Fine Arts:
http://www.stancoe.org/SCOE/iss/common_core/overview/overview_depth_of_knowledge/dok_arts.pdf
(See page ten of this document for applicability to Visual Arts.)

VISUAL ARTS

DOK 1: Students at DOK 1 are able to define and describe the use of art elements, principles, style, media, and/or techniques. They can identify the function of art in a culture, and make connections between visual art and other content areas.

DOK 2: Students at DOK 2 can make examples of and compare and contrast art elements, principles, style, media, and/or techniques through guided practice. They can compare and contrast art elements, principles, style, subject matter, theme, media, and techniques in two works of art.

DOK 3: Students at DOK 3 create original artwork within a set of teacher-directed parameters which could include subject matter, theme, historical style, elements and principles, media, and/or technique. They can express a personal point of view through the creation of artwork, and create art that serves a purpose in society (e.g., fine crafts, graphic design; group identity; social, cultural or political commentary). Students justify artistic decisions and analyze and evaluate the effectiveness of communicating meaning in art.

DOK 4: Students at DOK 4 select a topic of personal interest as a theme/subject for creation of art and define an artistic problem. [Students] conduct research using a variety of sources (e.g., print materials, photographs, internet, and historical exemplars) and develop ideas through a series of studies. They choose and use elements, principles, style, media, and techniques that will best express the intended meaning. Students can write an artist's statement that explains and defends artistic decisions . . . They draw and defend conclusions about how art is influenced by and influences culture/history.

Appendices

Appendix A: Academic Vocabulary for Crossing Boundaries through Art

Appendix B: Great Seal of the State of Montana

Appendix C: Seals of Montana Tribal Nations

Appendix D: Tribal Seals and Symbols Worksheet

Appendix E: Resources for Researching Local Communities

Appendix F: Peer Assessment/Art Critique Guidelines

Appendix G: Artist's Statement/Self-Evaluation

Appendix A: Academic Vocabulary for Crossing Boundaries through Art

Indian Education for All Vocabulary

Ancestral Lands: Lands occupied and utilized by indigenous people for many centuries or millennia. The ancestral lands of American Indian tribes are frequently referred to in their oral histories and are still important to tribes and their cultures today. These lands may or may not be on reservations.

Clan: Two or more lineages claiming descent from a common ancestor. A clan is made up of the relatives on one side of a family line: mother's clan (maternal) or father's clan (paternal). Among American Indian tribes, clans form an important part of kinship systems and can indicate specific social, spiritual, or political responsibilities.

Community: A group of people who live in the same area (such as a city, town, reservation, or neighborhood) and share common resources. They may be of a single culture or of diverse cultures.

Cultural Appropriation: The use or usurpation of an aspect of another's culture, such as the misuse of specific American Indian symbols by non-Indian people or the claims of non-Indians to be leaders of tribal ceremonies.

Culturally Relevant: Significant to a particular culture; of value to a specific group of people because of connections to their culture and collective identity. (Noun: cultural relevance.)

Culture: The collective identity of a particular group of people as evident in their beliefs, values, customs, social behaviors, practices, language, way of life, political and economic systems, shared history, and material goods.

Diversity: Variability and difference among people or groups of people living within a common boundary. Diversity can be indicated by cultural, economic, racial, ethnic, or religious differences between groups of people. While Montana tribes share some similarities, there is also great diversity between them.

Federal Indian Policy: Throughout its history, the U.S. has created different federal policies that shape its relationship to tribal nations and to American Indian people. These federal policies have had short- and long-term impacts on American Indians, their tribes, their cultures and their lives. These policies shaped particular periods in time, which can be categorized as: Colonization, Treaty Era, Removal and Indian Wars, Assimilation Period (includes Allotment and Boarding School Policies), Tribal Reorganization, Termination and Relocation, and Self-Determination.

Identity: Who someone is or who a group of people are. Identity is shaped by culture, family, life experiences, etc. Collective identity is the shared identity of a group (community, ethnicity, tribe, culture, or nation).

Indian (American Indian): A descendant of the indigenous people of the land that is now the United States who is recognized by a tribe/village and/or by the United States as an American Indian. Most, but not all, American Indians are enrolled tribal members (legally recognized citizens of a particular tribe). The United States defines an American Indian as a person who has at least ¼ "blood quantum" (ancestry) from a single tribe; however, tribes have their own criteria for determining American Indian identity, such as lineal descent, kinship systems, and cultural participation.

Indigenous: Originating from a particular place. The indigenous inhabitants of the Americas have lived on this continent for thousands of years; indigenous origin stories tell of their physical and cultural origins as being here in North America, not having migrated to the Americas from another place, with few exceptions. (Note: "Native" is often used instead of "indigenous" but native only implies that a person was born in a particular place. "Indigenous" implies being of that place since time immemorial.)

Oral history: Each tribe has a history that can be traced to the beginning of time. Many of these histories are recounted verbally (orally) and have been passed down through generations, often through story-telling and song. Oral histories are as valid and important as written histories.

Oral tradition: Oral tradition is the practice of recounting history verbally and/or teaching cultural values through stories. Many cultures around the world had or have oral traditions. Some tribes may only tell certain stories from their oral tradition during certain times of the year, and this practice should be respected.

Perspective: Point-of-view. Perspective is influenced by one's identity, life experiences, gender, culture, and worldview. Perspective shapes our views of events, policies, values, and esthetics.

Reservation: An area of land reserved by tribes for their use and occupation. These lands were reserved (held back) by the tribes for their own use through treaties, not "given" to tribes. Reservations, as the product of treaties, are an indication of tribal sovereignty.

Sacred: Highly valued and important; deserving great respect; having great significance in a spiritual and cosmic sense.

Seal: An identifying mark, emblem, or symbol of office. Tribal seals are emblems of tribal governments and in that sense are expressions of tribal sovereignty.

Sovereignty: The supreme power from which all political powers are derived. Sovereignty is inherent and cannot be given to one group by another. Sovereignty ensures the right to self-government, facilitates cultural preservation, and enables a peoples' control of their own future. Legally, federally recognized tribal nations are considered semi-sovereign entities and as such have a unique relationship to the federal government. Sovereignty affirms the political identity of Indian Nations; they are not simply a racial or ethnic minority.

Symbol: An image that is used to represent or signify a larger concept or idea.

Tipi: Dakota/Lakota/Nakoda word for home; a lodge. Traditional dwelling consisting of a hide or canvas lashed to a conical frame of poles. Tipis vary from tribe to tribe in their form and construction, and they can be identified by their differences. Not all tribes lived in tipis. Also, not all tribes paint their lodges. (In Montana, for example, the Apsáalooke do not paint their tipis, whereas the Lakota, Nakoda, and Blackfeet tribes do.)

Tradition: A culturally specific behavior that has been passed from one generation to the next for many generations and which holds a significant place in that culture. Traditions can include oral histories, ceremonies, literature or stories, art or art forms, beliefs and values, kinship systems, social and political systems, economic activities, social norms, and ways of life.

Traditional: Stemming from or exhibiting a cultural tradition. With regards to American Indian tribes, "traditional" is most often used to refer to cultural attributes that pre-date the many changes brought by European and American settlers or forced upon tribes by American policies.

Tribal Nation: A tribe (or group of tribes) that is recognized as a sovereign entity with a right to self-rule. When the United States made treaties with tribes, it recognized them as tribal nations.

Tribe: A group of people who share a common culture, language, heritage, and way of life and who recognize one another as belonging to that particular group; members are interrelated through kinship systems (biologically or through marriage or by clan).

Art Vocabulary

For a printable glossary of the PRINCIPLES OF DESIGN, see http://www.getty.edu/education/teachers/building_lessons/principles_design.pdf

For a printable glossary of VISUAL ART ELEMENTS, see
http://www.oberlin.edu/amam/asia/sculpture/documents/vocabulary.pdf

Abstract/Nonrealistic: A style of art that expresses ideas and emotions by using elements such as colors and lines without attempting to create a realistic picture.

Geometric: Based on simple geometric shapes (such as straight lines, circles, or squares).

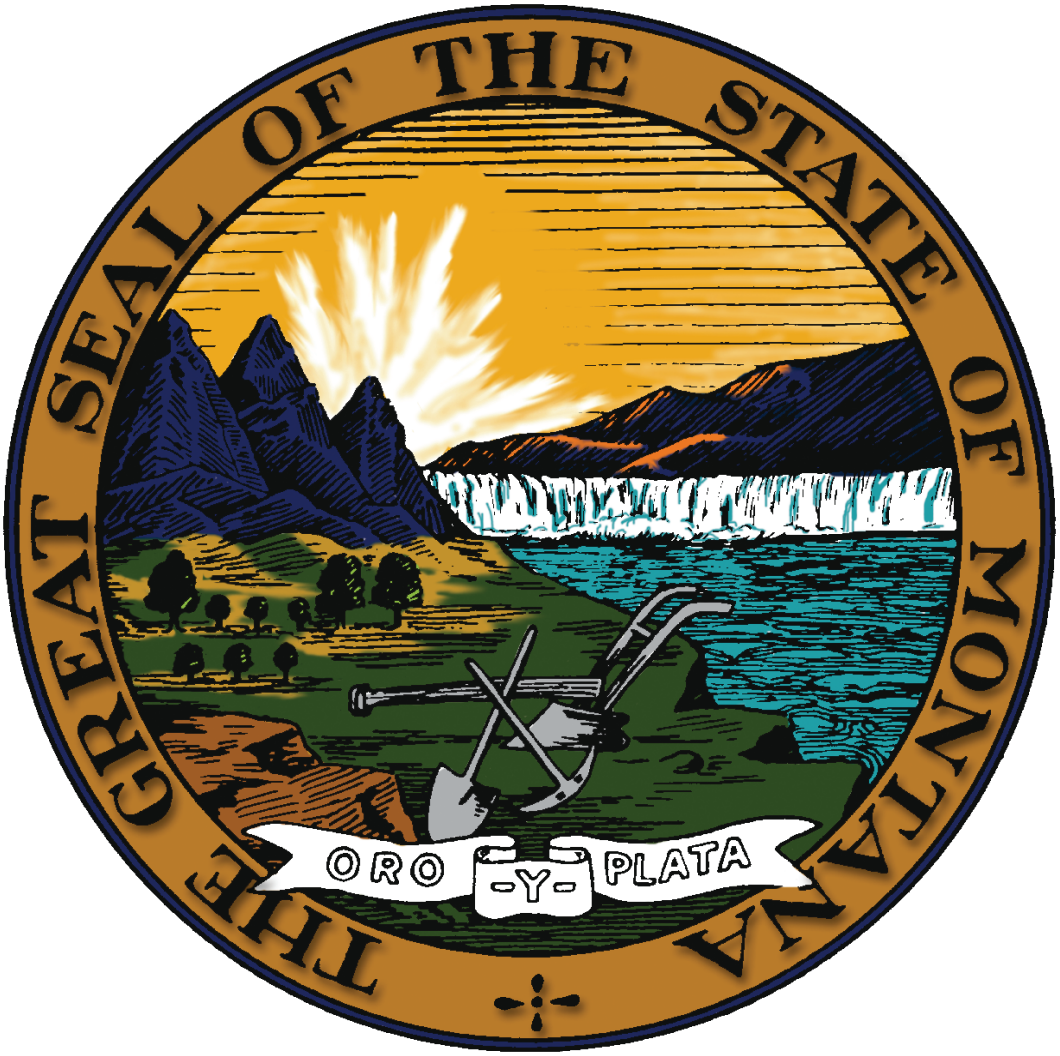
Principles of Design: balance, pattern, repetition, contrast, proportion, variety, rhythm, emphasis, movement, unity. (*See printable glossary.*)

Realistic: A style of art that shows things in a manner similar to how they are in real life, not exaggerated or abstract.

Symbol: An image that represents a larger concept or idea; a picture that conveys figurative meaning. Colors may also have symbolic meaning. The same color can have different symbolic meaning to different cultures or when use in different contexts.

Visual Elements: line, form, color, texture, shape, space, value. *(See printable glossary.)*

Appendix B: Great Seal of the State of Montana



GREAT SEAL OF THE STATE OF MONTANA

The Great Seal of the State of Montana evolved from a territorial seal design submitted by Francis McGee Thompson, a representative from Beaverhead County at the First Legislative Assembly at Bannack, the Territorial capital, during the winter of 1864-65.

Thompson was not without some expertise: he had engraved seals for Montana's first mining districts on the ends of ax handles. The committee who oversaw the creation of the territorial seal wanted to incorporate into its design the essential elements of Montana's economy and its natural attributes. The first seal originally included bison and other animals, but these were removed by later designers who thought the seal was too cluttered. (Thompson's original hand-drawn design for the seal is preserved at the Historical Society of Montana.)

Thompson's original design contained the phrase "Oro el Plata," which was changed to read "Oro y Plata" – Spanish for "gold and silver" – to represent two of the riches that gave rise to Montana's nickname, the "Treasure State." The First Territorial Legislative Assembly had considered using the term "Eldorado" instead of "Oro y Plata," but this proposal of was voted down.

The finished seal featured a plow and a miner's pick and shovel above these words to illustrate the state's agricultural and mineral wealth. These were surrounded by the mountains for which Montana was named, as well as by the Great Falls of the Missouri River, which so dazzled explorers Lewis and Clark.

The Territorial resolution accepting Thompson's design was passed on February 9, 1865, and signed the same day by Territorial Governor Sidney Edgerton. The resolution read: *"The Territorial seal shall as a central group represent a plow, a miner's pick and shovel, upon the left mountain scenery, underneath as a motto the words Oro el Plata. The seal shall be two inches in diameter and surrounded by these words, The Seal of the Territory of Montana."*

When Montana changed from a territory to a state in 1889, the seal changed, too. State legislators debated the design of the seal at length and suggested adding Indians, settlers, miners, horses, sheep, cattle – even a train or stagecoach. Recognizing that the seal could quickly become overpopulated, the lawmakers finally decided to leave well enough alone. They satisfied themselves with changing the word "Territory" to "State."

The Territorial seal was used until the Third Legislative Assembly when the seal design, as redrawn from Thompson's original by Mr. G. R. Metten, received sanction as The Great Seal of the State of Montana on March 2, 1893. Metten was paid $20 for his work.

By law, the Secretary of State is charged with keeping the State Seal and is the only one who has the authority to affix it to public documents, including those signed by the governor.

Adapted from http://sos.mt.gov/about_office/State_Seal.asp

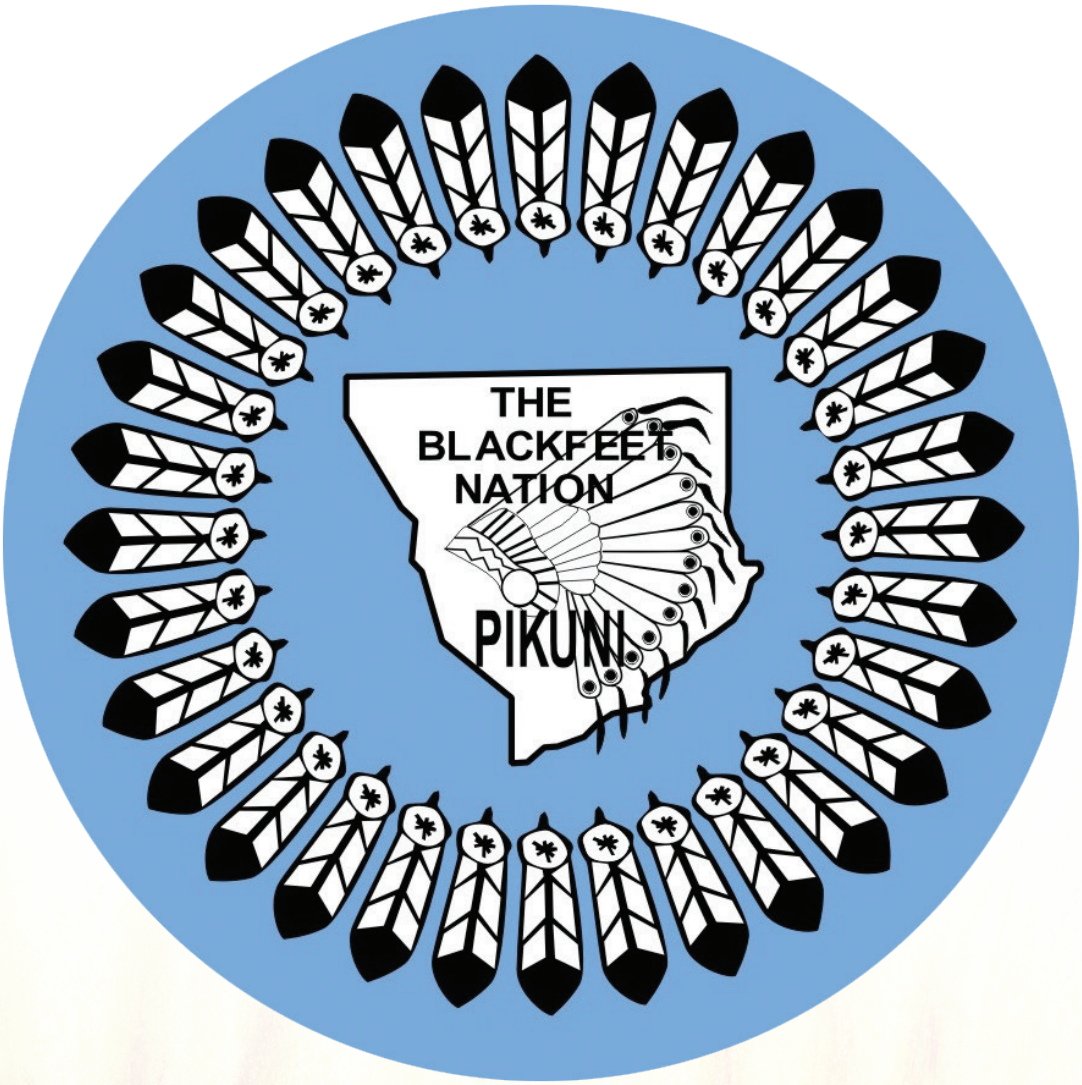
Appendix C: Seals of Montana Tribal Nations

Each tribal seal is located at the site of that tribal nation's government on the corresponding reservation. The Little Shell Chippewa Tribe, which does not have a reservation land base, is located in Great Falls.

Seals of the Tribal Nations

An interactive, pop-up version of this map is available at:
http://opi.mt.gov/Programs/IndianEd/ReservationsMap.html

Seal of the Blackfeet Tribal Nation
(Blackfeet Reservation)



Blackfeet - Amskapi or Pikuni

Blackfeet Reservation
Blackfeet (Amskapi – Pikuni)

Tribal Seal Description: The Blackfeet seal was created in 1980. The Blackfeet Media Department sponsored a contest for the design. A panel of judges consisting of artists, elders, and community members chose it.

The design is black and white on blue sky. A multitude of single eagle feathers creates a circle. Inside the circle is the current land base of the Blackfeet Nation. Colors and design represent the earth, the cosmos, the elements, the plants and the animals, as well as the people.

The circle represents the cycle of life. The many feathers that equate to the bands of the numerous Blackfeet are arranged in a circle, like life. The sun rises in the East and circles to the West. The moon rises and sets in this circular motion, as does the cosmos. Blackfeet people pitch the lodges with the doors to the East, knowing that they start life with the circle in mind.

The feathers represent the majesty and mysticism of the eagle. Eagle feathers represent long life, energy, power, and accomplishment or coup."

[The war bonnet was to be changed to a Blackfeet-style, straight-up war bonnet; however, the creator of the seal, Lawrence Tailfeathers, passed away before he had a chance to change the drawing.]

Overview of Blackfeet Nation: http://tribalnations.mt.gov/blackfeet (At present there is not a Blackfeet Tribal Nation website.)

Additional historical and cultural information: http://trailtribes.org/greatfalls/home.htm

Blackfeet Timeline: http://www.opi.mt.gov/pdf/IndianEd/IEFA/BlackfeetTimeline.pdf

Seal of the Crow Tribal Nation
(Crow Reservation)

Crow – Apsáalooke

Crow Reservation
Crow (Apsáalooke)

Tribal Seal Description: "The Crow Cultural Commission designed the Crow tribal emblem [tribal seal] and flag and the graphic illustration were designed by Lawrence Big Hair. The emblem on the flag [which is the tribal seal] is encircled. This represents the Path of All Things. There is the sun and its rays. These represent the clans of the Crow.

Three mountains are depicted. They are the three mountains on the present day Crow Reservation: the Wolf Teeth, the Pryor and the Big Horn Mountains. They are considered sacred by the Crow. The two rivers depicted are the Big Big Horn and the Little Big Horn Rivers.

The tipi is white because it represents purity and goodness. The tipi has the foundational structure of the four base poles. They represent the never ending Cycle of the Seasons. The tipi has the two ventilator flap poles. They are the sentries that watch over the home: the Coyote by day and the Owl at night. The tipi is anchored by stakes, which were gifts from the badger who said the stakes have the strength of his claws when they are imbedded in the ground. The tipi is flanked by the two war bonnets, representing the Crow clan system.

The Crow belief system has four major foundations, and each is represented on the emblem: the clan system, the sweat lodge, the sacred tobacco bundle, and the pipe. The tipi on the emblem represents the white tipi given to Yellow Leggins by White Owl.

The sweat lodge is a gift from the Creator since the beginning of the Crow. The sacred tobacco bundle represents the foundation of the religion of the Crow. The pipe is the spiritual gift from the Seven Sacred Buffalo Bulls and Buffalo Woman. When the pipe is lit, the mind is to be filled with good, pure thoughts and peace."

Tribal Website: http://www.crow-nsn.gov/

Crow Timeline: http://www.opi.mt.gov/pdf/IndianEd/IEFA/CrowTimeline.pdf

Crow Girls. N.A. Forsyth, Photographer. ST001.338. Courtesy of the Montana Historical Society Research Center Photograph Archives, Montana Historical Society, Helena, Montana.

Seal of the Confederated Salish and Kootenai Tribal Nation (Flathead Reservation)

A People of Vision

Salish – Sélis
Pend d'Oreille – Q'lispé
Kootenai – Ktunaxa

Flathead Reservation

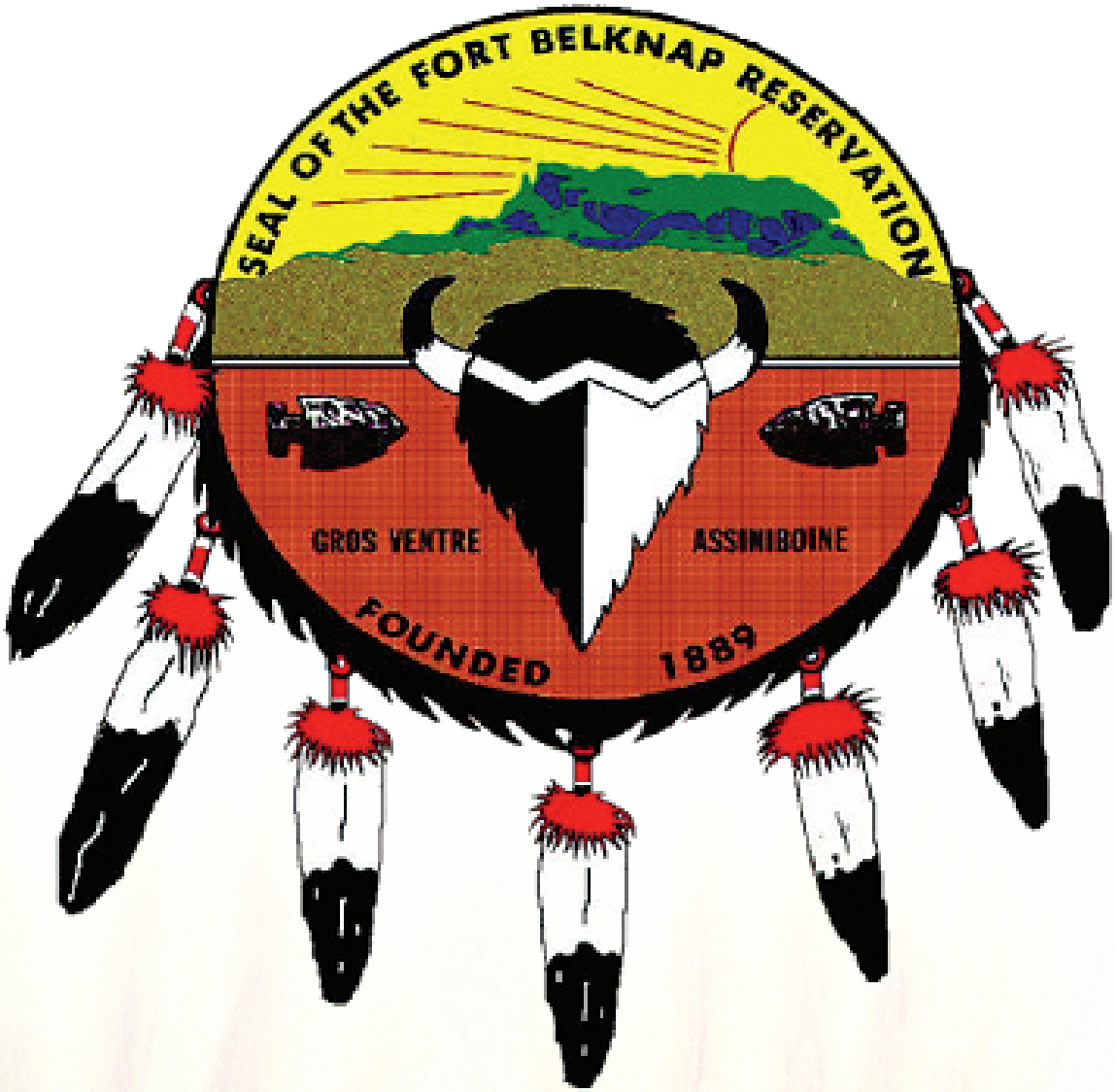
Bitterroot Salish – Séliš, Pend d'Oreille – Qlispé, Kootenai – Ktunaxa-Ksanka

Tribal Seal Description: "The official seal of the Confederated Salish and Kootenai Tribes shows one of the last chiefs, Chief Koostatah, standing on a rock outcropping that overlooks roaring white water. The current seal was inspired by a talented young tribal artist, Corky Clairmont, who had not yet reached high school at the time. This was the early '60s. Corky is now passing his artistry to a new generation at Salish Kootenai College. He said in an interview that his original intention was to show the people connecting to the land and water. He chose one of the last chiefs to help capture that sacred connection. The original work was revamped in the early 1980s, which made the raised hand more of a pointing gesture. More colors and textures were also added."

Tribal Website: http://www.cskt.org/index.htm

Salish & Kootenai Timeline: http://www.opi.mt.gov/pdf/IndianEd/IEFA/FlatheadTimeline.pdf

Seal of the Gros Ventre and Assiniboine Tribal Nation (Fort Belknap Reservation)



Gros Ventre/White Clay – A'aninin
Assiniboine – Nakoda

Fort Belknap Reservation

Gros Ventre (A'aninin) and Assiniboine (Nakoda)

Tribal Seal Description: "Created by George "Sonny" Shields, the emblem of the Fort Belknap Reservation's seal is the traditional shield, symbolizing the shield's protection of the two tribes, the Gros Ventre and Assiniboine. The shield illustrates the protection for the two tribes [in] the past, present and future, and protection against the loss of tribal culture, tribal identity and tribal land base. The circular shape of the shield symbolizes life itself, or the constant cycle of life, each living thing dependent on one another for life.

The four directions and the four seasons are symbolized in the use of the four colors: red for summer, yellow for fall, white for winter, and green for spring.

The buffalo skull symbolizes the existence of two tribes on the reservation, who function as a whole. The colors divide it, yet the skull remains as one. The skull has a jagged line from horn to horn representing the Milk River, a major tributary of the Missouri. Snake Butte is illustrated above the skull. This butte is a well-known landmark for tribes throughout the North.

The two arrowheads facing each other emphasize the strong traditional ties with the past. Seven feathers hang from the shield. Each feather is for every two of the twelve council members who represent the reservation's three districts and the center feather represents the tribal chairman."

Tribal Website: http://www.ftbelknap.org/

Fort Belknap Timeline: http://www.opi.mt.gov/pdf/IndianEd/IEFA/FortBelknapTimeline.pdf

Snake Butte (Fort Belknap Reservation).
Courtesy of julie Cajune. Jake Wallis, Photographer. 2010

Seal of the Assiniboine and Sioux Tribal Nation (Fort Peck Reservation)

Assiniboine – Nakoda
Sioux – Dakota *and* Lakota

Fort Peck Reservation

Assiniboine (Nakoda) and Sioux (Dakota, Lakota) Tribes

Tribal Seal Description: "The seal was created in the 1980s. The Tribal Employment Rights Office (TERO) received a request from oil companies drilling on the reservation to purchase water from the tribes. The oil companies requested a map of water ways on the reservation. After the map was created by TERO, it was discovered that the water ways on the map resembled the outline of a buffalo in the middle of the reservation boundaries. The seal includes this representation of the buffalo and the Fort Peck Reservation boundaries were added to the drawing displayed on a hide."

Tribal Website: http://www.fortpecktribes.org/

Fort Peck Timeline: http://www.opi.mt.gov/pdf/IndianEd/IEFA/FortPeckTimeline.pdf

Seal of the Little Shell Chippewa Tribal Nation

Chippewa – Annishinabe or Ojibwe
Métis – (Annishinabe *and* French, Irish, or Scottish)

Little Shell Chippewa Tribe

Chippewa and Métis

Tribal Seal Description: "The seal and flag of the Little Shell Chippewa Tribe was designed in 2006 by then Tribal Vice-Chairman James Parker Shield. Shield came up with four different versions for a new tribal flag and seal, which he had printed in the tribe's newsletter so tribal members could vote on which one they liked best. This design, with the buffalo, eagle staff and Métis flag, was the top choice.

The buffalo was central to the survival and economy of the Pembina Chippewa (from whom the Little Shell are descended) and the Métis people. The buffalo image faces West to symbolize the migration of the Little Shell Chippewa and Métis from the Great Lakes region in Minnesota to what is now North Dakota and Montana.

Years ago, tribal spiritual leader Henry Anderson was presented with a single eagle feather by a Chippewa man from Wisconsin. The eagle feather is very old and now hangs from the "crook" in the eagle staff that is behind the buffalo. The eagle staff represents the full-blood, traditional heritage of the Little Shell Chippewa Tribe. The eagle staff was made by Henry Anderson and presented to the tribe. It is carried by a tribal leader or veteran, leading the Grand Entry at the Little Shell Chippewa Pow-Wow each year.

The red and white background colors of the "Assiniboia" flag used by the Métis people represent the mixed blood heritage of the tribe. The yellow "fleur de lis" represents the French heritage of the mixed blood Chippewa while the green shamrock represents the Scots/Irish heritage. The yellow background on the Little Shell flag depicts the color of the sun."

Tribal Website: http://tribalnations.mt.gov/littleshell (At present there is not a Little Shell Tribal Nation website.)

Seal of the Northern Cheyenne Tribal Nation
(Northern Cheyenne Reservation)

Northern Cheyenne – Tsetsêhesêstâhase So'taa'eo'o

Northern Cheyenne Reservation

Northern Cheyenne (Tsetsêhesêstâhase- So'taa'eo'o) Tribe

Seal Description: "The Northern Cheyenne Flag was developed during the tribal administration of Chairman John Wooden Legs. The diamond shape represents the Morning Star, which was also another tribal name of Chief Dull Knife [who is pictured with Little Wolf in the center of the Morning Star symbol]. His descendants are called "The Morning Star People."

The Morning Star on the flag has a simple design but its message is the past and present survival of the people. The Morning Star will rise each day and bring light to the Cheyenne people now and to those yet to be born. The Northern Cheyenne identify themselves as the people of Chief Morning Star and Little Wolf, who led their people on a heartbreaking journey back from their forced placement in Oklahoma to their homelands in the great Northern Plains."

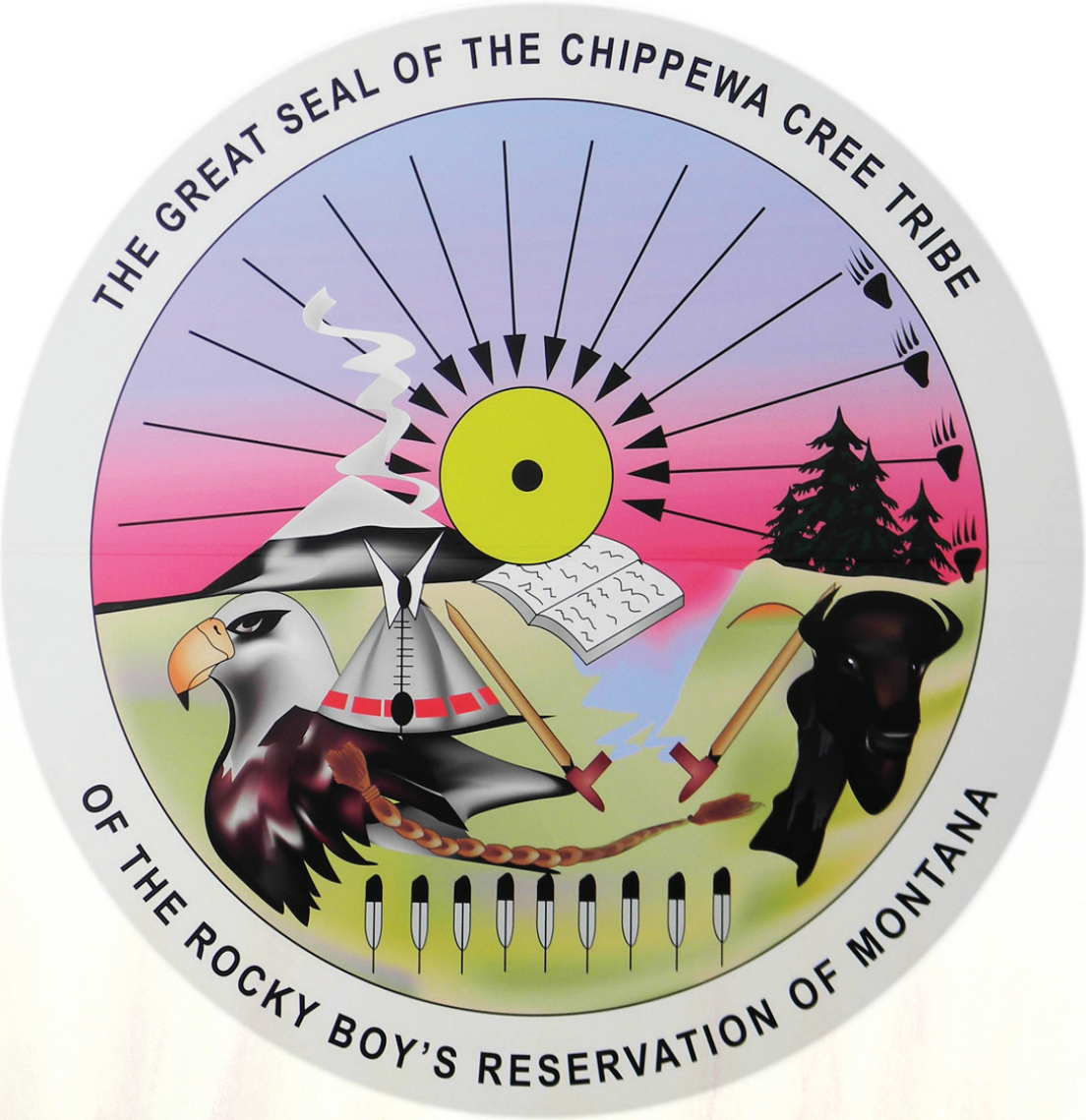
Tribal Website: http://www.cheyennenation.com/

Northern Cheyenne Timeline:
http://www.opi.mt.gov/pdf/IndianEd/IEFA/NorthernCheyenneTimeline.pdf

Photograph of Little Wolf (standing) and Dull Knife, also known as Morning Star: Two Northern Cheyenne chiefs who led their people back to their homeland in southeastern Montana in the 1870s after they had been forced to move to the southern Plains. The two leaders and their tribe experienced many hardships while making this 1,500-mile journey, including being pursued by the U.S. Army and Cavalry.

Source: *We, The Northern Cheyenne People, page 31*.

Seal of the Chippewa and Cree Tribal Nation (Rocky Boy's Reservation)



Chippewa – Annishinabe or Ojibwe
Cree – Ne-i-yah-wahk

Rocky Boy's Reservation

Chippewa – Ojibwe, Cree – Ne-i-yah-wahk

Tribal Seal Description: "The Chippewa and Cree have come from two nations of the American continent. Each tribe has come together to form the present day Rocky Boy's Indian Reservation. The picture of this seal represents the circle of life on the Rocky Boy's Reservation. Baldy Butte is the sacred mountain of the tribe. The sun represents life rising from the east. Also, the sun's rays represent the fifteen Sacred Grass Dance Chiefs who are active in preserving the culture of the Chippewa Cree Tribe. The sun also represents the Sacred Grass Dance Drum of the tribe.

The Sacred Four Bodies text under the sun represents good health and good fortune for the tribe, so that they can prosper in education. Tribal customs and traditions are integrated into each of the schools on the Rocky Boy's Reservation. The eagle represents strength, wisdom, bravery, and honor, all elements conceived from the bird that represents the thunder and lightning of the sacred sky.

The buffalo, a source of food and shelter for the tribe for many years, is also a sacred animal representing the source of life and a Sundance element. Bear paw tracks represent the Bear Paw Mountains where the Chippewa Cree now make their present home. Also, the bear is a sacred animal of the tribe.

The tipi is where all values and customs are derived from as well as the life and traditions the Chippewa Cree have always held. The sacred pipes were held by the last official chiefs of the Chippewa and Cree, Chief Rocky Boy and Chief Little Bear. The braid of sweet grass is an element of communication to the Creator and the Spirits. The nine eagle feathers represent the nine elected chiefs of the Chippewa Cree Business Committee.

In conclusion, these elements of the Great Seal are formed together to represent the Chippewa Cree Tribe of the Rocky Boy's Reservation of Montana, in values, traditions, and customs, so greatly valued by the Chippewa Cree People. (As told by Lloyd Top Sky, 1991)"

Tribal Website: http://www.chippewacree.org

Chippewa-Cree Timeline:
http://visitmt.com/listings/general/indian-nation/rocky-boy-indian-reservation.html

Baptiste Samatt, also known as Dressed In White. Photo circa 1940s, Rocky Boy, Montana.

Courtesy of the Montana Historical Society

Appendix D: Tribal Seals and Symbols Worksheet

Student Name: _____ **Period:** _____

Tribe(s) represented: _____

_____

Reservation and location: _____

_____

Treaty, Act, or Order that created this reservation: _____

_____

Year reservation was established: _____

Sketch of Tribal Seal:

Why did you choose this tribal seal to learn more about? What are you most curious about when you look at this seal? _____

_____

_____

_____

_____

_____

Which **visual element** do you think is the defining element in this tribal seal?

Why? _____

_____

_____

_____

_____

Which **principle of design** do you think is the defining principle in this seal? Why?

_____

_____

_____

_____

_____

_____

List and briefly describe all of the **symbols** in this tribal seal. _____

_____

_____

_____

_____

Which symbols represent **connections to place** (landscape, natural resources, geographical features, etc.)? Explain their significance. _____

_____

_____

_____

_____

Which symbols represent **historical events**? Briefly explain the significance of these historical events.

_____

_____

_____

_____

Which symbols represent the **cultural heritage** – *values, way of life, material culture, spirituality, etc.* of this tribe (or of these tribes)? Briefly explain what each of these symbols represents and how it is **culturally significant**. _____

_____

_____

_____

What is **sovereignty**? Explain how tribes are sovereign entities. How is this seal related to sovereignty?_____ _____

_____

_____

_____

Which symbol (and the context behind it) would you like to know more about? Write an **open-ended research question** regarding this symbol and its significance. Then, investigate this topic and write what you learn about it.

Research Question: _____

_____

_____

_____

*Discoveries:*_____

_____

_____

_____

_____

_____

_____

Name and URL of website(s) where you found more information: _____

_____

_____

_____

_____

Book/other printed resources (*author, title, place published, publisher, date published, pages consulted*) where you found information: _____

_____

_____

_____

_____

_____

_____

How has learning more about this tribal seal, its symbols, and what they represent changed or added to your understanding of Montana tribal nations?

_____

_____

_____

_____

_____

Appendix E: Resources for Researching Local Communities

Online Resources

For links to several online resources about Montana: http://mhs.mt.gov/research/online

Montana Memory Project (general site): http://mhs.mt.gov/research/online/mmp

MMP Digitized Montana Newspapers: http://montanamemory.org/newspapers

Mapping Montana and the West: http://www.mtmemory.org/cdm/landingpage/collection/p15018coll5

County Histories of Montana (both links lead to same resources, differently organized): http://www.mtmemory.org/cdm/landingpage/collection/p15018coll43 http://montanahistorywiki.pbworks.com/w/page/31237722/County%20Histories%20Online

Chronicling America has numerous digitized newspapers from Montana:
http://chroniclingamerica.loc.gov/newspapers/?state=Montana&ethnicity=&language=

Montana Place Names Interactive Map: http://mtplacenames.org/

Montana County History Wiki (contains links to multiple sites)
http://montanahistorywiki.pbworks.com/w/page/21639715/Montana%20County%20History%20Wiki

Montana: Bibliography and Sources:
http://publications.newberry.org/ahcbp/documents/MT_Bibliography.htm#Bibliography

Montana, Stories of the Land. http://svcalt.mt.gov/education/textbook/Introduction.asp (This book will be especially useful for students researching particular events or eras that shaped their local history since territorial times and resulted in the creation of many of Montana's towns – such as the Gold Rush, railroads, Homestead Act/Era, etc. Chapter 14, "Towns Have Lives, Too," provides ways of looking at the growth and development of local communities.)

Digitized Historical Photographs

Digital Photo Archives Collection, Mansfield Library, University of Montana:
http://www.lib.umt.edu/asc/photos

Museum of the Rockies, Photo Archives Online (Searchable by subject, person, tribe, and/or location):
http://www.morphotoarchive.org/

Photographs from the Montana Historical Society on MMP:
http://www.mtmemory.org/cdm/landingpage/collection/p267301coll3

Additional Resources

School libraries may have yearbooks, school histories, and local histories. Some schools have copies of *Montana, Stories of the Land* (by Krys Homes, Montana Historical Society Press, 2009), which is also online.

Local libraries almost always have county history books in addition to other city, county, and state resources like maps, early city histories, and occasionally biographical sketches of locally important people.

County historical societies are also good repositories of local history, maps, historical photographs, and regional histories.

Appendix F: Peer Assessment/Art Critique Guidelines

Your name: _____ **Period:** _____

Name of peer whose art you are critiquing:_____

Instructions: The purpose of an art critique is to provide your peer with constructive criticism that can help him or her improve as an artist by engaging in a thoughtful assessment of his or her work. This art critique should be a positive dialogue between the artist and the viewer.

Subject of the artist's symbol: _____

What do you notice first about this symbol? Why? _____

_____

_____

How are visual elements and design principles used well in this symbol? What are its strengths? _____

_____

_____

_____

_____

What questions do you have for the artist about the techniques, subject, or intention of this symbol?

_____

_____

_____

_____

Does this symbol convey the artist's intended meaning? If so, how? If not, why not, and how could this specific symbol be improved to better communicate the artist's intended meaning? _____

_____

_____

_____

_____

What could the artist do to improve his/her art in the future? _____

_____

_____

_____

_____

Thank the artist for letting you critique his/her work.

Appendix G: Artist's Statement/Self-Evaluation

Name: _____ **Period:** _____

Instructions: The process of reflection is an important aspect in the production of original artwork because it increases self-awareness and personal growth. As an artist, you will compose an artist's statement (approximately one to two pages in length) in which you will consider what you have learned from this unit and how you have grown as an artist. In your artist's statement, respond thoughtfully to the following questions.

1. What was the inspiration for creating this piece of artwork?
2. How did you and your classmates share the responsibilities for creating this piece?
3. How did the study of tribal seals inspire or prepare you for this project?
4. What did you learn from studying tribal symbols about how symbols can communicate ideas and express identity?
5. How were the creation and critique of self-identity symbols useful for helping you develop the artistic skills and techniques you used in the seal project?
6. Describe what you did to create this artwork and how your contributions helped develop this seal.
7. What are some of the concepts you learned while creating this artwork?
8. What is your favorite part of this seal? Why?
9. What part of this seal do you think is most effective at communicating the overall intended meaning?
10. Did anything about this seal surprise you?
11. What would you change if you were to create it again? Why?

Bibliography

Online Resources

American Indians 101 with Montana Indian Reservation Map
http://opi.mt.gov/pdf/indianed/resources/americanindians101.pdf

Depth of Knowledge in the Fine Arts http://www.stancoe.org/SCOE/iss/common_core/overview/overview_depth_of_knowledge/dok_arts.pdf (See page ten for applicability to Visual Arts.)

Depth of Knowledge principles in the Common Core Standards
http://www.stancoe.org/SCOE/iss/common_core/overview/overview_depth_of_knowledge.htm

Depth of Knowledge/Cognitive Rigor Matrix for Reading and Writing http://www.stancoe.org/SCOE/iss/common_core/overview/overview_depth_of_knowledge/cognitive_rigor_matrix_reading_writing.pdf

Fort Peck Assiniboine and Sioux Flag Protocol (Discusses proper tribal flag use; helpful for understanding the significance of the tribal flag and seal as emblems of tribal sovereignty.)
http://www.fptc.org/ccoj/title_3/chapters/chapter1.pdf

Great Seal of the State of Montana http://montanakids.com/facts_and_figures/state_symbols/state_seal.htm http://sos.mt.gov/about_office/State_Seal.asp

Great Seal of United States of the America http://www.state.gov/documents/organization/27807.pdf
http://www.statesymbolsusa.org/National_Symbols/USA_Seal.html

Important Apsáalooke curriculum guidelines (Presents appropriate educational protocols for teaching about the Apsáalooke tribe, applicable to teaching about all tribes, in order to facilitate respect for tribal cultures, histories, materials, languages, and people.)
http://lib.lbhc.edu/index.php?q=node/161

Indian Nations (video), Montana Office of Tourism, Sacred Lands from Peaks to Plains
http://visitmt.com/places_to_go/indian_nations/

Integration of IEFA in K-12 Visual Arts Curriculum - Guiding Principles
http://opi.mt.gov/pdf/IndianEd/Resources/INED_Integration_K_12_Visual_Arts.pdf

Montana Tribal Flags and Seals brochure from the University of Montana
http://hs.umt.edu/nas/Documents/29151%20NAC%20Story%20of%20Flags%20brochure.pdf

Montana Tribal Histories: Educator's Resource Guide and Companion DVD
http://www.opi.mt.gov/pdf/IndianEd/IEFA/TribalHistoryTimelinesAll.pdf

Principles of Design (printable glossary)
http://www.getty.edu/education/teachers/building_lessons/principles_design.pdf

Tribal Seals Pop-Up Map http://opi.mt.gov/Programs/IndianEd/ReservationsMap.html

Video of Corwin "Corky" Clairmont's commentary of the Flathead Reservation Tribal Seal
http://opi.mt.gov/streamer/IndianEd/Salish-KootenaiContemporary.mp4

Visual Think Strategies http://www.vtshome.org/

Print Resources

Edwards, Betty. *Drawing on the Right Side of the Brain*. New York: Tarcher/Putnam, 1999.

Braun-Reinitz, Janet and Shicoff, Rochelle. *The Mural Book: A Practical Guide for Educators*. Hong Kong: Crystal Productions Co., 2001.

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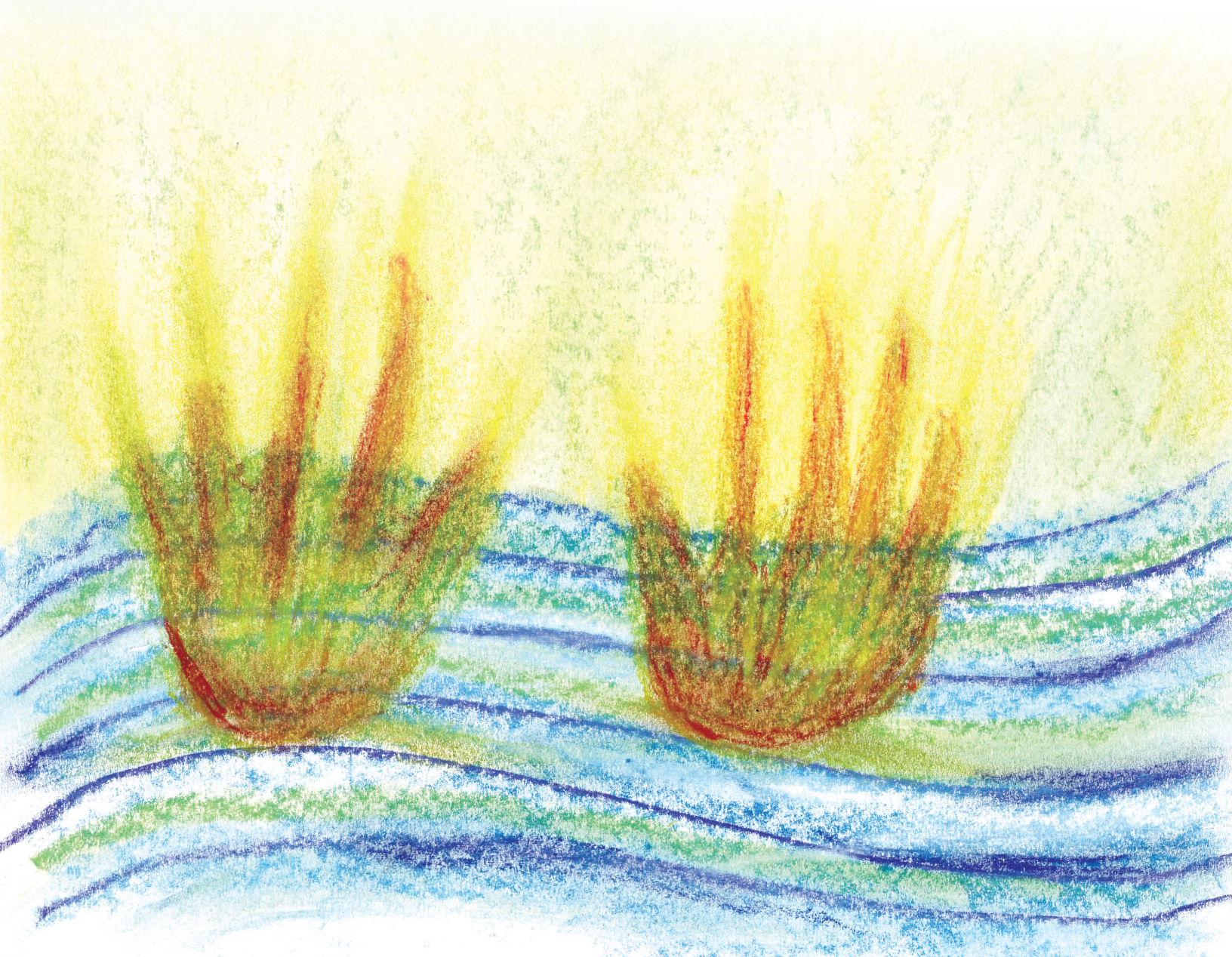

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