Indian Education for All

Arlee Public Schools K - 12 Literature Units

Ready -to - Go Grant Project

Montana Office of Public Instruction
Linda McCulloch, Superintendent
In-state toll free 1-888-231-9393
www.opi.mt.gov/IndianEd

Arlee
Ready-to-Go
Literature Units

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Where Did You Get Your Moccasins?

Developed by Anne Brownell and Bonnie Barger for Arlee Elementary School

Author, Text Title and Citation

Wheeler, Bernelda. *Where Did You Get Your Moccasins?* Winnipeg, Manitoba, Canada: Peguis Publishers, 1992.

About the Author

Bernelda Wheeler was born in Fort Qu' Appelle Valley, Saskatchewan, and has lived in British Columbia, Saskatchewan, Ontario, the Northwest Territories, Manitoba and New York. She has a rich heritage, being part Cree and part Saulteaux, with a mixture of Scottish and French.

Wheeler has been a columnist, and a journalist, and was the host, writer, and broadcaster of *Our Native Land* on CBC national radio. She has also worked in the field of alcoholism as a rehabilitation counselor. Wheeler died in 2005 of cancer.

Text Summary

Children in an urban school are curious about a classmate's new pair of moccasins. In answer to their questions, the boy describes in detail how his grandmother, or *Kookum*, made his moccasins.

Tribe(s) Represented in Text

Cree and Saulteaux

Setting of Text (Time and Place)

The text is located in an urban area. There is a wide mixture of ethnic backgrounds.

Genre of Text

Fiction

Suggested Grade Level(s)

PreK - 2

Time Required

20-30 minutes

Supplies and Materials

Pictures of moccasins, examples of beads and leathers, actual moccasins

Background Information

Moccasins are a big part of the Native American culture. All moccasins are hand made and the beadwork takes a great amount of time. Research about the tribal affiliation in your area.

Implementation Level, Essential Understandings and Montana Content Standards

Banks - O'meter		Essential Understandings – Big Ideas				Montana Content Standards	
4	Social Action		1-Diversity between tribal groups is great.		5-History represents subjective experience and perspective.	**Reading** 1.1, 1.4-1.6	**Social Studies** 1.2, 1.3
3	Transformative	x	2-Diversity between individuals is great.		6-Federal Indian policies shifted through seven major periods.		
2	Additive	x	3-Oral histories are valid and predate European contact.	x	7-Tribes reserved a portion of their land-base through treaties.	**Science** 2.1, 3.1	**Speaking and Listening** 2.1, 3.4 **Writing** 1.2
1	Contributions	x	4-Ideologies, traditions, beliefs, and spirituality persist		8-Three forms of sovereignty exist - federal, state, and tribal.		

Instructional Outcomes – Learning Targets

<u>Content Area Standards</u>

Essential Understandings

Essential Understanding 2: There is a great diversity among individual American Indians as identity is developed, defined and redefined by many entities, organizations and people. There is a continuum of Indian identity ranging from assimilated to traditional and is unique to each individual. There is no generic American Indian.

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 history beginning with their origins that are a valid as written histories. These histories pre-date the "discovery" of North America.

Essential Understanding 7: Reservations are land that have been reserved by the tribes for their own use through treaties and was not "given" to them. The principle that land should be acquired from the Indians only through their consent with treaties involved three assumptions:
I. That both parties to treaties were sovereign powers,
II. That Indian tribes had some form of transferable title to the land; and
III. That acquisition of Indian lands was solely a government matter not to be left to individual colonists.

Social Studies
Students will:
1.2 evaluate information quality (e.g., accuracy, relevance, fact or fiction).
1.3 use information to support statements and practice basic group decision making strategies in real world situations (e.g., class elections, playground and classroom rules, recycling projects, school stores).

Science
Students will:
2.1 examine, describe, compare and classify tangible objects in terms of common physical properties.

3.1 identify that plants and animals have structures and systems, which serve different functions.

Skill Sets

Reading
Students will:
1.1 make predictions and corrections between new material and previous information/experiences.
1.4 demonstrate basic understanding of main ideas and some supporting details.
1.5 accurately retell key elements of appropriate reading material.

Writing
Students will:
1.2 develop and main idea through some supporting details.

Speaking/Listening
Students will:
2.1 recognize the techniques of listening in a variety of situations (e.g., focusing attention, reflecting, interpreting, analyzing, and responding to messages).

3.4 monitor understanding by identifying and using strategies (e.g., asking relevant questions and restating information).

Learning Experiences – Text-Based Inquiry Unit

Before
Show pictures of moccasins, show actual moccasins, have the students describe what they feel, smell, see, etc. Teachers record the students' responses.

During
Read aloud, check for understanding and comprehension by asking questions.

After
Review the elements of the story. Make a list of the process how moccasins are made.

Assessment
Teacher observations, check for understanding.

Teacher Notes and Cautions
Research the tribal affiliation in your area. Check the pronunciations of words.

Vocabulary
Moccasins, *Kookum*, leather, smoking, beads

Extension Activities
Make moccasins
Graph, classify, sort beads or shoes

Salish Color Book

Developed by Sibley Malee-Ligas for Arlee Elementary

Author, Text Title and Citation

Malee-Ligas, Sibley. *Salish Color Book.* Arlee Elementary, Arlee, Mont. 59821.

About the Author

Sibley has taught first grade for four years at St. Ignatius Elementary School in St. Ignatius, Mont. She taught full-day kindergarten for the school year 2006-07 at Arlee Elementary in Arlee, Mont. She received her first bachelor's in Cellular Biology in 1983 from the University of Montana and worked in the fisheries division for the state of Montana Department of Fish, Wildlife and Parks. In 2002, she received her second bachelor's in Elementary Education from the University of Montana.

Text Summary

Learning the Salish names of 10 colors.

Tribe(s) Represented in Text

Salish

Setting of Text: Time and Place

Current, local school setting.

Genre of Text

Juvenile literature non-fiction, color book

Suggested Grade Level(s)

K-1

Time Required

30 minutes; additional time and center time opportunities to add to book and read names of colors. This book can become a language arts independent learning center for students

Supplies and Materials

Magazines to cut from, materials, pencils, photos, markers, crayons, scissors, glue

Implementation Level, Essential Understandings and Montana Content Standards

Banks - O'meter		Essential Understandings – Big Ideas				Montana Content Standards	
4	Social Action	x	1-Diversity between tribal groups is great.		5-History represents subjective experience and perspective.	**Reading** 1.1-1.3, 4.3	**Social Studies** 6.2, 6.4
3	Transformative	x	2-Diversity between individuals is great.		6-Federal Indian policies shifted through seven major periods.		
2	Additive		3-Oral histories are valid and predate European contact.		7-Tribes reserved a portion of their land-base through treaties.	**Science** 2.1, 2.2	**Listening/ Speaking**
1	Contributions		4-Ideologies, traditions, beliefs, and spirituality persist		8-Three forms of sovereignty exist - federal, state, and tribal.	**Arts** 6.2	1.1, 1.2, 2.1-2.3, 3.2, 4.3

Instructional Outcomes – Learning Targets

Content Area Standards

Essential Understandings

Essential Understanding 1: There is great diversity among the 12 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 2: There is great diversity among individual American Indians as identity is developed, defined, and redefined by many entities, organizations and people. There is a continuum of Indian identity ranging from assimilated to traditional and is unique to each individual. There is no generic American Indian.

Social Studies

Students will:

6.2 describe ways in which expressions of culture influence people (e.g., language, spirituality, stories, folktales, music, art, dance).

6.4 identity characteristics of American Indian tribes and other cultural groups in Montana.

Science

Students will:

2.1 examine, describe, compare and classify tangible objects in terms of common physical properties.

2.2 create mixtures and separate them based on different properties (e.g., salt and sand, iron filings and soil, oil and water).

Skill Sets

Reading
Students will:
1.1 make predictions and connections between new material and previous information/experience.
1.2 incorporate new print/nonprint information into existing knowledge to draw conclusions and make application.
1.3 provide oral, written, and/or artistic responses to ideas and feelings generated by the reading material.
4.3 read and provide oral, written, and/or artistic responses to diverse perspectives, cultures, and issues in traditional and contemporary literature.

Speaking/Listening
Students will:
1.1 recognize the important role of speaking and listening in daily life.
1.2 identify oneself in various roles in the communication process and recognize the shared communication responsibilities of the speaker and the listener.
2.1 recognize the techniques of listening in a variety of situations (e.g. focusing attention, reflecting, interpreting, analyzing, responding to messages.)
2.2 demonstrate appropriate speaking and listening behaviors in communicating with peers and others in formal and informal classroom situations.
2.3 speak and listen effectively for a range of purposes (e.g. reading aloud, and listening to oral reading, sharing and listening to personal experiences, presenting and listening to oral reports, clearly giving and understanding directions and instructions.)
3.2 select and use appropriate verbal language to convey intended meaning.
4.3 show respect for the feelings and values of others when speaking and listening.

Arts
Students will:
6.2 create original work using various technologies

Learning Experiences – Text-Based Inquiry

Before
Get out markers and crayons and let students draw you a picture and then share at whole group the colors they used in their picture. Explain to them that you are going to read them another color book using the Salish language to name the colors.

During
Read the book the first time through for enjoyment. Let the students hear the different language as you name the colors. Then start at the beginning and discuss each color. Let the students know that they will be finding other things from magazines to glue into their color book and drawing pictures that match the color being described.

After

Set aside whole group time to have students reveal what they found to place into their color books.

Assessment

Student participation and color book.

Teacher Notes and Cautions

If unsure about the pronunciation of a Salish word, consult the Salish dictionary or call the People's Center in Pablo to speak to a language expert: (406) 675-0160.

Vocabulary

Salish color words.

Extension Activities

1. Have students use the Salish color words in all areas of study. Re-name colors in Salish on the wall, in the art center, and in their writing. Everywhere you would normally have a color word, make sure that it is written in both Salish and English.
2. Have students experiment with colors: mixing primary colors and creating secondary and tertiary colors.
3. Have students make numbers out of a variety of materials and then describe the materials they used (e.g. fabric, wood, plastic, natural products such as grasses, leaves).

Resources and References

Elders. Consult the Salish Culture Committee:
"Salish Culture Committee." *Confederated Salish and Kootenai Tribes*. <http://www.cskt.org/hc/salish.htm>. PO Box 550, St. Ignatius, MT, 59865. (406) 745-4572.

Flathead Nation Salish Dictionary. Salish-Kootenai College D'Arcy McNickle Library, Pablo, Mont. (1988).
*Salish-Kootenai College Library: (406) 275-4875

Montana Office of Public Instruction. Indian Education Division <http://www.opi.state.mt.us/indianed.>.

The People's Center. <http://www.peoplescenter.net> PO Box 278, Pablo, MT 59855. (406) 675-0160.

Salish language teacher. Consult Nkwusm Salish School:
Nkusm. <http://salishworld.com/>. PO Box 5, Arlee, MT, 59821. (406) 726-5050.

Colors

Sìéùì Ûeù

An English/Salish Book of Color

Written and photographed by Sibley Malee-Ligas
Illustrations by Jill Couture
Salish by Frances Vanderburg

An activity color book for drawing, gluing, and sketching.

An English/Salish Book of Color

Written and photographed by Sibley Malee-Ligas
Illustrations by Jill Couture
Salish by Frances Vanderburg

Î áy

Here are things the color î áy.

ï áy

Here are things the color ï áy.

Âçäi

Here are things the color âçäi.

Âõey

Here are things the color âõey.

Î eyn

Here are things the color î eyn.

Ëúm

Here are things the color ëúm.

Üu è

Here are things the color ùu è .

Äíl

Here are things the color äíl.

Píq

Here are things that are píq.

Äalíû

Here are things that are äalíû.

More Colors

Paululím	Silver
Ä äaliÛit	Gold
Çä äil	Pink/little bit of red
Pá	Tan/cream

An English/Salish Book of Color

Resources

Frances Vanderburg, Salish Teacher, Arlee Schools

Flathead Nation Salish Dictionary by Tachini Pete, Published by Bilingual Education Department, Salish Kootenai College, Pablo, MT

ABC Coloring Book

Developed by Sibley Malee-Ligas for Arlee Elementary School

Author, Text Title and Citation

Malee-Ligas, Sibley, and Carolyn Drye. *ABC Book*. Arlee Elementary, Arlee, Mont.

About the Authors

Sibley has taught first grade for four years at St. Ignatius Elementary School in St. Ignatius, Mont. She taught full-day kindergarten for the school year 2006-07 at Arlee Elementary in Arlee, Mont. She received her first bachelor's in Cellular Biology in 1983 from the University of Montana and worked in the fisheries division for the state of Montana Department of Fish, Wildlife and Parks. In 2002, she received her second bachelor's in Elementary Education from the University of Montana.

Carrie has taught at Arlee Elementary School for 28 years. She taught kindergarten for 20 years. She is currently the kindergarten through 3rd grade literacy specialist working in a computer assisted literacy lab. Her bachelor's is from Rocky Mountain College in Billings. She has a master's in Bilingual/Multicultural Education from MSU – Eastern in Billings.

Text Summary

Alphabet interactive coloring book

Tribe(s) Represented in Text

Salish

Setting of Text, Time and Place

Current and local setting

Genre of Text

Juvenile literature non-fiction, picture book

Suggested Grade Level(s)

K-1

Time Required

10-30 minutes a day. Alphabet writing, learning letter sounds, and recognition will be incorporated into language arts block for 90 minutes a day. Additional time and independent center time opportunities for students to add pictures and materials to the ABC book. They can read the names of the letters and practice the corresponding sounds. This book can become a language arts independent learning center for students.

Supplies and Materials

ABC Book for each individual, crayons, markers, glue, glitter, photos, magazine cut-outs, etc.

Implementation Level, Essential Understandings and Montana Content Standards

Banks - O'meter		Essential Understandings – Big Ideas				Montana Content Standards	
4	Social Action	x	1-Diversity between tribal groups is great.		5-History represents subjective experience and perspective.	**Reading** 1.1, 1.2, 1.3, 1.4, 2.1, 4.4	**Social Studies**
3	Transformative	x	2-Diversity between individuals is great.		6-Federal Indian policies shifted through seven major periods.		
2	Additive		3-Oral histories are valid and predate European contact.		7-Tribes reserved a portion of their land-base through treaties.	**Science**	**Listening/ Speaking** 1.1, 1.2, 2.1, 2.2, 2.3, 3.2, 4.3 **Arts** 6.2
1	Contributions		4-Ideologies, traditions, beliefs, and spirituality persist		8-Three forms of sovereignty exist - federal, state, and tribal.		

Instructional Outcomes – Learning Targets

Content Area Standards

Essential Understandings

Essential Understanding 1: There is great diversity among the 12 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 2: There is great diversity among individual American Indians as identity is developed, defined, and redefined by many entities, organizations and people. There is a continuum of Indian identity ranging from assimilated to traditional and is unique to each individual. There is no generic American Indian.

Skill Sets

Reading

Students will:

1.1 make predictions and connections between new material and previous information/experiences.

1.2 incorporate new-print/non-print information into existing knowledge to draw conclusions and make application.

1.3 provide oral, written, and/or artistic responses to ideas and feelings generated by the reading material.

1.4 demonstrate basic understanding of main ideas and some supporting details.

2.1 decode unknown words combining the elements of phonics, grammatical structures, analysis of word parts, and context to understanding reading material.

4.4 read and provide oral, written, and/or artistic responses to diverse perspectives, cultures, and issues in traditional and contemporary literature.

Listening/Speaking

Students will:

1.1 recognize the important role of speaking and listening in daily life.

1.2 identify oneself in various roles in the communication process and recognize the shared communication responsibilities of the speaker and the listener.

2.1 recognize the techniques of listening in a variety of situations (e.g., focusing attention, reflecting, interpreting, analyzing, responding to messages.)

2.2 demonstrate appropriate speaking and listening behaviors in communicating with peers and others in formal and informal classroom situations.

2.3 speak and listen effectively for a range of purposes (e.g., reading aloud, and listening to oral reading, sharing and listening to personal experiences, presenting and listening to oral reports, clearly giving and understanding directions and instructions.)

3.2 select and use appropriate verbal language to convey intended meaning.

4.3 show respect for the feelings and values of others when speaking and listening.

Arts

Students will:

6.2 create original work using various technologies**.**

Learning Experiences – Text-Based Inquiry

I have put together two versions of the ABC book. One is labeled the Teacher Manual. It gives ideas of what to include in the ABC book. This manual should represent your local community. The version I have sent represents the Arlee community. The second ABC book is the student version. It is blank.

Before

Discuss with students what an alphabet book is about. Ask students if any of them know how to say or sing their ABCs. Take the time to share a few rounds of singing the song as a whole group. Then read several published ABC books from your local library or classroom.

Introduce the book by saying “Today I am going to read to you an ABC book about where you live and the things around you every day. As I read the book, you may raise your hand to give comments.” You will be reading and sharing **your version** of the ABC book. You may choose to use the icons that we created here or edit the book to make it fit your classroom. Your version will have to be done ahead of time. Take the time to reflect about the community culture and what you should

include in the ABC book.

During
As you read the book, pause at each page to let students enjoy the pictures and make comments and connections to print.

After
All students will receive their own copies of the ABC book. They may choose to draw pictures, glue pictures from magazines, attach photographs, or use other materials. At the beginning, I am looking for things that begin with the initial consonant/vowel sounds.

Assessment
Teacher observation and student product of ABC book.

Teacher Notes and Cautions
Create your own ABC book that represents your class and local community. Students will contribute their ideas into your final teacher manual. During the school year 2006-07, my kindergarten class created a floor-size ABC quilt along with the high school Family and Consumer Science students. We illustrated blocks for each letter that represented us as a class. It quickly became a favorite independent learning center. The student books take time to create. My students worked on them the entire first quarter of school.

Vocabulary
Any items students choose to place or draw into their ABC coloring book.

Extension Activities

- ABC class books
- ABC classroom quilt
- ABC freeze tag
- ABC art
- ABC line-up using initial letter of first names

Resources and References

Bruchac, Joseph. *Many Nations, An Alphabet of Native America.* BridgeWater Paperback, 1998.

Gilman, Cindy. *A Northwest ABC Coloring Book.* Northwest Native American Reading Curriculum, In collaboration with the Evergreen State College and the Office of Public Instruction, Funded by Higher Education Coordinating Board of Washington, Olympia, Wash. 2002.

Kiss, Andrew, and Margriet Ruurs. *A Mountain Alphabet.* Plattsburgh, N.Y., Tundra Books of Northern New York, 1996.

Pallotta, Jerry. *The Icky Bug Alphabet Book* Watertown, Mass., Charlesbridge Publishing, 1986.

Shirley, Gayle Corbett. *M is for Montana.* Helena, Mont., Falcon Press, Co., 1992.

Szekeres, Cyndy. *ABC, A Golden Book.* New York, Western Publishing Company, Inc., 1983.

Native American

ABC

Color Book

Sìéùì Ûeù ìéymín

Arlee School District #8J

Written by Sibley Malee-Ligas and Carrie Drye
Salish by Frances Vanderburg

Animals

Beads

Colors

Drum

Elder

Flute

Games

Hides

Individual

Jocko Valley

Kinnikinnik

Longhouse

Music

Nature

Oral traditions

Pow-wow

Quilt

River

Salish

Two

ûÚpn

Variety

Winter

$\underline{X}$-counting

Yellowbell

Zig-zag

Resources and References:

www.montanatribes.org

Frances Vanderburg, Salish Teacher, Arlee Schools

Arlee's Ready to Go grant; Carrie Drye's unit on Native American Activities A to Z.

A Mountain Alphabet by Andrew Kiss and Margriet Ruurs, Published by Tundra Books of Northern New York, Plattsburgh, N.Y. 12901, 1996.

Cyndy Szekeres' ABC, A Golden Book, New York, Western Publishing Company, Inc., Racine, Wisconsin 53404, 1983.

The Icky Bug Alphabet Book by Jerry Pallotta, Illustrated by Ralph Masiello, Published by Charlesbridge Publishing, 85 Main Street, Watertown, MA 02472, 1986.

M is for Montana by Gayle Corbett Shirley, Illustrated by Constance Rummel Bergum, Published by Falcon Press, Co., Inc., Helena, MT, 1992.

Many Nations, An Alphabet of Native America by Joseph Bruchac, Illustrated by Robert F. Goetzl, Published by BridgeWater Paperback, 1998.

A Northwest ABC Coloring Book by Cindy Gilman for the Northwest Native American Reading Curriculum, In collaboration with the Evergreen State College and the Office of Public Instruction, Funded by Higher Education Coordinating Board of Washington, Olympia, WA, 2002.

Flathead Nation Salish Dictionary by Tachini Pete, Published by Bilingual Education Department, Salish Kootenai College, Pablo, MT

ABC

Interactive Color Book

Stickers
Cut outs
Drawing
Sketching
Coloring
Photographs

Teacher's Manuel
Written by Sibley Malee-Ligas and Carrie Drye
Salish by Frances Vanderburg

ABC

Interactive Color Book

The Teacher Manual is a guide to generate ideas about the local community in which you live and learn and the ways in which you are going to have your students learn about the Native American People of Montana. As your students illustrate their ABC books, they may need ideas to prompt them on what to draw or what photos they may want to bring into class to enhance their ABC book. This version represents the Arlee Community and my classroom for the 2006-07 school year.

Animals

Arlee

Antler

Aunt

Ant

April

August

Autumn

Art

Apples

Ankles

Beads

Brother

Bison

Bitterroot

Balsam root

Bear grass

Black

Bucket

Buttercup

Blanket

Blue

Berry

Bear

Brown

Back

Colors

Carrot

Camas

Calf

Creek

Cottonwood

Cattail

Coyote

Cradle Board

Child

Chokecherry

Car

Cat

Crow

Drum

Dress

Dogwood

Dixon

Deer

Den

Dawn

Dream

Dish

Daughter

Duck

December

Drum

Dance

Elder

Eagle

Elderberry

Evaro

Earth

Elmo

Eight

Elbow

Eye

Ear

Flute

Father
Fall
Feather
Frybread
Family
Flathead Lake
Five
Fox
February
Face
Friday
Fly
Fish
Fireweed
Fawn
Four
Foot

Games

Grass Dancer

Games

Goose

Green

Grasshopper

Glass

Grandparents

Gray Jay

Gopher

Gray

Gooseberry

Glacier Lily

Give-away

Hides

Honey

Heart

Huckleberry

Hawk

Hunt

Hill

Hummingbird

Hat

Horse

House

Hand

Head

Howl

Hair

Individual

Indian paint brush

Ice

Insect

Itch

Iron

Jocko Valley

Juniper

July

June

Jump Dance

Jerky

January

Jar

Jam

Jump

Jay

Kinnickinick

Kootenai

Kalispell

Knife

Killdeer

Kingfisher

Knuckle

Knee

Kids

Kettle

Kite

Kercheif

Key

Loon

Lupine

Lolo

Leaders

Laugh

Leather

Land

Larkspur

Lanturn

Loon

Lake

Leggings

Lynx

Log

Ladybug

Leaf

Lamp

Larch

Laugh

Music

Moon

Magpie

Milk

Moccasin

Mountain lion

Mission

Missoula

March

Mother

Meadowlark

Mule deer

May

Monday

Medicine Tree

Moose

Meat

Milk

Musrat

Nature

Nine

Nighthawk

Necklace

Night

November

Nettles

Nose

Navel

Nuthatch

Northern Saw-Whet Owl

Oral Traditions

Owl

October

Orange

Onion

Otter

Osprey

One

Pow-wow

Pony

Pablo

Paint

Paper

Pelt

People

Pileated woodpecker

pemmican

Porcupine

Pipe

Purple

Perma

Peregrine Falcon

Place

Quilt

Quills

Quiver

Quarter

Quiet

Quick

Question

River

Raven

Run

Ronan

Rabbit

Raccoon

Rain

Raspberry

Rattle

Root

Raw-hide

Rifle

Robin

Rose

Round dance

Ribbon Shirt

Red

Raw-Hide

Rocks

Salish

Shooting star

St. Ignatius

Star quilt

Sew

Scarf

School

Squirrel

Seed

Seven

Snow

Sleep

Stick game

Sweat lodge

Swan

Salmon

Sunday

Saturday

September

Six

Sparrow

Two

Thimble berry

Thursday

Thread

Trade

Teacher

Tuesday

Tipi

Three

Ten

Tree

Teeth

Tomato

ûÚpn

Uncle

Under

Up

Umbrella

Ugly

Variety

Valley

Visitor

Vest

Vulture

Van

Violet

Valley Creek

Winter

Wasp

White tail deer

Wild

Woodpecker

Water

Wind

Walk

Wood

Wing

White

Web

Week

Wednesday

Write

Whisper

Willow

Whittle

X-counting

X-country

Õe = good

This page is for the numbers from 11-20. To meet Kindergarten benchmarks my students need to be able to write their numbers to 20.

Yellowbell

Yell

Yearling

Yarn

Yellow-jacket

Yew

Yarrow

Yellow

Yarrow

Zig-zag

Zip

Zero

Zipper

Zucchini

Resources and References:

www.montanatribes.org

Frances Vanderburg, Salish Teacher, Arlee Schools

Arlee's Ready to Go grant; Carrie Drye's unit on Native American Activities A to Z.

A Mountain Alphabet by Andrew Kiss and Margriet Ruurs, Published by Tundra Books of Northern New York, Plattsburgh, N.Y. 12901, 1996.

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Many Nations, An Alphabet of Native America by Joseph Bruchac, Illustrated by Robert F. Goetzl, Published by BridgeWater Paperback, 1998.

A Northwest ABC Coloring Book by Cindy Gilman for the Northwest Native American Reading Curriculum, In collaboration with the Evergreen State College and the Office of Public Instruction, Funded by Higher Education Coordinating Board of Washington, Olympia, WA, 2002.

Flathead Nation Salish Dictionary, by Tachini Pete, Published by Bilingual Education Department, Salish Kootenai College, Pablo, MT

Indian Education for All A to Z

Developed by Carrie Drye for Arlee Elementary School

Overview

This unit was originally written more than 20 years ago for Murton McCluskey, OPI director, as a part of a Native American Institute hosted in Billings at Eastern Montana College. The original introduction to the unit said, "The purpose of my unit will be to provide culturally relevant material to my kindergartners on a regular basis throughout the school year. Small children need lots of experiences with a subject in order to make some sense of it. I also see a need to have them become more aware of their cultural surroundings. Even non-Native American children who live on a reservation should be provided with that information. The curriculum in my kindergarten is centered around a different letter for each week. I have come to understand at an intellectual level, what I've always known at a gut level; that Native American children need to have their experiences as Native American children validated by the school, if we expect them to value what it is we are attempting to do there." Some of these activities were done in conjunction with the Salish language instructors to develop activities that provide practice in the language while still keeping it fun. It has been a wonderful experience for my students to see me as the learner--just like them--and it was wonderful for me to have been taught so patiently. I am indebted to the following people for their help in putting this unit together over the years: Harriet Whitworth and Frances Vanderburg, Salish Language Instructors; Dorothy Felsman, Home/School Liaison; Kathy Felsman and Virginia Brazill, Indian Studies Teachers; Clarence Woodcock and Germaine Dumontier, Salish Culture Committee; Jan Charlo, Resource person.

Suggested Grade Level(s)

Kindergarten

Time Required

Since this project is intended to last throughout the school year, the approximate times are given with each activity.

Supplies and Materials

These will be listed with each activity.

Background Information

Student objectives are listed with each activity. The overall objectives of the project are threefold: To allow children to experience the Native American culture with as many of their senses and as much variety as possible. It is important to me that the children be exposed to the "presentness" of the culture, as well as the historical aspects. Native American culture also needs to be seen as cross-generational. I want to provide opportunities for my students to see Native American people of all ages and backgrounds in the classroom.

- The stories in this unit will be told, not read. I feel that it is important for the students to come to understand the uniqueness of the oral tradition.
- To integrate phonemic awareness and alphabetic principle with the Indian Education for All materials and understandings.
- To integrate basic kindergarten math expectations (counting, numeral recognition, number sense, math problem solving) with the Indian Education for All materials and understandings.

Implementation Level, Essential Understandings and Montana Content Standards

Banks - O'meter		Essential Understandings – Big Ideas				Montana Content Standards	
4	Social Action	x	1-Diversity between tribal groups is great.		5-History represents subjective experience and perspective.	Reading	Social Studies
3	Transformative	x	2-Diversity between individuals is great.		6-Federal Indian policies shifted through seven major periods.		
2	Additive	x	3-Oral histories are valid and predate European contact.		7-Tribes reserved a portion of their land-base through treaties.	Science	Other(s)
1	Contributions	x	4-Ideologies, traditions, beliefs, and spirituality persist		8-Three forms of sovereignty exist - federal, state, and tribal.		

Instructional Outcomes – Learning Targets

<u>Content Area Standards</u>

Essential Understandings

Essential Understanding 1: There is great diversity among the 12 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 2: There is great diversity among individual American Indians as identity is developed, defined and redefined by many entities, organizations and people. There is a continuum of Indian identity ranging from assimilated to traditional and is unique to each individual. There is no generic American Indian.

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 history beginning with their origins that are as valid as written histories. These histories pre-date the "discovery" of North America.

Learning Experiences

Assessment

I have included these with each activity, but I want to emphasize that in a kindergarten class the single most important evaluation tool is participation in activities. It is my purpose to broaden experiences for all children in my classroom and participation is necessary to do that.

Suggested Week-By-Week Plan

A-nimals

Time: 3-15 minute sessions, plus free time and center time opportunities to play the game.

Student objectives: The student will be able to give the Salish name for seven animals that are seen locally.

Materials: A set of cards made with a picture (on the copy machine is fine or cut and paste from the Internet) of the seven animals glued to index cards. You will need one set for every two students in your class. Your students can make these cards.

Procedures: The students are taught the Salish names for bison, antelope, bear, beaver, meadowlark, coyote and eagle. This can be done using the *Flathead Nation Salish Dictionary* or it can be done using the language of a tribe that is closer to you. There is a CD available from the Salish immersion school, **Nåusm.** : "Salish Language Merchandise," and there are language resources on the Crow Web site "Learn to Speak the Crow Language." After several days of practicing, the children are given the cards with the pictures on them to practice with each other. One child has the cards and the other children in the small group ask for the card they want. This process continues until all the cards are taken and then another child becomes the card giver. The final step in the process is to give a group of four children two sets of the cards. The cards are placed face down and a game of Concentration is played with them. The Salish names of each animal must be given as the card is turned over. The group can and should help if the turner does not know the word; but it is the turner who is responsible for saying the names before turning the cards back over, or claiming them if the turner has matched the pictures.

Teacher notes/questions: This is a wonderful opportunity to talk to children about different languages. Be sure to elicit any information about other languages that may be spoken in their homes.

Extensions: The same game could be played with the same/different animals in a different tribal language (Crow or Blackfeet). This would be challenging for most kindergartners, but it would certainly make the point that the cultures are different! (Note: this activity could be used in 1st – 4th grade classrooms as a second language learning lesson.)

Evaluation: Each child is shown the pictures to see if they have learned the words.

B-eads

Time: 20 minutes, with time for small group activity.

Student objectives: The student will handle and sort a variety of beads as a center activity. The student will watch and participate in the beading demonstration.

Materials: Someone from the community who does beading and is willing to show and share finished beadwork pieces with the class or Internet pictures of Native American beadwork at "NMAI: Identity by Design – tradition, change, and celebration in native women's dresses"; "Native American Beads: Fancy Powwow Outfits"; and "Blackfeet Native American Beadwork and

Regalia"; a variety of beads, all colors and sizes, and sorting pans; small pieces of buckskin, thread, and large needles; fairly large beads (pony beads) for student beading.

Procedures: Children will be asked to bring in Native American beaded items to share with the class on the day that a local person (possibly a parent) will be asked to visit the class and share their beadwork. I would ask that person to talk for a few minutes about who taught them to bead and the kinds of things that they bead. If someone is not available to you, pictures can be found on the Internet. The sites are many and varied, but staying as close to authentic sites is important. We would then break into smaller groups, so that each small group could watch this person bead, while another group actually sewed some beads on a piece of buckskin or a brown paper bag. A variety of beads would also be provided to sort in the manipulative area all week, as well.

Teacher notes/questions: One could provide pictures of several beaded projects representing different tribal groups in Montana and have the children look for similarities and differences.

Extensions: Venn diagrams could be used to visually represent the differences and similarities between beaded items.

Evaluation: Children will participate in the activity and willingly share their beadwork, either as the beader or as the owner. Children will sort the beads and begin verbalizing the similarities and the differences.

C-olors

Time: 3-15 minute sessions, plus free time and center time opportunities to play the game.

Student objectives: Student will say the Salish words for red, blue, yellow, orange, green, white and pink.

Materials: Markers or crayons, balls of each color (see materials for A-nimals for the language resources.)

Procedures: The color names are taught to the students. Again I am able to use our Salish teacher. Others would need to use a tribal dictionary and/or languages of tribes that are closer. Again, see "Learn to Speak the Crow Language." The students practice the names for the colors by passing markers or crayons back and forth using the Salish names. When they have gained some proficiency with the words, a circle is formed and the practice continues using the colored balls. Each child is given the opportunity to call out a color word, and the child with that colored ball must throw it to the correct child who will call out a color word. The game can continue for as long as the children stay interested.

Teacher notes/questions: Students need to hear the languages of the Native American tribes in Montana. Several of the tribes actually provide that information on their tribal Web sites.

Extensions: Take a walk outside using the Salish names to talk about the colors you see. Small samples of the colors you find could be brought back to the class to put on a chart with both the English words and the Salish words for each color. This could be continued with things brought from home, as well. This could be turned into a color sorting game.

Evaluation: The teacher will observe a game to see if each child has mastered the color words.

D-rums

Time: 30 minutes

Student objectives: Students will listen to the sound of the drum and feel the vibrations of the drum. Students will play the drum.

Materials: Several small Native American drums, samples of drum music

Procedures: The students will listen to drum music. This can be accomplished by inviting someone who has a Native American drum to the classroom or listening to Native American drum music from a CD or the Internet. If you go into Amazon.com and run a search for Native American drum music you can listen to 30 second excerpts from the albums. After they have listened to several songs, have them play the drums, trying to make their drums sound like what they have heard. I would ask the kindergartners to close their eyes and listen to the drum and to lightly put their fingertips on the drum to feel it while it's being played. They would then move to the music of the drums being played. To conclude the activity we will brainstorm the word "DRUM."

Teacher notes/questions: How does the drum music make you feel? This activity was originally designed to collaborate with a classroom of older children who had completed a unit on making drums. When I first did this unit we used a video that was made of the process while the older class made their drums. This would be a wonderful opportunity to collaborate with a class of older students in your school. Then the activity can be multi-age with the older kids sharing their experiences of drum making with the kindergartners. This would add another level to the brainstorming session. Many music departments are also addressing Native American drum music and making.

Extensions: Small drums can be made using a wide variety of materials. The following directions are from the Web site "Building Blocks to Reading: Activities by the Letter."

> "Make a drum. Any food container with a plastic lid will work. You can use margarine tubs, coffee cans, or drink mix canisters. Wrap brightly colored construction paper around your drum and glue into place. Your child can decorate the drum with buttons, paper scraps, yarn, and other miscellaneous craft materials. Use a permanent marker to write both an upper and lower case d on the plastic lid. Use pencils as drum sticks and as your child beats his drum he should say "d, d, d, d, d." It might also be fun to turn on your child's favorite tape and beat along with the music."

Continue to play native drum music since it is that tradition you are trying to reinforce.

Evaluation: The students will provide a wide variety of brainstormed thoughts that show a wide variety of experiences with the drum. The small drums will stay in the manipulative center for the week.

E-agle

Time: 2-20 minute sessions

Student objectives: The student will identify an eagle and be able to tell about it.

Materials: Pictures of eagles, a picture of an eagle to be colored (find at "EPA Pesticides: Endangered Species Coloring Book – Bald Eagle"), pictures of eagle feathers and one of the many stories about eagles. Attached you will find one from the Cheyenne tradition. There is also one by Goingback called *Eagle Feathers*. It is too long to be read to kindergartners, but could be used as a picture walk or an oral tradition story.

Procedures: The first session will be an informational one. We would talk about the kinds of eagles and their physical characteristics. Find helpful information at *American Bald Eagle Information.* We would then color the picture of the eagle. The second session will consist of reading the story and talking about the pictures.

Teacher notes/questions: The eagle is sacred in many Native American cultures. It is important for students to realize that. Eagle feather possession is strictly controlled and many tribes consider the eagle too sacred to teach about. If you are uncomfortable using this activity because of that, I have included an alternate activity.

Extensions: Other animals that hold a particular significance for Native American cultures could be talked about and then comparisons made between the animals

Evaluation: The student will participate in the discussion and be able to tell something about the eagle to be written on his/her picture.

E-agle Drum

Time: 4-20 minute sessions

Student objectives: Student will recall the details of a longer story that is read to them over several days.

Materials: Crum's *Eagle Drum: On the Powwow Trail with a Young Grass Dancer*, paper and markers or crayons

Procedures: The book will be read in four separate sessions. At the end of each session the children will be allowed to draw a picture that will help them remember that part of the story. Before the next reading session is conducted, the children will be able to use their pictures to remind the class of the part of the story we have already read. We will do the same thing with the second, third, and fourth parts of the story.

Teacher notes/questions: This is a story about a grandfather and his grandsons, so it lends itself to questions about things children do with grandparents. Elicit those stories from your students.

Extensions: You could do a picture wall of children doing activities with their grandparents or the older people in their lives who play that role. Whatever is done here will be helpful for the G is for grandparent's activities.

Evaluation: The students retell the whole story using their pictures as reminders of the important details.

F-lutes

Time: 30 minutes

Student objectives: The student will listen to the flute and the story.

Materials: Native American flute music. This can be done by inviting someone into the classroom to play or listening to Native American flute music on a CD or the Internet. If you go into Amazon.com and run a search for Native American flute music, you can listen to 30 second excerpts from the CDs. You will also need paper and markers.

Procedures: Listen to a Native American flute or recording of it. The follow-up would be to have the students close their eyes and listen to the music and imagine a picture that goes with the sounds, then move to the music, and then to compare those movements to the movements that we made when we listened to the drum. To conclude we would sit down and draw the pictures that we saw when we were listening with our eyes closed.

Teacher notes/questions: Native American flutes have a unique sound that is very different than the metal flutes we are used to hearing. You could have the students listen to both and compare the two sounds by moving or drawing pictures.

Extensions: Read Lacapa's *The Flute Player: An Apache Folktale*.

Evaluation: The children will be able to demonstrate with movement and pictures the differences in the music made by the flute and the drum.

G-randparents

Time: Will vary

Student objectives: The student will listen to their grandparent's stories, and will begin to keep those stories with them.

Materials: Prepare 7-10 page books made for each child before the week begins. Grandparents (or those who are willing to act in that role for us) will share what their grandparents taught them and what it was like when they were young. The Native American words for grandmother and grandfather can be introduced and so can the word elder. Explain that some Native American languages have different names for paternal and maternal grandparents.

Procedures: After each grandparent has shared their stories with us, I will have the students draw a picture of that grandparent and their grandchild or a part of the story they liked and then dictate to me while I write under the picture a part of that sharing that they remembered. Pages will be left for them to talk to their own grandparents and include their stories, if they are not a part of the class sharing. If there are no grandparents available, children will be encouraged to find an older person who is important to them.

Teacher notes/questions: The concept of elders is very important in most Native American cultures. This is a chance to have children look to the elders for knowledge.

Extensions: These books can be extended to other family members and tribal elders can be invited to come into the class and tell stories about what life was like when they were small. Many of the tribes have CDs of interviews with the elders that can be borrowed and used to extend this activity. Eaglecrest Press has early literacy books called *My Grandma* and *My Grandpa* that would make a wonderful addition.

Evaluation: The children will listen to the stories and be able to retell the information from their books. Thank you pictures will be sent to the grandparents who shared their stories with us.

H-ides

Time: 30 minutes

Student objectives: The student will feel and smell the hides at various stages of tanning and be able to sequence the pictures that show the process.

Materials: Hides at various stages in the tanning process, photos of the process of tanning, someone who has tanned hides in a traditional way to explain the process.

Procedures: The resource person will spend some time talking about the process of tanning and the importance of the tanned hide to the Native American culture. The children would then be given a chance to feel and smell each of the hides. We would work with sequencing the process with the actual hides and then with the pictures. The pictures would remain in the manipulative center for sequencing the rest of the week.

Teacher notes/questions: It may be very difficult to get actual hides with which to do this lesson. See "Tanned Hides," which might give you something to work from. The site in beads also has many hide dresses. The emphasis is the tactile differences so it is important to find a piece of traditionally tanned hide for this activity.

Extensions: Read Wheeler's *Where Did You Get Your Moccasins?* or Sanderson's *Two Pairs of Shoes.* Both of these books are about moccasins which are made of hides, of course. *Where Did*

You Get Your Moccasins? is the story of how a little boy's grandmother (Kookum) made a pair of moccasins all the way from the killing of the deer by the child's father. to a surprise ending that will delight small children. *Two Pairs of Shoes* is the story of the day a child gets a pair of dress shoes and a pair of moccasins. Montana is also a hunting state and taxidermist abound. Contact should be made with your local person to see if they would be willing to come in with their hides as a guest speaker.

Evaluation: The child will participate in the discussion and activity, they will be able to sequence the pictures, and tell the teacher or someone else about the process shown in the pictures.

As an alternative to hides, I would do:

H-Huckleberries

Time: 30 minutes

Student objectives: The student will be able to talk about huckleberries and how many tribes use them.

Materials: A huckleberry plant or pictures of the plant and the berries; use *Huckleberry Counting Book* that is a part of the Arlee Ready-to-Go materials developed by Sibley Malee-Ligas (2007).

Procedures: Show the picture and talk about the plant. What does it look like? Where would you find it? What would I do to pick the huckleberries? Then read the counting book. Talk about how huckleberries were dried to use during the winter. This is a chance to talk about the ways Native American tribes stored foods for later use. Use a food dehydrator to dry huckleberries or other berry. Taste huckleberry jam or syrup. Make a personal counting book with huckleberry shapes glued to a page along with the numeral.

Teacher notes/questions: What other plants can you find in your local area that are edible?

Extensions: Use the *Native Plants of the Flathead Reservation* book by Sibley Malee-Ligas that is also a part of the Arlee Ready-to-Go materials (2007) to talk about other plants that have significance to Native Americans.

Evaluation: The child will be able to tell about how to find a huckleberry plant and be able to read his/her book and count the huckleberries appropriately.

I-ndividuals

Time: 20 minutes initially and then 5 -10 minutes each day as we add names. 20 minutes for the graph.

Student objectives: The children will be able to tell their own tribal affiliation (or ethnic background) and the affiliation of others they know.

Materials: A large bulletin board size map of Montana with the reservations marked, a world map with Montana marked, one graph, and notes home asking parents to talk with or write down their child's tribal affiliation or ethnic background.

Procedures: We will discuss the reservations and tribes that are in the state of Montana. Following that discussion, we will talk about the people we know who live on the different reservations. The children can put names or photographs on the map in the appropriate places. The children who do not have tribal backgrounds would do the same thing with their ethnic backgrounds. The second part of the lesson will be a graph of our backgrounds with each tribe/ nationality being listed as a separate ethnic entity.

Teacher notes/questions: This is a good way to place Indian nations on an equal footing

with other national backgrounds.

Extensions: A simplified family tree could be sent home to be filled out and returned and discussed and compared. A bulletin board of family trees could also be done.

Evaluation: The children will participate in the activity and be able to share their ethnic background.

J-ocko

Time: 20 minutes

Student objectives: The student will draw a picture depicting a part of the story of the Jocko Monster.

Materials: Paper and markers and the story of the Jocko Monster from the book *Coyote Tales of the Montana Salish*. In the book it is the story entitled "Coyote Kills the Dragon of the Valley." That story has always been told to our students about the Jocko Valley monster. This book is part of the Arlee Ready-to-Go materials developed by Wilhemina Wright (2007).

Procedures: I would tell the story of the monster and we will mark on an area map all the things in our area that have Jocko in their name, e.g., Jocko River, Jocko Road, etc. The children will then draw a picture of a part of the story. Later in the week we will use the pictures to help us retell the story.

Teacher notes/questions: There are some cultural restrictions on telling Coyote stories in the Salish culture. They are only told when there is snow on the ground. It is important to make children aware that these stories are only told during the winter. The Introduction of this book is an excellent resource for learning about the Salish people through their stories.

Extensions: The pictures could be sequenced and the story tape recorded to go in the classroom's listening library.

Evaluation: The students will be able to retell the story, including as many details as they can.

As an alternative to this activity I would use the story Smith's *Jingle Dancer*. The lesson plan is in the Arlee Ready-to-Go materials developed by Carrie Drye (2007).

K-ootenai

Time: 30 minutes

Student objectives: The student will dramatize a story from the *Ktunaxa Legends* book after listening to it told.

Materials: *Ktunaxa Legends* book

Procedures: *Ktunaxa Legends* book will be used for this week. It has many stories from the Kootenai tribes. We will talk about the tribe and read several of their stories. The *Confederated Salish and Kootenai Tribes* Web site and the discussion about the tribe in the book will act as a resource for this discussion. At the end of the week I will divide the class into small groups and have them dramatize the story of their choice. We will then reconvene the class and watch each group's presentation.

Teacher notes/questions: The Kootenai and Salish people share the same reservation even though their languages are completely different. It is important to remember that similarities cannot be implied by residence on the same reservation.

Extensions: Compare Salish/Kootenai words and stories to see the differences.

Evaluation: The teacher will watch the plays to see if the students are able to include the details of the story. Participation in the discussion will also be used for evaluation.

L-eaders

Time: 10-15 minutes per day, plus time to brainstorm on Friday.

Student objectives: Students will list qualities that make a leader.

Materials: Contemporary Native Americans, paper for brainstorming

Procedures: I hope to use a variety of Native American people who live locally and have them speak to the students for a few minutes each day. I hope to have leaders in various areas who will be asked to come and share what it was like when they were small and the things they think make a good leader. At the end of the week we will brainstorm those things that people shared with us about what they thought would make a good leader. If you are not able to access Native American leaders in your community, I would again go to the Internet and Google Native American leaders. It is fine to use some of the historic Native American leaders, but this activity is meant to show students that Native Americans are not just the historic variety.

Teacher notes/questions: This is a wonderful opportunity to invite local Native American families into your classroom or who know someone who would. I am sure that OPI would be a resource for people near you who might be willing to do this.

Extensions: One could continue to talk about the things that make a leader by talking with leaders from your school or your community. This activity could also be made multi-ethnic by including leaders from many different nationalities.

Evaluation: The list of leadership qualities will be used to evaluate this week's activities as will the children's participation.

M-usic

Time: We will be using free time and snack time as listening times all week long.

Student objectives: Student will listen to the music of various tribes with emphasis placed on the songs of the Flathead Indian Reservation.

Materials: Native American music tapes or records, from Jan Charlo and the Culture Committee. Again, if you go into Amazon and run a search for Native American CDs you can listen to 30 second excerpts from them. Children will also be encouraged to bring in any Native American music that they have in their homes.

Procedures: The music will be played on a regular basis during the week. I will begin with *Songs and Dances of the Flathead Indians* and any tapes that the Culture Committee can provide. We will then listen to the music of other tribes, and see if we can hear similarities and differences. At the very least students should be able to characterize the music as fast/slow, happy/sad, loud/soft.

Extensions: Any of the other music related activities (drum, flute, powwow) can be revisited to extend this activity. Other ethnic musical selections can be played and the students can compare and contrast what they hear.

Evaluation: Enjoyment of the music and ability to begin to discriminate music of this type will be the evaluation process.

N-ature

Time: 30 minutes

Student objectives: Student will listen to the story and will draw a picture of a food back to

its plant origin.

Materials: Bruchac and Caduto's *Keepers of the Earth*, "The Earth on Turtle's Back," page 25; Activity "Nature: Who Needs It? The Turtle's Gifts to People" Procedure C, page 27; paper and markers

Procedure: As listed in the book, except that instead of a Bingo game the students will draw pictures of their favorite lunch and take each main ingredient to its plant origin in a picture.

Teacher notes/question: Make this focus of how food is a gift from the Earth an on-going one. School lunches and snacks can be analyzed for their connections to the Earth.

Extensions: *Keepers* recommends using a flour mill to grind wheat to make bread. Why not fry bread? It also suggests making butter by putting a small amount of cream in a baby food jar and shaking it. The last suggestion for extensions is to gather and eat the wild edible plants that are in your area.

Evaluation: The students will begin to see how we are connected to the earth.

Q-ral Tradition

Time: Two 20-minute sessions, with follow-up each year in the spring.

Student objectives: The student will begin to understand the oral tradition with story telling and its historical significance.

Materials: Two legends will be chosen. One will be from a book and one will be told by a storyteller. If the teacher is unable to find someone to come in and be the storyteller he/she will have to take on that role.

Procedures: After the storyteller has told the story we will talk about telling stories versus reading them, with the role of memory and hearing a story often being stressed. We will then talk about history being kept this way, and as a class we will begin an oral tradition. I would hope to follow this activity through the elementary school, at least, and encourage each group to add to their class oral tradition, annually.

Extension: Have each child learn a story about themselves from their family. The goal is to learn the story and tell it to the class. If you want to carry on the activity have them retell the same story in pairs in a week or two and have them see what they remember.

Evaluation: I will allow time for storytelling each day so that children may work on their own techniques. The continuation of the class oral tradition will be an evaluation, as well, but it will be a very protracted one.

P-owwow

Time: 15 minutes for the video and 60 minutes for the trip

Student objectives: The student will feel a part of a powwow, and will share their own powwow experiences.

Materials: Video from the Culture Committee of the Arlee Powwow or of any powwow from the Internet (I use Google videos), bulletin board set up for powwow stories and pictures, music tape from M week, and paper and chalk. The big book *Arlee Powwow Big Book* that is a part of Arlee's Ready-to-Go materials by Carrie Drye (2007) could also be used at this time to give students an emergent reading experience with powwow dances.

Procedures: I will show the video and give the students time to share their powwow stories or their impressions of the tape verbally. We will reuse the tape recording that we listened to during M week for dancing music and do our dancing outside. When we return to our classroom, we

will dictate stories and draw pictures of our experiences. They will become a bulletin board, and children will be encouraged to bring in photos of powwows to complete the bulletin board.

Teacher notes/questions: My original unit had a visit to our local powwow grounds and dance pavilion. Although it would be difficult to duplicate that experience, most kindergartners are more than willing to "make believe."

Extensions: I would seek out any Native American students in my school that might be involved in powwow dancing and ask them to share their experiences.

Evaluation: Students will be evaluated on their participation and the stories-pictures they draw.

Q-uills

Time: 25 minutes

Student objectives: The student will do "quill work" and understand the amount of time and skill it took to do it.

Materials: Small colored straws cut the length of quills, needles, paper bags, thread, and pictures of quill work from the Culture Committee or the Internet.

Procedure: Students will be asked to bring quill from home to share or pictures of quill work will be down loaded from the Internet. After sharing, the students will be given a chance to do their own "quill work" using the straws as quills. This activity will continue in the manipulative center for the rest of the week.

Teacher notes/questions: It is very important for the students to see an actual porcupine quill so they can get a sense of how much time it takes to produce this work. They can be bought from most bead stores that carry Native American beadwork materials.

Extensions: Learn about porcupines.

Evaluation: Participation in the activity and involvement in their own work.

R-ock

Time: 2-20 minute sessions

Student objectives: The student will carefully observe a rock, and see the rock as a part of the Earth.

Materials: *Keepers of the Earth*, "Tunka-shila, Grandfather Rock" and "Old Man Coyote and the Rock," pages 57-58; Baylor's *Everybody Needs A Rock*.

Procedures: The stories will be told and then each student will find a rock that appeals to them. We would then play a variation of the "rock friends" in *Keepers of the Earth***,** page 63. Finally, we will use our rocks in a relative sizing activity by grouping the students in various combinations and having them arrange their rocks from largest to smallest. We will then read together *Everybody Needs a Rock* and see if we can do all of those things with our rocks.

Teacher notes/questions: All of the rocks would be left in the manipulative center and sorting activities would be encouraged.

Extensions: Learning to observe details is an essential skill. Rocks can be compared by size, color, smoothness, etc. Have students work first in pairs and then is slightly larger groups. Eventually they can work in a whole group comparison. (Let's arrange our rocks from largest to smallest.) Other objects (leaves, items of clothing, shoes) can be used.

Evaluation: Participation in the activity and ability to observe the rock carefully enough to be able to identify it during the activities.

S-tar Quilt

Time: 25 minutes, plus time at manipulative to use the parquetry blocks and mirrors.

Student objectives: The student will duplicate the pattern of the star quilt using parquetry blocks.

Materials: A star quilt, parquetry blocks, pictures of star quilts, a blank star quilt pattern, small mirrors.

Procedure: The star quilt will be displayed and discussed, hopefully by the owner or the quilter. Students will then be given time to experiment with various color patterns using pictures of star quilts and the parquetry blocks. Near the end of the week the students will be given a blank star quilt pattern for them to color their own star quilt.

Teacher notes/questions: Star quilts are given as gifts of honor and thanks in some tribes. Students can discuss who to give their pictures to in that spirit.

Extensions: Read Bateson-Hill's *Shota and the Star Quilt*. This book is written in Lakota and English. Provide small mirrors with either the parquetry blocks or the colored patterns so the students can experiment with lines of symmetry.

Evaluation: The students' ability to duplicate the pattern of the star quilt with both media will be the evaluation.

T-urtle

Time: 25 minutes

Student objectives: The students will enjoy the story and be able to talk about dreams.

Materials: *Kou-Skelowh / We Are the People: A Trilogy of Okanangan Legends*.

Procedure: Read the story to the students and have those who want to act out their favorite part while the rest of the class tries to guess what part is being portrayed. Talk about the dreams at the end of the story and have students talk about the things they dream about at night. Then talk about dreams for the future. Have them talk about what they dream about their futures. These could be recorded in a book.

Teacher notes/questions: The students need to know where the Okanagan tribe lives, so I would use a map to show that to them. They should also know that the tribe is related to the Salish tribes in Montana because they speak a Salishan-based language.

Extension: Paint the backs and bellies of paper turtles. Learn about turtles and find some locally to observe. Read any of the many Native American turtle stories. The Fort Peck Community College Tribal Library has *The Turtle Who Went to War and Other Sioux Stories***.**

Evaluation: The student will be able to act out parts of the story and verbalize about what they dream at night and what they dream about their future.

Úpn **(the Salish word for ten)**

Time: 25 minutes

Student objectives: The students will be able to use and understand the Salish words for the numbers 1-10.

Materials: Inch cubes, and cards with numbers 1-10

Procedure: The numbers in Salish will be taught using the *Flathead Nation Salish Dictionary*. First, we will go over the numbers by rote, and then I will hold up the number cards, in order and mixed up, for the students to remember the Salish words. The students will then work

in pairs with one child holding up one of the number cards and the other student saying the Salish name and putting out that many inch cubes, then they can switch roles. After that, only Salish words can be given and the students will have to put out the correct number of inch cubes.

Teacher notes/questions: Other tribal languages could be used for this activity.

Extension: Make groups of ten (Úpn) and count by tens. Do simple adding and subtracting using Salish number words.

Evaluation: The students will be evaluated on their ability to use the Salish words in this activity, as well as their ability to think numerically in Salish.

V-ariety

Time: 15 minutes to talk about the game and then time in the manipulative center to play the game.

Student objectives: The student will be able to match pictures that show the variety of Native American tribes.

Materials: A game made up of pictures of four or five tribes showing distinctive houses, traditional dress, important objects, part of the country and names. The game pieces will all be color coordinated on the back so they can be self correcting.

Procedure: The pictures and the tribes will be discussed in light of their variety. The game will be placed in the manipulative center for the children to match the pictures, and then see if they are correct by turning them over to see if the colors all match.

Evaluation: The students' ability to match the various aspects of the different tribes will be used as the evaluation.

W-inter

Time: 25 minutes

Student objectives: The student will be able to discuss the story and how it related to the guided activity.

Materials: *Keepers of the Earth*, "Spring Defeats Winter," pages 129-130; and other materials listed under the "Season Suite" activity, pages 132-133.

Procedure: Tell the story and then discuss it using the questions listed. Do the "Season Suite" activity which is to "act out the seasonal cycle of a wildflower from seed to flower and back to seed again."

Extensions: Science activities that go with a study of the seasons work well here.

Evaluation: Participation in the activity and ability to retell the story of the wildflower to the teacher.

Õ-e **or** õest **(Good)**

Time: 25 minutes

Student objectives: The students will discuss and draw pictures of the things in their lives that are good.

Materials: Paper, markers, Swamp's *Giving Thanks: A Native American Good Morning Message*.

Procedure: The students will brainstorm together all of the things in their lives that are good. A classroom chart of ideas will be generated. The book will be read. Students will compare what is good for the author of this book and what is good for them. Each child will then begin a

book of Õest.

Extensions: Read Harjo's *Good Luck Cat*. The read aloud lesson plan is a part of the Arlee Ready-to-Go materials developed by Jill Couture (2007).

Evaluation: Student participation and the content of their books.

Y-etçøá **(Salish word for today)**

Time: 25 minutes

Student objectives: The student will be able to say the Salish words for today (yetçøá), tomorrow (êeõlí), and yesterday (tspisàé)and they will be able to restate some of the things we've learned about Native American people.

Materials: A chart with three columns

Procedure: We will learn three words, (tspisàé for yesterday, yetçøá for today, and êeõlí for tomorrow) then we will put them at the tops of columns on the chart. We will brainstorm together all of the things we know about Native American people in the past (yesterday), the present (today), and where might Native American people go in the future (tomorrow).

Teacher notes/questions: This is an opportunity to see what your children remember. Hopefully the first two columns will have equal numbers of items in them. What dreams might you have if you were a Native American child?

Extensions: Each child can do a yesterday(tspisàé), today(yetçøá), and tomorrow (êeõlí) chart for themselves, either drawing pictures or writing words and make it into a book.

Evaluation: Students can remember and add ideas to the charts. This is an effective way of understanding whether the overall goals of this unit have been accomplished.

Z-ig-zag (esòsòíså in Salish)

Time: 20 minutes

Student objective: The student will recognize zig-zag patterns in their environment.

Materials: paper, markers, pictures of southwestern designs, Lacapas' *Less Than Half, More Than Whole*

Procedure: Brainstorm things that zig-zag while repeating and learning the word esòsòíså. Then zig-zag with different body parts and then with the whole body. Do follow the leader outside with the leader zig-zagging. Use the Salish word while you are doing these actions. Read the book and look carefully for the zig-zags in the pictures. This is a long book that may need to be done as a picture walk or an oral retell. Using chalk on the sidewalk or paper, draw zig-zag patterns.

Extension: Bring zig-zag designs from home or look for them in magazines. Make a zig-zag bulletin board to display these items.

Evaluation: Students can zig-zag and find that shape around them.

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Huckleberry Counting Book

Developed by Sibley Malee-Ligas for Arlee Elementary

Author, Text Title and Citation

Malee-Ligas, Sibley. *Huckleberry Counting Book*. Arlee Elementary, Arlee, Mont. 59821.

About the Author

Sibley has taught first grade for four years at St. Ignatius Elementary School in St. Ignatius, Mont. She taught full day kindergarten for the school year 2006-07 at Arlee Elementary in Arlee, Mont. She received her first bachelor's in Cellular Biology in 1983 from the University of Montana and worked in the fisheries division for the state of Montana Department of Fish, Wildlife and Parks. In 2002, she received her second bachelor's in Elementary Education from the University of Montana.

Text Summary

Learning to count to ten orally in Salish and English.

Tribe(s) Represented in Text

Salish

Setting of Text: Time and Place

Current, local school setting

Genre of Text

Juvenile non-fiction, picture book

Suggested Grade Level(s)

K-1

Time required

10 minutes a day. This can be incorporated into calendar math and the math curriculum.

Supplies and Materials

Number cards, crayons, markers, scissors, glue, *Huckleberry Counting Book*

Implementation Level, Essential Understandings and Montana Content Standards

Banks - O'meter		Essential Understandings – Big Ideas				Montana Content Standards	
4	Social Action	x	1-Diversity between tribal groups is great.		5-History represents subjective experience and perspective.	**Reading** 1.1, 1.2, 1.3	**Social Studies**
3	Transformative	x	2-Diversity between individuals is great.		6-Federal Indian policies shifted through seven major periods.		
2	Additive	x	3-Oral histories are valid and predate European contact.		7-Tribes reserved a portion of their land-base through treaties.	**Science**	**Math** 1.3, 2.1, 2.2, 3.1 **Writing** 1.2, 2.5 **Speaking/ Listening** 1.1, 1.2, 2.1, 2.3, 4.3
1	Contributions	x	4-Ideologies, traditions, beliefs, and spirituality persist		8-Three forms of sovereignty exist - federal, state, and tribal.		

Instructional Outcomes – Learning Targets

Content Area Standards

Essential Understandings

Essential Understanding 1: There is great diversity among the 12 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 2: There is great diversity among individual American Indians as identity is developed, defined, and redefined by many entities, organizations and people. There is a continuum of Indian identity ranging from assimilated to traditional and is unique to each individual. There is no generic American Indian.

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 history beginning with their origins that are as valid as written histories. These histories pre-date the "discovery" of North America.

Skill Sets

Reading
Students will:

1.1 make predictions and connections between new material and previous information/experience.
1.2 incorporate new print/nonprint information into existing knowledge to draw conclusions and make application.
1.3 provide oral, written, and/or artistic responses to ideas and feelings generated by the reading material.

Writing

Students will:
1.2 develop a main idea through some supporting details.

2.5 share/publish a legible final product.

Speaking/Listening

Students will:
1.1 recognize the important role of speaking and listening in daily life.
1.2 identify oneself in various roles in the communication process and recognize the shared communication responsibilities of the speaker and the listener.

2.1 recognize the techniques of listening in a variety of situations (e.g., focusing attention, reflecting, interpreting, analyzing, responding to messages.)
2.3 speak and listen effectively for a range of purposes (e.g., reading aloud, and listening to oral reading, sharing and listening to personal experiences, presenting and listening to oral reports, clearly giving and understanding directions and instructions.)

4.3 show respect for the feelings and values of others when speaking and listening.

Math

Students will:
1.3 communicate mathematical ideas in a variety of ways (e.g., written, verbal, concrete, pictorial, graphical, and algebraic). 3.1: use symbols (e.g., boxes or letters) to represent numbers in simple situations.

2.1 exhibit connections between the concrete and symbolic representation of a problem or concept.
2.2 use the number system by counting, grouping and applying place value concepts.

3.1 use symbols (e.g., boxes or letters) to represent numbers in simple situations.

Learning Experiences – Text-Based Inquiry

Before

Ask students to can count to ten in English, and any other languages they may know how to count in (e.g., Spanish, Salish). Have students use good behaviors while speaking and listening. Tell students that there are many different types of counting books. Have several on hand to read after you read the Salish counting book. Have numbers (large) on heavy card stock nearby for students to touch and use during the read aloud. Identify numbers and count to 10 in English. Introduce the *Huckleberry Counting Book*: explain to students that it will sound different as the teacher reads it because it is the language used by the Salish people. This book is numbered and can be read in both English and Salish.

During

Read the counting book through the first time for enjoyment. Have students listen to the names of the numbers. Read through the second time and discuss each number: Compare/contrast with English numbers. Do the numbers look the same? (yes) Do the names look the same? (no) Do the names sound the same? (no)

After

Discuss how the book could be used in our classroom. We could orally count to 10 while lining up for transitions to other classes, while waiting in line for a drink of water, counting math objects, and playing games at recess (hide and seek). Explain to students that they will be making their own counting book using written numbers, pictures from magazines and drawings of their own to represent the numbers they have written.

Assessment

Teacher observation, and student oral and classroom responses.

Teacher Notes and Cautions

In kindergarten many children do not now how to count to 10 in English when they enter school. Be prepared to count orally with children as they attempt to count to 10 in both English and Salish. If unfamiliar with the pronunciation of a word, please consult the Flathead Nation Salish Dictionary, listed in Resources and References below.

Vocabulary

Salish numbers to 10.

1	nåuÛ
2	Ûesél
3	âeçé
4	mús
5	cíl

6	òáìn
7	sísëæ
8	heÛéêm
9	õêut
10	Ûúpn

Extension Activities

Have students make counting books of their own. Using old magazines have students find one of something, two of something and so on. Publish the books and use them in your classroom. Continue to add to this book as students become more proficient in their oral rote counting skills.

Resources and References

Flathead Nation Salish Dictionary. Salish-Kootenai College D'Arcy McNickle Library, Pablo, Mont. (1988).
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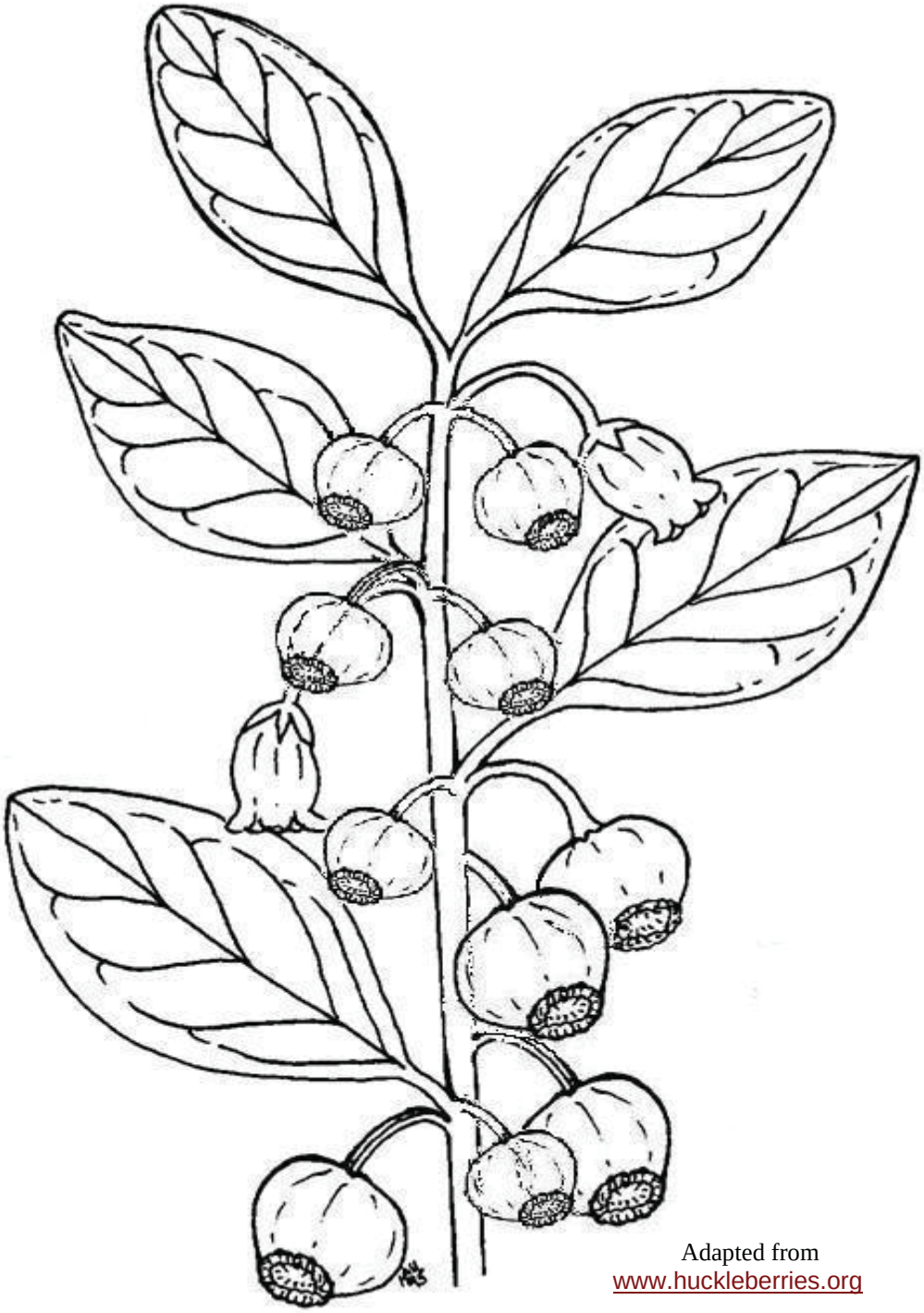
Sòña

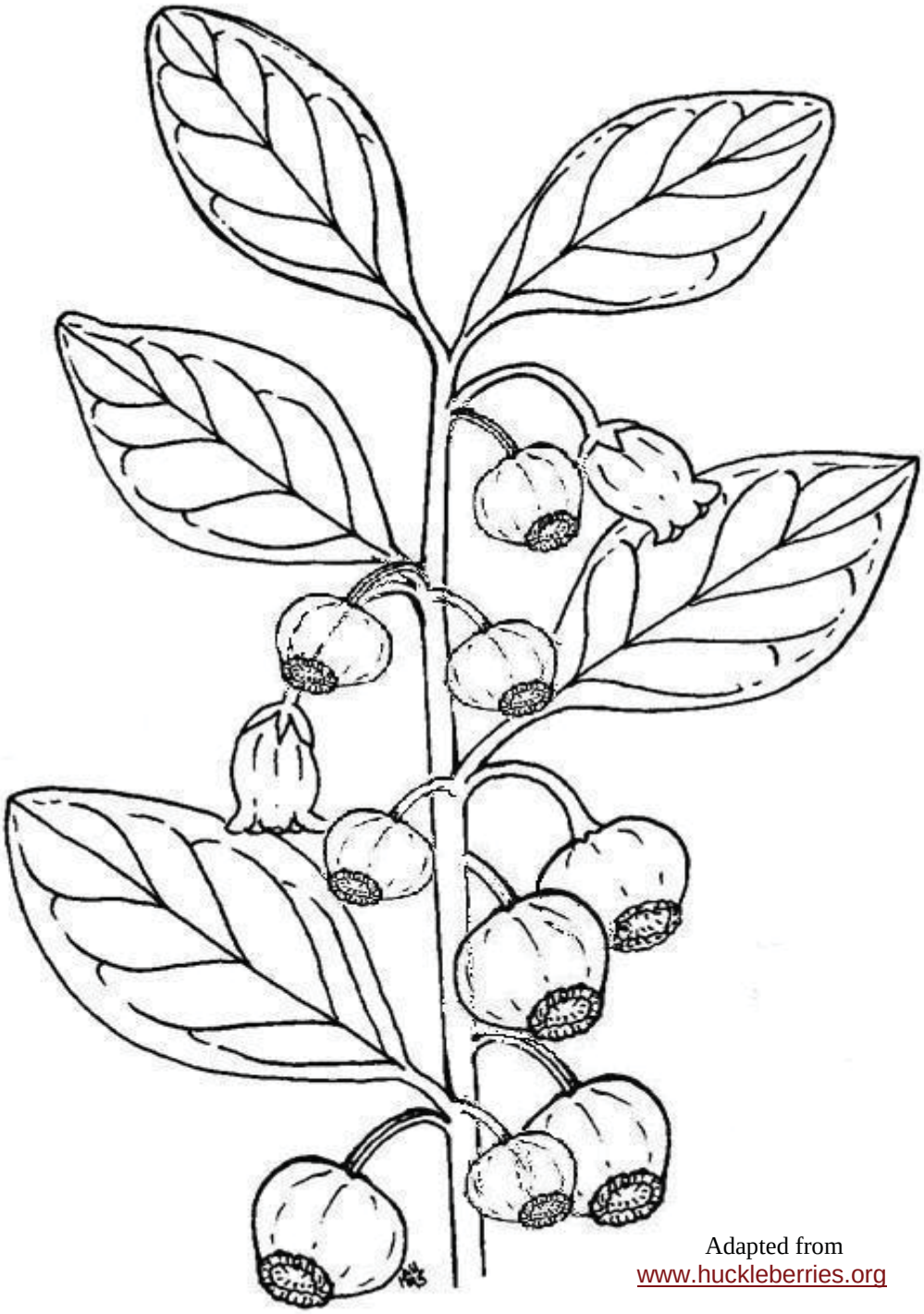
Huckleberry Counting Book

Written by Sibley Malee-Ligas
Salish by Frances Vanderburg
Illustrated by Shara Espinoza



Adapted from
www.huckleberries.org

10 huckleberries



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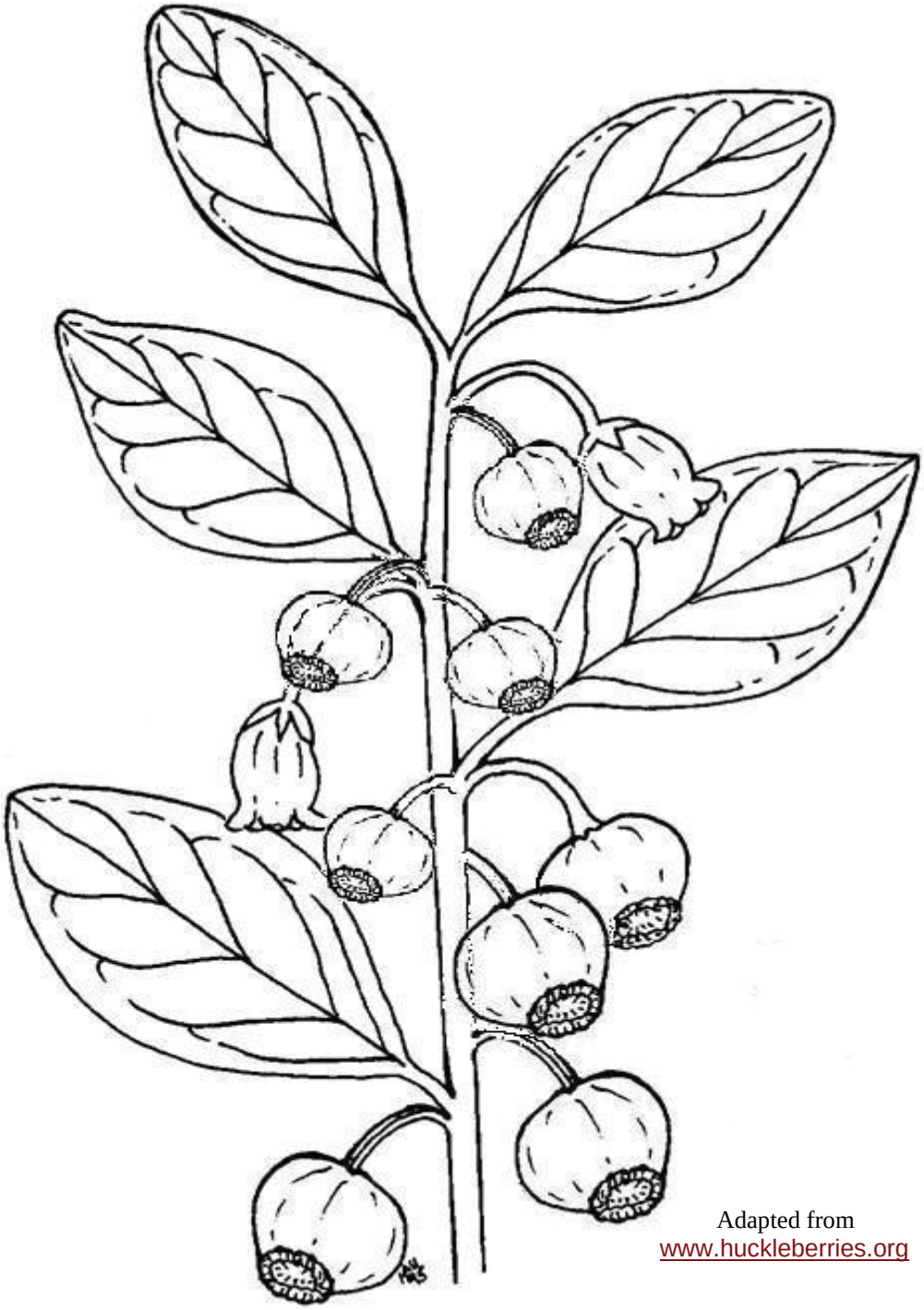
www.huckleberries.org

9 huckleberries



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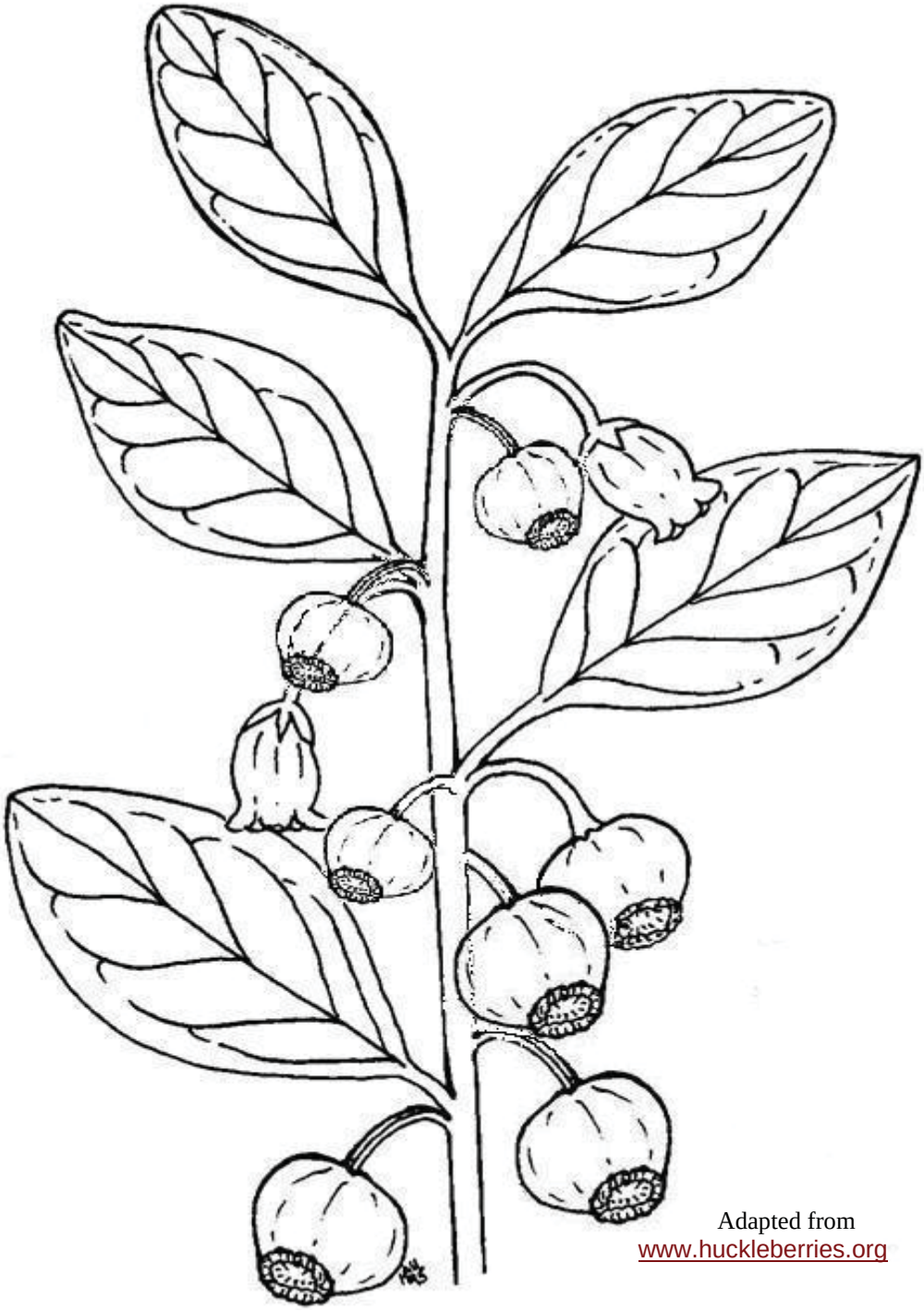
www.huckleberries.org

8 huckleberries



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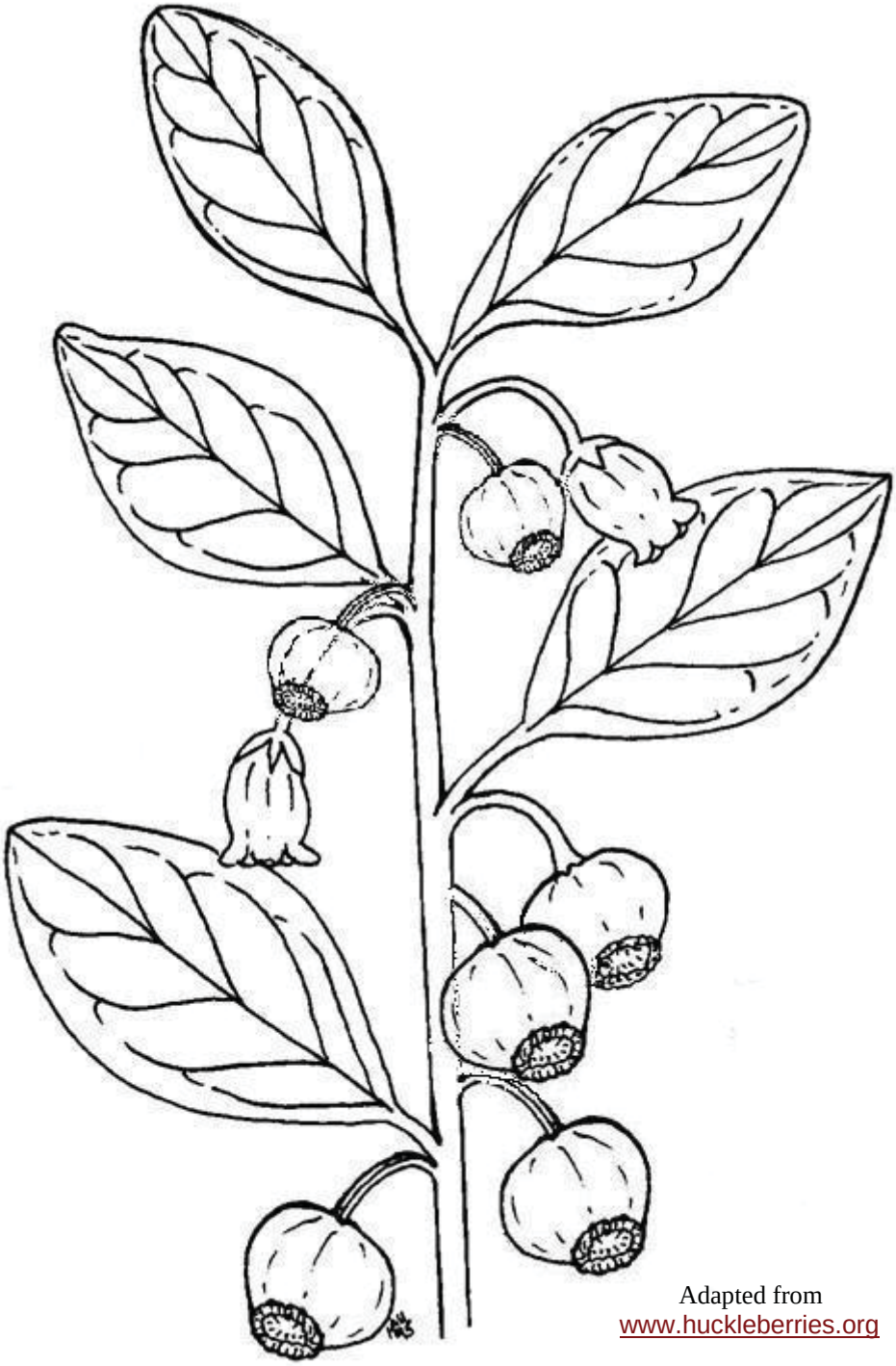
www.huckleberries.org

7 huckleberries



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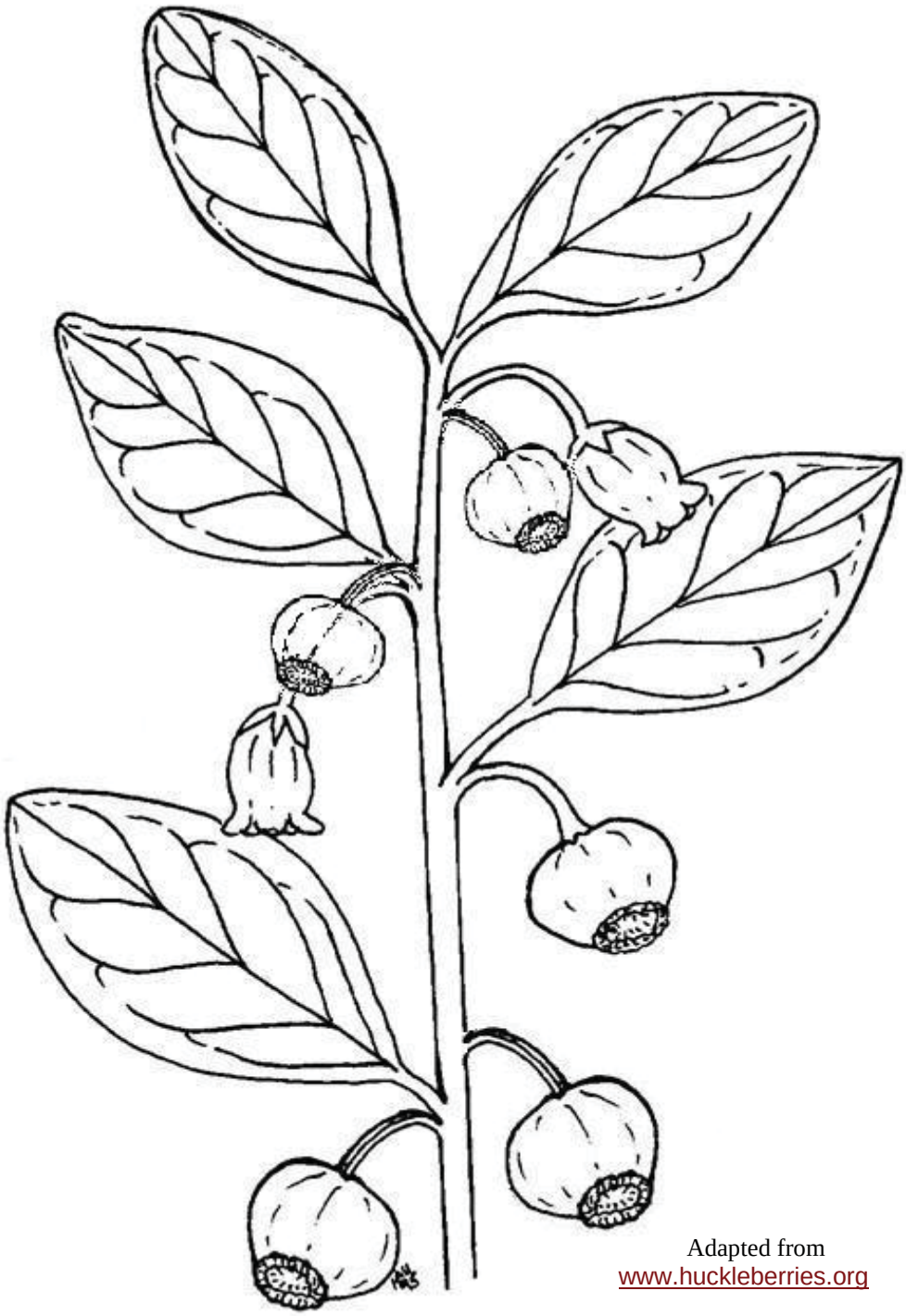
www.huckleberries.org

6 huckleberries



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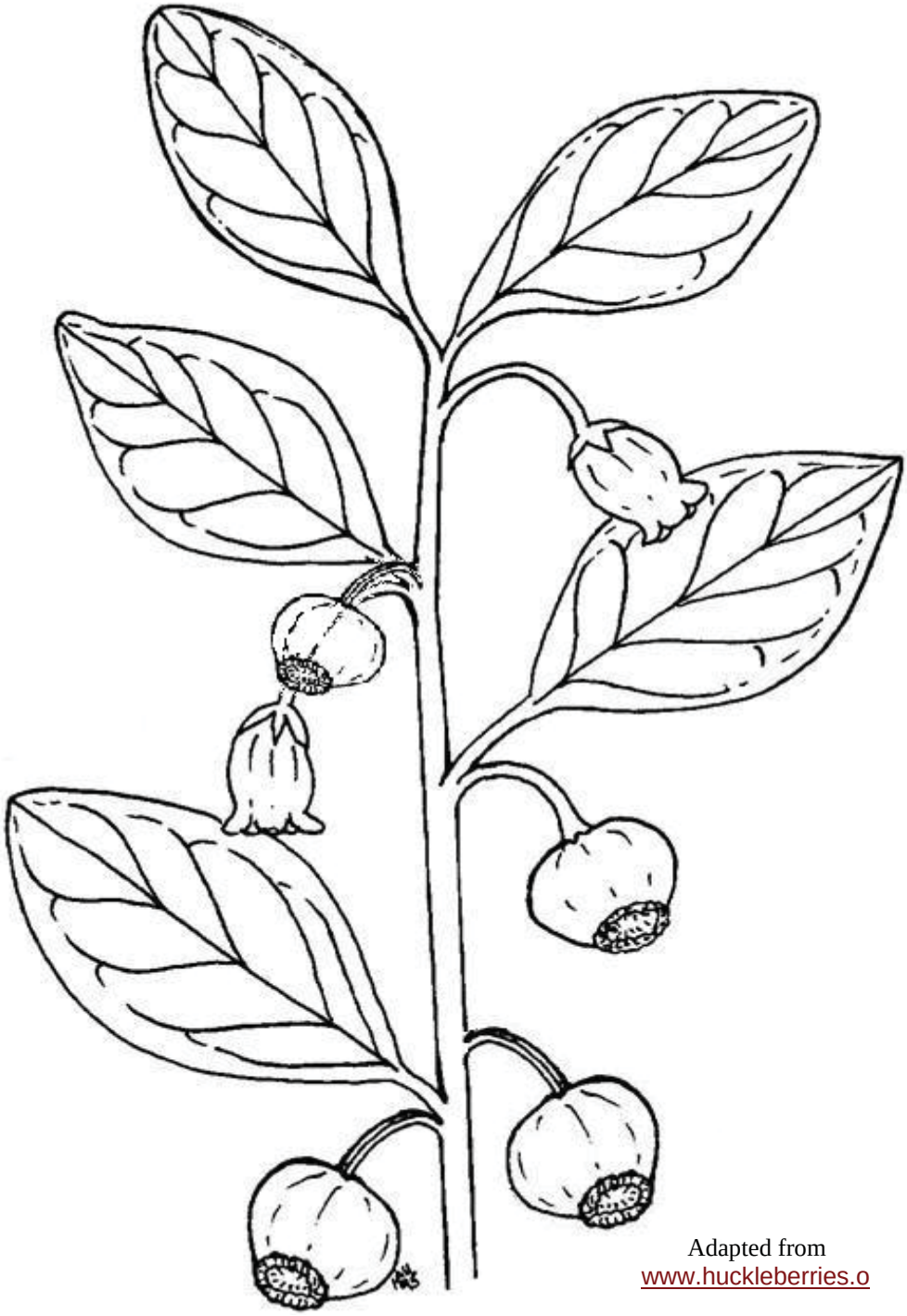
www.huckleberries.org

5 huckleberries



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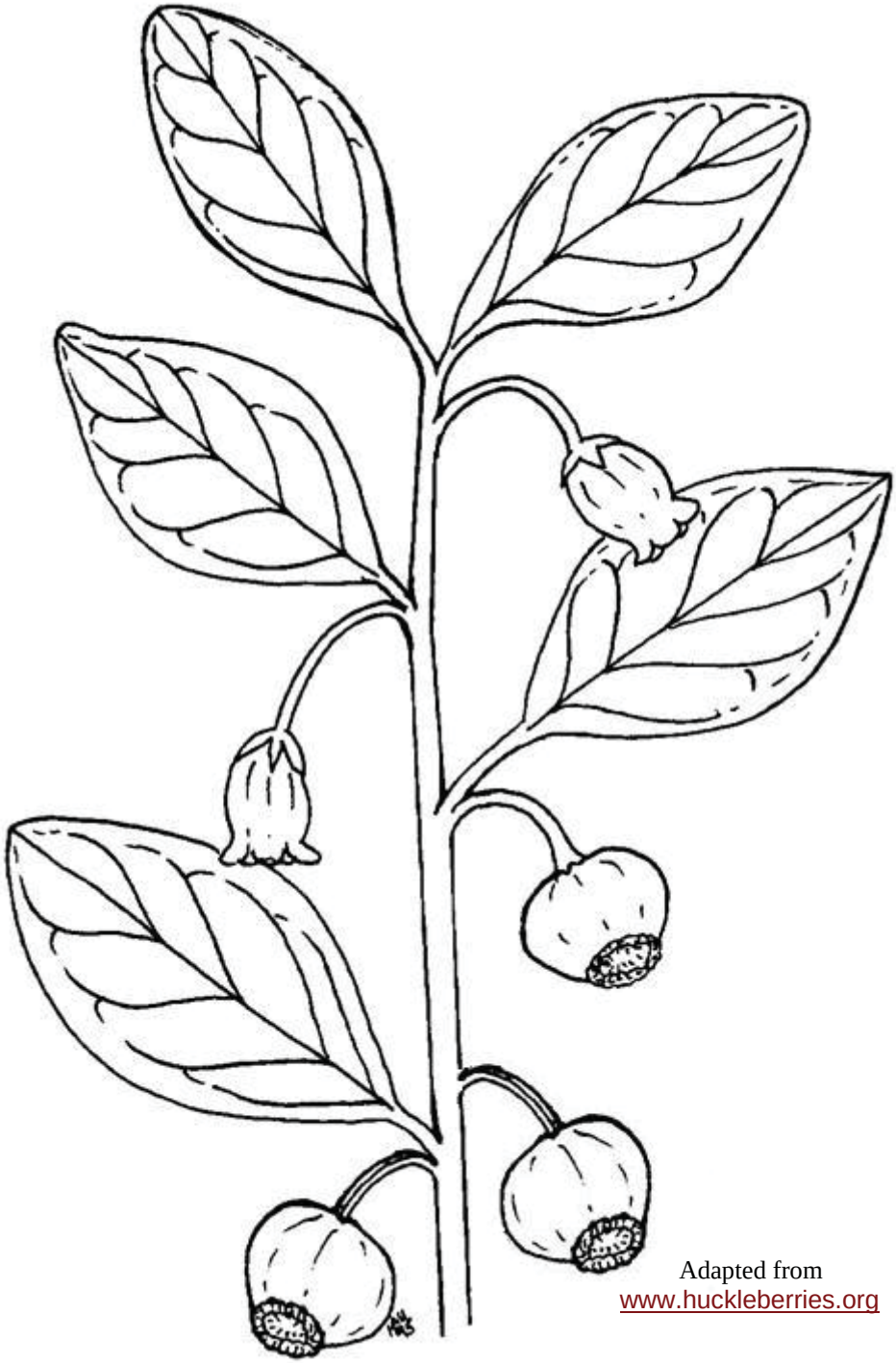
www.huckleberries.o

4 huckleberries



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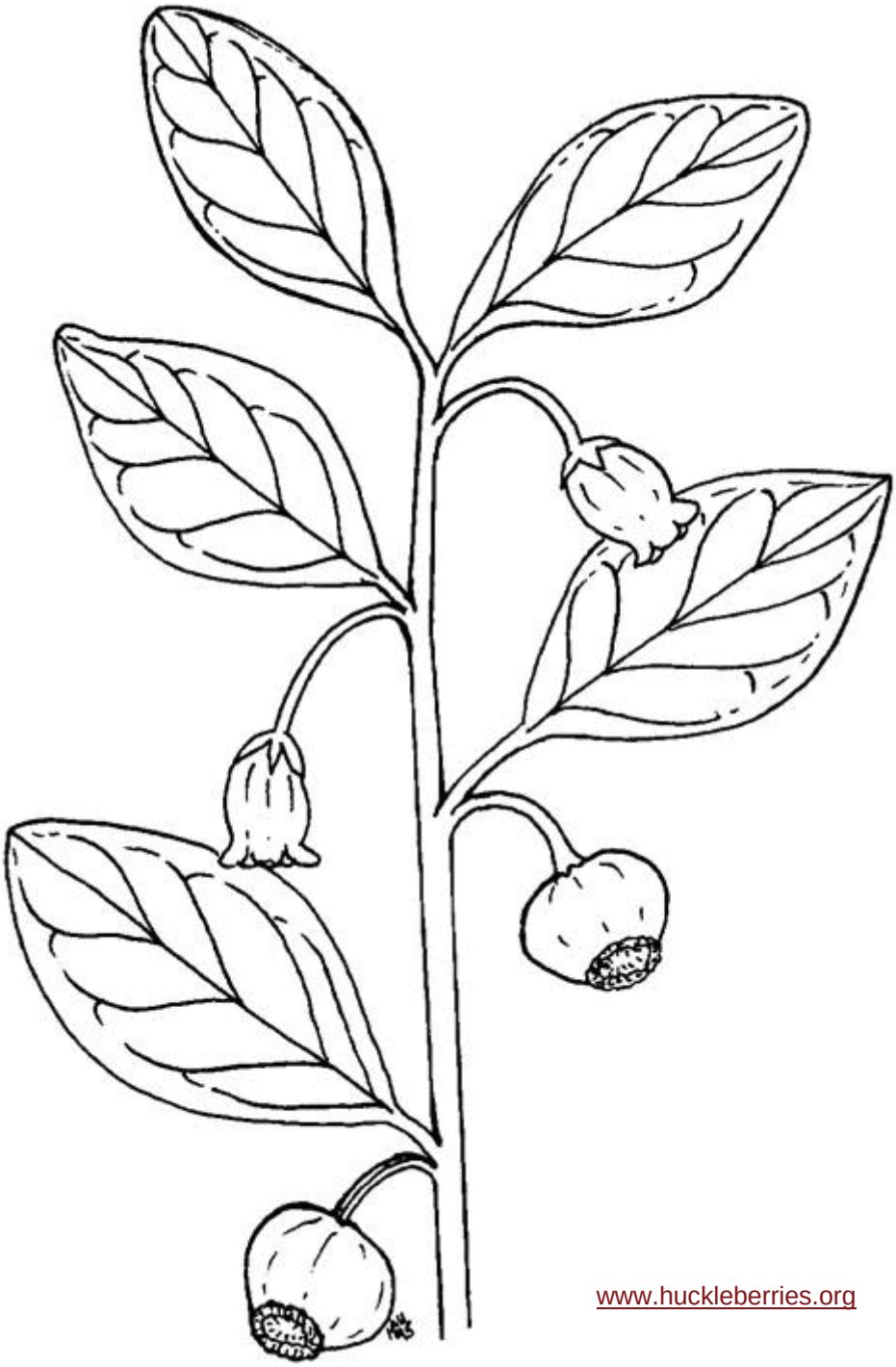
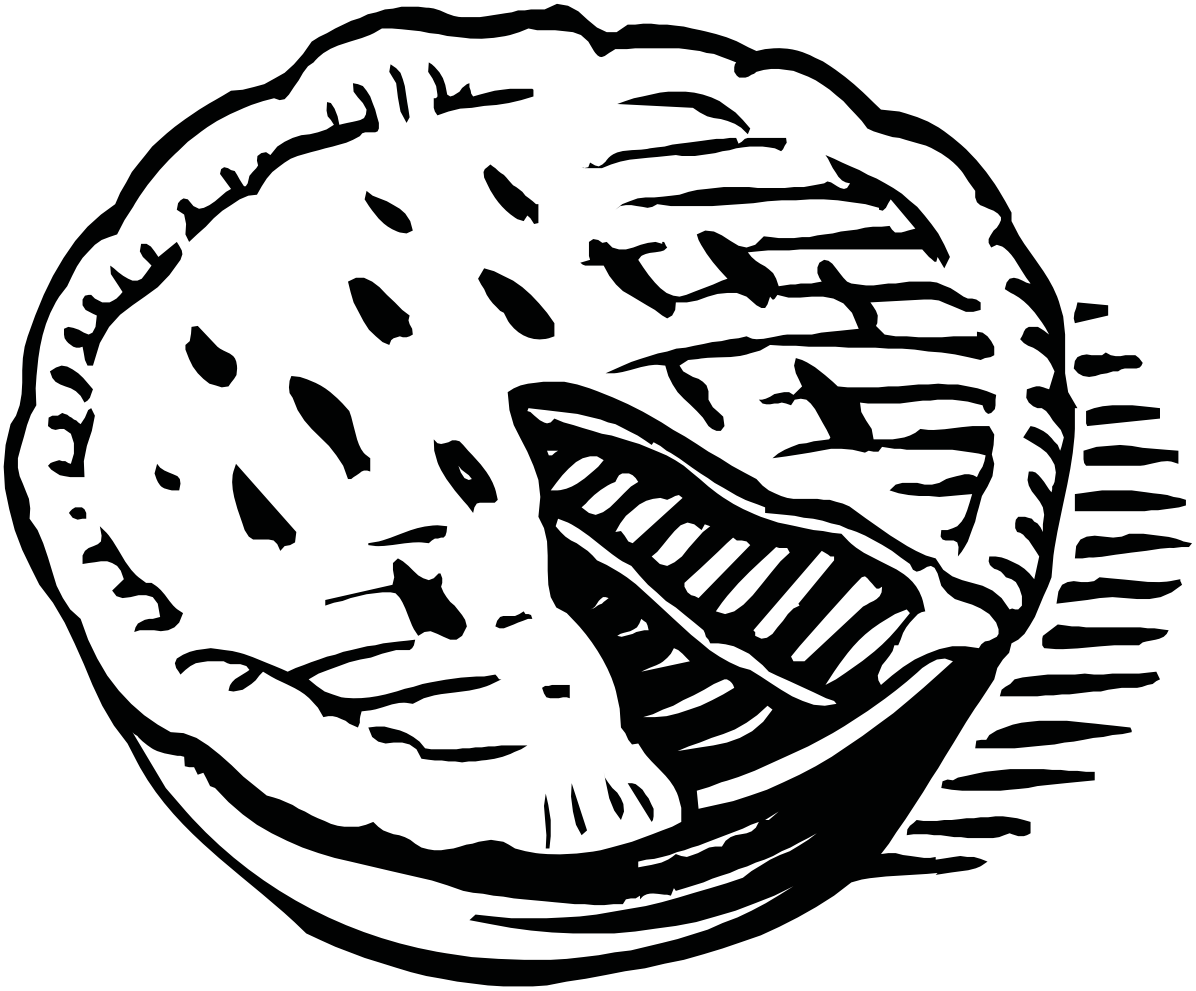
www.huckleberries.org

3 huckleberries



www.huckleberries.org

2 huckleberries



1 huckleberry pie

0 huckleberries!
Yum! Yum!

Salish Numbers

1	n å uÛ
2	Ûesél
3	âeçé
4	mús
5	cíl
6	òá ì n
7	sísë æ
8	heÛéê m
9	õêut
10	Ûúpn

Resources

http://www.huckleberry.org

Flathead Salish Dictionary, by Tachini Pete, Published by Bilingual Education Department, Salish Kootenai College, Pablo, MT

Frances Vanderburg, Salish Teacher, Arlee Schools Dist #8J

Native Plants of the Flathead Reservation

Developed by Sibley Malee-Ligas for Arlee Elementary

Author, Text Title and Citation

Malee-Ligas, Sibley. *Native Plants of the Flathead Reservation*. Arlee Elementary, Arlee, Mont. 59821.

About the Author

Sibley has taught first grade for four years at St. Ignatius Elementary School in St. Ignatius, Mont. She taught full-day kindergarten for the school year 2006-07 at Arlee Elementary in Arlee, Mont. She received her first bachelor's in Cellular Biology in 1983 from the University of Montana and worked in the fisheries division for the state of Montana Department of Fish, Wildlife and Parks. In 2002, she received her second bachelor's in Elementary Education from the University of Montana.

Text Summary

Students will learn the names of native plants, trees, flowers, and shrubs found on the Flathead Indian Reservation. Students will be able to recognize native plants found on the Flathead Indian Reservation.

Tribe(s) Represented in Text

Salish

Setting of Text, Time and Place

Current, local community

Genre of Text

Juvenile non-fiction, picture book

Suggested Grade Level(s)

K-1

Time required

10-30 minutes. Extra time will be required for extended activities.

Supplies and Materials

A variety of art supplies (markers, crayons, paper, magazines, glue), planting materials (plant seeds, potting soil, etc.), camera

Background Information

Students must be able to recognize a plant from other living things.

Implementation Level, Essential Understandings and Montana Content Standards

Banks - O'meter		Essential Understandings – Big Ideas				Montana Content Standards	
4	Social Action	x	1-Diversity between tribal groups is great.		5-History represents subjective experience and perspective.	**Reading** 1.1, 1.2, 1.3-1.5, 4.4	**Social Studies** 3.7
3	Transformative	x	2-Diversity between individuals is great.		6-Federal Indian policies shifted through seven major periods.		
2	Additive	x	3-Oral histories are valid and predate European contact.		7-Tribes reserved a portion of their land-base through treaties.	**Science** 2.1, 3.1, 3.5	**Speaking/ Listening** 1.1, 1.2, 2.1, 2.3, 3.6
1	Contributions		4-Ideologies, traditions, beliefs, and spirituality persist		8-Three forms of sovereignty exist - federal, state, and tribal.		

Instructional Outcomes – Learning Targets

<u>Content Area Standards</u>

Essential Understandings

Essential Understanding 1: There is great diversity among the 12 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 2: There is great diversity among individual American Indians as identity is developed, defined, and redefined by many entities, organizations and people. There is a continuum of Indian identity ranging from assimilated to traditional and is unique to each individual. There is no generic American Indian.

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 history beginning with their origins that are as valid as written histories. These histories pre-date the "discovery" of North America.

Social Studies

Students will:

3.7 describe and compare the ways in which people in different regions of the world interact with their physical environments.

Science

Students will:

2.1 examine, describe, compare and classify tangible objects in terms of common physical properties.

3.1 identify that plants and animals have structures and systems, which serve different functions.

3.5 create and use a classification system to group a variety of plants and animals according to their similarities and differences.

Skill Sets

Reading

Students will:

1.1 make predictions and connections between new material and previous information/experiences.

1.2 incorporate new print/nonprint information into existing knowledge to draw conclusions and make application.

1.3 provide oral, written, and/or artistic responses to ideas and feelings generated by the reading material.

1.4 demonstrate basic understanding of main ideas and some supporting details.

1.5 accurately retell key elements of appropriate reading material.

4.4 read and provide oral, written, and/or artistic responses to diverse perspectives, cultures, and issues in traditional and contemporary literature.

Writing

Students will:

6.4 share information in appropriate ways for intended audiences.

Speaking/Listening

Students will:

1.1 recognize the important role of speaking and listening in daily life.

1.2 identify oneself in various roles in the communication process and recognize the shared communication responsibilities of the speaker and the listener.

2.1 recognize the techniques of listening in a variety of situations (e.g. focusing attention, reflecting, interpreting, analyzing, and responding to messages).

2.3 speak and listen effectively for a range of purposes (e.g. reading aloud and listening to oral readings, sharing and listening to personal experiences, presenting and listening to oral reports, clearly giving and understanding directions and instructions).

3.6 draw connections between one's experiences, information, and insights, and experiences communicated by others.

Learning Experiences – Text-Based Inquiry

Before
Bring live plants and photos of native plants into the classroom. If you have an elder or Salish teacher, have them come into your classroom to tell stories of native plants and their uses. Introduce the plant book. Tell students that these plants can be found in their local community.

During
Read aloud the book the first time through for enjoyment. The second time through, discuss with students which plants they recognize and where they have seen them.

After
Take a walking field trip to see, smell, and touch native plants, trees, and flowers on McDonald Nature Trail. Collect flowers to press. Display pressed flowers in students' artistic creations. Have students write about the flowers that they collected or observed in field writing journals.

Assessment
Teacher observations and student work assessed in coloring book and writing journal.

Vocabulary
Plant names both in English and Salish.

Extension Activities

- This book can be an opening read-aloud to introduce a plant unit.
- Encourage families to help locate native plants in their yards and community (how do families use local plants?).
- Purchase and plant a native tree on the school grounds.
- Grow plants in the classroom to take home and plant.
- Care for potted plants in the classroom.
- Write about plants and their habitats in daily writing journals. (Narrative stories, poems, songs).
- Preserve/press flowers and leaves for future art projects (cards, displays, etc.).

Resources and References

Hart, Jeff. *Montana Native Plants and Early People*. Helena, Mont: Montana Historical Society Press, 1994.

The People's Center. <http://www.peoplescenter.net> PO Box 278, Pablo, Mont, 59855. (406) 675-0160.

Flathead Nation Salish Dictionary. Salish-Kootenai College D'Arcy McNickle Library, Pablo, Mont. (1988).
*Salish Kootenai College Library: (406) 275-4875

Craighead, John J., Frank C. Craighead, Jr., and Ray J. Davis. *A Field Guide to Rocky Mountain Wildflowers.* Boston: Houghton Mifflin Company, 1963.

Montana Historical Society Educational Trunks Web site: www.montanahistoricalsociety.org

Native Plants

Native plants, trees, and flowers found on the Flathead Indian Reservation.

Written and Photographed by Sibley Malee-Ligas

Salish by Frances Vanderburg

łx̣ʷłó

CHOKECHERRY

Prunus virginiana L.

I see a
Chokecherry bush.

Skʷlsé

KINNIKINNICK
Arctostaphylos urva-ursi

I see
Kinnikinnick.

Sʔátqʷlp

PONDEROSA PINE

Pinus ponderosa Dougl.

I see a Ponderosa Pine tree.

Ml'ml'té

QUAKING ASPEN

Populus tremuloides Michx.

I see an
Aspen tree.

Téččxʷ

RED-OSIER DOGWOOD

Cornus Stolonifera Michx.

I see a Dogwood bush.

Sp̓éƛ̓m

Bitterroot
Lewisia rediviva

I see a
Bitterroot flower.

Stʼltʼlá sc̓ʔékʼʷs

Thunder Flower

Indian Paint Brush

Castilleja sulphurea

I see Indian Paint Brush flowers.

Nq̓naq̓té, t̓at̓aqnéłp

Lupine
Lupinus parviflorus

I see
Lupine flowers.

Táqʷu

"Sunflower root"

Arrowleaf Balsamroot

Balsamorhiza sagittata

I see an Arrowleaf Balsamroot.

Nkʷkʷá

Yarrow

Achillea lanulosa

I see

Yarrow flowers.

Słáq

Serviceberry
Amelanchier alnifolia

I see a
Serviceberry bush.

Resources and References

Frances Vanderburg, Salish Teacher, Arlee Schools, Arlee, MT

Flathead Nation Salish Dictionary by Tachini Pete, Published by Bilingual Education Department, Salish Kootenai College, Pablo, MT

The Buffalo Jump

Developed by Carol Adams and Carmen Espinoza for Arlee Elementary School

Text Title, Author and Citation

Roop, Peter. *The Buffalo Jump*. Flagstaff, Ariz., Northland Publishing Co., 1996.

Suggested Grade Level(s)

K-6. Readability level is 5.9

About the Authors

Peter Roop, a Wisconsin State Teacher of the Year, has been bringing books and children together for over 30 years. He has written extensively for Cricket and Cobblestone Magazines.

Connie Roop, a high school environmental science teacher, is a recipient of the Women Leaders in Education Award from the American Association of University Women and a Kohl Education Foundation Award for Exceptional Teaching.

Together, Connie and Peter have written 100 children's books ranging from historical fiction to nonfiction. Their books have received recognition from the National Association of Science Teachers, National Council of Teachers of English, the Children's Book Council, and the American Library Association. They have presented over 800 workshops for students, educators and writers in 26 states.

Peter and Connie Roop. 14 Apr. 2006. 30 Dec. 2006 < http://www.author-illustr-source.com/peter_and_connie_roop_____auth.htm>.

Reviews

For reviews of the Roops' work, please visit the following Web site:

Peter and Connie Roop. 14 Apr. 2006. 30 Dec. 2006 < http://www.author-illustr-source.com/peter_and_connie_roop_____auth.htm>.

Text Summary

The Buffalo Jump is an illustrated text about a young Blackfeet boy, Little Blaze, who wants to be the buffalo runner (ahwa waki) so he can get his new name. A jump was also a chance for the ahwa waki to earn a new name. But his father has chosen his brother, Curly Bear, instead, and Little Blaze is angry. When Curly Bear stumbles while leading the herd, will Little Blaze be able to forget his hurt feelings and save his brother?

Tribe(s) Represented in Text

Great Plains Indians, Blackfeet

Setting of Text

Blackfeet Indian hunting grounds

Genre of Text
Picture book

Time Required
1 class period

Supplies and Materials
buffalo robe, skull, Montana OPI Web site (http://www.opi.mt.gov), KWL chart, questions

Background Information
The buffalo was an important part of survival for the Blackfeet Indians and many other Plains Indians. When the buffalo nearly disappeared, the life and culture of the Plains Indians changed forever.

Implementation Level, Essential Understandings and Montana Content Standards

Banks - O'meter		Essential Understandings – Big Ideas				Montana Content Standards	
4	Social Action		1-Diversity between tribal groups is great.	X	5-History represents subjective experience and perspective.	**Social St.** 1.2, 2.6, 3.3, 3.4, 4.2, 4.7	**Reading** 1.1, 1.3, 1.4, 1.5, 2.1, 2.2, 2.5, 2.6, 4.2, 4.5
3	Transformative	X	2-Diversity between individuals is great.		6-Federal Indian policies shifted through seven major periods.		
2	Additive	X	3-Oral histories are valid and predate European contact.		7-Tribes reserved a portion of their land-base through treaties.	**Writing** 1.1, 1.4 **Listening** 3.6 **Arts** 4.3	
1	Contributions	X	4-Ideologies, traditions, beliefs, and spirituality persist		8-Three forms of sovereignty exist - federal, state, and tribal.		

Instructional Outcomes – Learning Targets

<u>Content Area Standards</u>

Essential Understandings

Essential Understanding 2: There is great diversity among individual American Indians as identity is developed, defined and redefined by many entities, organizations and people. There is a continuum of Indian identity ranging from assimilated to traditional and is unique to each individual. There is no generic American Indian.

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 history beginning with their origins that are as valid as written histories. These histories pre-date the "discovery" of North America.

Essential Understanding 6: History is a story and most often related through the subjective

experience of the teller. Histories are being rediscovered and revised. History told from an Indian perspective conflicts with what most of mainstream history tells us.

Social Studies

Students will:

1.2 assess the quality of information (e.g., primary or secondary sources, point of view and embedded values of the author).

2.6 explain conditions, actions and motivations that contribute to conflict and cooperation within and among groups and nations (e.g., discrimination, peer interaction, trade agreements).

3.3 analyze diverse land use and explain the historical and contemporary effects of this use on the environment, with an emphasis on Montana.

3.4 explain how movement patterns throughout the world (e.g., people, ideas, diseases, products, food) lead to interdependence and/or conflict.

4.2 describe how history can be organized and analyzed using various criteria to group people and events (e.g., chronology, geography, cause and effect, change, conflict, issues).

4.7 summarize major issues affecting the history, culture, tribal sovereignty, and current status of the American Indian tribes in Montana and the United States.

<u>Skill Sets</u>

Reading

Students will:

1.1 make predictions and clearly describe, with details, meaningful connections between new material and previous information/experiences.

1.3 interpret and provide oral, written, and/or artistic responses to ideas and feelings generated by the reading material and compare responses with peers.

1.4 demonstrate understanding of main ideas and select important supporting facts and details.

1.5 provide accurate, detailed summaries using key elements of appropriate reading material.

2.1 decode unknown words combining the elements of phonics, grammatical structures, analysis of word parts, and context to understand reading material.

2.2 demonstrate understanding of and analyze literary elements (e.g., plot, character, setting, point of view, conflict).

2.5 adjust fluency, rate, and style of reading to the content and purpose of the material.

2.6 develop vocabulary through the use of context clues, analysis of word parts, auditory clues, and reference sources, and construct general and specialized vocabularies related to specific academic areas, cultures, and technology.

4.2 read to organize and understand information and to use material to investigate a topic (e.g., reference material, manuals, public documents, newspapers, magazines and electronic information).

4.5 identify recurring themes, perspectives, cultures, and issues by reading (e.g., identity, conflict, change).

Writing
Students will:
1.1 organize text in paragraphs with clear beginning, middle, and end, using transitions and logical sequence.
1.4 apply conventions of standard written English (e.g. spelling, punctuation, usage) appropriate for grade level and purpose.

Listening
Students will:
3.6 draw connections between one's experiences, information, and insights, and experiences communicated by others.

Arts
Students will:
4.3 illustrate how media influence the way meaning and perception of reality are created and shared.

Learning Experiences – Text-Based Inquiry

<u>Before</u>
Preview the book.
Discuss what a buffalo jump is and how they were used.
Based on the title and the cover predict what the story is about, who the story is about, and where and when the story takes place.
Discuss the meaning of a name (Little Blaze/Charging Bull).
Do KWL chart as a whole class or in small groups on the buffalo; discuss the meaning of a name; discuss what the Plains Indians used the buffalo for.

<u>During</u>
Read the book aloud and when you come upon a Blackfeet word write it down with the English translation next to it on chart paper.
While reading stop throughout to discuss different aspects of the story such as the conflict between brothers or what is happening in the story as far as cultural components of the Blackfeet Indians.

Try to get students to put themselves in the place of a character in the book. How would they feel? What would they do?

After

Review the KWL chart and add to it.
Tie discussion into Essential Understandings 2, 3, 4 and 5.
Make a diorama of a buffalo jump or illustrate a scene in the story.

Assessment

Teacher observation and student participation.
Have students write a summary of the story.

Teacher Notes

This is a very enjoyable picture book that could be used with any age. We are 6th grade teachers so our ideas are geared for that grade. However, these ideas could be easily revised to fit any age. We chose this book to go along with the book Buffalo Hunt by Russell Freedman. It is an informational book on the hunting of buffalo by the Plains Indians.

According to the concordance on Amazon.com, this book is a 5.9 reading level.
(http://www.amazon.com/gp/product/sitb-next/0873587316/ref=sbx_con/104-9674545-5631951?ie=UTF8#concordanceon)
These are the 100 most frequently used words in this book, also according to the Amazon Web site above:
ahwa, air, anger, arrow, away, bear, behind, below, blaze, boys, braves, bring, brother, buffalo, bull, camp, celebrate, charging, choose, cliff, closer, come, cried, cup, curly, deed, does, done, down, dust, eagle, earth, edge, even, far, fast, faster, father, feet, fire, followed, friend, frighten, front, good, grabbed, grass, ground, herd, himself, hyi, jump, knew, landed, lay, lead, let, little, lodge, looked, luck, morning, must, name, new, night, nothing, now, people, pile, ran, raven, right, robes, rock, run, running, saw, see, seen, son, spirit, spoken, stacks, stampeding, still, stones, suddenly, sun, tomorrow, tribe, turned, voice, waki, walked, warrior, watched, wind, without, yes

Extension Activities

1. Contact a local tribal storyteller to tell stories related to the buffalo. If a storyteller is not available find legends in your local library to read aloud or listen to (e.g., *Keepers of the Animals, The Buffalo Jump).*
2. Take a field trip to the Bison Range or a buffalo farm.
3. Look over a map of the Plains Indians and discover the different tribes and reservations in that area.
4. Research the buffalo and its near-extinction.
5. Read *Buffalo Hunt* by Russell Freedman.
6. Short answer questions: How is the buffalo used today? Why do you think the decline of the buffalo population had a big effect on the life of the Blackfeet/Plains Indians?

Resources and References

"The Buffalo Jump." Amazon.com. 30 Dec. 2006 <http://www.amazon.com/gp/product/0873587316/sr=1-1/qid=1153767587/ref=sr_1_1/104-9674545-5631951?ie=UTF8&s=books>.

Cates, Jon. *Home on the Range-The Story of the National Bison Range*. Billings, Mont., Falcon Press, 1986.

"Idea Book for Creating Lessons and Units about American Indians." 2002. *Montana Office of Public Instruction.* 30 Dec. 2006 <http://www.opi.mt.gov/PDF/IndianEd/Resources/IdeaBook.pdf>.

"Meet Russell Freedman." 2002. *Houghton Mifflin Reading*. 30 Dec. 2006 <http://www.eduplace.com/kids/tnc/mtai/freedman.html>.

Peter and Connie Roop. 14 Apr. 2006. 30 Dec. 2006 < http://www.author-illustr-source.com/peter_and_connie_roop_____auth.htm>.

Roop, Peter. *The Buffalo Jump*. Flagstaff, Ariz., Northland Publishing Co., 1996.

Two Pairs of Shoes

Developed by Anne Brownell and Bonnie Barger for Arlee Elementary School

Author, Text Title and Citation

Sanderson, Esther. *Two Pairs of Shoes.* Ill. David Beyer. Winnipeg, Manitoba, Canada, Pemmican Publications, Inc., 1990.

About the Author

Esther Sanderson is from the Pas Reserve but now lives in Winnipeg. She has a bachelor's from Brandon University and a master's from the University of Manitoba. She has taught in Manitoba and northern British Columbia. Esther is currently employed as a Native Language Consultant for the Native Education Branch, Manitoba Education Training.

David Beyer was born in 1960 in Churchill, Manitoba to a German-Canadian father and a Cree mother. He attended the Ontario College of Art and went on to work as a designer for *Ontario Indian* and *Sweetgrass* magazines. His illustrations for children have included work for McGraw-Hill Ryerson, Nelson Canada, the Royal Ontario Museum and the CIRCLE program at the Ontario Institute for studies in Education. Many of the illustrations in this book have been inspired by his mother, Pat, and her stories and photos of her childhood in Fisher River, Manitoba. For this reason, he dedicates this work to her. He currently lives in Toronto with his wife, Julia, and his one-year-old daughter, Vida.

Text Summary

A young girl named Maggie receives a pair of dress shoes from her mother for her birthday. They were shoes that she had wanted for a long time. She goes to show them to her grandmother, who is blind. Maggie's grandmother compliments her on her new shoes and tells her to open a special box. In the box is a pair of beautiful beaded moccasins. Maggie is told that she now has two pairs of shoes and that she must learn when and how to wear each pair.

Tribe(s) Represented in Text

The author is from the Pas Reserve. The illustrator is Cree.

Setting of Text

Rural setting

Genre of Text

Fiction

Suggested Grade Level(s)

1st-2nd grade

Time Required

20 – 30 minutes

Supplies and Materials

If possible, each child should bring in two different pairs of shoes. Big paper or a marker board (for gathering data), markers, pictures of moccasins, real moccasins, pieces of leather, beads

Background Information

Become familiar with the tribal affiliation in your area. Research the use of moccasins and the steps needed to make them.

Implementation Level, Essential Understandings and Montana Content Standards

Banks - O'meter		Essential Understandings – Big Ideas				Montana Content Standards	
4	Social Action	x	1-Diversity between tribal groups is great.	x	5-History represents subjective experience and perspective.	**Reading** 1.1, 1.3, 1.4, 2.2, 2.6	**Social Studies** 1.2, 1.3, 2.5
3	Transformative	x	2-Diversity between individuals is great.		6-Federal Indian policies shifted through seven major periods.		
2	Additive	x	3-Oral histories are valid and predate European contact.		7-Tribes reserved a portion of their land-base through treaties.	**Science** 1.2, 2.1	**Math** 1.1, 4.3 **Speaking & Listening** 2.1-2.3
1	Contributions	x	4-Ideologies, traditions, beliefs, and spirituality persist		8-Three forms of sovereignty exist - federal, state, and tribal.		

Instructional Outcomes – Learning Targets

Content Area Standards

Essential Understandings

Essential Understanding 1: There is great diversity among the 12 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 2: There is great diversity among individual American Indians as identity is developed, defined and redefined by many entities, organizations and people. There is a continuum of Indian identity ranging from assimilated to traditional and is unique to each individual. There is no generic American Indian.

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 history beginning with their origins that are as valid as

written histories. These histories pre-date the “discovery” of North America.

Essential Understanding 5: History is a story and most often related through the subjective experience of the teller. Histories are being rediscovered and revised. History told from an Indian perspective conflicts with what most of mainstream history tells us.

Social Studies
Students will:
1.2 evaluate information quality (e.g. accuracy, relevance, fact or fiction).
1.3 use information to support statements and practice basic group decision making strategies in real world situations (e.g. class elections, playground and classroom rules, recycling projects, school stores).
2.5 identify and explain the individual’s responsibilities to family, peers and the community, including the need for civility, respect for diversity and the rights of others.

Science
Students will:
1.2 select and accurately use appropriate tools to measure, process and analyze results of a basic scientific investigation.
2.1 examine, describe, compare and classify tangible objects in terms of common physical properties.

Skill Sets

Reading
Students will:
1.1 make predictions and connections between new material and previous information/experiences.
3.3 provide oral, written, and/or artistic responses to ideas and feelings generated by the reading material.
3.4 demonstrate basic understanding of main ideas and some supporting details.
2.2 demonstrate understanding of literary elements (e.g., plot, character, setting, problem, and solution).
2.6 develop vocabulary through use of context clues, analysis of word parts, auditory clues, and reference sources (e.g., dictionary, thesaurus, and glossary).

Speaking/Listening
Students will:
2.1 recognize the techniques of listening in a variety of situations (e.g., focusing attention, reflecting, interpreting, analyzing, and responding to messages).
2.2 demonstrate appropriate speaking and listening behaviors in communicating with peers and others in formal and informal classroom situations.
2.3 speak and listen effectively for a range of purposes (e.g., reading aloud and listening to oral readings, sharing and listening to personal experiences, presenting and listening to oral reports, clearly giving and understanding directions and instructions).

Math
Students will:
1.1 solve problems from many contexts using a variety of strategies (e.g., estimate, make a table, look for a pattern, and simplify the problem). Explain the methods for solving these problems.
4.3 identify lines of symmetry, congruent and similar shapes, and positional relationships.

Learning Experiences – Text-Based Inquiry

Before
Have each child bring in different types of shoes that they may have. (Example: dress shoes, tennis shoes, cowboy boots, moccasins, sandals, flip flops, etc.) Classify, chart, and label the different types of shoes. Lead a discussion about when and where we wear certain shoes.

During
Read the text for enjoyment. Ask comprehension questions to check for understanding. For example, how do you think Maggie felt when she received her new shoes? When would Maggie wear her moccasins?

After
Share the different pictures of moccasins that you have collected. If possible pass around a pair of moccasins. Pass around the pieces of leather and beads.

If possible have someone help make moccasins or make a sample of a moccasin with the leather and beads.

Assessment
Teacher observations and student products. The classroom graph and sorting of shoes activity.

Teacher Notes and Cautions
Check the pronunciations of the words in the book.
Research the use of moccasins.

Vocabulary
Nitanis – my daughter, my girl
Nosisim – my granddaughter
Kokom – grandmother (used when talking about any grandmother but your own)
Nokom – my grandmother (used when talking about your own grandmother)

Extension Activities
- Making moccasins
- Math: sorting, graphing, counting, grouping
- Venn diagram, classifying

The Good Luck Cat

Developed by Jill Couture for Arlee Elemetary School

Author, Text Title, and Citation

Harjo, Joy. *The Good Luck Cat.* San Diego: Harcourt Inc., 2000.

About the Author

Joy Harjo is a multi-talented artist of the Muskoke/Creek Nation. She is an internationally known poet, performer, writer and musician. Her poetry awards include the Arrell Gibson Lifetime Achievement Award Oklahoma Book Awards, 2003; The American Indian Festival of Words Author Award from the Tulsa City County Library; the 2000 Western Literature Association Distinguished Achievement Award, and many more. She co-edited an anthology of contemporary native women's writing: *Reinventing the Enemy's Language, Native Women's Writing of North America* and wrote the award-winning children's book *The Good Luck Cat.*

Harjo's first music CD, *Letter from the End of the 20th Century,* was released in 1997 and has recently released a second CD. Harjo has performed internationally, from the Arctic Circle in Norway at the Riddu Riddu Festival, to Madras, India, to the Ford Theater in Los Angeles. She has been featured on Bill Moyers *The Power of the Word* series. Harjo was also the narrator for Turner Broadcasting System's series called *The Native Americans* and the narrator for the Emmy award-winning show, *Navajo Codetalkers* for *National Geographic*.

"Joy Harjo Bio." *Joy Harjo*. 25 June 2007 <http://www.joyharjo.com/Bio_in_Brief.pdf>.

Text Summary

Some cats are good luck. You pet them and good things happen. There aren't many in the world, maybe only one in millions and billions. Woogie is one of those cats. But can a good luck cat's good luck run out?

Tribe(s) Represented in Text

Aunt from Oklahoma – author member of Muskoke/Creek Nation

Setting of Text

small town/urban

Genre of Text

picture book

Suggested Grade Level(s)

read aloud 1-2 grades (independent read for grades 3-4)

Time Required

30 minutes

Supplies and Materials

The Good Luck Cat, chart paper, marker

Background Information

owning/losing a pet, knowledge of story that cats have nine lives

Implementation Level, Essential Understandings and Montana Content Standards

Banks - O'meter		Essential Understandings – Big Ideas				Montana Content Standards	
						Reading	Social Studies
4	Social Action		1-Diversity between tribal groups is great.		5-History represents subjective experience and perspective.	1.1, 1.4, 2.3, 4.4	
3	Transformative	x	2-Diversity between individuals is great.		6-Federal Indian policies shifted through seven major periods.		
2	Additive		3-Oral histories are valid and predate European contact.	x	7-Tribes reserved a portion of their land-base through treaties.	Science 3.3	Other(s)
1	Contributions	x	4-Ideologies, traditions, beliefs, and spirituality persist		8-Three forms of sovereignty exist - federal, state, and tribal.		Math 7.2

Instructional Outcomes – Learning Targets

<u>Content Area Standards</u>

Essential Understandings

Essential Understanding 2: There is great diversity among individual American Indians as identity is developed, defined and redefined by many entities, organizations and people. There is a continuum of Indian identity ranging from assimilated to traditional and is unique to each individual. There is no generic American Indian.

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 history beginning with their origins that are as valid as written histories. These histories pre-date the "discovery" of North America.

Essential Understanding 7: Reservations are land that have been reserved by the tribes for their own use through treaties and was not "given" to them. The principle that land should be acquired from the Indians only through their consent with treaties involved three assumptions:

a. That both parties to treaties were sovereign powers;
b. That Indian tribes had some form of transferable title to the land; and
c. That acquisition of Indian lands was solely a government matter not to be left to individual colonists.

Science
Students will:
3.3 develop models that trace the life cycles of different plants and animals and discuss how they differ from species to species

Skill Sets

Reading
Students will:
1.1 make predictions and connections between new material and previous information/experiences

1.4 demonstrate basic understanding of main ideas and some supporting details
2.3 identify literary devices (e.g. figurative language and exaggeration)
4.4 read and provide oral, written, and /or artistic responses to diverse perspectives, cultures and issues in traditional and contemporary literature

Math
Students will:
7.2 represent and describe mathematical and real-world relationships

Learning Experiences – Text-Based Inquiry

Before
Discuss cover, make predictions about what story might be about, whether about a cat or people and a cat? How many of you have had a cat? What is a good luck cat? What would make it lucky? What would a bad luck cat be?

During
After page 2 – how did cat give them good luck? Then, briefly discuss concept of cats having nine lives.

Stop and discuss every few pages; for example, after page 2 ask, how did cat give them good luck? Or reflect upon comments made by listeners (text-to-self connections) – responsibilities of being a pet owner (don't put in the dryer, not in the trunk).

Predict the ending. Did the cat die? Is it lost? Is it having babies?

After
Tie the story to the Essential Understandings with any or all of the following questions: Where does Woogie live? Is it like (your town here) or different? How can you tell?

What is Woogie's family like? What can you tell about them from Woogie's story?

What do they like to do together? Does your family have special activities that they like to

do together sometimes? What are they? (This is a great place to do a Venn Diagram teaching similarities and differences between the types of activities families do. This gets to Essential Understanding 2.) Clearly, powwow is the answer to this question leading to Essential Understanding 4.

What does the girl telling the story think that Woogie's purr sounds like? Why did she say a drum? What kind of drum do you think she meant?

What kind of outfits do you think they use for powwow? Do you know what a bustle is? Who would wear it? A man or a woman?

Who is in Woogie's family? (girl, her parents, cousins, Aunt Shelly etc.) Do any of you live near your cousins? It looks like the girl telling Woogie's story gets to play with her cousins sometimes? Do you? (Again Essential Understanding 4 and Essential Understanding 2)

Finally, what does the girl's Aunt Shelly like to do? How does having a "Good Luck Cat" help her? Have you ever played bingo?

Discuss how the cat was really a good luck cat and how the girl felt.

Assessment

Teacher observation and student participation

Teacher Notes and Cautions

Be prepared to hear **all** the pet stories about **all** the kids' pets!
*Make sure to stress responsibilities of having a pet so kids don't go home and try the dryer trick on their own cat!

Vocabulary

concordance by Amazon.com, found at the following Web site: http://www.amazon.com/Good-Luck-Cat-Joy-Harjo/dp/sitb-next/0152321977/ref=sbx_con/102-1782807-9226519?ie=UTF8&qid=1182813723&sr=8-1#concordance or search Amazon.com for the book's title; select the title to get the book's details, then scroll down under "Inside this Book." You will find a link called "Concordance," the 100 most frequently used words in the book.

Extension Activities

- Sequencing activities (sequencing events, writing or reading comic strips)
- Work with ordinal numbers
- "Let's play (math, spelling, vocabulary, Salish, etc.). Bingo now; I will teach you all how." Use the book and read aloud time to introduce a simple drill or reinforcement activity using Bingo! (like Auntie in the story)
- Read poetry or listen to the songs written by Joy Harjo

Less Than Half, More Than Whole

Developed by Carrie Drye for Arlee Elementary School

Author, Text Title, and Citation

Lacapa, Kathleen and Michael Lacapa. *Less Than Half, More Than Whole*. Taylor, Ariz., Storytellers Publishing House, 1994.

About the Authors

Kathleen and Michael are husband and wife. Michael is Apache, Hopi and Tewa. Kathleen is Irish, English and Mohawk. They wrote this book for their three children. In the book's dedication they write, "May you know that you are 'more than whole.'" They work with school age children in and around the White Mountain Apache Reservation. They and their children live in Taylor, Ariz. Michael has written other children's books. This is Kathleen's first.

Text Summary

While playing with friends Tony realizes that he looks different than his friends. He is neither Indian nor Caucasian. He talks to Grandma Doris, his brother and sister, his uncle, and finally his Ta′Tda′ (Grandfather) about what it means to be "less than half." His Grandfather uses Indian corn to make Tony realize that he is unique and valuable.

Tribe(s) Represented in Text

Hopi, Tewa, Apache, Sikyatki, Anasazi

Setting of Text

A contemporary rural community in the southwestern United States near a reservation.

Genre of Text

Picture book

Suggested Grade Level(s)

2nd grade as a read aloud, 3rd- 4th grades for more in-depth use.

Time Required

30 minutes for the read aloud, 30 minutes each day for in-depth use.

Supplies and Materials

The book and Indian corn. The corn can usually be found in grocery stores in October and November or you could get it in the artificial flower department of a craft store.

Background Information

Children who are neither enrolled tribal members nor Caucasian face some unique issues. This book does a wonderful job exploring those feelings. The *Glossary of Concepts, Terms, and Designs* at the back of the book will greatly expand the reader's background knowledge.

Implementation Level, Essential Understandings and Montana Content Standards

Banks - O'meter		Essential Understandings – Big Ideas				Montana Content Standards	
4	Social Action		1-Diversity between tribal groups is great.		5-History represents subjective experience andperspective.	**Reading** 1.1, 1.4 , 2.3, 4.4	**Social Studies** 4.3, 6.1, 6.2, 6.3
3	Transformative	x	2-Diversity between individuals is great.		6-Federal Indian policies shifted through seven major periods.		
2	Additive	x	3-Oral histories are valid and predate European contact.	x	7-Tribes reserved a portion of their land-base through treaties.	**Science** 3.1	**Literature** 1.6, 2.1, 4.2, 4.3 **Speaking & Listening** 3.6, 3.7
1	Contributions	x	4-Ideologies, traditions, beliefs, and spirituality persist		8-Three forms of sovereignty exist - federal, state, and tribal.		

Instructional Outcomes – Learning Targets

Content Area Standards

Essential Understandings

Essential Understanding 2: There is great diversity among individual American Indians as identity is developed, defined and redefined by many entities, organizations and people. There is a continuum of Indian identity ranging from assimilated to traditional and is unique to each individual. There is no generic American Indian.

Essential Understanding 3: Oral histories are valid and predate European contact.

Essential Understanding 7: Reservations are land that have been reserved by the tribes for their own use through treaties and was not "given" to them. The principle that land should be acquired from the Indians only through their consent with treaties involved three assumptions:

a. That both parties to treaties were sovereign powers;
b. That Indian tribes had some form of transferable title to the land; and
c. That acquistion of Indian lands was solely a government matter not to be left to individual colonists.

Social Studies

Students will:

4.3 examine biographies, stories, narratives, and folktales to understand the lives of ordinary people and extraordinary people, place them in time and context, and explain their relationship to

important historical events.

6.1 identify the ways groups (e.g., families, faith, communities, schools, social organizations, sports) meet human needs and concerns (e.g., belonging, self worth, personal safety) and contribute to personal identity.

6.2 describe ways in which expressions of culture influence people (e.g. language, spirituality, stories, folktales, music, art, dance).

6.3 identify and describe ways families, groups, tribes and communities influence the individual's daily life and personal choices.

Science
Students will:
3.1 identify that plants and animals have structures and systems, which serve different functions.

Skill Sets

Reading
Students will:
1.1 make predictions and connections between new material and previous information/experiences.

1.4 demonstrate a basic understanding of main ideas and some supporting details.

2.3 identify literary devices (e.g., figurative language and exaggeration).

4.4 read and provide oral, written, and /or artistic responses to diverse perspectives, cultures and issues in traditional and contemporary literature.

Speaking and Listening
Students will:
3.6 draw connections between one's experiences, information, and insights, and experiences communicated by others.

3.7 identify characteristics of enjoyable listening experiences by examining rhythm in music and visualization of images.

Literature
Students will:
1.6 respond personally to ideas and feelings generated by literary works.

2.1 identify literary devices (e.g., figurative language, exaggeration).

4.2 respond to traditional and contemporary works representing diverse perspectives, cultures, and issues (e.g., American Indian works).

4.3 create and share responses to literary works through the application of technology, speaking, writing, and visual, and performing arts (e.g., discuss, write, move, design, compose, sing).

Learning Experiences – Text-Based Inquiry

Before

- Brainstorm meaning for "less than half, more than whole" before anyone sees the book.
- Do a picture walk and make a list of all of the things we know about the boy in the story from the pictures and why we know that.
- Predict what the story is about and where the story happens and include that on the list as well.
- Read the story through for enjoyment!

During

- The second time through use your list to confirm or disprove your predictions.
- Be sure to take a close look at the designs on each page. Use a document projector if you have one available. See if you can figure out how the design is related to the part of the story that is presented on that page.

After

- Review your chart and tie your information to the Essential Understandings.
- Use some of the extension activities to tie this story into other areas of learning.

Assessment

Teacher observation and student participation

Teacher Notes and Cautions

Be sure to note the contemporary setting and the traditional designs that appear on each page.

The issue of who is an Indian and what makes someone Indian can be volatile ones. Terms like "half-breed" or "wannabe" may come up in your discussions. Each tribe has its own rules about enrollment. The Confederated Salish, Pend d'Oreille, and Kootenai tribes actually changed their rules and we have families where some of the children are enrolled and others in the same family are not. There is also the issue of children who have connections with multiple tribes, but are not enrolled in any of them. Here are two interesting articles on the subject for the interested teacher.

"Blood Quantum." 4 Jan. 2001. *Hector Tobar.* <http://www.hectortobar.com/bloodquantum>.

Clark, Kathryn. "The Blood Quantum and Indian Identification." *Dartmouth Journal of Law,* Spring 2004. 25 June 2007. Available at <http://rockefeller.dartmouth.edu/assets/pdf/dcujlclark.pdf>.

Vocabulary

reflecting, panting, skipping stones, race, Saiya, Ta′Tda′, reservation, canyon, corral, hominy stew, fry bread, photographs, Creator, survive

Extension Activities

- Have a small group of students explore one of the designs and present what they learn to the class.
- Make a chart of all of the designs in the book and which culture they came from. Include the designs in the backgrounds of each page.
- Try the foods that the family eats.
- Make a bulletin board with a large outline of the corn bundle and have each kernel be a small picture of each child in your class or someone in their family.
- One strong lesson plan found at the Southwest Children's Literature Web site is as follows:
    - "The theme is discovering the benefits to diversity among one another and learning more about who we are inside and out. Pair this activity with "heritage projects." The students would be discovering where they came from, their family trees, and the characteristics of the countries where their ancestors lived.
    - "Before reading: Students talked about their heritage projects and the differences among everyone.
    - "After reading: Students got into pairs and brainstormed a skit. The skit had to be an example of when someone would feel different. In the skit, the students had to come up with a resolution to the problem. The students performed their skits in front of the class.
    - "After the performances, the students discussed what the book meant to them. Follow-up: I learned that the skits did not have to be elaborate to get the point of the story across to the students."

Resources and References

"Blood Quantum." 4 Jan. 2001. *Hector Tobar.* <http://www.hectortobar.com/bloodquantum>.

Clark, Kathryn. "The Blood Quantum and Indian Identification." *Dartmouth Journal of Law,* Spring 2004. 25 June 2007. Available at <http://rockefeller.dartmouth.edu/assets/pdf/dcujlclark.pdf>.

"Less than Half, More than Whole." *Southwest Children's Literature* 25 June 2007 <http://storytrail.com/SWCL/pages/lth.html>.

Neamen, Mimi and Mary Strong. *More Literature Circles: Cooperative Learning for Grades 3-8.* Libraries Unlimited, 2001.

Bias in Texts about Native Americans

Developed by Susan Black for Arlee Elementary School

Overview of Learning Experience

By making close observations of text and pictures, students will be able to make inferences regarding bias and stereotypes about Native Americans.

Suggested Grade Level(s)

5-6

Time Required

Six 15 – 30 minute lessons

Supplies and Materials

- *The Indian in the Cupboard* by Lynn Reid Banks
- *Points of View vs. Historical Bias: An Integrated Thematic Unit* by Sarah Supahan (may be purchased at http://oyate.org/)
- *How to Tell the Difference: A guide to Evaluating Children's Books for Anti-Indian Bias* by Beverely Slapin, Doris Seale, and Rosemary Gonzales (may be purchased at http://oyate.org/)
- Copies of Making Inferences Chart for students (included)
- Various illustrations and photos found in magazines, newspaper articles and books picturing bias and stereotyping of Native Americans

Implementation Level, Essential Understandings and Montana Content Standards

Banks - O'meter		Essential Understandings – Big Ideas				Montana Content Standards	
4	Social Action	X	1-Diversity between tribal groups is great.	x	5-History represents subjective experience and perspective.	**Reading** 1.3, 4.5	**Social Studies** 6.1, 6.2
3	Transformative	X	2-Diversity between individuals is great.		6-Federal Indian policies shifted through seven major periods.		
2	Additive		3-Oral histories are valid and predate European contact.		7-Tribes reserved a portion of their land-base through treaties.	**Science**	**Tech** 6.2 **Literature** 1.1, 1.6, 2.4, 5.1
1	Contributions		4-Ideologies, traditions, beliefs, and spirituality persist		8-Three forms of sovereignty exist - federal, state, and tribal.		

Instructional Outcomes – Learning Targets

Content Area Standards

Essential Understandings

Essential Understanding 1: There is great diversity among the 12 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 2: There is great diversity among individual American Indians as identity is developed, defined, and redefined by many entities, organizations and people. There is a continuum of Indian identity ranging from assimilated to traditional and is unique to each individual. There is no generic American Indian.

Essential Understanding 5: History is a story and most often related through the subjective experience of the teller. Histories are being rediscovered and revised. History told from an Indian perspective conflicts with what most of mainstream history tells us.

Social Studies
Students will:
6.1 identify the ways groups (e.g., families, faith communities, schools, social organizations, sports) meet human needs and concerns (e.g., belonging, self worth, personal safety) and contribute to personal identity.

6.2 describe ways in which expressions of culture influence people (e.g., language, spirituality, stories, folktales, music, art, dance).

Skill Sets

Reading
Students will:
1.3 provide oral, written, and/or artistic responses to ideas and feelings generated by the reading material.

4.5 read a variety of sources to demonstrate an understanding of current events (e.g., newspapers, magazines).

Literature
Students will:
1.1 make predictions and connections between new literary works and previous information/ experiences.

1.6 respond personally to ideas and feelings generated by literary works.

2.4 identify how language, literary devices, and forms contribute to the meaning of literary works.

5.1 identify how culture, ideas, and issues influence literary works.

Technology
Students will:
6.2 create original work using various technologies.

Learning Experiences

- I can closely observe illustrations and use my background knowledge to infer why this is an example of stereotyping.
- I can closely read or hear text and use my background knowledge to infer why this is an example of bias or stereotyping.

Projects / Products

Students will redraw a picture or rewrite a short passage to correct bias or stereotyping about Native Americans. The finished work will be showcased.

Ongoing Literacy Practices

Using their background knowledge, students will continue to make inferences in their reading recognizing bias or stereotyping about Native Americans.

Assessment

Charts, rewrite or redraw project, debrief observations

Suggested Day-By-Day Plan

- Hook using picture 3 from *How to Tell a Difference.* Define bias. Model how to use chart. Discussion.
- Read pp. 18-20 from *Indian in the Cupboard*. Pair-share to put on their chart. Debrief.
- Read aloud various text examples from *How to Tell a Difference*. Do the work sheet from *Points of View* p.12 and 13. Debrief.
- Brainstorm student's own list of typical ways that authors and illustrators create stereotypes. Then make a class chart.
- Display various illustrations and photos collected from magazines, books, and from examples in *How to Tell a Difference*. As a class add to our list of stereotypes and put inferences on chart. Debrief.
- Partners reword a short passage or redraw a picture given to them. Showcase.

Resources and References

Banks, Lynne Reid, *The Indian in the Cupboard.* New York: Avon Books, 1980.

Slapin, Beverly, Doris Seale, and Rosemary Gonzales. *How to Tell the Difference: A guide to Evaluating Children's Books for Anti-Indian Bias.* Berkeley, Calif., Oyate, 2000.

Supahan, Sarah. *Points of View vs. Historical Bias: Recognizing Bias in Texts About Native Americans.* Produced by the Klamath-Trinity Joint Unified School District's Indian Education Program. Available from Oyate, Berkeley, Calif.

Name _____

Making Inferences With Texts

Summary of:	**Reminds me of (Schema):**	**Inferences:**
Indian in the Cupboard		
Text Examples		
Pictures		

Rain Is Not My Indian Name

Developed by Callie Shanahan and Clark Schlegel for Arlee Junior High School

Author, Text Title and Citation

Smith, Cynthia Leitich. *Rain Is Not My Indian Name*. New York: Harper Collins Publishers, 2001.

About the Author

Smith is a member of the Muscogee (Creek) Nation, has written several children's books and stories and has received many awards.

Text Summary

Rain Is Not My Indian Name is the story of Cassidy Rain Berghoff, who reconnects to her family and community after the death of her best friend through the lens of a camera.

Tribes Represented in Text

Lakota, Muscogee, Northeastern Creek, Cherokee, Ojibway, Chippewa, Annishinabe, and Seminole are represented within the novel. Various other racial groups are represented throughout the story.

Setting of Text

Rain Is Not My Indian Name takes place primarily in Douglas County in Kansas. Time: Contemporary.

Genre of Text

Young adult fiction, ages 12 -16.

Suggested Grade Levels

grades 6, 7, and 8

Time Required

six weeks

Supplies and Materials

Copies of text, *Rain Is Not My Indian Name*, for each student. Chart paper, markers, highlighters, and journals.

Materials for building background knowledge should include books, Web printouts of various native tribes, and items brought by students (jingle dress).

Jingle Dancer, also by Cynthia Leitich Smith, to use in the author study.

Implementation Level, Essential Understandings and Montana Content Standards

Banks - O'meter		Essential Understandings – Big Ideas				Montana Content Standards	
4	Social Action	x	1-Diversity between tribal groups is great.	x	5-History represents subjective experience and perspective.	**Reading** 1.1-1.4, 2.1-2.3, 2.7, 2.8 3.1, 4.1, 4.2, 4.5, 5.3-5.5 **Technology** 2.1, 5.3 **Library Media** 2.4, 3.2 **Math** 1.1, 1.5	**Social Studies** 1.1, 6.3 **Science** 1.5 **Speaking and Listening** 1.1, 2.1-2.3, 2.5, 3.2-3.4, 3.6, 3.8, 4.1
3	Transformative	x	2-Diversity between individuals is great.		6-Federal Indian policies shifted through seven major periods.		
2	Additive		3-Oral histories are valid and predate European contact.		7-Tribes reserved a portion of their land-base through treaties.	**Literature** 1.2, 1.5, 1.6, 2.2, 2.3, 3.1,4.1, 4.3, 5.1-5.3	**Writing** 1.1-1.4, 2.1-2.5, 3.1, 4.1-4.3, 5.1, 5.2, 6.1, 6.3
1	Contributions	x	4-Ideologies, traditions, beliefs, and spirituality persist		8-Three forms of sovereignty exist - federal, state, and tribal.		

Instructional Outcomes – Learning Targets

Content Area Standards

Essential Understandings

Essential Understanding 1: There is great diversity among the 12 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 2: There is great diversity among individual American Indians as identity is developed, defined and redefined by many entities, organizations and people. There is a continuum of Indian identity ranging from assimilated to traditional and is unique to each individual. There is no generic American Indian.

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 history beginning with their origins that are as valid as written histories. These histories pre-date the "discovery" of North America.

Essential Understanding 5: History is a story and most often related through the subjective experience of the teller. Histories are being rediscovered and revised. History told from an Indian perspective conflicts with what most of mainstream history tells us.

Social Studies
Students will:
1.1 apply the steps of an inquiry process (i.e., identify question or problem, locate and evaluate

potential resources, gather and synthesize information, create a new product and evaluate product and process).

6.3 identify and differentiate ways regional, ethnic and national cultures influence individual's daily lives and personal choices.

Skill Sets

Reading

Students will:

1.1 make predictions and clearly describe, with details, meaningful connections between new material and previous information/experiences.
1.2 compare and contrast important print/nonprint information with existing knowledge to draw conclusions and make application.
1.3 interpret and provide oral, written, and/or artistic responses to ideas and feelings generated by the reading material and compare responses with peers.
1.4 demonstrate understanding of main ideas and select important supporting facts and details.

2.1 decode unknown words combining the elements of phonics, grammatical structures, analysis of word parts and context to understand reading material.
2.2 demonstrate understanding of and analyze literary elements (e.g., plot, character, point of view, conflict).
2.3 identify and compare literary devices (e.g., figurative language, exaggeration, irony, humor, dialogue).
2.7 use a variety of reading strategies to comprehend meaning, including self correction, rereading, using context clues and adjusting rate.
2.8 ask questions, check predictions, and summarize information prior to, during and after reading.

3.1 articulate and evaluate strategies to self-monitor reading progress, overcome reading difficulties and seek guidance as needed.

1.1 establish and adjust the purposes for reading (e.g., personal satisfaction, lifelong reading habits, sharing and reflecting upon their reading).
4.2 read to organize and understand information, and to use material to investigate a topic (e.g., reference material, manuals, public documents, newspapers, magazines and electronic information).
4.5 identify recurring themes, perspectives, cultures, and issues by reading (e.g., identity, conflict, change).

5.3 recognize author's point of view and purposes.
5.4 recognize author's use of language and literary devices to influence readers.
5.5 recognize, express, and defend a point of view.

Literature

Students will:

1.2 identify and comprehend the main idea and supporting facts and details, and summarize ideas in own words.
1.5 draw inferences and conclusions based on literary works.
1.6 respond to literary works on the basis of personal insights and respect the different responses of others.

2.2 recognize the impact of literary elements (e.g., plot, theme, character, setting, point of view) and evaluate their effectiveness.
2.3 evaluate how vocabulary and language contribute to literary works.

3.1 select a variety of literary works, expressing reasons for personal recommendation, discovery, appreciation and enjoyment.

4.1 select, read, listen to, and view a variety of literary works.
4.3 create and share responses to literary works through the application of technology, speaking, writing, visual, and performing arts (e.g., discuss, write, move, design, compose, sing).

5.1 examine and explain how history, culture, ideas, and issues influence literary works.
5.2 compare and contrast a variety of perspectives of self, others, and world issues through a selection of literary works.
5.3 use literary works to develop and understand the many dimensions of human experience (e.g., philosophical, ethical, aesthetic).

Writing

Students will:

1.1 organize text in paragraphs with clear beginning, middle, and end, using transitions and logical sequence.
1.2 develop a main idea through relevant supporting details.
1.3 demonstrate some control of personal voice, sentence structure and word choice.
1.4 apply conventions of standard written English (e.g., spelling, punctuation, usage) appropriate for grade level and purpose.

2.1 plan writing by generating and organizing ideas through a variety of strategies, and by considering purpose and audience.
2.2 write one or more drafts that capture and organize ideas.
2.3 revise writing at the word, sentence, and paragraph levels using feedback from others.
2.4 edit, with some assistance, by correcting errors (e.g., grammar, capitalization, punctuation, spelling, usage).
2.5 share/publish a legible final product.

3.1 set goals and analyze successes in their own and others' writing.

4.1 identify and articulate the purpose for their writing and write appropriately.
4.2 choose audiences (e.g., self, peers, adults) appropriate to purposes and topics.

4.3 experience writing in different genres (e.g., narrative writing).

5.1 identify and analyze characteristics of different forms (e.g., narrative, journal, technical).
5.2 write using characteristics of different forms.

6.1 pose questions or identify problems.
6.3 share information in appropriate ways for intended audiences.

Speaking/Listening
Students will:
1.1 observe and describe the importance of speaking and listening in personal relationships.

2.1 analyze one's own techniques of listening in a variety of situations (e.g., focusing attention, reflecting, interpreting, analyzing, responding to messages).
2.2 demonstrate appropriate speaking and listening behaviors in communication with various audiences.
2.3 speak and listen effectively for an expanded range of purposes (e.g., giving and understanding information, presenting and appreciating creative performances, delivering and analyzing persuasive messages).
2.5 identify and use different types of listening appropriate to the listening situation (e.g., interpretive and empathic listening).

3.2 use verbal language appropriate to occasion, audience and topic.
3.3 explain and appropriately use verbal and nonverbal skills to enhance presentations and manage communication anxiety.
3.4 monitor understanding by identifying and using strategies (e.g., inquiring, taking notes, summarizing oral and visual clues).
3.6 compare and contrast one's own experiences, information and insights with the message received in a variety of communication situations.
3.8 identify, anticipate, and manage barriers to listening.

4.1 analyze and apply the characteristics of effective speaking and evaluative listening.

Technology
Students will:
2.1 refine skills to enhance performance and ease task completion (e.g., programming, authoring, editing).

5.3 organize information from technical sources and communicate findings.

Library Media
Students will:
2.4 recognize the ideas and backgrounds of others and acknowledge their contributions.

3.2 interpret a wide variety of literature and other creative expressions in various genres and

formats.

Science
Students will:
1.5 create models to illustrate scientific concepts and use the model to predict change (e.g., computer simulation, a stream table, graphic representation).

Math
Students will:
1.1 formulate and solve multi-step and nonroutine problems using a variety of strategies. Generalize methods to new problem situations.
1.5 recognize and investigate the relevance and usefulness of mathematics through applications, both in and out of school.

Learning Experiences

Before
Building Background Knowledge Workshop and Author Study (see days 1-6)

During
Students will be using these comprehension strategies throughout the unit to become more familiar with them. Different chapters will focus on different comprehension strategies using various recording forms.

1. Activate Background Knowledge
   -What do you already know about this topic?
   -What connections (schema) can you make to your life, the world, or other things you have read?

2. Ask Questions
   -What do you want to know about this topic?
   -What questions come up as you read?

3. Make Inferences
   -What background knowledge and explicit information from the text are you using to make meaning?
   -What predictions are you making, testing, and revising as you read?

4. Determine Importance
   -What words, sentences, ideas, and themes are especially important?
   -What is the big picture, the main idea?

5. Make Mental Images
   -What images come to mind as you read and what do they remind you of?

6. Synthesize
   -What inferences and key concepts are you putting together to deepen your understanding?

7. Monitor Comprehension
   -re-read, read ahead, use context clues, restate, research, use decoding strategies

<u>After</u>
Students will create a mural and write an essay explaining the connections to the characters that help them understand everyday issues (see lesson plan at end of unit).

Assessment will take place throughout the unit

Various recording forms, journaling, letters to the editor, poetry, murals, Venn Diagrams, bookmarks, popcorn discussions, debriefs, entrance tickets, exit tickets, presentations, group participation, reading workshops, writing, workshops, written conversations, and usage of the comprehension strategies.

Suggested Day-By-Day Plan

45-50 minute class periods

Day 1
Building Background Knowledge Workshop while putting students into groups.

1. Create jigsaw puzzle pieces using photocopied photos or pictures that relate to the Cherokee and Ojibway. You may choose your own pictures/photos or use the bibliography. Cut pictures apart puzzle-piece style ahead of time.
2. Write each student's name on the back of the puzzle pieces to place them in groups.
3. Hand out the puzzle pieces to each student with their name on the back.
4. Have students find their group by putting the puzzle pieces together to create a picture and get in groups according to their picture. Each group should have a different picture or photo. This can be used to group the students, as you would like.
5. Do a think-aloud using the mystery photos to show students how to make inferences about their photo or picture. (See inference chart attached.) You might say, "I'm wondering who this person is" or "I'm guessing this picture is from the 1800s."
6. Students will use the inference chart and picture to start brainstorming and discussing what they think they see in the picture or photo.
7. Have students trade with the group clockwise and continue their inferences. Each group should pass their photos until everyone has made inferences on each picture. Depending on the group of students you may need two class periods to do this.

Day 2
Building Background Knowledge Workshop continued using different pieces of text. The text you choose should come from different sources and genres so that students can identify each piece of text. (poem, timeline, articles, journal entry, etc.) (See resources and references)

1. Each group will receive a different piece of text; text selections are color-coded. Each piece of text will represent a particular angle or perspective from the photos or pictures from the day before.
2. Students write an overall synthesis for the piece of text that they received and connect it with the photos from the day before. You should be prepared to teach about writing synthesis: combining ideas from multiple sources using their own words.
3. Participants share their synthesis of the perspective they learned from the particular piece of text that they read.
4. Each group member shares and as they share others will take notes on important perspectives that they hear.
5. After each group has shared the class will debrief using a "popcorn read" (Popcorn Read –see Day 3 below).

Day 3

Popcorn Read

1. Students will write down or highlight information that really stands out to them. It can be anything from the last three days of the Building Background Knowledge Workshop.
2. Explain to students that it will be silent in the room except for the one person talking. There is no commentary and they should try to connect with what the person said before them. Also let students know that it is ok to repeat a phrase if it was something they thought was important.
3. The class is in a circle and one person starts the group off by reading a phrase and another student follows. It is also known as "popcorn read" because there is no certain order that the students speak. They can speak as the spirit moves them.
4. After the "popcorn read" have them write down what they thought of the "popcorn read" as an exit ticket out of the classroom.
   -What was the experience like?
   -How did the participants like reading phrases without commentary?
   -How did highlighting key points help them?
   -How did it help to hear what others read aloud?
   -What was it like to try to connect to other phrases?
   -Did you think it was similar to poetry?
5. Collect the exit tickets as students leave the room.

Day 4

1. Students brainstorm with a partner the reasons behind keeping a journal and how they might reflect on ideas.
2. After the students brainstorm ideas have them write on chart paper that can be hung in the classroom so they can use it as a reference throughout the unit.
3. Discuss journal writing as a class and explain that it is personal writing that helps you explore your own ideas. Explain how to use writing to think through important ideas and experiment with new ways to express yourself.
4. Write the first journal entry relating to the inferences that they made with the mystery photos and how the different texts may connect with them. Students should include how they used

their schema to come up with inferences.

Day 5

Begin the author study using the picture book *Jingle Dancer*.

1. Capture the interest of the class by having one of your students wear a jingle dress.
2. Students write down everything they know about the jingle dress and any connections that they may have with it.
3. Have students make predictions about the book by looking at the cover and making connections to their inferences that they made in the Building Background Knowledge Workshop from Day 1.
4. Explain to students that good readers make connections to their own lives, to other books, and to the world to help them better understand a new text. This helps them form a file system in their brains called schema. Tell students, "As we read today we will be making text-to-self, text-to-text, and text-to world connections to better understand the characters in this picture book."
5. As you read the first page to the students, use the Making Connections recording form on an overhead projector. Think out loud as you read. Then the students understand what you are thinking and it will make it easier for the students to make their own connections.
6. Read the picture book while the students fill out their connections recording form.
7. Students get in their groups and debrief by talking about the connections that they made with the book.
8. As a class have a few students share using your model of the think-aloud.

Day 6

1. Use a Teen Lifestyle magazine for an example before reading the first journal entry in the novel.
2. Discuss the topics that are in this magazine and how some issues or topics may make them feel.
3. Have students start writing down their ideas about how media changes them as a person.
4. Students get into their groups and debrief by sharing their ideas.
5. Keep this list in their journal so they can refer back to it as they are reading. Later they will use this to help them write about themselves and how media may affect their decisions.
6. Students will find an article from home or the library and write a synthesis of the article and how it made them feel when they read the article. Remind them about synthesis-writing (Day 2).
7. Their synthesis will be their entrance ticket into class on Day 7 (see below).

Day 7

1. Collect the entrance tickets as students come into the room.
2. Read Chapters 1 and 2 ("Tasty Freckles" and "Broken Star") pages 1-10.
3. Reading with a partner, individually, popcorn reading or out loud as a class can be an option for all chapters of the book, depending on your students and what works best for them. It is best to do something different for each chapter so that students don't get bored.
4. Discuss genre, and find examples of foreshadowing. As the students are reading, discuss the descriptive language and why this language is important.

5. As they read Chapters 1 and 2 use the Recording Form for Visualization so that students can make connections with the images in the first two chapters.
6. Relate the visuals in this chapter to their entrance ticket.
7. Debrief and discuss what they wrote down on their visual work sheet. This may be done in their groups or as a class.

Day 8

1. The title of Chapter 2 is "Broken Star" so have students write down what or who this may symbolize and why.
2. Discuss and give examples of different symbols that the Ojibway use to represent different feelings, items or people. Go back to the inferences that the students made in their Building Background Knowledge Workshop.
3. Read the Osage Spider Story (see bibliography) and make inferences that connect to their building background knowledge workshop and symbolism.
4. Have students use paper and colored pencils to create a symbol that represents them and write about it explaining why they used the symbol that they did.
5. *Journal*: Rain describes the hug with Mama and Galen as her "safest memory." What makes it so safe? What does this moment tell you about the rest of the novel? What is your safest memory? Explain what made it so special.

Days 9-10

1. Read Chapter 3 (six months later). Use the same chart from the author study labeled "quotes," "connections," and "helps me understand." Students should also be continuing their chart from their building background knowledge workshop with their questions.
2. Do a think aloud to show an example of what the students will be looking for as they are reading.
3. Students fill out the chart as they are reading. Students write questions they have about the content, the author, the events, the issues and the ideas in the book. This can be written in their journal so they can refer back to it at any time.
4. Discuss questions that the students have in groups. If they are in groups they may find that there are some more questions that they didn't think about or they may have some of their questions answered.
5. After they discuss in groups, bring them together as a class and have a popcorn discussion where students answer and discuss questions that they have about the book far.
6. Create a large anchor chart for the wall so all the students can refer back to it as they are reading and answering their questions.

Day 11

1. Review imagery and how it was used in Chapter 3 to develop mood.
2. Have students read the weather descriptions and write down examples of weather creating mood.
3. Read and discuss pieces of *Mountain Windsong: A Novel of the Trail of Tears* by Robert J. Conley. Any piece you choose will be worthwhile.
4. Brainstorm new weather ideas that will create a mood for the reader.
5. Have small groups record their ideas on a large piece of paper and share it with the class.

6. Individually students will write a short description that uses weather to create a mood.
7. Students will get back into their groups and share their work.
8. Group members will give specific and positive feedback to each other.
9. Students may read their work to the class if they are comfortable.
10. Debrief as a class, review imagery and why authors use it in their writing.

Day 12

1. Have students find examples from the library and on the Internet of Native American authors that use strong imagery in their writing.
2. Discuss the different forms of writing they will be looking for.
3. Have students brainstorm how they are going to find the information that is needed using different resources.
4. Discuss their ideas in groups and write down ideas to use in the computer lab.
5. Students use the computer and the library to find examples.
6. Students find examples and bring them to class on Day 13 as an entrance ticket.

Day 13

1. Read Chapter 4, "My Not So Secret Secret Identity." Focus on the letter that Mrs. Owen wrote and how it makes them feel.
2. Students will write a letter to the editor in response to Mrs. Owen.
3. Have students bring in different examples of letters to the editor and discuss how they are different from other kinds of letters.
4. Each student will find an article from the local newspaper that they will respond to by writing a letter to the editor. This could be a writing unit that can be taught throughout the novel depending on the students' background knowledge of letters.
5. *Journal*: "Rain is not my Indian name, not the way people think of Indian names. But I am an Indian, and it is the name my parents gave to me." Respond and reflect on this quote and what it means to you and what it meant to Cassidy. Does this relate to the title of the book? Reflect on Cassidy Rain and her journal entry.

Day 14

1. Read Chapter 5, "Moo Shu and Peace." As the students are reading have them go back to their chart with connections and questions, and write down any other connections they have had and any more questions they have.
2. Do a think-aloud with the students and review what it means to connect with the story and ask questions.
3. J*ournal*-Galen, who is white, asks Rain, who is Irish- Scottish-Muscogee-Cherokee-Ojibway, if she would ever date an African American person. Write about your feelings.
4. Continue their letter to the editor and review criteria for a letter to the editor. This may continue as they are reading the book. It will depend on how much time you feel your kids will need and how much background knowledge or experience they have with writing letters.

Day 15

1. Read Chapter 6, “Indian Camp,” focusing on the new characters in the story.
2. Use a Venn Diagram for two of their favorite characters in the story or characters that students have questions about.

Day 16

Character Trait Tableaus Activity

This activity will help reinforce the new characters and their traits.

1. Write selected characters on note cards that you would like the students to focus on.
2. Put students in their groups.
3. Hand out a different note card to each group.
4. The group has 10 minutes to prepare several actions that are traits of their character. They can only act and there is no talking.
5. Each group presents their character silently while the other groups guess who they are acting out.
6. Make this a competition between groups and give them points (as an option) if you want to make it into a game.
7. *Journal*: Write a response to the character trait activity. Questions to include: How may you relate to a character in the story and why? How did this activity help you remember the different characters and their traits?

Day 17

Chapter 7, “Malibu Pocahontas”

1. *Journal*: What are your inferences about this chapter and why do you think it is titled “Malibu Pocahontas”? What do you think this means?
2. Review what a simile is and the difference between a simile and a metaphor.
3. As students read this chapter they will write down all the similes.
4. When they are finished they will change the similes into metaphors and discuss their answers in a group.
5. Come back together as a class and create a chart to put up on the wall so students can add to it as they come to similes and metaphors in the book.
6. *Journal*: In Chapter 7 Rain says that she is biracial. What does this mean to you?

Day 18

Cultural identity lesson plan

To explore the racial diversity within the characters in the texts *Rain Is Not My Indian Name* and *A Man Called Raven.*

1. On a blank sheet of paper write down the different physical characteristics for the characters in the two books that you can recall. (3-5 minutes)
2. Read *A Man Called Raven* aloud to the whole class.
3. Have a class discussion (popcorn fashion) by first sharing comments written down and then open the discussion for additional comments and questions. (10-12 minutes)
4. Have students write additional characteristics on their paper that they might have missed earlier. (3-5 minutes)
5. Ask students to make a comparison of their own racial characteristics (identify their racial

identity or identities) with Toby and Chris Greyeyes in *A Man Called Raven* or with Rain, Fynn, or Queenie in *Rain Is Not My Indian Name*. (10 minutes)

6. Remind students to go back to their previous notes and the Building Background Knowledge Workshop.
7. Collect papers from students at the end of the period as an exit ticket.

Day 19

1. *Journal*: Rain explains that she sometimes considers using color film, "but Gramps always says that true artists shoot the highlights and the shadows because stories live in shades of gray. He says color can hide the truth." Ask, What do you think Gramps meant by this and how does it relate to the story?
2. Activity: Have students use school cameras or a black and white disposable camera to take pictures that explain who they are and what their heritage is. They may also use pictures from home or they can draw their montage if they don't have access to a camera.
3. Students will create a black and white montage that describes them and write a short autobiography.
4. Explain what an autobiography is and use an example of a montage and autobiography of yourself to share with the students.
5. When they finish their own they will share in groups of five and debrief on the experience.
6. This will be useful when they create their mural at the end of the unit.

Day 20

Chapters 8-9 "Laura Ashley's Prissy Twin" and "Trailer Park Dreams"

1. As students are reading the next two chapters have them write down all the unfamiliar words and clues in the text that might help them figure out the meaning of the unknown words.
2. Do a think-aloud for the students so they understand how the different types of context clues can help them figure out the meaning of a word.
3. Create a word wall to display unknown words so students can add to it when they come to an unknown word and use it as a reference for discussion.
4. During discussions students can help each other figure out the meaning of the word using their context clues and reading strategies.

Day 21

In chapter 8 they are making pasta bridges. To connect math and science have the students create a pasta bridge and work on it throughout the unit with a small group.

The Pasta Bridge Project (Student Handout)

Project Goals: To explore physical and mathematical relationships that apply to the engineering and building of a bridge. To make connections with the Indian Camp participants in Chapter 9 "Trailer Park Dreams" and Chapter 10 "Stop the Presses" in *Rain Is Not My Indian Name*.

Goal: Design and construct a bridge made out of edible pasta plus glue.

Small Group (3 or 4 students) Tasks: Select a bridge design by doing research to design and construct your bridge (one class period). This information may be obtained online in the computer lab or through materials you locate in the library. Each team member will keep information in his/her personal journal which will be checked throughout the project and turned in at its conclusion. Items to include in your journal:

1. Photograph or scale drawing of bridge design.
2. Explanation as to why this particular style or design was used.
3. Three or more interesting facts about this bridge design.

Develop a plan for building your bridge including the following (1/2 class period): Each member copies to his/her journal.

1. Make a plan for construction of your selected bridge.
2. Estimation of materials needed.

Construct your bridge using commercial pasta products only. Follow your planned drawings (1 to 1 ½ class periods). Your bridge will be required to support 2 lbs. of weight for a period of ten minutes.

Assessment: You will be graded on the success of your group's project, the contribution you made to the project, and your individual journal. Each group will evaluate the performance of their team members. You will evaluate yourself using a self-assessment form and answer these questions:

1. What did you learn?
2. How did you relate building your bridge to the bridge-building activities in *Rain Is Not My Indian Name*?
3. How will having done this project help you in future endeavors?

Day 22

1. Read Chapters 10 and 11, "Stop the Presses" and "A Taste for Green Bean Casserole."
2. Make connections with the journal entry on pages 90-91.
3. Rain remembers many details about her mother's funeral. What details can you picture in your mind? Do you have any days like this where you could close your eyes and go back and remember what that day was like?
4. Review visualizing with the class and go back to the visuals they made earlier in the unit.

5. Write about a time in your life when you can remember everything in your mind. Use the 6+1 writing traits to write about it. Is there anything you would do differently on this day?

Day 23

Chapter 12 "Did Somebody Say 'Clueless?'"

1. Focus on the changes that Rain has been through and how they have made her a different person. Use the recording form called Why Is That Character Changing?
2. What did you discover about Rain in this chapter and what did she discover about herself? What does this help you understand about yourself and how you change and express yourself?
3. *Journal*: After talking to Dad, Fynn changes the marks in all the boxes from Native American/American Indian to white. Reflect in your journal.

Day 24

1. Read Chapters 13 and 14, "Rising Rain" and "Mamas and Babies."
2. Students will read and be thinking about events that happen in this chapter that they may have questions about or would like to discuss with a partner. After reading, the students will engage in a written conversation.

Written Conversation

1. Each student has a partner and a piece of paper with their questions.
2. Students will write a letter to his or her partner including their questions and reflections.
3. Time them for three minutes while they write. There is no talking during these three minutes.
4. After the period of three minutes is up, they switch papers and write a response to their partner for three minutes.
5. Repeat this process 2-4 times.
6. Give students three minutes to discuss what they wrote and have an oral conversation about the chapter.
7. Collect their written conversation as they are leaving the classroom; this will be their exit ticket in order to leave the classroom. This exit ticket will help the teacher assess what they learned and the questions that were answered by their partner.
8. Assign the journal entry below for homework and collect as an entrance ticket when they arrive in the classroom the next day.
9. *Journal*: Rain writes that it was a pretty near perfect day. What made it a perfect day for Rain? Write about a perfect day that you remember. Give details and create an image. Remember to include the five senses.

Day 25

1. Read Chapter 15, "Deadlines."
2. Students continue taking notes using their reading strategies.
3. One of Rain's primary relationships is with Queenie. While reading this chapter students will create a Venn Diagram comparing Queenie and Rain.

Day 26

1. Read Chapter 16, "Independence Day."

2. Make inferences from the poem in this chapter called “People Talk.”
3. Respond by writing a poem about yourself.
4. The poem can be titled “Who Am I?”
5. Discuss poetry elements before writing the poem. Have an example of a poem that you wrote about yourself to show them your thinking process. Each poem should contain at least 12 lines.

Day 27

1. Read Chapters 17 and 18, “Children of the Corn” and “What Really Happened.”
2. *Journal:* After Cassidy has a fight with Queenie, she runs four miles in cowboy boots to the front gate of the Garden of Roses Cemetery. Why does she go there? Why can’t she manage to pass through the gates to the cemetery itself?
3. After students respond to the journal they write down an overall synthesis of the book using all of their notes and the word wall.
4. Brainstorm ideas for a mural, making connections throughout the book, and using all of the ideas and work they have done throughout the unit.

Days 28-32

Students will create a mural in their group connecting all of their work with the Building Background Knowledge Workshop and write about it explaining the overall meaning of the book.

Student Learning Targets

1. I can create a mural that connects my cultural identity and Rain in the book.
2. I can write a five-paragraph essay explaining the mural using the 6+1 traits.

This may take more than four days to create depending on the revision process for the writing.

Vocabulary

When students are taking notes and using their comprehension strategies they should be writing down all unfamiliar words. The students can write the words up on a word wall. Make sure to discuss this vocabulary during debrief discussions and refer back to it throughout the unit.

After the unit is over they can rearrange the words from the word wall to write a paragraph using most of the words or all of the words in an overall synthesis about *Rain Is Not My Indian Name*.

Extension Activities

- Have students use paper and colored pencils to create a symbol that represents something or someone in their life and write about it explaining why they used the symbol that they did. This may also be done with clay.
- As a class, review imagery and why authors use it in their writing. To expand these activities, have students create instruments and perform a musical, creating different moods. They can perform this in front of the class.

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Activating and Building Background Knowledge

What's Important	My Thinking	My Questions

My thinking after discussion

Making Connections
Text-Text, Text-Self, Text-World

Title_____ Author_____

_____

Page/Text Quote	My Connection …	Helps Me To Understand …

Before Reading: Predictions	Questions
During Reading: Revised Predictions	**Questions**
After Reading: Revised Predictions	**Questions**

Recording Form for Visualization

TEXT QUOTE	IMAGE OR FEELING THE WORDS PROVOKE

Changes in Character	Reasons for These Changes

Tribal Treasure – Library Research Unit

Developed by Susan Domingo for Arlee 7-12 Library

Model Purpose and Use

This library skills activity, treasure hunt, serves as an introduction to library resources, print and online. Students will be expected to access OPAC (online public access catalog) to locate materials. They will be expected to use specific Web sites and databases to find information online, and they will also be required to use InfoTrac to find magazine articles.

The purpose of this treasure hunt is to introduce students to the culture and history of the Salish people who live on the Flathead Reservation in western Montana, and to introduce students to the resources that are available in their library on the Salish people. A bibliography of appropriate materials is provided.

A sample work sheet is provided with examples of questions that may be included on a work sheet. Upon completion of the work sheet, students will receive a treasure. The treasure will be determined by the librarian. Ultimately I would like the students to understand that the real treasure is the books, many published by the Salish and Kootenai Culture Committees on the Flathead Reservation, that record the history and culture of the Salish, Pend d'Oreille and Kootenai people.

Text Titles, Authors and Citations

Bibliography attached

Suggested Grade Level(s)

7-12th grades

This activity was piloted to serve as a library orientation activity to be used with the 7th grade social studies or English teachers. Later, minor revisions allowed 10th graders to focus on Tribal resources in a high school tribal government or history class.

Tribe(s) Represented in Text

Salish, Kootenai and Pend d'Oreille

Setting of Text (Time and Place)

Historical – Lewis and Clark Expedition
Historical – Salish Culture
Historical – establishment of the Flathead Indian Reservation

Genres of Texts

Non-Fiction
Fiction
Traditional literature

Biography
Online Databases
Web sites

Time Required
Two class periods

Supplies and Materials
School library and its resources
Computers
Sample work sheet attached

Implementation Level, Essential Understandings and Montana Content Standards

Banks - O'meter		Essential Understandings – Big Ideas				Montana Content Standards	
						Reading	**Social Studies**
4	Social Action	X	1-Diversity between tribal groups is great.	X	5-History represents subjective experience and perspective.	1.4, 2.4, 4.2, 4.3	1.1
3	Transformative		2-Diversity between individuals is great.		6-Federal Indian policies shifted through seven major periods.		
2	Additive	X	3-Oral histories are valid and predate European contact.	X	7-Tribes reserved a portion of their land-base through treaties.	**Science**	**Other(s)** Technology 1.1 Library Media 1.1, 1.3
1	Contributions	X	4-Ideologies, traditions, beliefs, and spirituality persist		8-Three forms of sovereignty exist - federal, state, and tribal.		

Instructional Outcomes – Learning Targets

<u>Content Area Standards</u>

Essential Understandings:
Essential Understanding 1: There is great diversity among the 12 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 history beginning with their origins that are as valid as written histories. These histories pre-date the "discovery" of North America.
History represents subjective experience and perspective.

Essential Understanding 4: Reservations are land that have been reserved by the tribes for their own use through treaties and was not "given" to them. The principle that land should be acquired

from the Indians only through their consent with treaties involved three assumptions:

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

Essential Understanding 6: History is a story and most often related through the subjective experience of the teller. History told from an Indian perspective conflicts with what most of mainstream history tells us.

Social Studies
Students will:
1.1 apply the steps of an inquiry process (i.e., identify question or problem, locate and evaluate potential resources, gather and synthesize information, create a new product, and evaluate product and process).

Skill Sets

Reading
Students will:
1.4 demonstrate understanding of main ideas and select important supporting facts and details.

2.4 use features and organization of fiction and nonfiction material to comprehend complex materials.

4.2 read to organize and understand information, and to use material to investigate a topic.
4.3 read, interpret, and apply information to perform specific tasks.

Technology
Students will:
1.1 use and refine skills and procedures needed to operate various technologies.

Library Media
Students will:
1.1 apply steps of the inquiry process to satisfy both academic and personal information needs (i.e., identify the question or problem, locate and evaluate potential resources, gather and synthesize information, create a new product, and evaluate the product and process).
1.3 select multiple print and nonprint sources using various search strategies (e.g., human guidance, reflective thinking, Boolean operatives).

Learning Experiences – Text-Based Inquiry Unit

Before
Do a guided tour of the library. Point out the different areas of the collection. Refresh students' memories of how to locate books using call numbers. Explain any peculiarities your library may

have. For example, we shelve rare and out-of-print books in a restricted area under the call number prefix (RES) and they must be requested from the librarian. Many books on local history are restricted because they are irreplaceable. Our paperbacks are shelved by genre. Unique shelving methods or labels may be confusing to students not familiar with your library.

During
Offer assistance and support. Make the lesson as informal and enjoyable as possible.

After
Discuss the treasure hunt. Get feedback from the students as to the significance of the lesson. Inform the students that they may use any of the library resources for any class assignment and that their librarian will be happy to assist them at any time to find the materials they need. Make sure they are aware that the real treasure is the books found in their library.

Assessment
Everyone found the treasure.

Suggested Day-By-Day Plan
The librarian and social studies or English teacher will collaborate on this lesson. This lesson could be adapted to fit other content areas.

Vocabulary
Students will need to review library terms such as OPAC, InfoTrac, database, online, call number, keyword search, subject search, copyright, restricted, genre, biography, bibliography, etc.

Extension Activities
The format for this lesson could be adapted and taught collaboratively with social studies teachers, English teachers, and science teachers to introduce library resources in specific content areas.

Resources and References
Bibliography attached

Sample work sheet below.

Ahoy Mateys!

Did you know that your library is a treasure trove of information on American Indians?

Lewis and Clark met the Salish People on September 4, 1803, and received a great treasure from them. But, who are the Salish people? Where did Lewis and Clark meet them? Where do they live today?

How about a treasure hunt? Find a book, a Web site or a database in your library that can answer these questions and a treasure will be yours. You do not have to answer the questions in order. And remember, everyone will receive a treasure at the end of their hunt.

Are you ready? Find a matey and let's begin.

TREASURE HUNT GUIDELINES

Using OPAC, each group of two or three students must find a minimum of three books on the bibliography attached to your Treasure Hunt and bring them to the resource tables. Your teacher or librarian will assign the titles you will find. Do a title or author search on OPAC to find the call number. The call number will help you locate the book in your library. Write down your call number on the bibliography before the author's name before you begin your search.
The tables have signs: FICTION, HISTORY, ORAL TRADITION and BIOGRAPHY. Place the books or movies you find on the table with the same sign as the genre of your book or movie. If you are unsure of the genre of the book or movie, ask your librarian or teacher for assistance. You will share the books on the resource tables to find answers to your questions.

Answer each question on your treasure hunt briefly and cite your source. That means that you must include the title and author of every book that you use to answer a question.

TREASURE HUNT

1. Use OPAC and do a subject or keyword search to find five books about the history of the Salish people. List the title and author of these books.

   (1)

   (2)

   (3)

   (4)

   (5)

2. Non-Indian people sometimes mistakenly called the Salish people Flatheads. Why? Use books on the resource tables to find your answer.

3. What year was the Flathead Indian Reservation established?

4. What treaty established the Flathead Indian Reservation?

5. This treaty designated the Flathead Indian Reservation as the home to three tribes. These tribes are the _____, the _____, and the _____.

6. Find a map showing the seven reservations located in Montana and print it. Label the seven reservations and color the Flathead Indian Reservation green.

7. The only Indian people who lived in Montana before 1600 were the plateau Indians. What is the tribal name of these people?

8. The Flathead Indian Reservation is the home of the Confederated _____ and ____ _____ Tribes.

9. What tribes on the Flathead Indian Reservation belong to the Salishan language group?

10. Use OPAC and look up the title, Coyote Tales of the Montana Salish. Who is the narrator of these tales? When and where was he born? (see page 7)

11. Coyote is the cultural hero who prepared the world for the coming of mankind, according to the oral traditions of the Salish people. Do a keyword or subject search and find five titles about Coyote and his stories. List those titles.

    (1)

(2)

(3)

(4)

(5)

12. Who are the Ktunaxa people? What does the word Ktunaxa mean? (Try a keyword search on OPAC.)

13. Find a book on OPAC about the stories of the Ktunaxa people. Who are the storytellers? (Check the resource tables.)

14. Find five books on OPAC that tell about Lewis and Clark and the Salish people. List the titles and authors of these books. (Try a keyword or subject search.)

    (1)

    (2)

    (3)

    (4)

    (5)

15. Find the book on a resource table with the title, The Salish People and the Lewis and Clark Expedition to help you answer these questions.

    Where did Lewis and Clark meet the Salish people?

    What treasure did the Salish people share with Lewis and Clark?

16. Captain Lewis discovered that the Salish people boiled the root of the bitterroot plant and ate it. He tried it. Did he like it? (See page 95 in Native Plants and Early Peoples. Find it on a resource table.)

17. According to the oral traditions of the Salish people, who sent a guardian spirit to the Salish people? What form did the guardian spirit take? (See Native Plants and Early Peoples). Look up bitterroot in the index and read the traditional story about bitterroot._

18. How and why, according to oral traditions of the Salish people, was the bitterroot formed?

How?

Why?

19. Find a painting on the Internet of Lewis and Clark and the Salish people. Who painted this picture?

20. Find a videotape on OPAC of a pageant written and directed by Johnny Arlee about Lewis and Clark and the Salish. What is the title of this pageant? When and where was it performed? Is the videotape available for students to check out from the library?

Title?

When?

Where?

Can students check it out? Yes? _____ No? _____

21. Use OPAC and find the titles of three novels written by Salish authors. List the title, author and copyright date.

(1)

(2)

(3)

22. Find an historical photograph of the Salish people on the Salish and Kootenai College Web site and print it. (Check your bibliography for the URL.)

23. Who is currently the Tribal Chairman of the Confederated Salish and Kootenai Tribes? _____ (Check your bibliography for the URL.)

24. Use InfoTrac, Student Edition, and find a magazine article about Chief Charlo. What is the title of the article? (InfoTrac is found on the library Web page.)

25. Use *American Indian History Online* and find a biography about Martin Charlot. Who is Martin Charlot? (American Indian History Online is found on the library Web page.)

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Ancient and Medieval History: Facts on File (see library Web page)

InfoTrac : magazine articles (see library Web page)

www.skc.edu/libweb/index
Salish Kootenai College D'Arcy McNickle Library Digital Photo Collection
(historical photographs of the Salish)

www.cskt.org
Official W`eb site of the Confederated Salish and Kootenai Tribes

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High School Writing Project

Developed by Anna E. Baldwin and Tiffany L. Rehbein for Arlee High School

Author, Text Title and Citation

Texts vary and are identified for each of the four learning experiences.

Suggested Grade Level(s)

These four lessons were originally written for 11th Grade. Depending on course offerings in your school, including AP English and specialized courses, these could be adapted for advanced 9th or 10th graders and for 12th graders.

Time Required

4 weeks

Supplies and Materials

writing supplies
specific resources listed below

Background Information

As part of an eleventh-grade writing course, these four assignments specifically address the Essential Understandings noted below. Each assignment takes about a week to complete.

Implementation Level, Essential Understandings and MT Content Standards

Banks - O'meter		Essential Understandings – Big Ideas				Montana Content Standards	
						Reading	Social Studies
4	Social Action	X	1-Diversity between tribal groups is great.	X	5-History represents subjective experience and perspective.	1.3, 2.5, 2.6, 2.8, 5.4	1.2, 4.7, 6.3-6.5
3	Transformative	X	2-Diversity between individuals is great.	X	6-Federal Indian policies shifted through seven periods.		
2	Additive		3-Oral histories are valid and predate European contact.		7-Tribes reserved a portion of their land-base through treaties.	Science	Other(s) Writing: 1.1, 1.4, 2.1-2.5, 4.1, 4.3, 5.1, 5.2 S/L: 2.3, 3.4, 3.5
1	Contributions		4-Ideologies, traditions, beliefs, and spirituality persist.		8-Three forms of sovereignty exist - federal, state, and tribal.		

Instructional Outcomes – Learning Targets

Content Area Standards

Essential Understandings

Essential Understanding 1: There is great diversity among the 12 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 2: There is great diversity among individual American Indians as identity is developed, defined and redefined by many entities, organizations and people. There is a continuum of Indian identity ranging from assimilated to traditional and is unique to each individual. There is no generic American Indian.

Essential Understanding 6: History is a story and most often related through the subjective experience of the teller. Histories are being rediscovered and revised. History told from an Indian perspective conflicts with what most of mainstream history tells us.

Social Studies
Students will:
1.2 apply criteria to evaluate information.

4.7 analyze and illustrate the major issues concerning history, culture, tribal sovereignty, and current status of the American Indian tribes and bands in Montana and the United States.

6.3 analyze the impact of ethnic, national and global influences on specific situations or events.
6.4 evaluate how the unique characteristics of American Indian tribes and other cultural groups have contributed to Montana's history and contemporary life.
6.5 analyze the conflicts resulting from cultural assimilation and cultural preservation among various ethnic and racial groups in Montana, the United States and the world.

Skill Sets

Reading
Students will:
1.3 provide oral, written, and/or artistic responses to ideas and feelings generated by the reading material, providing examples of the way these influence one's life and role in society.

2.5 adjust fluency, rate, and style of reading to content and purpose of the material.
2.6 develop vocabulary through the use of context clues, analysis of word parts, auditory clues and reference sources, and expand and refine vocabulary related to specific academic area, culture and technology.
2.8 ask questions, check prediction, summarize, and reflect on information to monitor progress while taking responsibility for directing one's own reading.

5.4 analyze use of evidence, logic, language devices and bias as strategies to influence readers.

Writing
Students will:
1.1 organize text in paragraphs with clear beginning, middle and end, using effective transitions and logical sequence.

1.4 apply conventions of standard written English appropriate for grade level and purpose.

2.1 plan writing by generating ideas through a variety of strategies, and organizing by analyzing purpose and audience.
2.2 write one or more drafts that capture, explore and organize ideas.
2.3 revise writing by seeking feedback from others and making appropriate changes to improve text.
2.4 edit by correcting errors.
2.5 share/publish a legible final product.

4.1 identify and articulate the purpose for their writing and write appropriately.
4.3 experience writing in various genres.

5.1 identify, analyze and evaluate characteristics of different forms.
5.2 write using characteristics of different forms.

Speaking/Listening
Students will:
2.3 speak and listen effectively for a broad range of purposes.

3.4 monitor understanding by identifying and using strategies.
3.5 recognize and analyze points of view, purposes, emotional appeals, and logical fallacies in verbal and nonverbal messages.

Learning Experience 1: Diversity: Where I Live

Essential Understanding 1: There is great diversity among the 12 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.

This assignment will result in a personal expository piece which could be partly narrative or partly descriptive, depending on the individual student's interests and experiences. It begins with some individual brainstorming and moves to a published self-description poem called, "Where I'm From." From there students can garner more ideas or refine those they have; they use a prewriting strategy called a "freewrite" to develop those ideas further, and finally transform a single freewrite into a polished letter to the students of Montana.

Before

1. Based on the "Where I'm From" poem to be distributed later, have students brainstorm five facts about themselves, five favorites, five descriptions of their homes, nicknames, something nobody knows about them, and/or anything else that will elicit self-description.
2. Hand out "Where I'm From" by George Ella Lyon (see below). Read it aloud in class and ask students what they notice and wonder about.
3. Ask students to review their brainstorming page and circle anything that stands out, adding extra information or anything new they've thought of.

During

1. Students should now choose one of the most interesting or promising key words on their pages and freewrite about it for 5 minutes. Freewriting means an uninterrupted flow of words on the page – tell them not to worry about grammar, spelling or even complete sentences. They are just putting ideas down. They can't stop writing; if they can't think of what to write, they should write "I can't think of what to write" until something new pops into their heads. Hoepfully it's about the chosen topic.
2. At the end of the freewrite, students should review what they wrote. Is there a key idea or have any words been repeated? If they wrote a description, what is the best part of that description?
3. Repeat steps 1 and 2 one more time (or maybe twice), using a different key word from the brainstorming page.
4. Students should select the most interesting or promising freewrite and turn it into a letter. The audience of this letter is all other high school students on reservations across Montana. Tell students to begin the letter "Dear Students," or whatever greeting you think is best.

After

1. Students should revise and edit their work according to your classroom schedule. A display could be made with the final drafts or a booklet for all students to take.

Assessment

Assess students on their attention to detail and descriptiveness as well as writing conventions such as grammar and spelling.

Extension Activities

Find another school doing this activity and ask them to exchange letters with your class.

Resources and References

Where I'm From

by George Ella Lyon

I am from clothespins,
from Clorox and carbon tetrachloride.
I am from the dirt under the back porch.
(Black, glistening
it tasted like beets.)
I am from the forsythia bush,
the Dutch elm
whose long gone limbs I remember
as if they were my own.

I'm from fudge and eyeglasses,
from Imogene and Alafair.
I'm from the know-it-alls and the pass-it-ons,

from perk up and pipe down.
I'm from He restoreth my soul with a cottonball lamb
and ten verses I can say myself.

I'm from Artemus and Billie's Branch,
fried corn and strong coffee.
From the finger my grandfather lost to the auger
the eye my father shut to keep his sight.
Under my bed was a dress box
spilling old pictures,
a sift of lost faces
to drift beneath my dreams.

I am from those moments–
snapped before I budded–
leaf-fall from the family tree

"Where I'm From." Studyguide.org. 10 Aug. 2006 <http://www.studyguide.org/where_I'm_from_poem.htm>.

Learning Experiences 2: Diversity: My Culture

Essential Understanding 2: There is great diversity among individual American Indians as identity is developed, defined and redefined by many entities, organizations and people. There is a continuum of Indian identity ranging from assimilated to traditional and is unique to each individual. There is no generic American Indian.

This activity asks students to explain themselves in terms of their culture, identifying their heritage, their family culture, their geography and their personal belief system (which may be based in any or all of the above). In this assignment, they find similarities as well as differences between and among themselves.

Before

1. Class discussion to clarify "culture" could use the following discussion questions: What is culture? If you were to distinguish one cultural group from another, what could be some characteristics you'd look for? How is American culture different from other cultures, beyond borders (because, for example, much of Canadian culture appears similar to American). What things make up American culture? If students are having trouble with the large culture idea, some prompts might include language, music, food, religion, history, religion and values. This discussion could also be done in pairs or trios, then shared with a large group.
2. Have pairs or a large group create a set of interview questions designed to elicit cultural identity from an individual, keeping in mind that no individual is wholly representative of his culture and vice versa. Go over the list of questions as a whole class to create the best list of the best questions.
3. In pairs or trios, ask students to interview each other. Partner A should write B's answers on A's sheet, and then they should switch. Encourage students to ask each other for clarification

if they don't understand or an answer seems incomplete. After all students have finished, ask anyone to share interesting facts with the whole class about their partner – just one fact per person, to keep the exercise short and low-anxiety.

During

The writing assignment uses the information on the interview sheets as pre-writing prompts. Students should choose one or two facts about themselves and develop those fully. For lower-level students, this may look like a listing (in complete sentences and paragraphs) of "where my grandmother was from," "where my father grew up," etc. For upper-level students, the piece may end up as a more profound statement about what they claim within their heritage and family dynamics. Coach your students to write for an audience that's more experienced than themselves, possibly a college admission's committee or a scholarship review board. You can also apply any form you like: a one-paragraph statement of culture, a five-paragraph essay, or a softer, two- or three-paragraph collage of cultural components.

Have students put the writing aside for a few days before returning to it to edit. Personal statements such as this often blossom while left on their own.

Assessment

Assess students on their attention to detail and descriptiveness as well as writing conventions.

Teacher Notes and Cautions

Some students are hesitant or even ashamed to reveal their backgrounds. Make the assignment as generic as you have to while encouraging authentic thinking.

Extension Activities

Create a collage or bulletin board with student responses, if students seem amenable to the idea.

Learning Experience 3: History: Rediscovering Columbus

In this lesson, students read the excerpt from Rethinking Columbus: The Next 500 Years. The purpose is to role play and begins with the notion that a terrible crime was committed when, in 1492, millions of Tainos lost their lives. Who is responsible? The defendants in the case are Columbus, the Tainos, Columbus' men, King Ferdinand and Queen Isabella, or the System of Empire. Students will use persuasive writing to defend their side and persuade readers as to the innocence of their role.

Before

1. Teachers refer to pages 87-93 in Rethinking Columbus (see Resources and References below).
2. Students number off by five and choose a "side" from a hat. That is who they will represent.

During

1. Students read their excerpt and write up a defense based on the indictment: You are charged with the mistreatment and murder of thousands, perhaps millions, of Taino Indians.

2. Use a T-diagram to outline both sides of the argument.
3. Begin writing persuasive paper.

After
1. Students should revise and edit their work according to your classroom schedule. A display could be made with the final drafts or a booklet for all students to take.

Assessment
Assess students on their ability to write in the genre of persuasiveness as well as conventions.

Teacher Notes and Cautions
This lesson has been adapted to use more writing and less oral presentation, but an oral argument or speech could become a primary focus.

Vocabulary
Students should keep a writer's notebook with a vocabulary section and record appropriately.

Extension Activities
Students can transition from their writing into an oral presentation, similar to what the chapter discusses.

Resources and References
Bigelow, Bill and Bob Peterson. Rethinking Columbus: The Next 500 Years, 2nd ed. Rethinking Schools, Ltd.: Milwaukee, Wis., 1998.

Learning Experience #4: History: Swan Valley Shootout
Essential Understanding 6: History is a story and most often related through the subjective experience of the teller. Histories are being rediscovered and revised. History told from an Indian perspective conflicts with what most of mainstream history tells us.

In this lesson, students will read about an incident overlaid with racial tensions. They will analyze the first paragraphs of piece for bias and reconsider their opinions after reading the whole article. They will finish the exercise with a creative writing assignment.

Before
Discussion: ask students to characterize Indian-white relations in the early 1900s in Montana. You might write their brief responses on the board.

During
1. Read the first two paragraphs only (the front page) of the article "Swan Valley Shootout, 1908." Ask students (in pairs or whole group) to identify the genre of the piece (it's journalistic, or nonfiction) and to predict the main idea. Also, who is the author? Do we know whether he's

credible? And what is his purpose – is he trying to inflame us, inform us, or what? Share responses.
2. Now read the rest of the article individually. Call for unknown vocabulary words. If your classroom is far from the region described in the story, an additional map would likely be helpful, especially for understanding the mountain ranges and distance from the reservation.
3. Discussion: what might have been the result of this event? What do you think the survivors were thinking?

After
Student instructions: Choose one of the survivors. Imagine that you are that person. Write a journal from the perspective of the person, after they returned home. Be sure to include details about the incident as well as your feelings about how you were treated and fears you may have.

Assessment
Assess students on their attention to detail and descriptiveness as well as writing conventions such as grammar and spelling.

Suggested Day-By-Day Plan
The reading portion can likely be completed in a single class period, with the journal as a homework assignment, or the entire activity could be broken into two class periods.

Teacher Notes and Cautions
The families discussed here are real families with living descendants in the areas mentioned. Please be aware this is not fiction; be careful to treat the story as a piece of the recent past, as it lives in the memories of real people today.

Extension Activities
John Peter Paul, the son of Camille and Clarice Paul, became an important Salish tribal figure. Have your students conduct research on the Internet about him; you will find plenty on Google, or you can visit the Salish Kootenai College website (see below) for more information.

Resources and References

Salish Kootenai College. 15 Aug. 2006 <http://www.skc.edu/>.

Walter, Dave. “Swan Valley Shootout, 1908.” Montana Magazine. 69 (Jan.-Feb. 1985): 26-31.

A Yellow Raft in Blue Water
Missions in Montana

Developed by Anna E. Baldwin for Arlee High School

Author, Text Title and Citation

DeSmet, Pierre-Jean. *Origin, Progress, and Prospects of the Catholic Mission to the Rocky Mountains*. Fairfield, Wash., Ye Galleon Press, 1972.

Dorris, Michael. *A Yellow Raft in Blue Water*. New York: Picador, 1987.

Sacred Encounters. Jacqueline Peterson and the DeSmet Project. Washington State University, 1993.

Schoenberg, S.J., Wilfred. *Jesuits in Montana: 1840-1960*. Portland: The Oregon-Jesuit, 1960.

Suggested Grade Level(s)

Developed for 10th grade, but may be used 9-12 depending on local curriculum and norms.

About the Author

See Dorris information in unit overview.

Text Summary

See novel information in unit overview.

The other texts are expository texts about missionary work in Montana. The DeSmet book is a primary source written by Father DeSmet, documenting his experience; its original publication date is 1843. Schoenberg wrote a historical perspective on the missionaries' work in Montana; the work is organized geographically. *Sacred Encounters* is a collaborative work among DeSmet scholars and modern Salish elders and carriers of Salish history, chronicling the effects of the Jesuits on the Salish.

Tribe(s) Represented in Texts

Tribal references cover many Montana tribes, including Salish, Gros Ventres, and Assiniboines.

Setting of Texts (Time and Place)

Various sites around Montana from 1940-present

Genre of Texts

nonfiction

Time Required

2 class periods

Supplies and Materials

Copies of pages provided here: Schoenberg excerpts 1, 2, 3, and 4; *Sacred Encounters* excerpt 1;

and DeSmet excerpts 1 and 2.

Background Information

In this 1800s, Jesuit missionaries from the East came to the Great Plains and Rocky Mountains in order to establish themselves among the Indians. They created parishes, built churches and schools, and influenced many tribal people, converting them to Catholicism. Their legacy is still felt both positively and negatively among Indian people.

Implementation Level, Essential Understandings and MT Content Standards

Banks - O'meter		Essential Understandings – Big Ideas				Montana Content Standards	
						Reading	Social Studies
4	Social Action		1-Diversity between tribal groups is great.	X	5-History represents subjective experience and perspective.	1.1-1.4, 2.4, 2.6, 2.8, 4.2-4.5, 5.1, 5.4	
3	Transformative		2-Diversity between individuals is great.		6-Federal Indian policies shifted through seven major periods.		
2	Additive	x	3-Oral histories are valid and predate European contact.		7-Tribes reserved a portion of their land-base through treaties.	Science	Other(s) Literature 2.4, 4.2, 5.1, 5.4 Writing 1.1-1.4, 6.1
1	Contributions	x	4-Ideologies, traditions, beliefs, and spirituality persist		8-Three forms of sovereignty exist – federal, state, and tribal.		

Instructional Outcomes – Learning Targets

Content Area Standards

Essential Understandings

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 history beginning with their origins that are as valid as written histories. These histories pre-date the "discovery" of North America.

Essential Understanding 6: History is a story and most often related through the subjective experience of the teller. Histories are being rediscovered and revised. History told from an Indian perspective conflicts with what most of mainstream history tells us.

Skill Sets

Reading

Students will:

1.1 make predictions and describe inferences and connections within material and between new material and previous information/experiences.

1.2 integrate new important print/nonprint information with existing knowledge to draw conclusions

and make application.
1.3 provide oral, written, and/or artistic responses to ideas and feelings generated by the reading material, providing examples of the way these influence one's life and role in society.
1.4 demonstrate understanding of main ideas and formulate arguments using supporting evidence.

2.4 use features and organization of fiction and nonfiction materials to comprehend increasingly complex material.
2.6 develop vocabulary through the use of context clues, analysis of word parts, auditory clues, and reference sources, and expand and refine vocabulary related to specific academic areas, culture, and technology.
2.8 ask questions, check prediction, summarize, and reflect on information to monitor progress while taking responsibility for directing one's own reading.

4.2 read to evaluate appropriate resources material for a specific task.
4.3 locate, read, analyze, and interpret material to investigate a question, topic, or issue.
4.4 read, analyze, and synthesize information to perform complex tasks for a variety of purposes.
4.5 read and analyze works of various authors.

5.1 compare and contrast information and broad themes within and among a variety of information sources.
5.4 analyze use of evidence, logic, language devices, and bias as strategies to influence readers.

Literature
Students will:
2.4 evaluate how language, literary devices, and forms contribute to the impact of a work on the reader/listener/viewer.
4.2 demonstrate how factors of history and culture, gender and genre, influence and give meaning to literature.
5.1 examine, explain, and evaluate various perspectives concerning community, national, and world issues reflected in literary works.
5.4 investigate and report ways in which authors, their works, and their styles have impacted or been influenced by social and cultural issues or events.

Writing
Students will:
1.1 organize text in paragraphs with clear beginning, middle, and end, using effective transitions and logical sequence.
1.2 develop and elaborate main ideas through relevant and specific supporting details.
1.3 demonstrate purposeful control of personal voice, sentence structure, and word choice.
1.4 apply conventions of standard written English appropriate for grade level and purpose.

6.1 pose questions or identify problems.

Learning Experiences – Text-Based Inquiry Unit

Connection to novel: finish the Rayona section. This lesson fits between Rayona's story and Christine's story.

Day One:
Make enough copies of each article (DeSmet, Schoenberg, and Sacred Encounters excerpts) for every student. Double-side them, but don't put articles by the same author on the same page.

Divide students into small groups and give them 1 or 2 articles per group. Try to ensure that students within a group have different articles to read. Have students read their articles silently, without giving any information about the topic. When they are done reading, ask them to compare and contrast their articles orally with the following prompts: What did each article describe? What can they tell, if anything, about the author? If they can identify the author, what do they know about him/her? Can they identify the topic of inquiry for this lesson?

When they've discussed their responses orally, have each student make a horizontal chart with 4 boxes: 1) What stood out to me; 2) Questions I have; 3) What I found out; and 4) Questions I still have. They should write in the first and second boxes, but leave space.

Ask groups to share with the whole group: What did they read about? What do they think is the topic? What questions do they have? Hopefully this section will generate some group discussion. At any time they might add more questions to box 2.

Now give all groups 4 more of the articles (2 pages). Ask them to do the same as before: read, discuss, and write. This time, they might add to boxes 3 and 4. Discuss as a group.

As the teacher, you can now give them any more background information they might need and clarify the purpose of this mini-study session, which is to learn about missionaries in Montana so they might better understand the Fathers' and Mission School's roles and influences in *A Yellow Raft in Blue Water*.

Homework:
Send students home with remainder of articles. They should read the rest and complete their charts.
Day Two:
Text-based inquiry, part 2
Ask students to meet with yesterday's small groups and compare questions they might now have. Can any of them answer their peers' questions? Then talk as a whole group about some of the issues students noted and any questions they still have. You may be able to answer some of their questions, or you may decide to assign a short research project to find the answers (see Extension Activities).

Writing
Students should now write a response to what they've read. Choose one or more of several formats:

a) journal, from student's point of view
b) creative journal from Mission school student's point of view (you could expand this into a longer project)

c) essay about the benefits and/or disadvantages of the Mission schools or missionaries' work
d) creative writing – story or poem – describing an imagined experience at a Mission school

Evaluate the assignment based on the accuracy of the portrayal of Mission schools, in addition to other evaluation criteria you have for student writing. In other words, how well are students able to reflect what they learned about the missionaries and their schools?

Extension Activities

1. Use the *Sacred Encounters* schools photo as a "mystery piece" to begin the unit. Photocopy the picture, cut off the captions, and cut the picture(s) into pieces, as in a jigsaw puzzle. Then have students try to piece it together. You can also make several copies and cut them all in different ways, so students have to find their group. Then they should try to figure out what the place is. This activity usually generates quite a bit of discussion as students make and refine their guesses. I would place this activity before the article study.

2. Depending on student interest, time, and your resources, a mini-research project on the missions in Montana might be useful. Some search areas to consider include missions, Jesuits, the Indian boarding school experience, and the merging of Catholicism with Native American belief systems.

3. Writing extension: turn option B from Writing section above into a longer-term assignment over several days. Students could create a journal based on an imaginary student of their own age, one who went to a Mission school. Each day for a week, have the students write for 10 minutes about their experience, using the personas they've invented.

4. Use the public apology issued by many churches (see document titled "A Public Declaration") to help students find closure to the mission era and your lessons. You might have them write a response to this apology or perhaps write the letter that requested an apology, outlining why Native American people are entitled to an apology.

5. Used the American Indian Religious Freedom law of 1978 (see document titled "Joint Resolution") in a similar way to #4 above. Because it's a law, you might have students investigate its ramifications and extensions as well as the reasons it was drafted and passed.

Resources and References

"About Indian Boarding Schools: Background to Louise Erdrich's Poem." Modern American Poetry. 19 July 2006 <http://www.english.uiuc.edu/maps/poets/a_f/erdrich/boarding/index.htm>.

Articles mentioned in Day 1 lesson above, distinguished from each other by title of chapter and page number):

Schoenberg, Wilfred. "Introduction" (pp. 5-6).

Schoenberg, Wilfred. “Among the Gros Ventres and Assiniboines” (pp. 61-62).
Schoenberg, Wilfred. “Mission Site Unsuitable…The New Site” (pp. 64-65).
Schoenberg, Wilfred. “The Opening of School” (p. 68).

DeSmet, Pierre-Jean. “Indian Mission” (pp. 2-3).
DeSmet, Pierre-Jean. “Indian Mission” (pp. 10-11).

Sacred Encounters Excerpt 1
Sacred Encounters School Photo

Public Law 95-341 *American Indian Religious Freedom Act*
(See also the pdf available at http://www.blm.gov/heritage/docum/eo11593.pdf for a better copy of this law.)
Public Declaration *Apology*

Teacher Notes and Cautions

These articles were scanned using text recognition capabilities. This means that sometimes the scanner misinterprets stray marks on a page as punctuation marks or unclear characters incorrectly. I have tried to fix the most distracting problems, but you might notice some remaining.

St. Ignatius Mission School, late 19th century
Mansfield Library, University of Montana, Missoula 78-35

The residential school established by the Jesuits for Salish boys at St. Ignatius separated the students "from the blighting influence of their savage environ. ment" and trained them "in the habits of civilized life." When they left the school after years of speaking English, some young men had forgotten their own language and could not speak with their own parents.

Flathead Indian Band,l884
Haynes Foundation Col. lection, Montana Historical Society, Helena H-'350

When Jesuits introduced band instruments to the Salish in the 1840S, they eagerly learned the new music, believing it to have power similar to their own songs. In 1860, however, when band music and instruments were reintroduced at St. Ignatius, the martial music impressed upon the students the superior attitude of European civilization.

Introduction: The Invasion of the Heart

In the beginning, we were very different peoples. We came from totally separate worlds, each of *which was very old.*

But we were also alike. We were human beings, occupying a *portion* of *this earth that each* of *us considered to be the very center.*

We also shared a *belief in* a *mysterious power beyond ourselves that made all life possible. We called it Am6tkan or God; Sumes or Sacrament. It was everything.*

Insula. or Red Feather, Grand Chief and Brave among the Flathead
Nicolas Point,S.)., America, ca. 1841-46 graphite on paper
7'/4 x 4'/4 (18.4 x 12.1) De Smetiana Collection, Jesuit Missouri Province Archives, 51. Louis

Insula, given the baptismal name of Michel for the archangel of war, was a war chief among the Salish when he first met De Smet at the Rocky Mountain Rendezvous in 1840.

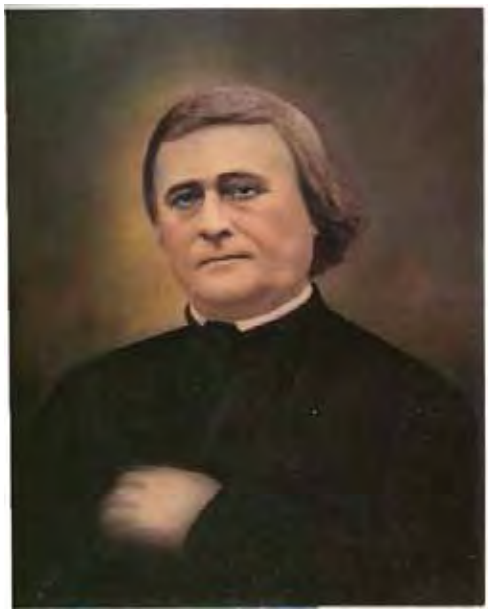
In the wake of the Columbian voyages, the encounter between Christian missionary and Indian sparked both confrontation and dialogue between two sacred worlds. The collision of European and Native American beliefs and values brought about wrenching changes and necessitated entirely new ways of life for native and colonizer alike.

When Pierre-Jean De Smet of Belgium met the Flathead, or Salish, of northwestern Montana in 1841, the encounter between Indian and white in the Western Hemisphere was nearly 350 years old. Although the story of the invasion of the Americas was not new, it assumed many forms. Some were clean and swift, like a knife. Others were subtle, even exquisite, in the masking of their mode of destruction. The most profound was the most intimate: the invasion of the heart.

In the 1830S, despite the encroachments of epidemic disease and white fur traders, the densely folded homeland of the Salish remained a safe haven. Yet, inexplicably, spurred by the prophecies of native visionaries such as Shining Shirt, the Salish and their Nez Perce neighbors began to search for Black Robes, the strange men who wore the cross of the ManGod and did not marry women.

As early as 1811, Catholic Iroquois fur hunters-including Ignace Saxa, or Old Ignacehad migrated from the vicinity of Montreal to the Northern Rockies and intermarried with the Salish and related tribes. These men brought with them an Indianized form of Catholicism, woven from the recollections of their own experience under the Jesuits who had missionized in eastern Canada before being expelled as an order from North America in 1773.

Although the seventeenth-century Jesuit *Relations* reported the torture of priests by the Iroquois, some natives, like Old Ignace-a sacristan in his youth-warmly recalled the Jesuits. Between 1831 and 1837, three successive delegations of Nez Perce, Salish, and Iroquois traveled across the Plains to St. Louis in search of teachers of the new religion. Two delegations



Pierre-Jean De Smet, S.J., ca. 1840
Sacred Heart Mission, De Smet, Idaho

were led by Old Ignace, who was killed, along with the entire 1837 party, at Ash Hollow near the Nebraska sand hills.

The call of the Rockies was not immediately answered. The Catholic Church and fledgling Jesuit mission and novitiate at the frontier's edge had few men and fewer resources for such a far-flung mission. The romantic saga of previously untutored Indians in search of the white man's God, broadcast in the Protestant press, instead launched the Oregon missions of the Congregationalists (Samuel Parker, 1833), the Methodists Oason Lee, 1834), and the Presbyterians (Henry Harmon Spalding and Marcus Whitman, 1835-36; Cushing Eells and Elkanah Walker, 1838).

But for the Salish and their Iroquois relatives by marriage, only Jesuits would do. A fourth delegation of two French-speaking Iroquois traveled east again in 1839. This time, at St. Joseph's mission to the Potawatomi at Council Bluffs, they found a man whom the Plains Indians later called "good-hearted," a thirty-eight-year-old Flemish Jesuit named Pierre-Jean De Smet.

For De Smet, the appeal came as a voice crying from the wilderness. He visited the Salish at the Rocky Mountain Rendezvous of 1840, at once fulfilling Shining Shirt's prophecy and sparking native visions of new deities and spirit protectors. The following year, with the blessing of the bishop of St. Louis, De Smet and his European confreres-Nicolas Point, S.J., French artist, architect, and college educator; Gregory Mengarini, S.]., Italian linguist, physician, and musician; and three lay brothers-set out for the Bitterroot Valley of western Montana with visions of their own. St. Mary's mission to the Flathead, modeled after the seventeenth- and eighteenth-century Paraguayan Reductions, became for De Smet the imagined heart of an "empire of Christian Indians," a wilderness kingdom in the uncontaminated reaches of the Rocky Mountains.

A convergence of interest, a conjunction of visions, a shared sense of the miraculous and the interpenetrability of the-human and sacred, were not to be mistaken, however, for the desire of the Salish to convert to Christianity. Initially there were similarities of belief upon which to construct a dialogue. The mid-nineteenth-century European Catholic world was caught up in a love affair with the Virgin Mary and a renaissance of romantic piety known as the Devotional Revolution. European Catholics were almost tribal in their devotion to the Holy Family and the saints, and to the values of generosity, community, obedience, and respect for family. Other aspects of Catholic theology and practice resonated or found points of contact with traditional Salish beliefs and practices: the sacramental and transformative power of chant, prayer, and devotional hymns; a sacred calendar associated with sacred colors; the veneration of sacramental objects and sacred sites; the use of water and incense for purification and for transporting prayers to the spirit world; innumerable feast days and sensorially rich ritual

Introduction

Montana, as everyone knows, is a vast area comprising two geographically distinct divisions, the western part characterized by magnificent mountain ranges running ordinarily north and south, and the eastern part an almost endless high plateau commonly referred to as the plains. The mighty Rockies, backbone of our continent, divide the two areas, west from east, while two great rivers, rising in the Rockies and running eastward, the Missouri on the north and the Yellowstone on the south, create three fairly even divisions in the plains, stretching east and west like parallel strips. The approximate distance from the eastem border of the state to the western is six hundred miles and from the northern to the southern, three hundred miles, forming a total area of 146,997 square miles, or the approximate equal of all the New England states combined, with New York and Pennsylvania thrown in. Six European countries could be superimposed on the surface of Montana: England, Ireland, Wales, Scotland, Switzerland and Belgium, and Montana would probably have a few mountains to spare after it was done.

The First Jesuit

It was into this vast territory, at that time an unknown wilderness, that the Jesuits first came in 1840. Only one arrived that year, the immortal Black Robe DeSmet, but he quickly departed for St. Louis to get others who returned with him in 1841. They were only a handful, a little band of priests and brothers, and before them lay the immenseness of mountain and plain, unknown numbers of aborigines both hostile and friendly, and other unknowns like diseases without doctors, wild and dangerous animals, reptiles and insects, and whites called mountain-men who ought to have been allies but who were frequently conspicuous for being the opposite. In that first year of Jesuit residence there were four Jesuits not counting DeSmet, who was here, there and everywhere and particularly not in Montana most of the time. In 1960, 119 years biter, there are twenty-nine Jesuits, which is plainly not a sizable increase in numbers. The present relative fewness of Jesuits in Montana is correctly indicative of their fewness during the intervening years. It was never by numbers that Jesuits challenged the raw and unknown wilderness.

Like the geography of Montana, the Indians were characterized by the general divisions of mountain Indians and plains Indians. Tribes of Indians isolated in mountain valleys seem in general to have been less numerous and less powerful and Jesuits who went to them first found them most eager, even anxious, to receive missionaries. Perhaps this was partly due,

as has been suggested, to their very great concern over survival in an increasingly competitive Indian world. Tribes to the east, under pressure from the white settlers, were gradually moving west and the general increase of population made competition for food more keen. Hence the smaller tribes like the Flatheads, Kalispels and Kootenais needed allies desperately. The priests soon came to learn while working among the tribes that many Indians looked upon the Christian rite of baptism as a powerful war medicine against enemies.

Plains Indians Have Missionaries

While it is true that mountain Indians were the first to ask for and the first to receive missionaries, the Indians of the plains soon came into contact with missionaries and, probably for the same reasons alluded to, pleaded their cause eloquently and insistently. In time the Blackfeet, Gros Ventres, Assiniboines and Crows had Jesuits resident among them. The Cheyennes, already victims of the west-moving whites, finally got missionaries, as will appear, first itinerant Jesuits, then diocesan priests who were resident for a short period, then Jesuits, diocesan priests and other religious priests in almost bewildering succession.

Despite their fewness, the influence of the Jesuits in Montana has been incalculable. There is scarcely a place within the entire state that is not related in some way to Jesuit history. They prepared the way and established the beginnings of an almost countless number of parishes which presently function within Montana's two dioceses. Throughout the last half of the nineteenth century, remote Indian villages and sometimes little clusters of whites in border settlements all over Montana were visited from mission residences by Jesuits who served their spiritual needs and gradually built up recognizable congregations in specific areas. They erected little church buildings, sometimes of logs, more often of lumber from frontier mills left rude and unpainted, but places of worship for all that, and what is more important the tangible beginnings of parishes. In most instances, when these congregations became able to support a resident priest, they were turned over to the Bishop for the administration of his own diocesan clergy.

Jesuit Mission Procedure

Jesuit procedures in Montana more or less followed this pattern. A site for a mission was carefully selected and developed. The rudiments of a basically agricultural economy were imparted to the Indians, partly for the obvious purpose of civilizing them, and partly to bring them within the range of the missionaries for spiritual guidance. From this mission center, then, the Jesuits radiated out, like spokes in a wheel, into numberless valleys and plateaus. In this way eight distinct centers were established and from these the Jesuits worked out, covering most of the state well before the end of the century.

Schoenberg excerpt 2 (page 1 of 2)

Among The Gros Ventres and Assiniboines

St. Paul's Mission **1885-1960**

When Father Cataldo applied to the United States Commissioner of Indian Affairs for permission to build a mission on the Blackfoot Reservation in 1885, he requested at the same time similar permissions for two other reservations. As soon as his requests were allowed, he sent Jesuits scurrying off in different directions to occupy their respective districts before the permissions were publicly known and withdrawn under pressure.

Father Frederick Eberschweiler, an energetic and loveable Rhinelander of some forty-six over active years, was quickly dispatched from St. Peter's to the Fort Belknap Reservation where the Gros Ventres and Assiniboines lived. If ,we can believe contemporary accounts, these Indians actually liv ed on this reservation, but under slightly unfavorable circumstances; they were penned up on a desolate land, reduced to beggary and in some cases to a very base kind of servitude. At this time the two tribes numbered less than two thousand souls, which certainly proves that something was wrong since fifty years earlier the Gros Ventres alone were reckoned at ten thousand.

Both tribes had frequently requested Catholic missionaries throughout the years previous to 1885. DeSmet and Point had first visited them, apparently with some little success. In February 1862, Father Giorda started out from St. Peter's with a guide-interpreter, his destination being the Gros Ventres winter camp some

where north of Fort Benton. Enroute he fell into the dirty hands of a war party belonging to the camp of Bull Lodge, one of the Gros Ventres chiefs. Both he and his companion were made prison

Fr. Balthassar Feusi, a Swiss Jesuit who spent many years at St. Paul's Mission.

ers, though the latter managed somehow to escape. Father Palladino, with a delicate touch, describes the aftermath: "The marauders took from the missioner his mount and packhorse, provisions and all; and not content with this, they stripped him of the clothes on his back, to his very undergarments. Having relieved him of the cassock, the red flannel shirt he wore caught their fancy, and this, too, he had to surrender to his captors. No sooner had one of the band gotten it, than he put it on himself; but he was considerate enough to offer his own habiliment, a vermin-infested something without name, in exchange. It is stated that the thermometer at the Fort marked at this time forty degrees below zero; and how, under such conditions, Father Giorda did not perish with cold is truly remarkable.

Fr. Giorda Before Chief

"He managed, however, to make his way into the presence of Bull Lodge, who handed him a buffalo skin for a covering. The Chief could hardly believe that he who stood naked before him and half frozen was a Black Robe. Not long after, horses, saddle, and some personal effects, namely breviary, cassock and a pair of blankets, were returned to the missionary, but he was not permitted to remain in the camp."

In spite of such unexpected misfortunes, the cold, humiliations and vermin, Father Giorda baptized 134 children of the tribe. So far as he was concerned, his time was well spent. He took the trouble afterwards to send a special appea1 to Fort Benton on behalf of his captors, requesting that no harsh measures be taken against them. Fate, however, seems to have listened to no appeal for, as Palladino observed, the leader of the war, party "died as he had lived, like a devil. "

Father Rappagliosi, who it will be remembered died mysteriously in 1878, also visited the Gros Ventres several times before his death, which had occurred but a short distance from the place where

St. Paul's Mission before a fire destroyed the church and girls' school on the right. The building on the left, formerly the boys' building, is now used as a day school and convent.

he consciously sacrificed the finer things he had taken for granted in his youth.

Mission Site Unsuitable

Eberschweiler had no misgivings about the disadvantages of the location of his new mission. It lacked timber, fuel and decent water, not to mention a more serious shortcoming, its proximity to the degenerate whites around Forts Assiniboine and Belknap. He explained to his superiors that since he had to choose a place in a hurry, this was as good as any other until he could find a better one. He made the most of it. In subsequent letters he described the arrangements of his cabin, with a dash of pride in its snugness and he explained how he had fitted it up with a great number of colorful pictures "from Kury and Allison's in Chicago, for a very low price." He had also placed over the door a large gilded crucifix which the Bishop had given ,him.

The Indians, powerfully attracted by this gallery, soon swarmed all over the cabin, expressing curiosity about everything they saw.

Eberschweiler took great pains to cultivate their friendship. He passed the winter in entertaining them and studying the Assiniboine language with the gratuitous help of Mr. Bent, the government interpreter. He instructed some twenty children in Catechism and hymn-singing, which they loved, and when he had time for it, he visited the sick in their tepees.

The New Site

On May 1, after conferring with the Indians about a permanent mission site, he saddled his horse and in the company of Cyprian Mott, who had once been the guide for DeSmet, he traveled a south easterly direction for forty miles into a small range of mountains called the Little Rockies. Like its neighboring Bearpaw Mountains, where the renowned Chief Joseph and his. Nez Perce were captured nine years earlier, the Little Rockies rose abruptly from the prairie lands, mirage-like, and from

their forested crests numerous little streams of sweetwater flowed into the fertile- valley lying between-the mountains and the prairie, One of these creeks was called Peoples Creek, arid it was precisely along its banks" Father Eberschweiler . found that for which he had come.

So enraptured that he didn't feel his saddle-weariness; he wrote to Father Gataldoon: "I just this evening returned from the 'Little Rockies' and hasten to write this for the mail tomorrow. I only can compare that most beautiful country with the promised land where Milk and honey flows. I "wished you had seen it. St. Peter's Mission is a good place for a mission, but it is just nothing in comparison with that place I have Seen now. The cattle country with grazing land: the best I ever saw. Timber: that whole mountain range is thickly covered from the bottom to the top of the mountains. Water: seven beautiful creeks, running into the Milk River, clear as crystal, sweet as honey. Cultivating land: at' all the creeks, but especially at 'Peoples Creek'; at least 15 miles long remaining near the mountains'is a deep, wide valley of the best garden land, enough to make the whole tribe here very rich and happy."

The Indians,' too, were much pleased with the location, apparently because ir was one .of their favorite resorts for buffalo hunting. At. the. suggestion of Father Eberschweiler, the chiefs and leading men of the two tribes petitioned President Grover Cleveland to be allowed to move and settle on these

Mission church at Lodge Pole, which was about fifteen miles from St. Paul's. Priests from the latter attended it until it was destroyed by fire several' years ago. Photograph by Fr. Boehning, 1956.

lands. Father Eberschweiler composed the thirty-page document for them. A special committee in the Senate was appointed to study the case, a technique ordinarily calculated to kill anything like a motion for change, but in this instance, the committee, prodded by Senator Vest, took immediate action. It recommended that-the government accept the Indians' request. Accordingly, a commission was dispatched to Fort Belknap where a new treaty was drawn up and signed on January 21, 1887, with Father Eberschweiler as an official witness. According to this instrument the two tribes surrendered whatever territory they claimed by tradition and accepted in return an area of some 40,000 square miles adjacent to the Little Rockies.

In the summer of 1886, Father Eberschweiler, still in a hurry, rode oy stagecoach two hundred miles to Fort Benton to find workers and lumber to build his mission on Peoples Creek. He found neither. It seems that a war had just

was now considered prudent to bring the Ursuline's to St. Paul's, though heaven knows, so far as they were concerned a little trifle like an Indian war would never have delayed their coming" In September 1887, Father Eberschweiler, two Ursulines, 'Mother Francis and Sister Martha, left St:. Peter's Mission with a party of ,Indians bound for Fort Belknap. The group remained at the Fort while the Jesuit gathered children for the mission. This was by no means an easy task and the construction of the Great Northern railroad greatly complicated it. It seems that the construction crew had just about reached Harlem when the departure for St. Paul's was announced. The children refused absolutely to leave Fort Belknap until they had first seen the new railroad and the mysterious steam engine and cars.

The Opening of School

Finally on the morning of September 13, after the children had been satisfied, they were rounded up and the expedition got under way. It did not reach St. Paul's mission until one o'clock the following morning because of a series of misfortunes, including an overturned buckboard,. and thus, contrary to expectations, they arrived at St. Paul's on the 14th, which is considered the formal date of the founding of this mission.

The Ursulines, upon arrival, put the children to bed, then with characteristic vigor set themselves to the grim business of putting their convent in order. During that same day, they organized their school and by the following day, September 15, exactly one year after the mission was begun, they opened their classroom to eighteen reluctant scholars. The government, quite reasonably we think, had allotted the sum of $100 a year for each of up-to twenty-five students for their support and schooling. Though this was doubtlessly inadequate, it was as much better than nothing as life is better than starvation, and the little school prospered. The next year, it received subsidies for fifty students, then for 100, and by 1894, for 160 Indian children. Almost from the beginning the school actually provided for more children than the government supported.

Progress at the Mission

While the Sisters did their part, the mission's founder was busy with his own. By 1890 he had registered five hundred baptisms. The bishop in Helena, His Excellency John Baptist Brondel, was so impressed by the progress made that he divided the area into two missionary districts. With his approval the Jesuit superior assigned' Father Balthaaser Feusi to St. Paul's which covered one district, and Father Eberschweiler to the Milk River area which extended all the way to the Dakotas. This meant, of course, that the latter would no longer be in residence at St. Paul's. In 1891 he established his base of operations at Fort Benton, which he heartily disliked because of the scandalous lives of certain Catholics there, and five years later at Chinook, where his old friend, Thomas O'Hanlon lived. In 'the years that followed he established

seven new mission churches along the newly constructed Great Northern Railway. With the unflagging zeal of a saint he traveled up and down his vast mission, offering Mass, preaching and baptizing, always fatigued but tireless, always sad. at heart because his people neglected God and religion, but also cheerful and optimistic. He was like a legend for many long years after he was dead and buried.

Arrival of Fr. Mackin

Father Feusi remained at St. Paul's from 1891 to 1894, erecting in the interim a fine stone building for a boy's school. After he was transferred elsewhere Father Charles Mackin came, and this for St. Paul's at least was a most fortuitous development. Father Mackin had a very wealthy and generous friend, a Mr. Wilson of Portland, Oregon, who occasionally carne to St. Paul's to consult with its superior. Mr. Wilson took great interest in anything Father Mackin did. When he observed the mission's needs, he quickly provided all that was necessary for the construction for a new stone church and a convent. The church, which was completed in 1898 and later embellished with the frescoes of Brother Carignano was the gem and pride of the whole region and whenever the Indians worshipped there, they: gazed in awe, almost in superstition, at the painted saints around them.

Though the government withdrew all school subsidies by 1900 St. Paul's carried on successfully with the help of friends and the Catholic Indian Bureau in Washington. As late as 1933 there were 120 resident students in the mission school. During the summer of 1936 superiors at St. Paul's decided they could no longer support resident students and a day school was inaugurated in *autumn* of that year. Since then the mission has provided a school bus which goes forth each morning to bring the children to school and goes back each evening to fetch them home.

Compared to some of the other missions of Montana, St. Paul's history has been as quiet and uneventful as Peoples Creek and the Little Rockies. While it has always been a prosperous mission, in the sense that it has been spiritually fruitful, it has suffered all the usual hardships apparently reserved for Catholic missions; poverty, opposition, and fires. On November 16, 1931, the two stone buildings erected by .Father Mackin were destroyed by a fire which started in a faulty flue. The mission recovered from this heavy blow, but it required years of heroic struggle. The boys' and priests' building was quickly adapted for the use of the convent and school and a new stone church was begun as soon as possible. Its cornerstone was laid in 1933, and it was dedicated in 1936.

In this same year the Ursulines withdrew from St. Paul's because of a shortage of their numbers and the School Sisters of St. Francis, graciously agreed to take over. They have been there ever since and the artless quality of their dedication is manifested with regularity in two mission publications:

DeSmet excerpt 1

INDIAN MISSION.

It is now about 29 years since the Indian nation of the Flat-Heads acquired a slight knowledge of Christianity through the means of four poor Iroquois Indians. who had wandered to the other side of the Rocky Mountains- Anxious to obtain missionaries to instruct them, they sent about 20 years ago a deputation of three of their chiefs to St. Louis. All three died of sickness. As their deputies did not return, they appointed five others. These were massacred in passing through the Territory of the Sioux. In 1834, a third delegation arrived.-an Iroquois accompanied his bringing his two children along through a dangerous desert of 3000 miles, for no other purpose than to get them baptised. They only met with promises, on account of the scarcity of missionaries at that time. Not dissatisfied by this new refusal. they deputed in 1839, other messengers to communicate to the bishop of St. Louis, the desire of the nation to obtain priests. I was then deputed by the bishop and my superiors to accompany the deputies on their return, in order to ascertain the dispositions of the nation, and the possibility of success, should a

mission be eventually established amongst them. After travelling a distance of more than 3000 miles. we reached the place where the nation was encamped.

I found them all most favorably disposed to embrace the faith, and was soon convinced that the prospects of a successful mission went far beyond what the most sanguine mind could ever have imagined. It was the wish or every heart to be instructed in the faith-there was not in the whole band of the Flat-Heads a single individual, who could not cry out with the Prophet David-"My heart is ready, O Lord! My heart is ready !" My mission was one of investigation and inquiry-it was a mere preparatory visit-yet such were the admirable dispositions of these poor people--so perfectly were their hearts prepared by the action of Divine Grace, that we can date from this moment. the conversion of the nation. I remained about three months with them, instructing them, teaching them their prayers, the commandments of God-the essential points of religion-baptizing the small children, who had not yet attained the use of reason, and the aged persons, who, I feared, might be carried off before my return.

Among the chiefs there was one, whom I cannot refrain from mentioning in a particular

.

DeSmet excerpt 2

10

had filled their minds with so many prejudices against us, and against the Catholic Church, that they could not be prevailed upon to come into our camp. When the Flat-heads told them of Paul's vision, they sent for the boy, questioned him and cross-questioned him, till at length fully convinced of the reality of the vision, they said: “that prayer must be true, since the great Spirit has sent the Mother of his Son to teach it to the Flat-heads." They came into the camp and after a course of instruction, which lasted two months, they were all baptized. I visited several other tribes, the Koetenays, the Pointed-hearts, the Cauldrons, the Okinaganes and the Kalispels, baptized their children and aged persons-their joy was beyond description. During my journey, I met several small camps of Indians who had transported their aged parents and sick, from a considerable distance, many of them blind, in order that they might see.

It seemed to me as if the Almighty had kept these poor old people in life, that they might have the consolation of embracing the true faith, and of receiving baptism. The number of persons already baptized amounts to 1700. Among the Flat-heads the piety of many Is so great, that we admit them to weekly communion.

11

Such has been the progress of the mission. Its prospects point out very clearly what we could flatter ourselves with, had we the necessary means, and a sufficient number of missionaries-thousands of Indians scattered over the Oregon Territory, and along the North-west coast, are all anxious to be instructed, stretching out their arms for missionaries. Poor creatures they are always in my mind-it seems as if I saw them and heard them, like the Macedonians, whom St. Paul saw in a vision, calling out, come over to us and help us; and how many have in reality addressed this prayer to me. But the wants of the mission have obliged me to retrace my steps, to obtain the necessary funds, and I hope that Catholics who have so greatly assisted in this undertaking two years ago, will once more throw in their mite.

It would be impossible to do any solid and permanent good among these poor people, if they continue to roam about from place to place, to seek their daily subsistence. They must be assembled in villages-must be taught the art of agriculture, consequently must be supplied with implements, with cattle, with seed. In order to procure these things for the Flat-heads, I was under the necessity of making two journeys, one of 500 miles, and another of a 1000, and to contract a debt with the

American Indian Religious Freedom Act
Public law 95-341, Joint Resolution of the 95th Congress. August 11, 1978

Public Law 95-341 95th Congress

Joint Resolution

American Indian Religious Freedom.

Aug. 11, 1978 [SJ. Res. 102J

Whereas the freedom of religion for all people is an inherent right, fundamental to the democratic structure of the United States and is Guaranteed by the First _-Amendment of the United States Constitution;

whereas the United States has traditionally rejected the concept of a government denying individuals the right to practice their religion and. as a result has benefited from a rich variety of religious heritages in this country;

Whereas the religious practices of the American Indian (as well as Native Alaskan and Hawaiian) are an integral part of their culture. tradition and heritage. such practices forming the basis of Indian identity and value systems;

Whereas the traditional American Indian religions, as an integral part of Indian life. are indispensable. and irreplaceable;

Whereas the lack of a clear, comprehensive and consistent Federal policy has often resulted in the abridgment of religious freedom for traditional American Indians;

Whereas such religious infringements result from the lack of knowledge or the insensitive and inflexible enforcement of Federal policies and regulations premised on a variety of laws;

Whereas such laws were designed for such worthwhile purposes as conservation and preservation of natural species and resources but were never intended to relate to Indian religious practices and, therefore. were passed without consideration of their effect on traditional American Indian religions;

Whereas such laws and policies often deny American Indians access to sacred sites required in their religions, including cemeteries;

Whereas such laws at times prohibit the use and possession of sacred objects necessary to the exercise of religious rites and ceremonies;

Whereas traditional American Indian ceremonies have been intruded upon. interfered with, and in a few instances banned: Now, there fore, be it

Resolved by the Senate and House of Representatives of the United States of America. in Congress assembled, That henceforth it shall be the policy of the United States to protect and preserve for American Indians their inherent right. of freedom to believe, express, and exercise, the traditional religions of the American Indian, Eskimo, Aleut, and Native Hawaiians. including but not limited to access to sites, use and possession of sacred objects, and the freedom to Worship through ceremonials and traditional rites.

American Indian Religious Freedom.
42 use 1996.

Public Declaration of Apology to Northwest Native People signed by ten bishops and denominational leaders on November 21, 1987 Native American Task Force, The Church Council of Greater Seattle

A PUBLIC DECLARATION

TO THE TRIBAL COUNCILS AND TRADITIONAL SPIRITUAL LEADERS
OF THE INDIAN AND ESKIMO PEOPLES OF THE PACIFIC NORTHWEST
In care of Jewell Praying Wolf James, Lummi

Seattle, Washington
November 21, 1987

Dear Brothers and Sisters;,

This is a formal apology on behalf of our churches for their long-standing participation in the destruction of traditional Native American spiritual practices. We call upon our people for recognition of and respect for your traditional ways of life and for protection of your sacred places and ceremonial objects. We have frequently been unconscious and insensitive and have not come to your aid when you have been victimized by unjust Federal policies and practices. In many other circumstances we reflected the rampant racism and prejudice of the dominant culture with which we too willingly identified. During the 200th Anniversary year of the United States Constitution we, as leaders of our churches in the Pacific Northwest, extend our apology. We ask for your forgiveness and blessing.

As the Creator continues to renew the earth, the plants, the animals and all living things, we call upon the people of our denominations and fellowships to a commitment of mutual support in your efforts to reclaim and protect the legacy of your own traditional spiritual teachings. To that end we pledge our support and assistance in upholding the American Religious Freedom Act (P.L. 95-134,1978) and within that legal precedent affirm the following:

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I) The rights of the Native Peoples to practice and participate in traditional ceremonies and rituals with the same protection offered all religions under the Constitution.

2) Access to and protection of sacred sites and public lands for ceremonial purposes.

3) The use of religious symbols (feathers, tobacco, sweet grass, bones, etc.) for use in traditional ceremonies and rituals.

The spiritual power of the land and the ancient wisdom of your indigenous religions can be, we believe, great gifts to the Christian churches. We offer our commitment to support you in the righting of previous wrongs: To protect your peoples' efforts to enhance Native spiritual teachings; to encourage *the* members of our churches to stand in solidarity with you on these important religious issues; to provide advocacy and mediation, when appropriate, for ongoing negotiations with State agencies and Federal officials regarding these matters;.

May the promises of this day go on public record with all the congregations of our communions and be communicated to the Native American Peoples of the Pacific Northwest. May the God of Abraham and Sarah, and the Spirit who lives in both the cedar and Salmon People be honored and celebrated.

Sincerely,

The Rev. Thomas L. Blevins, Bishop Pacific
Northwest Synod
Lutheran Church in America

The Most Rev. Raymond G. Hunthausen
, Archbishop of Seattle
Roman Catholic Archdiocese of Seattle

C;V:I
The Rev. Dr. Robert
Executive Ministet
American Baptist Churches of the Northwest

nOd Alaska-Northwest

Presbyterian Church

The Rev. Robert Brock N.W. Regional Christian Church

I
The Right Rev. Robert H. Cochrane,
Bishop; Episcopal Diocese of Olympia.

lieRev._LoWeIlKn~
North Pacific District
American Lutheran Church

The Rev. W. James Halfaker
Conference Minister
Washington North Idaho Conference
United Church of Christ

Coadjutor Archbishop
Roman Catholic Archdiocese of Seattle

United Methodist Church
Pacific Northwest Conference

A Yellow Raft in Blue Water
Ceremonial Dance

Developed by Anna E. Baldwin for Arlee High School

Author, Text Title and Citation

Dorris, Michael. *A Yellow Raft in Blue Water*. New York: Picador, 1987.

Earling, Debra Magpie. Untitled Poem. *Sacred Encounters*. Jacqueline Peterson and the DeSmet Project. Washington State University, 1993.

Suggested Grade Level(s)

Developed for 10th grade, but may be used for grades 9-12 depending on local curriculum and norms.

About the Author

See Dorris information in unit overview.

Debra Magpie Earling is a member of the Confederated Salish & Kootenai Tribes, headquartered on the Flathead Indian Reservation in Western Montana. She graduated from the University of Washington with a bachelor's in English and earned her master's in fiction from Cornell University in 1992. She teaches at the University of Montana in Missoula and is the author of *Perma Red* (2002) as well as numerous short stories and poems.

"Debra Magpie Earling." Voices from the Gaps. 6 May 2004. Regents of the University of Minnesota. 12 July 2006 <http://voices.cla.umn.edu/vg/Bios/entries/earling_debra_magpie.html>

Text Summary

See novel information in unit overview.

The poem describes various purposes and reasons for dance, presumably in Native American culture.

Tribe(s) Represented in Text

Tribal reference is not specified in this poem.

Setting of Text (Time and Place)

Setting is not specified in this poem.

Genre of Text

Novel, fiction

Poetry

Time Required
1 class period

Supplies and Materials
Copies of poem provided here, printed in *Sacred Encounters*.

Implementation Level, Essential Understandings and Montana Content Standards

Banks - O'meter		Essential Understandings – Big Ideas				Montana Content Standards	
						Reading	Social Studies
4	Social Action		1-Diversity between tribal groups is great.		5-History represents subjective experience and perspective.	1.2, 1.4, 2.3, 2.8, 4.4, 4.5, 4.7	
3	Transformative		2-Diversity between individuals is great.		6-Federal Indian policies shifted through seven major periods.		
2	Additive		3-Oral histories are valid and predate European contact.		7-Tribes reserved a portion of their land-base through treaties.	Science	Other(s) Literature 1.4, 1.6, 2.4, 4.1, 4.2, 4.4, 5.4 Writing 4.3
1	Contributions	x	4-Ideologies, traditions, beliefs, and spirituality persist		8-Three forms of sovereignty exist – federal, state, and tribal.		

Instructional Outcomes – Learning Targets

Content Area Standards

Essential Understandings

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 history beginning with their origins that are as valid as written histories. These histories pre-date the "discovery" of North America.

Skill Sets

Reading
Students will:
1.2 integrate new important print/nonprint information with existing knowledge to draw conclusions and make application.
1.4 demonstrate understanding of main ideas and formulate arguments using supporting evidence.

2.3 identify, analyze and evaluate the use of literary devices.
2.8 ask questions, check prediction, summarize, and reflect on information to monitor progress while taking responsibility for directing one's own reading.

4.4 read, analyze, and synthesize information to perform complex tasks for a variety of purposes.
4.5 read and analyze works of various authors.

Literature
Students will:
1.4 recognize, compare, contrast, make connections, and analyze approaches to literary elements in various works.
1.6 demonstrate oral, written, and/or artistic responses to ideas and feelings generated in literary works.

2.4 evaluate how language, literary devices, and forms contribute to the impact of a work on the reader/listener/viewer.

4.1 select, read, listen to, and view a variety of traditional and contemporary works from diverse cultures, genders, genres, historical periods and styles.
4.2 demonstrate how factors of history and culture, gender and genre, influence and give meaning to literature.
4.4 analyze diverse literature to identify and compare common human experiences within and between cultures.

5.4 investigate and report ways in which authors, their works, and their styles have impacted or been influenced by social and cultural issues or events.

Writing
Students will:
4.3 experience writing in various genres.

Learning Experiences – Text-Based Inquiry Unit

Before
Connection to novel: read up to page 214, the scene where Rayona and Christine are attending the flag ceremony for Lee.

Clip apart the poem into pieces containing 1, 2, or 3 lines each, depending on the number of students in the class. Each student should have his own section. Give each student a clipping and have the class assemble the poem the way they think it goes. They will have to get up and mingle about the room to see what everyone else has. An overhead projector (document, not transparency) would be most helpful for this activity, but students could also tack their clippings onto a bulletin board or blackboard. It will be helpful to make the print extra large before you clip the poem apart.

Variation 1: make two copies of the poem, clip both apart the same way, and make sure each student has a mystery partner (someone with the same lines). Partners must find each other and then assemble the poem as described above.

Variation 2: Do you have too many kids in class and some might waste time while others do the

work? Copy the poem several times and clip the copies apart the same way so they're in four sections. Students have to find a group; each student in a single group will have a different clipping from all other students in that group. This way, you'll have several small groups instead of one massive group.

Be sure to keep an unclipped copy for yourself.

During

After students have grappled with the "right" order, show them the poem on your overhead projector. Read it or have a student read it out loud.

Literary devices: Remind students about various literary devices they might encounter such as metaphor, simile, personification, repetition, hyperbole, or others you've covered already. Ask students to listen as you read the poem again out loud, and then write down what they notice on a piece of scrap paper. Ask them to share what they came up with (probably repetition will be first).

Text analysis: Pass out copies of the poem so each student has the complete version. You can point out the symbolism of the circle in the long stanza about halfway through and have students discuss all the different meanings or connections a circle might have.

Discussion questions: What is the poem about? Why is it important to dance? Who dances? When do they dance? Where do they dance? Small groups might answer these, if students are already sitting with a small group, and then share their responses. Alternately, individuals can answer these questions by making written markings on their poems and then sharing with the larger group. These are fairly non-threatening questions.

After

Written response options:
What significance does dancing have in your life?
What interesting kinds of dances have you seen or done?
Write a poem in which you describe a dance or some other ceremonial or significant act. It doesn't have to be solemn – it could be fly-fishing or mountain-biking.

Artistic response options:
Draw "dance." Think of all the different kinds of dances you have seen, pick one, and represent it on paper.

Connection to novel:
Read the section at the flag ceremony, pp. 214-216.

Ask students to connect the poem to the ceremony scene, either verbally or in writing. For further discussion, students could talk about how the Indian notion of ceremonial dancing, whether in celebration or mourning, could cross tribal boundaries. (It does: ask them to brainstorm ideas of how it crosses those boundaries – in other words, how might dance be similar from one tribe to another.) Depending on their level of knowledge, students might also be able to talk about how

dance is different from one tribe to another, whether in regalia, time of year, who is permitted to dance, and so on.

Extension Activity

Depending on your level of knowledge or your students' level of knowledge, a little background study on dance in Native American culture might be useful. Take care to choose good quality texts and sources. See *People of the Circle* below as one optional resource.

Resources and References

Roberts, Chris. *People of the Circle: Powwow Country*. Meadowlark Publishing Co: Missoula, 1998.

Debra Earling

We dance because years ago
your great-great grandmothers
and your great-great grandfathers danced
with the vision of you strong in their hearts.

And though they are gone from us
they are here in our blood and
here in our breath
lifting from us
to the sky
to the creator.

We dance for our families.
We dance for those who cannot dance.
We dance for our babies and for our elders.
We dance in memory of all those
who have left us and can no longer join in the dance.

We dance to give of ourselves
for all that has been given to us.

We dance for the coming year.

We dance for the good days to come, not just for us,
but for the whole tribe.

Each place in the dance circle represents a different
time in the year to come.
When the dancing becomes difficult
Dance your way through the bad times.
Let there be no bad thoughts in the dance circle.
Each bad thought affects us all in the coming year.
When your heart slows,
When your feet become heavy on the dance floor
Pump your arms
Jump harder
Jump yourself and your people through the bad times.

Dance for your people.
Dance for all living things.
Dance for yourself.

A Yellow Raft in Blue Water
Braid Project

Developed by Anna E. Baldwin for Arlee High School

Author, Text Title and Citation
Dorris, Michael. *A Yellow Raft in Blue Water*. New York: Picador, 1987.

Suggested Grade Level(s)
Developed for 10th grade, but may be used for grades 9-12 depending on local curriculum and norms

About the Author
See Dorris information in unit overview.

Text Summary
See novel information in unit overview.

Tribe(s) Represented in Text
Tribal reference is able to be narrowed to Rocky Boy's or Fort Belknap Reservations, therefore Chippewa-Cree, Gros Ventre, and Assiniboine

Setting of Text (Time and Place)
1990s, Seattle, Washington and an Indian Reservation in north-central Montana

Genre of Text
Fiction, novel

Time Required
5-10 minutes of explanation about two-thirds of the way through the book
20-30 minutes of brainstorming and explanation when you assign the project
one-half period when the project is due, if you choose to have students share

Supplies and Materials
An assignment sheet (sample is below, under "Learning Experiences, after reading")

Background Information
Braids can represent culture, power, life, and other concepts not only to Native Americans but to other cultural groups as well. In this novel, the braid surfaces notably at the beginning and end of the book; it also plays a minor symbolic role. Furthermore, as a motif, the braid helps bind the entire book together, as the novel itself is divided into three strands (the three character's stories) which intertwine with each other.

Implementation Level, Essential Understandings and Montana Content

Standards

Banks - O'meter		Essential Understandings – Big Ideas				Montana Content Standards	
						Reading	Social Studies
4	Social Action		1-Diversity between tribal groups is great.		5-History represents subjective experience and perspective.	1.3, 2.3	
3	Transformative		2-Diversity between individuals is great.		6-Federal Indian policies shifted through seven major periods.		
2	Additive		3-Oral histories are valid and predate European contact.		7-Tribes reserved a portion of their land-base through treaties.	Science	Other(s) Literature: 2.1, 4.2, 4.3, 5.3
1	Contributions	x	4-Ideologies, traditions, beliefs, and spirituality persist		8-Three forms of sovereignty exist - federal, state, and tribal.		

Instructional Outcomes – Learning Targets

Content Area Standards

Essential Understandings

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 history beginning with their origins that are as valid as written histories. These histories pre-date the "discovery" of North America.

Skill Sets

Reading

Students will:

1.3 provide oral, written, and/or artistic responses to ideas and feelings generated by the reading material, providing examples of the way these influence one's life and role in society.

2.3 identify, analyze, and evaluate the use of literary devices.

Literature

Students will:

2.1 discuss ways in which literary devices and elements produce a dominant tone, effect, or theme.

4.2 demonstrate how factors of history and culture, gender and genre, influence and give meaning to literature.

4.3 create and share responses to literary works.

5.3 recognize patterns, symbols, and universal themes present across literary works and relate those to personal experience.

Learning Experiences – Text-Based Inquiry Unit

Before

About two-thirds of the way through the book (there's no specific spot), introduce the idea of a motif: a recurrent theme or element in a literary work. In this book, one motif is the braid. Have students read the first two sentences of the book and the final sentence of the book. They both mention the act of braiding. Ask students to identify aspects of "threeness" in the book; the most obvious instance is the three storytellers and how their stories intertwine to create a whole, as in a braid. However, there are other examples as well. Ask students to look for examples of "threeness" and for the appearance of braids as they read.

During

One such appearance occurs during Christine's story, when she recounts how her brother, Lee, enlisted in the army despite Aunt Ida's wishes, and then cut his braid off.

"Without a word, Lee fished a stuffed brown envelope out of the inside of his shirt and laid it before Aunt Ida. She didn't make a move to touch it, but the whole room was curious. Lee reached down and nudged it toward her and finally she took it, slit the flap with the edge of her finger.

"I was two tables away, watching with my boss and another girl from the tribal office, but I could see. It was Lee's braid, heavy and shiny, bound at either end by red rubber bands" (169).

Here, the braid could be seen as part of his power, because the circumstances which caused him to enlist were those of compromise. More profoundly, one could say that his braid represented life, because he is killed in Vietnam shortly after this scene.

A second appearance occurs during Ida's story, when she describes her dying mother.

"But finally one morning Mama stayed in bed and was still there, her hair unbraided and snarled, her pale hand pressed to her chest, when we returned from our classes at the Mission" (300).

Mama lives long enough afterward to witness betrayals and the decimation of her daughter's honor, but this is her turning point towards surrender, or death.

Encourage discussion among students about the traditional significance of the braid or hair. Some will say the number and placement of the braids (one or two, pinned up or hanging down) has meaning (see Web resource listed below to confirm or add to this information). Others might offer as an example the cutting of young Indians' hair by boarding school officials, which may have been explained as a matter of hygiene but was seen by many as another way to remove students from their culture.

After

Near the end of the book I had students create their own braid, either physically or in writing, although I had no students choose to submit a written project. However, this assignment needs some scaffolding.

Prior to handing out the assignment sheet, ask students as a whole group to identify five major categories in Rayona's life. They may come up with; 1) her mom, 2) her life in Seattle and her dad, 3) her life on the Reservation, 4) her job at Bearpaw, and 5) her past. Write these categories on the board. Directed the students to pick one of the categories and select three tangible items that could, together, represent that category. Then choose "her job at Bearpaw" as the category and break it down into 3 items: the letter she found, the blanket she gave Evelyn, and her uniform.

Then ask each student individually to identify five categories of their own lives. Some general categories include social, family, home, school, sports, job. I also allow them to choose a major event that might change them in some way: divorce, marriage, and moving are examples. Apply the break-down to them as well: choose three symbolic items that help represent your categories. The symbolic item must be small and malleable. In other words, it must be a physical thing that can be included in an actual braid. The final planning piece is to cut the categories from five to three; it's usually helpful if a student can brainstorm more than he needed, then later delete pieces. Below is the actual assignment sheet I use, with the two options (physical or written).

Braid Motif Assignment

Option 1:

You create the braid. It will be a three-dimensional object when you are through, consisting of three "strands" (categories of your life), each of which is made of three "threads" (symbolic representations of the details that comprise the strand).

For example: Maybe one strand is "family." Three "threads" of the family strand are Mom, Dad, and Sister. You find an object (small, able to be manipulated) that represents Mom – a strip cut from her apron? – one that stands for Dad – a piece of his gross rag from the garage? – and one that symbolizes Sister – a piece of ribbon from her hairband? Physically braid these three items together to create a strand.

You might use paper, fabric, skinny items, thick items – but they have to stay together. Lumpy is ok – that's the way life is! However, fraying is not good.

You'll need something to keep the items together at the top while you braid them, and something to tie them together at the bottom so they stay together. What keeps your life in order? Is it a to-do list? or a string from your favorite blankie? Think of what you could use that would symbolically hold it all together.

Also, you need to turn in a very brief list of what three strands you chose and what the nine threads are (physically, and what they stand for), plus any explanation of the ties at the top and bottom. Neatly handwritten is ok.

Option 2:

You write your braid. In this option, you write three full, complete, correct paragraphs that explain your three strands. The paper is organized like the braid would be: each strand gets its own paragraph, and each paragraph explains the importance of the three threads contained within the strand. You still have to think about symbolic representations, but on paper you will be less restricted than you would be if creating a physical braid.

For example, if you were to write a paragraph about family, you could write about Mom and

represent her with her date book, since she's had it to organize her life ever since you can remember; you might symbolize Dad by his tool box, since he fixes cars and lawn mowers in his spare time, and you could write about Sister's Harry Potter collection since she spent her whole winter reading them.

Your paper should be edited and proofread, double-spaced and identified with your name, the date, and "Braid Motif" in the top right-hand corner.

Assessment

I would offer 50 points for this project, which constitutes large portion of the whole novel unit, about 20 percent. Grade and count off only if late, incomplete, or otherwise compromised, because don't judge what students include, but only how they have assembled the project.

Resources and References

"How to Braid Hair." Indians.org. 19 July 2006 <http://www.indians.org/articles/how-to-braid-hair.html>.

Reservation Blues Unit Overview

Developed by Anna E. Baldwin for Arlee High School

Author, Text Title and Citation

Alexie, Sherman. *Reservation Blues*. New York: Warner Books, 1995.

Suggested Grade Level(s)

10-12

About the Author

Alexie grew up on the Spokane Reservation in 1966 and is Spokane/Coeur d'Alene. As a child he was hydrocephalic (had water on the brain) and suffered side effects but no seizures. He learned to read by age three. He attended high school off the reservation, became a star basketball player, and attended Gonzaga University for two years. Afterwards he transferred to Washington State University and planned on a career in medicine. This career was not his destiny, however, and he changed to American Studies after attending a poetry workshop where he discovered he excelled at writing.

He has published books of poetry called *The Business of Fancydancing* and *I Would Steal Horses* as well as novels *Indian Killer* and *Reservation Blues* and short story collections *The Lone Ranger and Tonto Fistfight in Heaven*, *The Toughest Indian in the World*, and *Ten Little Indians*.

"Sherman Alexie Biography." Apr. 2006. Fallsapart.com 27 Sept. 2006 <http://www.fallsapart.com/biography.html>.

Text Summary

The novel describes a trio of friends from the Spokane Reservation, who, after meeting the legendary bluesman Robert Johnson, form a band. They can't help it after touching his magical guitar. They travel to the Flathead Indian Reservation in Arlee, Montana, where they meet a pair of sisters who join the band, now named Coyote Springs. The band manages to land gigs all over, catch the attention of a pair of talent agents whose names match those of two legendary post-civil war American army generals, and travel to New York for an audition. The novel is about music, friendship, tribal identity, forgiveness and finding the comedy in life.

Tribe(s) Represented in Text

Spokane and Salish tribes are represented.

Settings of Text (Time and Place)

1990s, Spokane, Seattle, New York, Arlee.

Genre of Text

Fiction, novel

Time Required
6 weeks

Supplies and Materials
Reservation Blues, a copy for every student

Implementation Level, Essential Understandings and Montana Content Standards

Banks - O'meter		Essential Understandings – Big Ideas				Montana Content Standards	
						Reading	Social Studies
4	Social Action		1-Diversity between tribal groups is great.	x	5-History represents subjective experience and perspective.	1.1-1.4, 2.2, 2.3, 2.7, 2.8, 4.2-4.7, 5.1-5.3	4.2
3	Transformative	x	2-Diversity between individuals is great.	x	6-Federal Indian policies shifted through seven major periods.		
2	Additive		3-Oral histories are valid and predate European contact.		7-Tribes reserved a portion of their land-base through treaties.	Science	Other(s)
1	Contributions	x	4-Ideologies, traditions, beliefs, and spirituality persist		8-Three forms of sovereignty exist – federal, state, and tribal.		

Instructional Outcomes – Learning Targets

<u>Content Area Standards</u>

Essential Understandings

Essential Understanding 2: There is great diversity among individual American Indians as identity is developed, defined and redefined by many entities, organizations and people. There is a continuum of Indian identity ranging from assimilated to traditional and is unique to each individual. There is no generic American Indian.

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 history beginning with their origins that are as valid as written histories. These histories pre-date the "discovery" of North America.

Essential Understanding 5: History is a story and most often related through the subjective experience of the teller. Histories are being rediscovered and revised. History told from an Indian perspective conflicts with what most of mainstream history tells us.

Essential Understanding 6: There were many federal policies put into place throughout American history that have impacted Indian people and shape who they are today. Much of Indian history can be related through several major federal policy periods.

Social Studies
Students will
4.2 interpret how selected cultures, historical events, periods, and patterns of change influence each other.

Skill Sets

Reading
Students will:
1.1 make predictions and describe inferences and connections within material and between new material and previous information/experiences.
1.2 integrate new important print/nonprint information with existing knowledge to draw conclusions and make application.
1.3 provide oral, written, and/or artistic responses to ideas and feelings generated by the reading material, providing examples of the way these influence one's life and role in society.
1.4 demonstrate understanding of main ideas and formulate arguments using supporting evidence.

2.2 identify, analyze and evaluate literary elements.
2.3 identify, analyze and evaluate the use of literary devices.
2.7 use a variety of reading strategies to comprehend complex material, including self-correcting, re-reading, using context and adjusting rate.
2.8 ask questions, check prediction, summarize, and reflect on information to monitor progress while taking responsibility for directing one's own reading.

4.2 read to evaluate appropriate resource material for a specific task.
4.3 locate, read, analyze, and interpret material to investigate a question, topic, or issue.
4.4 read, analyze, and synthesize information to perform complex tasks for a variety of purposes.
4.5 read and analyze works of various authors.
4.6 read, evaluate and create material and documents related to social and civic responsibilities.
4.7 locate, read, analyze, and evaluate information from a variety of sources.

5.1 compare and contrast information and broad themes within and among a variety of information sources.
5.2 logically synthesize information from a complex range of print and nonprint sources.
5.3 analyze use of evidence, logic, language devices, and bias as strategies to influence readers.

Literature
Students will:
1.1 propose and pursue questions and answers to the complex elements of literary works.
1.2 develop and define with textual support interpretations of complex literary works.
1.4 recognize, compare, contrast, make connections, and analyze approaches to literary elements in various works.
1.5 compare and contrast individual and group responses/reactions with author's purpose/intent.
1.6 demonstrate oral, written, and/or artistic responses to ideas and feelings generated in literary

works.

2.3 recognize and articulate how language enhances meaning and conveys power to impact an individual and/or society.
2.4 evaluate how language, literary devices, and forms contribute to the impact of a work on the reader/listener/viewer.

3.2 develop and apply criteria to evaluate the reliability, authenticity, and literary merit of information conveyed in a literary work.

4.1 select, read, listen to, and view a variety of traditional and contemporary works from diverse cultures, genders, genres, historical periods and styles.
4.2 demonstrate how factors of history and culture, gender and genre, influence and give meaning to literature.
4.3 create and share responses to literary works.
4.4 analyze diverse literature to identify and compare common human experiences within and between cultures.

5.1 examine, explain, and evaluate various perspectives concerning community, national, and world issues reflected in literary works.
5.3 recognize patterns, symbols, and universal themes present across literary works and relate those to personal experiences.
5.4 investigate and report ways in which authors, their works, and their styles have impacted or been influenced by social and cultural issues or events.

Writing
Students will:
1.1 organize text in paragraphs with clear beginning, middle, and end, using effective transitions and logical sequence.
1.2 develop and elaborate main ideas through relevant and specific supporting details.
1.3 demonstrate purposeful control of personal voice, sentence structure, and word choice.
1.4 apply conventions of standard written English appropriate for grade level and purpose.

2.1 plan writing by generating ideas through a variety of strategies, and organizing by analyzing purpose and audience.
2.2 write one or more drafts that capture, explore, and organize ideas.
2.3 revise writing by seeking feedback from others and making appropriate changes to improve text.
2.4 edit by correcting errors.

4.3 experience writing in various genres.

Learning Experiences – Text-Based Inquiry Unit

Before

Blues in America – Readers' Workshop (provided with this unit)

During
Literary Devices (provided with this unit)
Characters (provided with this unit)

After
Mural (provided with this unit)

Assessment
Teacher-made test (not provided with this unit)
Compare/contrast essay (not provided with this unit)

Teacher Notes and Cautions
This novel contains abundant profanity. Consider sending a letter home to parents as a warning or teaching it during an elective course so that students are able to avoid it.

Also, the Salish people do not call themselves "Flathead" Indians, as does Alexie in this novel. Generally, they use and prefer the accurate term "Salish."

Reservation Blues: Literary Devices

Developed by Anna E. Baldwin for Arlee High School

Author, Text Title, and Citation
Alexie, Sherman. *Reservation Blues*. New York: Warner Books, 1995.

Suggested Grade Level(s)
10-12

About the Author
See information in unit overview.

Text Summary
See information in unit overview

Tribe(s) Represented in Text
Spokane and Salish tribes are represented.

Settings of Text (Time and Place)
1990s, Spokane, Seattle, New York, Arlee.

Genre of Text
Fiction, novel

Time Required
6 weeks

Supplies and Materials
Reservation Blues, a copy for every student

Implementation Level, Essential Understandings and Montana Content Standards

Banks - O'meter		Essential Understandings – Big Ideas				Montana Content Standards	
						Reading	**Social Studies**
4	Social Action		1-Diversity between tribal groups is great.		5-History represents subjective experience and perspective.	2.3, 5.3	
3	Transformative		2-Diversity between individuals is great.		6-Federal Indian policies shifted through seven major periods.		
2	Additive	x	3-Oral histories are valid and predate European contact.		7-Tribes reserved a portion of their land-base through treaties.	**Science**	**Other(s)** Literature 1.1, 1.4, 2.4, 5.3 Writing 1.3
1	Contributions	x	4-Ideologies, traditions, beliefs, and spirituality persist		8-Three forms of sovereignty exist – federal, state, and tribal.		

Instructional Outcomes – Learning Targets

Content Area Standards

Essential Understandings

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 history beginning with their origins that are as valid as written histories. These histories pre-date the "discovery" of North America.

Skill Sets
Reading
Students will:
2.3 identify, analyze and evaluate the use of literary devices.

5.3 analyze use of evidence, logic, language devices, and bias as strategies to influence readers.

Literature
Students will:
1.1 propose and pursue questions and answers to the complex elements of literary works.
1.4 recognize, compare, contrast, make connections, and analyze approaches to literary elements in various works.

2.4 evaluate how language, literary devices, and forms contribute to the impact of a work on the reader/listener/viewer.

5.3 recognize patterns, symbols, and universal themes present across literary works and relate those to personal experiences.

Writing
Students will:
1.3 demonstrate purposeful control of personal voice, sentence structure and word choice.

Learning Experiences – Text-Based Inquiry Unit

Rationale: Students sometimes have trouble with basic comprehension of this book because it is full of the unexpected, things that seem real but aren't, or descriptions that are exaggerated to the point of unreality. An ongoing lesson in surrealism and hyperbole as literary devices helps students decode these authorial tricks and better understand the novel.

Before
Definitions: Define for students "surrealism" and "hyperbole," using the definitions below or those you may look up. You might have to further define the definitions, e.g. "incongruous juxtaposition."

Surrealism: A 20th century literary and artistic movement that attempts to express the workings of the subconscious and is characterized by fantastic imagery and incongruous juxtaposition of subject matter. (American Heritage Dictionary)

From French: French surréalisme : sur-, *beyond* (from Old French. See **sur-**) + réalisme, *realism* (from réalité, *realism*, from Medieval Latin rēalitās, from rēalis, *real*.

Hyperbole: A figure of speech in which exaggeration is used for emphasis or effect, as in *I could sleep for a year* or *This book weighs a ton.* (American Heritage Dictionary)

From Latin hyperbolē, from Greek huperbolē, *excess*, from huperballein, *to exceed* : huper, *beyond*; see **hyper-** + ballein, *to throw*.

Next, give students a couple of examples from outside the text of each device. You can find examples of surrealism in the paintings of Salvador Dalí, 20th Century Spanish painter. One of my favorites for this is *Persistence of Memory*. If you use a painting like this, make the kids verbalize what they see. They might say, "Clocks are melting on trees," or "All the clocks are telling different time." These are the kinds of sentences they might find in Alexie's book, so they will be more prepared for what they'll read there by doing this exercise. To take the exercise one step further, ask students to interpret: What does it mean if time is melting? What might different times tell us?

Hyperbole is easier to spot. One way to help students identify hyperbole is to give them an example or two (like the ones in the definition above), then have them write several of their own. Sharing them in class could be fun. Try to keep students away from similes, which could become confusing.

Then find an example or two from the text to share and have students explain why the first is surrealism and the second is hyperbole. (The second example below has a bit of surrealism mixed in, which also happens frequently in Alexie's writing; "Victor grew extra fingers" is surreal, while the rest is hyperbolic.)

1. Surrealism: "Music rose above the reservation, made its way into the clouds, and rained down" (24).
2. Hyperbole: "Victor grew extra fingers that roared up and down the fingerboard. He bent strings at impossible angles and hit a note so pure that the guitar sparked. The sparks jumped from the guitar to a sapling and started a fire" (78).

<u>During</u>

Have students find examples of both surrealism and hyperbole in the first two or three chapters as they read. They should record these in a journal, along with page numbers, and be prepared to share and defend their choices.

When you initiate discussion about these, you are first hoping to help students identify these

devices. You could pair students up and ask them to compare their findings, or you could ask them to turn in their journals for you to check. You might also make a list of all the examples of surrealism and hyperbole that they found and provide each student with a copy of this list.

The next step is to help students understand the "why" of these literary devices. Start with hyperbole; it's easier. Guide students in a discussion of what hyperbole adds to the writing. Have them re-write a couple of hyperbolic passages in non-hyperbolic language. They should see that hyperbole adds interest and sometimes makes a point. Often, Alexie's hyperbole is comedic but sometimes it's satirical too.

Surrealism can follow suit, and sometimes surrealism is harder to discuss. What *does* it mean if music rains down from above? How about Big Mom, a real/surreal character? She wins the frybread contest (real) but she's over a century old (surreal). How can we explain that? What do students think is the author's intent? Often this last question about authorial intent can shed light on the reasoning behind, and therefore the effect of, these devices. If the author's intent was to make the scene seem unreal, does it then seem unreal? If so, how does that affect or change your perception of the story?

To help students understand surrealism further, you might have them draw a picture depicting a surreal moment they find in the book. It may turn out a little like a Dalí painting, so that's a good connection to make if you started off with Dalí.

The whole point: What do these literary devices contribute to the story? Can students find examples where they heighten humor? Can they distinguish between those and other examples that point to a dark truth? Discussion can follow about whether they agree with those "dark truths" or not.

After

Have students continue to collect examples. Then you can assign a literary devices paper or short analysis. Students should be able to include a quote and explain how the quote fits the definition of surrealism or hyperbole. Then students should analyze the effect of the device on the reader. This would be a good exercise for a test question or a paragraph parts review.

Reservation Blues – Blues in America

Developed by Anna E. Baldwin for Arlee High School

Author, Text Title and Citation
Alexie, Sherman. *Reservation Blues*. New York: Warner Books, 1995.

Suggested Grade Level(s)
11

About the Author
See information in unit overview.

Text Summary
See information in unit overview.

Tribe(s) Represented in Text
Spokane and Salish tribes are represented.

Settings of Text (Time and Place)
1990s, Spokane, Seattle, New York, Arlee

Genre of Text
Fiction, novel

Time Required
6 weeks

Supplies and Materials
Internet access for you and a copy of the essay located at http://www.pbs.org/theblues/classroom/essaysblues.html for each student.

Implementation Level, Essential Understandings and Montana Content Standards

Banks - O'meter		Essential Understandings – Big Ideas				Montana Content Standards	
4	Social Action		1-Diversity between tribal groups is great.	x	5-History represents subjective experience and perspective.	**Reading** 1.1, 1.2, 1.4, 2.8, 4.2, 4.3	**Social Studies** 4.2
3	Transformative		2-Diversity between individuals is great.		6-Federal Indian policies shifted through seven major periods.		
2	Additive		3-Oral histories are valid & predate European contact.		7-Tribes reserved a portion of their land-base through treaties.	**Science**	**Other(s)** Literature 4.1, 4.2, 5.4
1	Contributions		4-Ideologies, traditions, beliefs, and spirituality persist		8-Three forms of sovereignty exist – federal, state, and tribal.		

Instructional Outcomes – Learning Targets

Content Area Standards

Essential Understandings

Essential Understanding 5: History is a story and most often related through the subjective experience of the teller. Histories are being rediscovered and revised. History told from an Indian perspective conflicts with what most of mainstream history tells us.

Social Studies
Students will
4.2 interpret how selected cultures, historical events, periods, and patterns of change influence each other.

Skill Sets
Reading
Students will:
1.1 make predictions and describe inferences and connections within material and between new material and previous information/experiences.
1.2 integrate new important print/nonprint information with existing knowledge to draw conclusions and make application.
4.4 demonstrate understanding of main ideas and formulate arguments using supporting evidence.

2.8 ask questions, check prediction, summarize, and reflect on information to monitor progress while taking responsibility for directing one's own reading.

4.2 read to evaluate appropriate resource material for a specific task.
4.3 locate, read, analyze, and interpret material to investigate a question, topic, or issue.

Literature
Students will:
4.1 select, read, listen to, and view a variety of traditional and contemporary works from diverse cultures, genders, genres, historical periods and styles (if you do the extension activity).
4.2 demonstrate how factors of history and culture, gender and genre, influence and give meaning to literature.
5.4 investigate and report ways in which authors [or musicians], their works, and their styles have impacted or been influenced by social and cultural issues or events. (if you do ext. act.)

Learning Experience – Text-Based Readers' Workshop
Rationale: Students need to learn about the Blues because it's an integral, albeit subtle, part of the novel. The first character readers meet is Robert Johnson standing at a crossroads; Johnson was a legendary bluesman who claimed to have sold his soul to the devil at the crossroads. Also, the novel's title is part of the book's theme even though the Blues itself is not mentioned much in the

novel.

Before

Ask students what they think "the blues" is about, where it came from, and if they can name one important blues musician. Create a class list of their answers and discuss as a class what their understanding of the blues is.

You should make clear to students that the Blues originated with impoverished black musicians in the Deep South. Then ask, "What do you think a novel called *Reservation Blues* might be about?" Again, discuss answers. If students are reluctant to answer orally, have them write their thoughts down and then read their responses.

During

Give students a copy of the essay located at this Web site: http://www.pbs.org/theblues/classroom/essaysblues.html and ask them to read the first four paragraphs (including the one-line paragraph that is Handy's quote). Ask students to circle the most striking words and phrases they see in those paragraphs. Then do a spirit read: one at a time, students (and teacher) quietly call out the words and phrases they circled. There is no responding to one another, simply speaking aloud the words on the page. It's ok to repeat words others have said. When it's clear that everyone is finished, discuss impressions. What idea do you get about the blues from these paragraphs? Is there an overriding feeling or impression that you come away with?

Then do a response log reading. Using a three-column chart (see below) with the columns labeled "text connection," "reminds me of" and "makes me think …," model for students completion of the chart. So read the first paragraph aloud, and when you find something striking, write it in the "text connection" column. I would write "sliding a knife against the strings of his guitar" in the text section, noting a T-S or text-to-self connection. In the "reminds me of" column, I'd write "a modern slide, which can look like a plastic cylinder that fits on the finger, or even a glass bottle." In the "makes me think" column I'd write "This must have sounded really strange. A metal edge on those metal strings must make a crazy sound, and how did the guitarist use that to echo his voice?"

Now ask students to finish reading the essay, writing in at least six text connections and filling in the corresponding columns. Remind them that they can make "text-self," "text-text" and "text-world" connections. Texts (as in the text-text connection) can be print or nonprint, i.e., musical or film.

After

Ask students to pair up and compare some of their notes. What did they notice? Did they notice any of the same things? Encourage discussion by insisting that they not simply exchange papers and read what the other wrote.

Word impression: at the end of the period, give each student a post-it note and make a space on your blackboard, poster, or bulletin board. Label the space "Blues Impressions." Ask students to write a single word or simple phrase that sums up what they think the blues is about. It could be a word or phrase that stood out from the essay or their own inspiration. Ask students to put post-its on the board.

Assessment

The information in this essay could become part of your teacher-made test; you could also give a participation grade for this activity.

Extension

Find a blues song and copy the lyrics. Have students identify in the lyrics some of the main ideas from their reading. Play the song and have students discuss how its sound enhances the meaning of its words; if it sounds sad to them, why? What do its instruments do that contributes to the tone (emotional effect) of the song?

Resources and References

"What is the Blues?" 2003. PBS. 7 Jan. 2007 <http://www.pbs.org/theblues/classroom/essaysblues.html>.

Reservation Blues - Characters

Developed by Anna E. Baldwin for Arlee High School

Author, Text Title and Citation
Alexie, Sherman. *Reservation Blues*. New York: Warner Books, 1995.

Suggested Grade Level(s)
10-12

About the Author
See information in unit overview.

Text Summary
See information in unit overview.

Tribe(s) Represented in Text
Spokane and Salish tribes are represented.

Settings of Text (Time and Place)
1990s, Spokane, Seattle, New York, Arlee

Genre of Text
Fiction, novel

Time Required
6 weeks

Supplies and Materials
Reservation Blues, a copy for every student
Construction paper, white printer paper, stapler, decorative items

Implementation Level, Essential Understandings and Montana Content Standards

Banks - O'meter		Essential Understandings – Big Ideas				Montana Content Standards	
4	Social Action		1-Diversity between tribal groups is great.	x	5-History represents subjective experience and perspective.	**Reading** 1.3, 1.4, 2.8, 4.2, 4.4, 5.3	**Social Studies**
3	Transformative	x	2-Diversity between individuals is great.		6-Federal Indian policies shifted through seven major periods.		
2	Additive		3-Oral histories are valid and predate European contact.		7-Tribes reserved a portion of their land-base through treaties.	**Science**	**Other(s)** Literature 2.4, 4.2 Writing 1.3, 4.3
1	Contributions		4-Ideologies, traditions, beliefs, and spirituality persist		8-Three forms of sovereignty exist – federal, state, and tribal.		

Instructional Outcomes – Learning Targets

Content Area Standards

Essential Understandings

Essential Understanding 2: There is great diversity among individual American Indians as identity is developed, defined and redefined by many entities, organizations and people. There is a continuum of Indian identity ranging from assimilated to traditional and is unique to each individual. There is no generic American Indian.

Essential Understanding 5: History is a story and most often related through the subjective experience of the teller. Histories are being rediscovered and revised. History told from an Indian perspective conflicts with what most of mainstream history tells us.

Skill Sets

Reading

Students will:

1.3 provide oral, written, and/or artistic responses to ideas and feelings generated by the reading material, providing examples of the way these influence one's life and role in society.

4.4 demonstrate understanding of main ideas and formulate arguments using supporting evidence.

2.8 ask questions, check prediction, summarize, and reflect on information to monitor progress while taking responsibility for directing one's own reading.

4.2 read to evaluate appropriate resource material for a specific task.

4.4 read, analyze, and synthesize information to perform complex tasks for a variety of purposes.

5.3 analyze use of evidence, logic, language devices, and bias as strategies to influence readers.

Literature

Students will:

2.4 evaluate how language, literary devices, and forms contribute to the impact of a work on the reader/listener/viewer.

4.2 demonstrate how factors of history and culture, gender and genre, influence and give meaning to literature.

Writing

Students will:

1.3 demonstrate purposeful control of personal voice, sentence structure, and word choice.

4.3 experience writing in various genres.

Learning Experiences – Text-Based Inquiry Unit

Rationale: One of the weakest aspects of this novel is its characterization. Students can identify characters by their names and some personality traits, but overall the characterization is shallow.

Before

Character charts: Have students make a chart with four columns: Name, Age, Physical Description, Special Traits/Personality. As you encounter major characters, have students add to their character charts. They can use these to keep track of characters and as preparation for their essays later. Students can also add to these charts as they learn more about the characters; for example, Victor comes off as a jerk and a bully at first. Later, we find out his home was wrecked and he had a bad experience as a boy in a boarding school, two factors which might help explain his rough personality. The rows should, therefore, be vertically deep enough that students can add information easily.

During

Character Diaries: After Chapter 3, have students identify the five main characters. They should list Thomas, Junior, Victor, Chess, and Checkers. Then ask students to choose one that they best understand or can relate to.

Give each student about five sheets of blank 8 ½ x 11 paper and a piece of construction paper. Have them fold everything in half so they end up with 5 ½ x 8 ½. They should put the white paper inside the construction paper and staple it along the edge. Then they should decorate the outside the way they think their chosen character would. The character's name goes on the front and the student's name goes on the back.

As students continue to read, ask them to complete a journal entry for each reading selection given. If you divide the reading into 10-page sections, they'd write after each 10 pages. If you divide into chapters, they'd write after each chapter. The idea, however, is to become their character. So if they chose Checkers, they have to write *as Checkers* about what occurred in that reading selection. They must write in the first person and must not use "would," as in "If I were Checkers, I would be really upset." Instead, a student should write "I am really upset!"

Occasionally the character isn't directly featured in a selection; for example, Checkers is absent for the trip to Seattle. (She's at home, but what if your reading section didn't include that part?) That student has to imagine that Checkers knows what's going on and can respond.

Students often want to summarize the character's actions or the selection's plot events. Yet this is ineffective; the point is to help students understand their character's thoughts and motivations more deeply. Thus you may not want to give credit for "summary" entries.

After

You might also ask students to finalize their journal by adding a last entry about the character's final thoughts on the whole experience (from Chapter 3 on).

If students write a character essay, they can use both the character chart and their character diaries.

They might want to compare/contrast characters.

Students might also write an epilogue to *Reservation Blues* from their character's point of view.

Teacher Notes and Cautions

Check the diaries after the first couple of entries to make sure students are writing them correctly.

In Chapter 9, "Small World," Junior commits suicide. This does not excuse any students from writing about that topic. For one, he does it at the beginning of the chapter, but the chapter's in reverse chronological order, so it's really at the end of the chapter's events. But even after that, I think this could be the richest entry of the whole novel: the "why." Why does he do it? And he can write "from beyond" for the rest of the book. What does he think about what his buddies are doing now? What might he do differently if he had another chance?

Reservation Blues - Mural

Developed by Anna E. Baldwin for Arlee High School

Author, Text Title and Citation
Alexie, Sherman. *Reservation Blues*. New York: Warner Books, 1995.

Suggested Grade Level(s)
10-12

About the Author
See information in unit overview.

Text Summary
See information in unit overview.

Tribe(s) Represented in Text
Spokane and Salish tribes are represented.

Settings of Text (Time and Place)
1990s, Spokane, Seattle, New York, Arlee

Genre of Text
Fiction, novel

Time Required
6 weeks

Supplies and Materials
Reservation Blues, a copy for every student
Sidewalk chalk and a dry sidewalk *or* large sheets of paper and markers

Implementation Level, Essential Understandings and Montana Content Standards

Banks - O'meter		Essential Understandings – Big Ideas				Montana Content Standards	
4	Social Action		1-Diversity between tribal groups is great.	x	5-History represents subjective experience and perspective.	**Reading** 1.1, 1.3, 4.3	**Social Studies**
3	Transformative		2-Diversity between individuals is great.		6-Federal Indian policies shifted through seven major periods.		
2	Additive		3-Oral histories are valid and predate European contact.		7-Tribes reserved a portion of their land-base through treaties.	**Science**	**Other(s)** Literature 1.5, 4.3
1	Contributions		4-Ideologies, traditions, beliefs, and spirituality persist		8-Three forms of sovereignty exist – federal, state, and tribal.		

Instructional Outcomes – Learning Targets

Content Area Standards

Essential Understandings

Essential Understanding 5: History is a story and most often related through the subjective experience of the teller. Histories are being rediscovered and revised. History told from an Indian perspective conflicts with what most of mainstream history tells us.

Skill Sets

Reading
Students will:
1.1 make predictions and describe inferences and connections within material and between new material and previous information/experiences.
3.3 provide oral, written, and/or artistic responses to ideas and feelings generated by the reading material, providing examples of the way these influence one's life and role in society.

4.3 locate, read, analyze, and interpret material to investigate a question, topic, or issue.

Literature
Students will:
5.5 demonstrate oral, written, and/or artistic responses to ideas and feelings generated in literary works.

4.3 Create and share responses to literary works.

Learning Experiences – Text-Based Inquiry Unit
Rationale: This activity serves as a summary of the book's plot and encourages artistic interpretation of the plot events and characters.

Before
Do this activity when the novel is complete. Have students identify the most important plot events of the book. The events listed must be specific scenes from the novel – not "Their trip to Seattle," but "Their winning performance at the Backboard." I do this as a class activity where I write their responses on the board or overhead for everyone to see. There should be enough events for each student in the class or for pairs of students, if your class is large. Have students put these events in chronological order. Then ask individual students or pairs to choose an event and locate a quote from the novel that describes the scene or could act as a caption. They will be illustrating them.

During
You will need several large sheets of paper or a sidewalk and sidewalk chalk. I prefer to do this outside on the sidewalk if possible, because it's more public than putting up papers in the

classroom. Before we go outside, I make sure students know their chronological order so that the plot events go in order of the book. Each student or pair gets a square of sidewalk (or paper) to illustrate their scene. I say stick people are ok, if they are labeled. I put myself in charge of an entry square with the novel's name and author as well as the name of our class.

As they draw, I ask students to write their quote at the top of the scene so there's some context. This is a good opportunity to remind them about how to use quotation marks and page numbers as references.

After

If you drew on paper, consider having students put their pieces up in the school's hallway to create a public demonstration of their learning.

Students from other classes should be able to walk down the mural and get an idea of the book's content. You can ask your own students to vote on the best drawing or debrief about what they learned about illustrating their scene.

Another idea is to have students write a reflection on themselves as artists; putting on the cap of illustrator, what challenges did they have as they created an illustration of a book with surrealism, hyperbole, comical moments and serious ideas?

Teacher Notes and Cautions

Watch carefully for choices of alcohol and profanity in scenes; you will want to guide students to more school-appropriate choices so you don't have beer cans or curse words drawn on your school's sidewalks or posted on paper in the hallway.

Fools Crow
Unit Overview

Developed by Anna E. Baldwin for Arlee High School

Author, Text Title and Citation
Welch, James. *Fools Crow.* New York: Penguin, 1986.

Suggested Grade Level(s)
11-12

About the Author
Welch was raised on the Blackfeet and Fort Belknap Indian Reservations; he earned his bachelor's from the University of Montana and taught at the University of Washington and Cornell University as well as serving on the Parole Board of the Montana Prison System.

Welch earned many awards and is the author of several novels, including *The Indian Lawyer, The Death of Jim Loney, Killing Custer, The Heartsong of Charging Elk,* and *Winter in the Blood*, as well as books of poetry. Welch died in 2003.

"James Welch." Internet Public Library: Native American Authors Project. 12 June 2007 <http://www.ipl.org/div/natam/bin/browse.pl/A7>.

Text Summary
The novel describes the coming-of-age of a young man named White Man's Dog among the Lone Eaters band of the Pikuni, or Blackfeet Indians, in Montana, in 1870. His story is grounded in human experience as well as the experience of the Native Americans beset by white settlers and soldiers and coming to grips with the annihilation of their way of life.

Tribe(s) Represented in Text
Tribes referred to are Blackfeet, Salish, Assiniboine, Cheyenne, Gros Ventres, Crow, Sioux, Mandan and Nez Perce.

Setting of Text (Time and Place)
1870s, central and northern Montana

Genre of Text
Fiction, novel

Time Required
8 weeks

Supplies and Materials

Fools Crow, a copy for every student

Implementation Level, Essential Understandings and Montana Content Standards

Banks - O'meter		Essential Understandings – Big Ideas				Montana Content Standards	
4	Social Action	x	1-Diversity between tribal groups is great.	x	5-History represents subjective experience and perspective.	**Reading** 1.1-1.5, 2.2-2.4, 2.8, 4.2, 4.3, 4.5, 4.7, 5.1, 5.2, 5.4	**Social Studies** 1.1, 1.2, 2.2, 2.6, 3.1, 3.2, 4.2, 4.7, 5.4, 6.2, 6.4, 6.5
3	Transformative	x	2-Diversity between individuals is great.	x	6-Federal Indian policies shifted through seven major periods.		
2	Additive	x	3-Oral histories are valid and predate European contact.		7-Tribes reserved a portion of their land-base through treaties.	**Science**	**Other(s)** **Literature** 1.1-1.6, 2.1, 2.4, 3.2, 4.1-4.4, 5.3, 5.4 **Writing** 1.1-1.4, 2.1-2.5, 4.3 **Library Media** 1.1, 1.5, 2.2, 4.2, 4.3
1	Contributions	x	4-Ideologies, traditions, beliefs, and spirituality persist		8-Three forms of sovereignty exist – federal, state, and tribal.		

Instructional Outcomes – Learning Targets

<u>Content Area Standards</u>

Essential Understandings

Essential Understanding 1: There is great diversity among the 12 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 2: There is great diversity among individual American Indians as identity is developed, defined and redefined by many entities, organizations and people. There is a continuum of Indian identity ranging from assimilated to traditional and is unique to each individual. There is no generic American Indian.

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 history beginning with their origins that are as valid as written histories. These histories pre-date the "discovery" of North America.

Essential Understanding 5: History is a story and most often related through the subjective experience of the teller. Histories are being rediscovered and revised. History told from an Indian perspective conflicts with what most of mainstream history tells us.

Essential Understanding 6: There were many federal policies put into place throughout American

history that have impacted Indian people and shape who they are today. Much of Indian history can be related through several major federal policy periods.

Social Studies

Students will:

1.1 analyze and adapt an inquiry process (i.e., identify question or problem, locate and evaluate potential resources, gather and synthesize information, create a new product, and evaluate product and process).

1.2 apply criteria to evaluate information (e.g., origin, authority, accuracy, bias, and distortion of information and ideas).

2.2 differentiate and analyze the relationships among various regional and global patterns of geographic phenomena (e.g., land forms, soils, climate, vegetation, natural resources, population).

2.6 analyze and evaluate conditions, actions and motivations that contribute to conflict and cooperation within and among groups and nations (e.g., current events from newspapers, magazines, television).

3.1 interpret, use, and synthesize information from various representations of the Earth (e.g., maps, globes, satellite images, geographic information systems, three-dimensional models).

3.2 differentiate and analyze the relationships among various regional and global patterns of geographic phenomena (e.g., land forms, soils, climate, vegetation, natural resources, population).

4.2 interpret how selected cultures, historical events, periods, and patterns of change influence each other.

4.7 analyze and illustrate the major issues concerning history, culture, tribal sovereignty, and current status of the American Indian tribes and bands in Montana and the United States (e.g., gambling, artifacts, repatriation, natural resources, language, jurisdiction).

5.4 compare and contrast how values and beliefs influence economic decisions in different economic systems.

6.2 analyze human experience and cultural expression (e.g., language, literature, arts, traditions, beliefs, spirituality, values, behavior) and create a product which illustrates an integrated view of a specific culture.

6.4 evaluate how the unique characteristics of American Indian tribes and other cultural groups have contributed to Montana's history and contemporary life (e.g., legal and political relationships between and among tribal, state and federal governments).

6.5 analyze the conflicts resulting from cultural assimilation and cultural preservation among various ethnic and racial groups in Montana, the United States and the world.

<u>Skill Sets</u>

Reading

Students will:

1.1 make predictions and describe inferences and connections within material and between new material and previous information/experiences.

1.2 integrate new important print/nonprint information with existing knowledge to draw conclusions and make application.

1.3 provide oral, written, and/or artistic responses to ideas and feelings generated by the reading material, providing examples of the way these influence one's life and role in society.

1.4 demonstrate understanding of main ideas and formulate arguments using supporting evidence.

1.5 accurately paraphrase reading material, reflecting tone and point of view.

2.2 identify, analyze and evaluate literary elements.

2.3 identify, analyze and evaluate the use of literary devices.

2.4 use features and organization of fiction and nonfiction materials to comprehend increasingly complex material (e.g., paragraphs, chapters, titles, indexes, tables of contents, graphs, charts, visuals and methods of organization).

2.8 ask questions, check predication, summarize, and reflect on information to monitor progress while taking responsibility for directing one's own reading.

4.2 read to evaluate appropriate resource material for a specific task.

4.3 locate, read, analyze, and interpret material to investigate a question, topic, or issue.

4.4 read, analyze, and synthesize information to perform complex tasks for a variety of purposes.

4.5 read and analyze works of various authors.

4.6 read, evaluate and create material and documents related to social and civic responsibilities.

4.7 locate, read, analyze, and evaluate information from a variety of sources.

5.1 compare and contrast information and broad themes within and among a variety of information sources.

5.2 logically synthesize information from a complex range of print and nonprint sources.

5.3 analyze use of evidence, logic, language devices, and bias as strategies to influence readers.

Literature

Students will:

1.1 propose and pursue questions and answers to the complex elements of literary works.

1.2 develop and define with textual support interpretations of complex literary works.

1.3 analyze the major elements significant to the interpretation process (e.g., point of view, tone, dramatic action).

1.4 recognize, compare, contrast, make connections, and analyze approaches to literary elements in various works.

1.5 compare and contrast individual and group responses/reactions with author's purpose/intent.

1.6 demonstrate oral, written, and/or artistic responses to ideas and feelings generated in literary works.

2.1 discuss ways in which literary devices and elements (e.g., syntax, imagery, figurative language, allusion, symbols, irony) produce a dominant tone, effect or theme.

2.4 evaluate how language, literary devices, and forms contribute to the impact of a work on the reader/listener/viewer.

3.2 develop and apply criteria to evaluate the reliability, authenticity, and literary merit of information conveyed in a literary work.

4.1 select, read, listen to, and view a variety of traditional and contemporary works from diverse cultures, genders, genres, historical periods, and styles.
4.2 demonstrate how factors of history and culture, gender and genre, influence and give meaning to literature.
4.3 create and share responses to literary works.
4.4 analyze diverse literature to identify and compare common human experiences within and between cultures.

5.3 recognize patterns, symbols, and universal themes present across literary works and relate those to personal experiences.
5.4 investigate and report ways in which authors, their works, and their styles have impacted or been influenced by social and cultural issues or events.

Library Media
Students will:
1.1 analyze and adapt the inquiry process to satisfy individual and group information needs (i.e., identify the question or problem, locate and evaluate potential resources, gather and synthesize information, create a new product, and evaluate the product and process).
1.5 synthesize information to create a new product that meets a specific purpose or vision.

2.2 use information in an ethical manner by adhering to copyright laws, requesting permission to use information, and properly citing sources.

4.2 develop and demonstrate research strategies to effectively locate information in various media and technologies.
4.3 generate and apply criteria to evaluate the origin, authority, accuracy, bias, and distortion of information from a variety of media and technologies.

Writing
Students will:
1.1 organize text in paragraphs with a clear beginning, middle, and end, using effective transitions and logical sequence.
1.2 develop and elaborate main ideas through relevant and specific supporting details.
1.3 demonstrate purposeful control of personal voice, sentence structure and word choice.
1.4 apply conventions of standard written English appropriate for grade level and purpose.

2.1 plan writing by generating ideas through a variety of strategies, and organizing by analyzing purpose and audience.
2.2 write one or more drafts that capture, explore and organize ideas.

2.3 revise writing by seeking feedback from others and making appropriate changes to improve text.
2.4 edit by correcting errors.
2.5 share/publish a legible final product.

Learning Experiences – Text-Based Inquiry Unit

Before
Poetry Immersion Activity using James Welch's *Riding the Earthboy 40*
Text Study using *The Blackfeet* by John C. Ewers

During
Sun Dance Study
Marias Massacre

After
"Shadow of a Nation" Text Study

Assessment
Teacher-made test (not provided in this unit)

Suggested Day-By-Day Plan
Reading schedule: 2 chapters per week plus 2 chapters due on Mondays.

Teacher Notes and Cautions
This novel has been challenged in several towns and states across the nation and is on the American Library Association's list of Challenged Books ("Banned.") Some reasons for challenges include its "graphic descriptions of rape, mutilation, and murder" (Schontzler). However, "supporters of the book say its literary value - specifically its insights into American Indian society and Montana history - outweighs the controversial passages" (Listoe).

"Banned Books." Fall 2004. *American Library Association.* 19 June 2007 <http://www.ala.org/ala/oif/bannedbooksweek/bannedbooks.pdf>.

Listoe, Alana. "Woman wants book removed from school." 13 Apr. 2007. *Helena Independent Record.* 19 June 2007 <http://www.helenair.com/articles/2007/04/13/helena/000book.txt>.

Schontzler, Gail. "Bozeman dad challenges 'Sex God' book over title." 18 June 2007 <www.kidspeakonline.org/sexgod.htm>.

Welch, James. *Fools Crow.* New York: Penguin, 1986.

Fools Crow
The Blackfeet Text Study

Developed by Anna E. Baldwin for Arlee High School

Author, Text Title, and Citation
Ewers, John C. *The Blackfeet: Raiders on the Northwestern Plains*. Norman, Okla., University of Oklahoma Press, 1958.

Suggested Grade Level(s)
11-12

About the Author
"Ewers was curator of North American Ethnology in the Department of Anthropology of the National Museum of Natural History, founder of the Museum of the Plains Indian on the Blackfeet Reservation, founding director of the National Museum of History and Technology (now the National Museum of American History), and Chairman of the Board of Trustees of the Museum of the American Indian, Heye Foundation (now the National Museum of the American Indian)." Ewers also wrote *The Horse in Blackfoot Indian Culture* (1955) as well as other books.

"What's New at the National Anthropological Archives." May 2003. *National Anthropological Archives* 18 June 2007 <http://www.nmnh.si.edu/naa/whatsnew2003_05.htm>.

Other Internet research strongly suggests Ewers to be a well-educated, thoughtful, balanced anthropologist whose work is reliable and useful as an information source for this unit.

Text Summary
Chapter 5, "Camp Life" (pp. 88-108), describes many facets of Blackfeet culture from seasonal hunts and migrations to poverty, parenting styles, and punishment for adultery.

Tribe(s) Represented in Text
Tribe represented is Blackfeet.

Setting of Text (Time and Place)
Description of Blackfeet culture late-19th and early-20th century, although one could suppose these rituals and cultural descriptions could go back as far as the Blackfeet themselves.

Genre of Text
nonfiction

Time Required
2 days

Supplies and Materials

Copies of chapter 5, "Camp Life" (pp. 88-108) from *The Blackfeet: Raiders on the Northwestern Plains*.

Map of Montana with geographical features.

Implementation Level, Essential Understandings and Montana Content Standards

Banks - O'meter		Essential Understandings – Big Ideas				Montana Content Standards	
4	Social Action		1-Diversity between tribal groups is great.	x	5-History represents subjective experience and perspective.	Reading 1.1, 1.4, 1.5, 2.4, 2.8, 5.4	Social Studies 1.1, 3.2, 4.7, 5.4, 6.4, 6.5
3	Transformative	x	2-Diversity between individuals is great.		6-Federal Indian policies shifted through seven major periods.		
2	Additive	x	3-Oral histories are valid and predate European contact.		7-Tribes reserved a portion of their land-base through treaties.	Science	Other(s)
1	Contributions		4-Ideologies, traditions, beliefs, and spirituality persist		8-Three forms of sovereignty exist – federal, state, and tribal.		

Instructional Outcomes – Learning Targets

<u>Content Area Standards</u>

Essential Understandings

Essential Understanding 2: There is great diversity among individual American Indians as identity is developed, defined and redefined by many entities, organizations and people. There is a continuum of Indian identity ranging from assimilated to traditional and is unique to each individual. There is no generic American Indian.

Essential Understanding 3: Each tribe has its own oral history beginning with their origins that are as valid as written histories. These histories pre-date the "discovery" of North America.

Essential Understanding 5: History is a story and most often related through the subjective experience of the teller. Histories are being rediscovered and revised. History told from an Indian perspective conflicts with what most of mainstream history tells us.

Social Studies

Students will:

1.1 analyze and adapt an inquiry process (i.e., identify question or problem, locate and evaluate potential resources, gather and synthesize information, create a new product, and evaluate product and process).

3.2 differentiate and analyze the relationships among various regional and global patterns of geographic phenomena (e.g., land forms, soils, climate, vegetation, natural resources, population).

4.7 analyze and illustrate the major issues concerning history, culture, tribal sovereignty, and current status of the American Indian tribes and bands in Montana and the United States (e.g., gambling, artifacts, repatriation, natural resources, language, jurisdiction).

5.4 compare and contrast how values and beliefs influence economic decisions in different economic systems.

6.4 evaluate how the unique characteristics of American Indian tribes and other cultural groups have contributed to Montana's history and contemporary life (e.g., legal and political relationships between and among tribal, state and federal governments).
6.5 analyze the conflicts resulting from cultural assimilation and cultural preservation among various ethnic and racial groups in Montana, the United States and the world.

Skill Sets

Reading
Students will:
1.1 make predictions and describe inferences and connections within material and between new material and previous information/experiences.
1.4 demonstrate understanding of main ideas and formulate arguments using supporting evidence.
1.5 accurately paraphrase reading material, reflecting tone and point of view.

2.4 use features and organization of fiction and nonfiction materials to comprehend increasingly complex material (e.g., paragraphs, chapters, titles, indexes, table of contents, graphs, charts, visuals, and methods of organization).
2.8 ask questions, check predication, summarize, and reflect on information to monitor progress while taking responsibility for directing one's own reading.

5.4 analyze use of evidence, logic, language devices, and bias as strategies to influence readers.

Learning Experiences – Text-Based Inquiry Unit
Essential Question for this unit: What are some essential things to know about migrations and hunting, politics, marriage, parenting, and relationships in the Blackfeet culture?

Before – Day One
Brainstorm as a class: This chapter's title is called "Camp Life." What topics do you expect to be covered? Put them into a question form. Note to teacher: the questions you want should include the subtopics in the Essential Question above: migrations and hunting, politics, marriage, parenting and relationships. So you should end up with some questions like, "What patterns of migration did the Blackfeet follow?" "What kinds of marriages did they have and allow?" and so forth.

Have students copy these questions onto the left side of a double-column chart. There should be ample space between questions so they can answer the questions on the right, as they read.

During – Day One

1. As a class, read the first paragraph. Using pushpins have a student mark on the map the boundaries of the Blackfeet territory as listed in the book. Remind them as to what year the boundry is referring. What do they know about current Blackfeet territory? (The reservation might even be marked on a map for them to see as a comparison.)
2. Guide students to read the first sentence of the next paragraph: "The Blackfoot Indians' year was divided into four seasons of unequal length." From a reader's perspective, what clue is the writer giving you about his organization for this section of the chapter? (Answer: he is going to describe the four seasons.) From a note-taker's perspective, what should you do about your migration question? (Answer: don't write anything down until you've read the whole section about all four seasons so you don't write the wrong thing or too much.)
3. Have students read the whole section individually about the annual cycle, which ends at the top of page 92 and is signaled by the paragraph beginning "Thus the annual cycle of camp movements varied with the seasons" on page 91.
4. As a group, what are the most important ideas to write about migration and hunting? 2-3 sentences, maximum. Discuss the importance of "getting the gist": they don't need to write every detail!
5. Homework: read the rest of the chapter, filling in the chart by repeating the same process: find the beginning and end of each section or subtopic, read, and THEN take notes.

During – Day Two

1. Entry ticket: Have students write one interesting fact they learned and one question they have about last night's reading.
2. In pairs, have students compare their notes. Did they get the same information? While students are doing this, you can look through their entry tickets to use some of the facts/ questions as discussion topics and questions.
3. Discuss as a whole group: What notes did you take to answer each question? What main ideas did you note? If you sense they have a good grasp, don't bother making a giant model for them to compare/copy. If they don't, you might make a model of some of the chart as you see how it should be completed with the information you think students should have.
4. Discussion: use their entry tickets to facilitate discussion about the reading. If you have persistent problems getting students to do their homework, now is a good time to administer a quiz. You've already discussed some of the more important ideas, so you might ask some questions from the text that you didn't cover such as, "What were two of the women's jobs at the end of a march?" "Why did the families erect their lodges close to their chief's lodge?" "What was one way besides cutting hair that Blackfeet expressed grief?" If they read carefully, students should remember the answers to these questions.

After

At the end of the note-taking/comparing session, you might ask students to do one of a number of final "exit activities":

- Write something that you find hard to believe from this chapter and explain.
- Word splash: verbally or on post-its, students offer words of summary for the reading.
- Journal: you are a Blackfeet (your age/gender) during one of the seasons described. Write a quick timeline of your day.

- Predict the future: what would be the greatest loss to the Blackfeet when they were put onto a reservation?
- Predict the novel: referring to at least one specific fact from the chapter, write a prediction for the novel *Fools Crow*. It could be a broad prediction (I think this book will be about …) or a more specific one (I think that one event in this book will be …).Caution students not to fill in the end of the sentence with a single word or concept.
- While students read the novel, have them refer to this chapter and their notes. Much of what is described in the novel is directly related to the chapter's information, even the photo at the end of the chapter.

Teacher Notes and Cautions

If you have Native American or Blackfeet students in your class, you might exercise caution with this chapter. Despite its authorship by a noted and respected anthropologist, some students might be offended by some of the harsher depictions of Blackfeet traditions and practices (for example, the description of what happened when people died without a will: people rushed to grab his things, leaving only the worst for the widow, or the photo at the end of the chapter). Allow ample opportunity for students to respond or refute. It will still be a useful chapter later on, when the novel describes migrations, polygamy and other customs. At the very least you could say that this account and the novel match, even if both are somewhat inaccurate. At the most, you could have students conduct their own research into the topics they are interested in or suspicious about.

Fools Crow
Marias Massacre

Developed by Anna E. Baldwin for Arlee High School

Author, Text Title and Citation
To be used with *Fools Crow* by James Welch.

Suggested Grade Level(s)
11-12

Tribe(s) Represented in Study
Tribe represented is Blackfeet.

Time Required
2 days

Supplies and Materials
Copies of the Web sites listed under Resources and References.

Genre of Text
nonfiction

Implementation Level, Essential Understandings and Montana Content Standards

Banks - O'meter		Essential Understandings – Big Ideas				Montana Content Standards	
4	Social Action	x	1-Diversity between tribal groups is great.		5-History represents subjective experience and perspective.	**Reading** 1.2, 2.2, 4.2	**Social Studies** 1.2, 2.6, 4.7
3	Transformative		2-Diversity between individuals is great.	x	6-Federal Indian policies shifted through seven major periods.		
2	Additive	x	3-Oral histories are valid and predate European contact.		7-Tribes reserved a portion of their land-base through treaties.	**Science**	**Other(s)** **Literature** 1.1, 1.5, 1.6, 3.2, 4.1, 4.2
1	Contributions	x	4-Ideologies, traditions, beliefs, and spirituality persist		8-Three forms of sovereignty exist – federal, state, and tribal.		

Instructional Outcomes – Learning Targets

<u>Content Area Standards</u>

Essential Understandings

Essential Understanding 1: There is great diversity among the 12 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 history beginning with their origins that are as valid as written histories. These histories pre-date the "discovery" of North America.

Essential Understanding 6: There were many federal policies put into place throughout American history that have impacted Indian people and shape who they are today. Much of Indian history can be related through several major federal policy periods: *Colonization Period, Treaty Period, Allotment Period, Boarding School Period, Tribal Reorganization, Termination, Self-determination.*

Social Studies
Students will
1.2 apply criteria to evaluate information (e.g., origin, authority, accuracy, bias, and distortion of information and ideas).

2.6 analyze and evaluate conditions, actions and motivations that contribute to conflict and cooperation within and among groups and nations (e.g., current events from newspapers, magazines, television).

4.7 analyze and illustrate the major issues concerning history, culture, tribal sovereignty, and current status of the American Indian tribes and bands in Montana and the United States (e.g., gambling, artifacts, repatriation, natural resources, language, jurisdiction).

<u>Skill Sets</u>

Reading
Students will:
1.2 integrate new important print/nonprint information with their existing knowledge to draw conclusions and make application.

2.2 identify, analyze, and evaluate literary elements (e.g., plot, character, theme, setting, point of view, conflict).

4.2 read to evaluate appropriate resource material for a specific task.

Literature
Students will:
1.1 propose and pursue questions and answers to the complex elements of literary works (e.g., historical and cultural influence, style, figures of speech).
1.5 compare and contrast individual and group responses/reactions with author's purpose/intent.
1.6 demonstrate oral, written, and/or artistic responses to ideas and feelings generated in literary works.

3.2 develop and apply criteria to evaluate the reliability, authenticity, and literary merit of information conveyed in a literary work.

4.1 select, read, listen to, and view a variety of traditional and contemporary works from diverse cultures (e.g., American Indian works), genders, genres, historical periods, and styles.
4.2 demonstrate how factors of history and culture, gender and genre, influence and give meaning to literature.

Learning Experiences – Inquiry Unit

Essential Questions for this lesson: Can students assess the validity of Welch's account of this massacre? Does assessing historical accuracy add to, detract from, or not affect the power of the account?

Placement of lesson: Just after the massacre account, Chapter 35.

Before

Immersion: Word Splash. Have students share some words that are evoked by the reading or words they saw in the text of Chapter 35. Make a display of the words. You could add a grammar piece by first asking for nouns, then verbs, then adjectives from the chapter.

Ask students to discuss what part(s) they found most disturbing. Would it be more, less or just as disturbing if this were a true event, portrayed in a historically accurate way?

During

Option A: to be used with more advanced students or those who might be turning this into a short historical study.

1. Provide students with copies of Chapter 3, "The Massacre on the Marias," from Walter's *Montana Campfire Tales*. This is a detailed account of the events leading up to and including the massacre by a notable Montana historian.
2. Have them read to the top of page 34, which will be a review of information they already know from previous studies in this class. Then have them study the map on page 35. Overlay this map with one that shows contemporary Montana, complete with towns and reservations. Students might have a better sense of location that way.
3. Read on out loud to the middle of page 37. The text says, "Blackfeet chiefs lost control of their young warriors." Stop and ask students to respond in a double-entry journal to that line. What does it remind them of? How can they connect it to the novel? A double-entry journal will have text quotes in the left column and responses in the right column.
4. Have students complete the chapter, writing in their double-entry journals as they read. This will probably take overnight.
5. The next day, or when they're done, have students pair up and take turns sharing their quotes and responses. They can pay attention to whether they've written any of the same quotes and had the same responses.
6. Share the students' quotes and responses in a whole group. This can be the lead-in to the <u>After</u> reading section, below. You should attempt to address the historical detail and how

Welch took an event that could be related in an unbiased fashion and turned it into part of his novel (the writer's craft). You can also talk about whether students find reading the historical account helpful or not, and whether it would be useful to read it before reading that part in the novel so they could be better prepared for it.

Option B: to be used with less advanced students or in a class that needs to move along quickly.

1. Provide students with copies of Internet articles about the Marias Massacre. Two sites are listed below; much of what you will find on the Internet is copied from site to site. There is also a collection of sites written by the same author or two, but they are first-person accounts re-invented or filtered through these two authors, so you might be cautious about using those.
2. Have students highlight any names or place names that they recognize from the text as they read.
3. Facilitate a group discussion about what they saw. Based on their careful reading, students should also discuss how accurate these descriptions are compared to the novel. Are there any major differences? Do students sense that Welch got the information from these same sources (albeit not on the Internet) or does his information simply arise from the same places as the sources' information does?

After

Students should be given the opportunity to discuss their feelings, as this is one of the more horrific events of the book, as well as the climax of its plot. You could begin by charting the plot of the story, leading to this. Students might decide the climax is something else, so be open to discussion. If this is the climax, it is certainly negative; so, what is this story's expected outcome? Is it a story of hope? Could something hopeful happen at the end of the story to lift it up? Does it have anything to offer, moral-wise?

Extension Activities

1. Students could easily turn to a historical research project on the Marias Massacre, United States Indian relations 1850-1900, and/or a timeline of events in Blackfeet history. An excerpt on *Fools Crow* from Dorothea Susag's book, *Roots and Branches*, is provided at the Web site listed below. I have also included the citation for her book, even though it is out of print, in case you can locate it. Investigating federal policies would meet Essential Understanding 6, above.
2. An evaluative essay is also an appropriate extension here: does this horrible event near the end of the book ruin or exalt the novel, in students' opinions?
3. Students can write a newspaper article from the perspective of either the Blackfeet or the soldiers. They should focus on facts rather than feelings or the human-interest side; depending on their perspective, they might end up with very different stories. You could choose to have half the class write from one perspective and the other half write from another perspective; then compare how different "unbiased" articles can be written.

Resources and References

"Marias Massacre." 3 June 2007. *Wikipedia*. 19 June 2007 <http://en.wikipedia.org/wiki/Marias_Massacre>.

"The Marias Massacre." Sept. 2005. *Legends of America.* 19 June 2007 <http://www.legendsofamerica.com/NA-MariasMassacre.html>.

"Resources on Fools Crow." *Montana Center for the Book*. 19 June 2007 <http://www.montanabook.org/susag.htm>.

Susag, Dorothea. *Roots and Branches: A Resource of Native American Literature-Themes, Lessons, and Bibliographies*, Urbana, Ill., NCTE, 1998.

Walter, Dave. *Montana Campfire Tales.* Guilford, Conn., TwoDot Press, 1997.

Fools Crow
Poetry Immersion Activity

Developed by Anna E. Baldwin for Arlee High School

Author, Text Title and Citation
Welch, James. *Riding the Earthboy 40.* New York: Harper and Row, 1971.

Suggested Grade Level(s)
11-12

About the Author
See Welch information in unit overview.

Text Summary
See novel information in unit overview.

Riding the Earthboy 40 is Welch's collection of poems.

Tribe(s) Represented in Text
Tribe represented is Blackfeet.

Setting of Text (Time and Place)
Various.

Genre of Text
poetry

Time Required
2 days

Supplies and Materials
A copy of each poem for every student
"Blackfeet, Blood and Piegan Hunters" (p. 36)
"Christmas Comes to Moccasin Flat" (p. 26)
"Harlem, Montana: Just off the Reservation" (pp. 30-31)
"The Man from Washington" (p. 35)

Implementation Level, Essential Understandings and Montana Content Standards

Banks - O'meter		Essential Understandings – Big Ideas				Montana Content Standards	
4	Social Action		1-Diversity between tribal groups is great.	x	5-History represents subjective experience and perspective.	**Reading** 1.4, 2.2, 2.3, 2.8.	**Social Studies** 4.2
3	Transformative	x	2-Diversity between individuals is great.		6-Federal Indian policies shifted through seven major periods.		
2	Additive	x	3-Oral histories are valid and predate European contact.		7-Tribes reserved a portion of their land-base through treaties.	**Science**	**Other(s)** Literature 1.1-1.6, 2.1, 2.4, 4.1-4.3.
1	Contributions	x	4-Ideologies, traditions, beliefs, and spirituality persist		8-Three forms of sovereignty exist – federal, state, and tribal.		

Instructional Outcomes – Learning Targets

Content Area Standards

Essential Understandings

Essential Understanding 2: There is great diversity among individual American Indians as identity is developed, defined and redefined by many entities, organizations and people. There is a continuum of Indian identity ranging from assimilated to traditional and is unique to each individual. There is no generic American Indian.

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 history beginning with their origins that are as valid as written histories. These histories pre-date the "discovery" of North America.

Essential Understanding 5: History is a story and most often related through the subjective experience of the teller. Histories are being rediscovered and revised. History told from an Indian perspective conflicts with what most of mainstream history tells us.

Social Studies
Students will:
4.2 interpret how selected cultures, historical events, periods, and patterns of change influence each other.

Skill Sets

Reading
Students will:
1.4 demonstrate understanding of main ideas and formulate arguments using supporting evidence.

2.2 identify, analyze and evaluate literary elements.
2.3 identify, analyze and evaluate the use of literary devices.
2.8 ask questions, check predication, summarize, and reflect on information to monitor progress while taking responsibility for directing one's own reading.

Literature
Students will:
1.1 propose and pursue questions and answers to the complex elements of literary works.
1.2 develop and define with textual support interpretations of complex literary works.
1.3 analyze the major elements significant to the interpretation process (e.g., point of view, tone, dramatic action).
1.4 recognize, compare, contrast, make connections, and analyze approaches to literary elements in various works.
1.5 compare and contrast individual and group responses/reactions with author's purpose/intent.
1.6 demonstrate oral, written, and/or artistic responses to ideas and feelings generated in literary works.

2.1 discuss ways in which literary devices and elements (e.g., syntax, imagery, figurative language, allusion, symbols, irony) produce a dominant tone, effect or theme.
2.4 evaluate how language, literary devices, and forms contribute to the impact of a work on the reader/listener/viewer.

4.1 select, read, listen to, and view a variety of traditional and contemporary works from diverse cultures, genders, genres, historical periods and styles.
4.2 demonstrate how factors of history and culture, gender and genre, influence and give meaning to literature.
4.3 create and share responses to literary works.

Learning Experiences – Text-Based Inquiry Unit
Essential Question for this unit: What's the speaker's main point about the hunters?

Before
Popcorn read "Blackfeet, Blood and Piegan Hunters." Popcorn read by following these steps: 1) Students scan the text, circling words or phrases that stand out to them; and 2) In random order, students call out the words or phrases that they circled. Repetition is ok. Discussion is prohibited until the popcorn read is over.

During – Activity One
1. Read the text out loud (student or teacher); students should individually mark up the text using the following markers: * for anything that seems important; ? for things they have questions about; ?? for lines/ideas that confuse them, plus any explanations/notes to themselves as they read.
2. In pairs, students should compare what they marked. Start with *. Did they mark anything the same? What seemed important and why? Move on to questions, confusions and to any explanations or notes.

3. Share out with whole group. What did students mark? What did they have questions and confusions about? Facilitate group discussion.
4. Return to Essential Question: What's the speaker's main point about the hunters? Follow-up question: Can you generalize this point about Native Americans? Ask students to provide textual support.

During – Activity Two

1. Each student should get copies of all three of the other poems. Divide students into three groups (or multiples of three, if you have a large class; you don't want more than four students in a group). Assign each group a different poem to read.
2. Have students in smaller groups repeat step 1 above: read the text out loud; mark it up individually. Then, in groups, they should do step 2 and share with each other. They may need teacher assistance at this point to clarify their thinking about the poems.
3. Have groups attempt to answer a more generic Essential Question about their poem: What's the speaker's main point or argument?
4. Jigsaw: Form new groups, using a student from each group to form new groups of three so that in each new group, there is at least one representative who has read each poem. They should read their poems out loud (either the representative or a different student) and the representative should share his/her group's process: what they struggled with, what they thought was important, and how they answered the Essential Question. This sharing should take about five minutes per poem.

After

Write a brief response to either your poem or another. In the response, you should first explain your own experience with the poem: confusion, clarity, lack of interest, new perspective, etc. Then you must explain your group's process: agreement, argument, lack of interest, etc. Finally, based on what you have read and heard, what would you say is a primary theme in Welch's poetry? Teacher note: these are just four of his poems so students should know that he may have written poems other than these.

Fools Crow
Sun Dance Study

Developed by Anna E. Baldwin for Arlee High School

Author, Text Title and Citation
To be used with *Fools Crow* by James Welch.

Suggested Grade Level(s)
11-12

Tribe(s) Represented in Study
Tribes represented include Plains tribes such as Blackfeet, Sioux, Oglala, Assiniboine, and so on.

Time Required
2 days

Supplies and Materials
Copy of "Indian Sun Dance," sketch by George Catlin, ca. 1851. It is an uncopyrighted image you can find at the following URL: <http://en.wikipedia.org/wiki/Image:Sundance.jpg>

Computers with Internet access, encyclopedias

Implementation Level, Essential Understandings and Montana Content Standards

Banks - O'meter		Essential Understandings – Big Ideas				Montana Content Standards	
4	Social Action	x	1-Diversity between tribal groups is great.		5-History represents subjective experience and perspective.	**Reading** 1.2, 1.5, 4.2, 4.3 5.2	**Social Studies** 1.1, 2.2, 4.7, 5.4, 6.4, 6.5
3	Transformative		2-Diversity between individuals is great.	x	6-Federal Indian policies shifted through seven major periods.		
2	Additive	x	3-Oral histories are valid and predate European contact.		7-Tribes reserved a portion of their land-base through treaties.	**Science**	**Other(s) Library Media** 1.1, 1.5, 2.2, 4.2, 4.3
1	Contributions	x	4-Ideologies, traditions, beliefs, and spirituality persist		8-Three forms of sovereignty exist – federal, state, and tribal.		

Instructional Outcomes – Learning Targets

<u>Content Area Standards</u>

Essential Understandings

Essential Understanding 1: There is great diversity among the 12 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 history beginning with their origins that are as valid as written histories. These histories pre-date the "discovery" of North America.

Essential Understanding 6: There were many federal policies put into place throughout American history that have impacted Indian people and shape who they are today. Much of Indian history can be related through several major federal policy periods: *Colonization Period, Treaty Period, Allotment Period, Boarding School Period, Tribal Reorganization, Termination, Self-determination.*

Social Studies

Students will:

1.1 analyze and adapt an inquiry process (i.e., identify question or problem, locate and evaluate potential resources, gather and synthesize information, create a new product, and evaluate product and process).

2.2 differentiate and analyze the relationships among various regional and global patterns of geographic phenomena (e.g., land forms, soils, climate, vegetation, natural resources, population).

4.7 analyze and illustrate the major issues concerning history, culture, tribal sovereignty, and current status of the American Indian tribes and bands in Montana and the United States (e.g., gambling, artifacts, repatriation, natural resources, language, jurisdiction).

6.4 evaluate how the unique characteristics of American Indian tribes and other cultural groups have contributed to Montana's history and contemporary life (e.g., legal and political relationships between and among tribal, state and federal governments).

6.5 analyze the conflicts resulting from cultural assimilation and cultural preservation among various ethnic and racial groups in Montana, the United States and the world.

<u>Skill Sets</u>

Reading

Students will:

1.2 integrate new important print/nonprint information with their existing knowledge to draw conclusions and make application.

1.5 accurately paraphrase reading material, reflecting tone and point of view.

4.2 read to evaluate appropriate resource material for a specific task.

4.3 locate, read, analyze, and interpret material to investigate a question, topic, or issue (e.g., reference material, pamphlets, book excerpts, articles, letters and electronic information).

5.2 logically synthesize information from a complex range of print and nonprint sources.

Library Media
Students will:
1.1 analyze and adapt the inquiry process to satisfy individual and group information needs (i.e., identify the question or problem, locate and evaluate potential resources, gather and synthesize information, create a new product, and evaluate the product and process).
1.5 synthesize information to create a new product that meets a specific purpose or vision.

2.2 use information in an ethical manner by adhering to copyright laws, requesting permission to use information, and properly citing sources.

4.2 develop and demonstrate research strategies to effectively locate information in various media and technologies.
4.3 generate and apply criteria to evaluate the origin, authority, accuracy, bias, and distortion of information from a variety of media and technologies.

Learning Experiences – Inquiry Unit

Essential Questions for this lesson: What is the purpose of the Sun Dance? When, where, how and by whom was/is it practiced?

Placement of lesson: Just before page 108 in Chapter 10, when the Pikuni people meet up for the Sun Dance.

1. Mystery piece: Show students the picture referenced above, George Catlin's sketch of a Sioux sun dance. Enlarge it on an overhead projector or have students share a copy. Ask them what they notice. Ask them what they are wondering. Have them begin a triple-column chart with the following headings: What I notice, What I think it is or means, What I'm wondering. They should write as many things as they can into the chart about the picture. As a whole group, share what they came up with. You can start them off with your own observations, speculations and questions. You might make a list of all their questions to serve as research questions later.
2. Share the Essential Questions for this unit and be sure the list of their questions match. Then, ask students to brainstorm a list of sources where they could find answers. They will undoubtedly say Google; coax them to think about encyclopedias, primary sources, and books like *The Blackfeet: Raiders on the Northwestern Plains* by John C. Ewers. Pair the students and assign them a source type: Internet, encyclopedia, and so on. They are trying to answer the research questions they asked. They must note the name of their source (especially important on the Internet sites) and each pair of students must look for at least two sources. This is a good time to teach or review documentation format (MLA or APA, for example) and paraphrasing/synthesis. They should paraphrase and synthesize the information they found into at least one well-formed paragraph. If you have the ability, have them type these brief reports.
3. Have students return to the group and share what they found. Have students compare their sources: did any of them use the same encyclopedia or Web sites? Are they able to answer

the Essential Questions or their other research questions?

4. Note to teacher: most likely you are going to find they have many different answers though the basic themes will be the same. If you ask students to tell why there is no one "correct" description that all their information uses, they will hopefully arrive at the conclusion that tribal rituals and stories are different; therefore the historical accounts are different. Also, there isn't much of a body of scholarly knowledge about some of these traditions; a few ethnographers have carefully noted their observations, but oftentimes an individual's Web site depicting his own experience is viewed as just as authentic or more so than historical studies.
5. Show students the Catlin picture again or another picture that you might find. Ask them to write a complete caption for the picture, explaining what is happening with the added knowledge they have just gained.
6. Give students a copy of the article found at PBS's Antiques Roadshow Web site. It gives a history of the Sun Dance, including its 1904 ban by the U. S. Government. After they read it, ask them to explain how banning the Sun Dance would affect the Plains Indians who practiced it (including the Blackfeet).

Resources and References

"Indian Sun Dance." Jan. 2006 *Wikipedia*. 18 June 2007 <http://en.wikipedia.org/wiki/Image: Sundance.jpg>.

"The Story of the Sun Dance." Antiques Roadshow. 2001. *PBS*. 18 June 2007 <http://www.pbs.org/wgbh/pages/roadshow/series/highlights/2001/charleston_follow4.html>.

Fools Crow
"Shadow of a Nation" Text Study

Developed by Anna E. Baldwin for Arlee High School

Author, Text Title and Citation

Smith, Gary. "Shadow of a Nation." *Sports Illustrated.* 18 Feb. 1991: 60 (14).

Available in PDF at http://livingston.schoolwires.com/139620929192030233/lib/139620929192030233/Shadow_of_a_Nation.pdf
And linked to this document as a support document.

Suggested Grade Level(s)

11-12

About the Author

Gary Smith received the National Magazine Award for sportswriting in 2003, and writes for *Sports Illustrated.* He has been called a "modern nonfiction writer," and the following excerpt describes some of why he is so popular:

> His most memorable stories include his first National Magazine Award winner, the saga of Jonathan Takes Enemy, a young Crow basketball player struggling to escape the reservation; the riveting tale of John Malangone, who was on his way to becoming Yogi Berra's successor as New York Yankees catcher in the late 1950s, until a terrible secret unraveled his career; and his piece in the June 16 issue of *Sports Illustrated*, about a deep-sea diver with an Ahab-like obsession to break depth records.

Yagoda, Ben. "Going Deep: How Gary Smith became America's best sportswriter." 30 June 2003. *Slate*. 19 June 2007 <http://www.slate.com/id/2085059/>.

Text Summary

See above.

Tribe(s) Represented in Text

Tribe represented is Crow.

Setting of Text (Time and Place)

1980s-present, Crow Reservation

Genre of Text

nonfiction

Time Required

2 days

Supplies and Materials

Copies of "Shadow of a Nation" for each student
Map of Montana with reservations

Implementation Level, Essential Understandings and Montana Content Standards

Banks - O'meter		Essential Understandings – Big Ideas				Montana Content Standards	
						Reading 1.1, 1.3, 2.3, 5.1	**Social Studies** 3.1, 6.2, 6.4, 6.5
4	Social Action	x	1-Diversity between tribal groups is great.		5-History represents subjective experience and perspective.		
3	Transformative	x	2-Diversity between individuals is great.		6-Federal Indian policies shifted through seven major periods.		
2	Additive		3-Oral histories are valid and predate European contact.		7-Tribes reserved a portion of their land-base through treaties.	**Science**	**Other(s)** **Literature** 4.4, 5.4
1	Contributions	x	4-Ideologies, traditions, beliefs, and spirituality persist		8-Three forms of sovereignty exist – federal, state, and tribal.		

Instructional Outcomes – Learning Targets

<u>Content Area Standards</u>

Essential Understandings

Essential Understanding 1: There is great diversity among the 12 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 2: There is great diversity among individual American Indians as identity is developed, defined and redefined by many entities, organizations and people. There is a continuum of Indian identity ranging from assimilated to traditional and is unique to each individual. There is no generic American Indian.

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.

Social Studies

Students will:

3.1 interpret, use, and synthesize information from various representations of the Earth (e.g., maps, globes, satellite images, geographic information systems, three-dimensional models).

6.2 analyze human experience and cultural expression (e.g., language, literature, arts, traditions, beliefs, spirituality, values, behavior) and create a product which illustrates an integrated view of a specific culture.

6.4 evaluate how the unique characteristics of American Indian tribes and other cultural groups have contributed to Montana's history and contemporary life (e.g., legal and political relationships between and among tribal, state and federal governments).
6.5 analyze the conflicts resulting from cultural assimilation and cultural preservation among various ethnic and racial groups in Montana, the United Sates and the world.

Skill Sets

Reading
Students will:
1.1 make predictions and describe inferences and connections within material and between new material and previous information/experiences.
1.3 provide oral, written, and/or artistic responses to ideas and feelings generated by the reading material, providing examples of the way these influence one's life and role in society.

2.3 identify, analyze, and evaluate the use of literary devices (e.g., figurative language, exaggeration, irony, humor, dialogue, satire, symbolism).

5.1 compare and contrast information and broad themes within and among a variety of information sources.

Literature
Students will:
4.4 analyze diverse literature to identify and compare common human experiences within and between cultures.

5.4 investigate and report ways in which authors, their works, and their styles have impacted or been influenced by social and cultural issues or events.

Learning Experiences – Text-Based Inquiry Unit
Essential Question: How can "Shadow of a Nation" and *Fools Crow* be compared?

Placement of lesson: after finishing the novel *Fools Crow*.

Before – Day One
Find the Crow Reservation on the Montana map. Your students might do a little research on its size, population, life expectancy, and so on. Where are the towns and schools? What tribe(s) are represented? What language(s) are spoken? You can direct students (or find information ahead of time) to their official Web site: http://www.crowtribe.com/. This extra research could add a day or two to the entire lesson.

Brainstorm as a class: Given what you know about what happened to the Blackfeet people, how might Crow be similar and different?

During – Day One

1. As a class, read the beginning quote from Plenty Coups. Students should note that Plenty Coups was Chief of the Crows and died in 1930. Ask them to respond to the quote: what feelings does it evoke? Why do you think the author chose to begin the article with the quote?
2. Guide students to read the first two sentences of the first paragraph in the article: "Singing. Did you hear it? There was singing in the land once more that day." How does that contrast with the end of the quote? Are happy or sad feelings elicited by that line about singing? Draw students' attention to the author's craft of bobbing back and forth between feelings through repetition and context.
3. Have students read the section individually up to "And then there was Takes Enemy …" Ask students to do a popcorn read of this section (see the "Before" section from the Poetry Immersion activity, first in the unit, for instructions on popcorn reading).
4. Tell students to read the rest of the article for homework, with the following purposes to be discussed the next day: 1. What are the important ideas or themes of this article? 2. How does the author use description to keep your attention? Make note of examples, and 3. In what way(s) is the depiction of the Crows' fate like and unlike that of the Blackfeet?

<u>During – Day Two</u>

1. Entry ticket: Write one example you noted of the author's use of description to keep your attention (Similar to Day One - #2).
2. Do a whole-group brainstorm of "important ideas or themes." Then assign pairs to find evidence in the text: where did they see certain ideas or themes arise? While students are doing this, you can look through their entry tickets to use some of the descriptions as discussion topics and questions.
3. Discuss as a whole group: What evidence did each group find for their themes? This can lead to a discussion of students' responses to this article, bolstered by the entry tickets you scanned.
4. Use this as a link to the final purpose for reading and the Essential Question: How can "Shadow of a Nation" and *Fools Crow* be compared? Make a Venn diagram if necessary to track students' ideas.

<u>After</u>

At the end of the note-taking/comparing session, you might ask students to do one of a number of final activities:

- Have them create an illustration for the article.
- Ask them to describe the importance of a sport or activity in their life, beyond simple hobby or pastime.
- Have a written conversation: that is, each student begins a letter to another student in the class (they won't know who) and describes something from the article that may have been interesting, confusing, etc. Then you, the teacher, should collect these letters and re-distribute them. Students will now have someone else's letter in front of them to respond to. They will end up with two partners, the one they wrote to and the one they respond to. The key to written conversations is to keep the thread of the conversation going and to ask questions of the other person. Each round of the written conversation should take 5-10 minutes and you can do as many rounds as will keep the students' attention. Usually about

four is enough.

- Move on to an essay; ideas are listed below, in the Extension Activities.

Extension Activities

- Write a compare/contrast paragraph or essay on these two texts.
- Write a theme essay on these texts (one or both). Some themes might include tradition, despair, loss of culture, importance of culture.

Resources and References

Crow Nation. 2007. 19 June 2007 < http://www.crowtribe.com/>.

Smith, Gary. "Shadow of a Nation." *Sports Illustrated.* 18 Feb. 1991: 60 (14).

available in PDF at http://livingston.schoolwires.com/139620929192030233/lib/139620929192030233/Shadow_of_a_Nation.pdf

Yagoda, Ben. "Going Deep: How Gary Smith became America's best sportswriter." 30 June 2003. *Slate*. 19 June 2007 <http://www.slate.com/id/2085059/>.

Text-Based Inquiry Unit for Indian Education for All

A Generic Model and Guidance for Developing Future Literature or Text Based Lessons

Developed by Tammy Elser for Arlee Schools, RTG Project (Revised May 28, 2006)

Model Purpose and Use

The purpose of this guidance document is to model an explicit set of instructional strategies for text study that can be applied to any text at a variety of grade levels. A companion piece to this document is a blank template that can be used by any teacher developing a text-based lesson in order to implement Indian Education for All. While some sections following simply provide an explanation of what would be included in that section, others provide a transparent model that could be actually used with a given text. The goal was to provide enough specificity so a teacher could chose an article, passage, chapter, short story or picture book, and "plug-it-in" giving it a try with students with limited additional development. Hopefully, once they have "field-tested" their own lesson, they will go the extra mile and write it up following the template, so it can be shared with others to build the pool of resources for Indian Education for All implementation state-wide.

The idea behind the inquiry model was to have questions guide instruction, rather than answers provided by the teacher. In this way, students have direct and real responsibility for creating the outcomes for the unit. They control and enhance their own learning by seeking answers to key questions. Reading, Social Studies, Technology, Speaking, Listening and Writing skills can all be addressed - while implementing Indian Education for All. Other content areas may also be enhanced, based on the topic and purpose of the text selected for study. There is an old adage, "garbage in - garbage out." With this in mind, it is imperative that teachers select rich, meaningful, well written, authentic and challenging texts. These will become the foundation of student, and teacher learning.

Author, Text Title and Citation

Always include the author and title of the specific text used for your text-based inquiry unit. Provide proper citations so others can locate this text. If the text is in the public domain, and relatively brief (for example the *Treaty of Fort Laramie*) attach it as an appendix or PDF file for electronic sharing, to ease the job of another teacher tackling the same text.

About the Author

When researching texts, always consider the "authority" of the author. If you plan to use the text to help students develop cross-cultural knowledge and master the Essential Understandings, then a primary goal will need to be locating authors with firsthand knowledge of the culture they are writing about. When possible, use high quality texts authored by tribal members from the tribe you would like to study.

One resource to help evaluate and locate good books for children is "*Through Indian Eyes: The Native Experience in Books for Children*" edited by Beverly Slapin and Doris Seale. It not only provides reviews of many books, but also includes a "How To" guide so teachers can learn to review texts on their own for bias, stereotype or misrepresentation.

Text Summary

To help another teacher determine whether to try using the text you have selected for this lesson, and to jog your memory when you want to teach this lesson next year, always include a two to four sentence summary of the text. Keep in mind this is for teacher purposes only. We want the children to discover the deeper meanings in the text from their own research, reading, inquiry, reflection and discussion.

Tribe Represented in Text

A goal for my school is to try to identify at least six appropriate texts per year at each grade level, eventually representing each of the 12 Montana tribes. A lesson following this template, but with varied instructional methods unique to each text, would be designed for each selected text.

Considering that read-alouds occur every day in primary and elementary classrooms, 180 days per year, it is not unreasonable that 36 texts, or about one per week, would be selected to further reading skill development, Indian Education for All implementation and social studies concepts and content.

Setting of Text

Consider a mix of rural and urban settings, as well as contemporary and historic contexts as you are selecting texts for literature study. Keep in mind that many Indian people do not live on reservations and the life styles of Indian people are very diverse.

Genre of Text

Make it a goal to select texts representing a wide variety of genre. Suggestions range from news or magazine articles, biographies and autobiographies, to novels, poems, short stories or plays. Don't forget about primary source documents like treaties, letters or journals. In addition, a wealth of materials dealing with science, land and resource management are available from Montana tribes and can bring new perspectives to science and social studies units. Want some ideas? Check out the Montana Comprehensive Assessment System (MontCAS) Phase II Criterion-Reference Test. The reading passages match the Montana Content Standards for reading and reflect a wide variety of genre, topics and purposes.

Suggested Grade Level(s)

This text study template can be effective for structuring literature or text study from grades 3 - 12 depending on the reading level and challenges or complexity of the text selected. Always chose developmentally appropriate text that is at the instructional or independent reading level for the majority of your students.

Time Required

Time varies based on text length, complexity and grade level. For short articles, poems and short primary source documents like letters, allow for two or three, 45 to 60-minute class periods. For a novel or biography, a week may be appropriate for the pre-reading phase alone (at which students will begin assigned reading of the book) and the entire unit may last up to six weeks with daily 45-minute class periods.

A sample plan for shorter texts following the model I provide below might be done in three class periods, lasting 45 to 60 minutes each.

Supplies and Materials

- ❒ Copy of text to study for each student
- ❒ Chart paper, markers, highlighters

Background Information

Provide information that will be helpful for teachers implementing this unit. If inquiry is the basis for your unit, you will find that less background information will need to be provided and that information will not be shared with learners via direct instruction. Rather the learner will be building the context through their own research efforts.

Implementation Level, Essential Understandings and Montana Content Standards

For every lesson you develop, set a goal for multicultural implementation using Dr. James Banks' levels as a guide. You should be aspiring to a level three. Highlight or shade the level you believe your lesson will achieve.

Next, indicate the Essential Understandings About Montana Indians that will be addressed by the lesson or unit you have developed. Note that these overlap. You will nearly always be addressing more than one and a highly developed depth of study unit could address all eight. Put an "X" next to each one taught or discussed.

While addressing implementation of Indian Education for All, you will also be addressing core skills and knowledge represented by the Montana Content Standards. List all Montana Content Standards addressed by standard and benchmark number in the boxes provided.

Banks – O'meter		Essential Understandings – Big Ideas		Montana Content Standards	
				Reading	Social Studies
4	Social Action	1-Diversity between tribal groups is great.	5-History represents subjective experience and perspective.		
3	Transformative	2-Diversity between individuals is great.	6-Federal Indian policies shifted through seven major periods.		
2	Additive	3-Oral histories are valid and predate European contact.	7-Tribes reserved a portion of their land-base through treaties.	Science	Other(s)
1	Contributions	4-Ideologies, traditions, beliefs, and spirituality persist	8-Three forms of sovereignty exist - federal, state, and tribal.		

Instructional Outcomes – Learning Targets

Instructional outcomes occur on many levels and can be categorized into four broad areas: academic outcomes, literacy outcomes, craftsmanship outcomes and character outcomes. Write instructional outcomes as learning targets for each Essential Understanding and Montana Content Standard addressed. Pay special attention to the student outcomes that are not knowledge-based, but rather a "skill set." Three most common, reading, writing, and technology should always be addressed as instructional outcomes. The content is coming from the tribes, guided by the Essential Understandings and will likely include social studies or science standards, but the skill sets developed will include reading, writing, and possibly technology or arts. Multitasking at its best!!

Consider writing these in the simplest yet most specific terms possible as "I can …" statements you hope students will achieve by the end of the unit. Address the Essential Understandings and Content Areas you indicated above.

<u>Content Area Standards</u>

Essential Understandings

Social Studies

Science

<u>Skill Sets</u>

Reading

Literature

Writing

Speaking/Listening

Technology

Arts

Others

Learning Experiences – Text-Based Inquiry Unit

<u>Before</u> (Build background, context, schema, prime for comprehension and pre-teach the Essential Understandings and the text)

Expert Group Protocol

1. Break the class into five groups with four or five students per group.

2. Establish each group as an expert team charged with researching background information on the text to be studied. Teams will be assigned one of the following areas to research: purpose, author, people, place, time. Questions to guide research are provided below by group assignment.

Purpose

- What is the purpose of the text? To inform? Entertain? Instruct?
- What is the genre of the text to be read? What expectations do we have of a text in this genre?
- What is the topic of the text? What is the text about?

Author

- Who is the author?
- What is his/her relationship to the people, concepts or information presented in the text?
- What can you learn about the authenticity of the text by researching the background and "authority" of the author?
- What other texts have been written by this author?

People

- What tribe or tribes are represented in the text?
- What do we already know (if anything) about the tribe(s)?
- What background information or history about the tribe(s) would be helpful to enhance our reading of the text?

Place

- What is the setting of the text?
- For the tribal group or groups in the text, which reservation(s) in Montana is their current land base?
- For the tribal group or groups in the text, what area constituted their traditional

homeland before signing treaties and ceding these lands?

Time

- When does the story or event depicted in the text take place? Is it contemporary or historic?
- What do we know about that time period? Tribal history? Montana history? American history? Eras? Federal Indian policy periods?

3. Provide groups with a class period to research their assigned area. They may use in-class reference materials, maps, the Internet and the text to be read as tools for learning more about their topic.

4. Have each group record findings on chart paper.

5. The next day, have groups report to the entire class sharing their findings before the class begins reading the assigned text. Post the charts in the classroom.

During (Establish a purpose linked to the Essential Understandings, maintain focus, make connections and enhance comprehension)

1. Provide a purpose (or purposes) for the reading before students begin. Base this on the Essential Understandings elicited by the text. For example, a picture book that has many references to Blackfeet cultural traditions might be read by students who would be asked to highlight or indicate each reference in the story that was a cultural characteristic of the tribe in question. They might be asked to reread the text with a blue highlighter to locate references or traditions that were unique to a single individual or family. In this way they would be developing Essential Understandings 1, 2 and 4 - Diversity between tribes is high, and between individuals in the same tribe is also high. In addition, Understanding 4, that traditions and beliefs continue today.

2. If the text is short and "disposable" like a photocopied article, chapter or primary source text, try having students read it for one purpose, and highlight in yellow the evidence they find in the text related to their reading focus. After this they can read a second time for a second purpose and highlight in another color.

3. A three part "capture" form could also be provided for each student to collect their reflections. Specifically, ask students to identify pages in the text where they make text-to-text, text-to-world or text-to-self connections. In the second section, have students note any questions they have regarding the text. These questions can be intended to clarify comprehension or cultural beliefs and life-ways generated by the text. In the third and final column, ask students to jot down any memorable quote they would like to share with other students. Have them put a note or two on why that quote is specifically interesting to them.

Connections	Questions	Quotes

<u>After</u> (Elaborate, discuss the text and the Essential Understandings, promote personal and group reflection)

Depending on time, complexity and grade level you may select to reconvene the expert groups after reading and before conducting the text-based seminar. Groups would fill in the blanks with information from the reading, clarify vocabulary with whole class support and report new knowledge from their group's assigned area.

Text-Based Seminar Protocol

The purpose of the text based seminar protocol is to assure students understand a text and to share understandings with others. In this discussion protocol, all members of a group have an opportunity to have their ideas, understandings and perspective about a piece of text enhanced by hearing from others. Groups of no more than four or five can clarify their thinking and have their assumptions and beliefs questioned in order to gain deeper meaning.

This protocol was adapted from Deb Brzoska, Based on Final Word, National School Reform Faculty. Shared by Mary Jo Swartley, School Designer, Expeditionary Learning. Many thanks to both.

Ground rule for Text-Based Seminar Protocol: Refer to the text - challenge others to go to the text!

1. Assign roles. Identify a facilitator and a timekeeper.

2. Everyone reads the text, underlining or highlighting at least one "most" significant idea.

3. Sit in a circle. The first person begins by reading what "struck him or her the most" from the text (one thought or quote only). Then, <u>in less than three minutes</u>, this person describes why that quote struck him or her.

4. Each person in the circle responds to that quote and what the presenter said, <u>in less than one minute</u>.

5. The person who began has the "final word." <u>In no more than one minute</u> the presenter responds to what has been said. Now, what is he/she thinking? What is his/her reaction to what has been said?

6. The next person in the circle then shares his/her highlighted piece of text and what was important to them. This process continues until each person has had a turn to share, get feedback from the group, and respond to that feedback.

7. To close the seminar, the entire group will share with the class three key issues raised by the text. These can be put on chart paper and posted, or simply shared.

8. To end your unit, refocus students on the Essential Understandings, and debrief. I recommend closing with a question like the following. Students can respond in whole class discussion with the teacher recording their responses, or individually in writing.

   "What do you now understand about (people, place and time) _____ from reading ____ _____, by _____ that you did not understand, or were not aware of, before?"

Assessment

Products of this lesson allow teachers to assess student's new knowledge of the Essential Understandings, reading comprehension, reflection and group process:

- Examine charts from the pre-reading phase (and post-reading if revised following the extension suggestions below). You are looking for the products of their pre-reading research about people, place, time, author and purpose. The more detail, the better.

- Examine student's tri-fold reflection sheets during the reading phase. Has each student made connections (text-to-self, text-to-text, text-to-world), posed questions and selected a passage to share?

- Are there vocabulary words that have been posted, discussed and clarified in the context of the text?

- In the post-reading phase, monitor the depth of the discussion. Pay special attention to the three key issues each group reports back regarding the article or text. You may want to have the students post these on chart paper - or even write them in journals individually to reinforce the lesson.

- Close with a question for reflection in writing or class discussion. For Example: "What do you now understand about (people, place and time) from reading _____, by _____ _____ that you did not understand, or were not aware of before?"

Suggested Day-By-Day Plan

- Day 1 would be pre-reading and building background knowledge using the expert group protocol.
- Day 2 students would report their expert group findings, be instructed regarding reading purpose and read the text, keeping a three-part reflection form.
- Day 3 student groups would conduct the text-based seminar discussion protocol. This would be followed by whole class reporting and final reflections using the follow-up question.

Teacher Notes and Cautions

- When guiding text studies where you will discuss cultures, traditions, beliefs and ideologies, a good rule of thumb is to "never say never, and never say always." Avoid both negative and positive stereotypes that place limiting expectations on individuals based on group identity.

- Remind your students that all texts, even ones presented as neutral or factual, present a point of view. See if your students can identify the point of view or perspective presented through "neutral" textbooks and other sources.

- Interacting meaningfully with text often involves "marking it up" with highlighters and such. (Think about how adults write in college textbooks in order to enhance comprehension and recall.) If you are using books and novels that must last and be used again and again, invest in highlighter tape and post-it notes that can be removed after the unit.

- If a text you have selected is a traditional story (coyote story or part of a sacred oral tradition of a tribe you are studying) be careful to follow the cultural norms for the telling and use of that story.

- Be aware that Western genre labels for stories coming from an oral tradition have connotations that can be interpreted as negative. For example, it would be inaccurate and demeaning to refer to traditional stories as "fables, myths or tall tales." I have often heard them termed legends, but even that term does not capture the essence of these stories coming out of an oral tradition. My rule of thumb is to use language that is respectful of the potentially sacred nature of these stories to Indian people. Therefore, treat them in class the way you might expect stories from the Bible to be treated - with respect.

- When developing your own "cautions" you may want to indicate whether a text has any material or content that may be objectionable to some parents. It goes without saying, <u>always read the text in full before using it with students</u> to determine its authenticity, merit and developmental appropriateness. I am not suggesting you shy away from tough material ... but go forward with knowledge, and possible options based on parental concerns.

- Lean toward texts and resources that are being developed currently by each tribe, as these will have been vetted for accuracy by the tribe itself. Once you have selected your own Good Works, follow the adoption policies of your school to get these vetted and approved.

Vocabulary

- It is always helpful to identify and pre-teach challenging vocabulary in advance. If you have a list from the text, include it here. If not, consider addressing and teaching vocabulary using the following inquiry-based protocol.

- During the pre-reading and reading phases, post a "parking lot" sheet in the classroom and have students write down any terms they encounter that they are not familiar with.

- Next to each word, the student(s) should put their "best guess" of the meaning based on context clues. These will be clarified prior to discussion of the text and definitions developed in the context of the piece. Always have students include the page number where a word is found to support a context-based definition later in the lesson.

Extension Activities

- During the pre-reading phase, have students practice or develop technology skills by creating their group reports using PowerPoint.

- After the post-reading phase, have groups revise the PowerPoints with additional cultural, historic or context information uncovered during the reading and discussion phases of the unit.

- Report the new findings, or share lessons learned with another class.

Resources and References

To build background knowledge and context that open new opportunities to develop the Essential Understandings About Montana Indians, the following resources would be helpful in classrooms:

- Essential Understandings About Montana Indians (OPI)
- Montana Indians: Their History and Location (OPI)
- Current and historic Montana, United States and World maps
- Annotated Time Line of Federal Indian Policy Periods & Eras in U.S. History (student developed)
- Tribal Histories written by each Montana Tribe
- Genre Chart (student developed)
- Local Histories (if available)

(Your Unit Title Here)

Developed by (Your Name Here) for (Your School Here)

Author, Text Title and Citation

About the Author

Text Summary

Tribe(s) Represented in Text

Setting of Text (Time and Place)

Genre of Text

Suggested Grade Level(s)

Time Required

Supplies and Materials

Background Information

Implementation Level, Essential Understandings and MT Content Standards

Banks - O'meter		Essential Understandings – Big Ideas				Montana Content Standards	
						Reading	Social Studies
4	Social Action		1-Diversity between tribal groups is great.		5-History represents subjective experience & perspective.		
3	Transformative		2-Diversity between individuals is great.		6-Federal Indian policies shifted through 7 major periods.		
2	Additive		3-Oral histories are valid & predate European contact.		7-Tribes reserved a portion of their land-base through treaties.	Science	Other(s)
1	Contributions		4-Ideologies, traditions, beliefs, & spirituality persist		8-Three forms of sovereignty exist - federal, state, & tribal.		

Instructional Outcomes – Learning Targets

<u>Content Area Standards</u>

Essential Understandings

Social Studies

Science

Skill Sets

Reading

Literature

Writing

Speaking/Listening

Technology

Arts

Others

Learning Experiences – Text-Based Inquiry Unit

Before

During

After

Assessment

Suggested Day-By-Day Plan

Teacher Notes and Cautions

Vocabulary

Extension Activities

Resources and References

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