Indian Education for All

Model Teaching Unit

Language Arts - Grades 5-8

Text-based Inquiry Unit
for

Louise Erdrich's

The Birchbark House

Indian Education
opi.mt.gov Montana Office of Public Instruction

Text---based Inquiry Unit

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The Birchbark House

Developed by Tammy Elser

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Cover Image --- Courtesy of the Minnesota Historical Society. Ojibwe family outside their dwelling, making miniature canoes, Lake Mille Lacs Reservation. Photograph Collection, Postcard ca. 1910. Location no. E97.33 r69. Negative no. 103538

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Louise Erdrich's
The Birchbark House

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Unit Introduction

This literature focus unit is designed around the award winning young adult novel, *The Birchbark House* by Louise Erdrich. It is intended to teach the Essential Understandings about Montana Tribes with an emphasis on the Anishinabe (Chippewa or Ojibwa). Chippewa people found in Montana include the Little Shell (recognized by the State of Montana but not yet by the federal government) and the people of the Rocky Boy's Reservation (shared with the Cree). Their story is unique and this tribal group is very diverse --- having migrated over time and been forced to transform elements of their traditional lifestyle in response to a dynamic and changing natural resource base. As a result, Chippewa—or as they call themselves Anishinabe peoples—adapted to life-ways that ranged from birchbark and wild rice gathering, to plains-style buffalo hunting cultures.

Through this unit, students are immersed in the life of a family as seen through the eyes of a seven-year-old girl, and follow that family throughout a year of triumph and tragedy. Set on an island in Lake Superior in the year 1847, this work of historical fiction exposes students to a culture in the midst of change. Teachers of this unit will master a variety of instructional techniques, with emphasis on authentic literacy lessons that directly model comprehension skills, as well as practice rich inferential reading and interpretation of a brilliantly written book.

Anchor Text

Erdrich, Louise. *The Birchbark House*. New York, New York: Hyperion Books for Children, 1999.

Support Texts or Media

- Amherst, General Jeffrey. Military communication [enclosure] from General Jeffrey Amherst to Colonel Henry Bouquet. Undated. Additional Ms., 21634, f.241. British Library.
- Arlee, Johnny. *The Gift of the Bitterroot*. Edited by Antoine Sandoval. Pablo: Npustin Press, 2008.
- Cajune, Julie. *Montana Tribal Histories: Educators Resource Guide and Companion DVD*. Helena, MT: Montana Office of Public Instruction. 2011. (Sent by OPI to school libraries and online.)

Essential Understandings Regarding Montana Indians. OPI. (Sent by OPI to school libraries and online - see resources.)

Historical Photos – Available in Appendices and also online in various Power Points in Office of Public Instruction Indian Education Language Arts & Literature page, under 3-5 and 6-8 Resources.
Holmes, Krys. *Montana: Stories of the Land.* Helena, Montana: Montana Historical Society Press, 2008. Excerpts in Appendices.
Montana Fish, Wildlife & Parks. "Be Bear Aware."
Montana Indians: Their History and Location. OPI. Sent by OPI to school libraries and online.
Regguinti, Gordon. *The Sacred Harvest: Ojibway Wild Rice Gathering*. Minneapolis, MN: Lerner Publications, 1992. (If available.)
Roy, Loriene. "Ojibwa" Countries and Their Cultures.
Salish Kootenai College. *The Story of Grizzly Bear Looking Up*. Edited by Jennifer Greene. Illustrator Antoine Sandoval. Pablo, Montana: Npustin Press, 2008. (Sent by OPI to school libraries.)
World Hunger Education Service. Hunger Notes.

Fast Facts

Genre	Historical Fiction
Suggested Grade Levels	5-8
Tribe (s)	Anishinabe (Ojibwa or Chippewa)
Place	An Island in Lake Superior
Time	1847

About the Author and Illustrator

Louise Erdrich is a novelist, poet, short story writer, essayist and a critic. She is the author of over thirteen novels as well as volumes of poetry, short stories, children's books, and a memoir. Her first novel published in 1985, *Love Medicine,* won the National Book Critics Circle Award and the Best First Fiction Award from the American Academy and Institute of Arts & Letters. Also in 1985, she was awarded a John Simon Guggenheim Fellowship. *The Last Report on the Miracles at Little No Horse* was a finalist for the National Book Award. Recently, *The Plague of Doves* won the Anisfield-Wolf Book Award and was a finalist for the Pulitzer Prize. For *The Birchbark House*, Erdrich won the Wordcraft Circle Writer of the Year (Prose --- Children's Literature) Award, among others.

Erdrich was born in 1954, in Little Falls, Minnesota and grew up in Wahpeton, North Dakota where her parents worked for the Bureau of Indian Affairs. She received an M.A. degree from the Johns Hopkins University in 1979. Erdrich's fiction and poetry draws on her Chippewa heritage. Louise Erdrich lives in Minnesota and is the owner of Birchbark Books, an independent bookstore.

For *The Birchbark House*, *The Game of Silence* and *A Porcupine Year*—three books in what is currently a trilogy written for children and young adults, Erdrich was also the illustrator. Her pencil drawings provide a unique perspective into the "minds-eye" of the author, allowing the reader to see Omakayas and her family as imagined by Erdrich. Erdrich has planned seven books in this series of historical fiction, spanning one hundred years of history!

Text Summary

The Birchbark House follows Omakayas (o-MA-kay-as), a seven-year-old girl, and her Anishinabe family through a year marked by challenge, tragedy and triumph as they work together to survive on their island home in Lake Superior. Set against the backdrop of encroaching white settlement, missionaries and the fur trade, *The Birchbark House* follows the pattern of the seasons. Starting in summer, Omakayas and her family move to their summer residence along the lake shore—a birchbark house. The days, and each season, are filled with activity focused on the gathering of seasonal foods— hunting, fishing, and harvesting. The bonds of family and community life are seen through the eyes of this special seven-year-old, as she grows and changes taking on new responsibilities.

This novel moves in a circle, and much of the action is internal and reflective, as Makayla's matures. Themes of transformation, individual identity and facing fear are prominent. It stands in stark contrast to most traditional adventure stories for children as the action is within, rather than without—or acting on the world. The story moves in-centrically (like a spiral moving inward), rather than ex-centrically (like a spiral moving outward.) For some students, the circular rather than linear plotline, and the internal nature of the change will feel unusual, even foreign. In addition, the classic theme of human being vs. nature is different throughout the book. Human beings in *The Birchbark House* are a part of the natural world, not apart from it. Again, this is different than the world view presented in Western novels where human beings triumph over nature. The animal world is equal and parallel to the human world, and the interactions are rich and reciprocal. These cultural differences, actually differences in world view, are part of the magic and power of Erdrich's writing and *The Birchbark House*. Enter another world. Enjoy!

Materials

- Copies of *The Birchbark House*, one per student.
- Chart paper.
- Colored marker sets (1 per group).
- Other media (colored pencils, charcoal, pastels, water colors etc.).
- Popsicle sticks (buy at craft stores) one per student with student's name written on one end, placed name down in a can, mug or jar to promote random calling as teacher checks for understanding.
- Tiny post it flags in four colors, one pack per student is ideal (they can be reused).
- Removable highlighting tape (sometimes using this is too slow, causing comprehension to break down—so observe to see if it supports or fails to support individual students).
- Highlighting markers in three colors, a set of three colors for each student in class is ideal.
- Images for unit printed from the Appendices or PowerPoint Slide Shows located on Office of Public Instruction Indian Education (Language Arts) Web site. One set of full page printed gray scale or black and white.
- A second set (2 to 4 copies) of images printed using handout view in PowerPoint Slide Show with six small slides per page, (again, gray scale or black and white). These can be cut apart and then used to group students in pairs or groups of four, while providing additional background

> ***Teacher Tip:*** Consider collecting used books at low cost, and then allowing students to highlight in the text, as this allows you to see what they find important, confusing or interesting as they read. Highlighting tape and post it flags are used to annotate when the books must last many years.

knowledge throughout the unit. Images topically linked to the content support visualizing, historical understanding, culture, and diversity.

- PowerPoint slides of images available from the Office of Public Instruction Indian Education Division Web site. These are used for whole class debriefing and can be projected. **Consider using PPT #1 Anishinabe Images during extended writing times to encourage student's immersion into the world of this story.**
- PC and PC projector.
- Spiral notebooks, one per student, to be used daily throughout the unit for drafts, quick writes, summaries, brainstorms and a variety of interactive writing to support student comprehension and allow the teacher to check continually for understanding.
- Scrap paper – some in colors, used for notes of clarification, admit and exit tickets, and signaling teacher during silent reading time.
- On-line timer tools (download) in two types, one used only for silent reading and writing time and the other used for group and partner processing and discussions of content and points from the text.
- Sections from Dr. Loriene Roy's brief history of the Ojibwa.
- *Montana Indians: Their History and Location* – "Little Shell History" and "Rocky Boy's History"
- Montana Reservation Map (it is also available in Appendices.
- *Rocky Boy Reservation Tribal History Timeline*. It is also found on *Montana Tribal Histories: Educators Resource Guide* Companion DVD.
- Ojibwa migration map
- Print one copy per student of the following excerpts from *The Birchbark House*. They have been provided with permission from the publisher for use as short standalones and include the following:
    - "The Girl From Spirit Island" excerpt from *The Birchbark House* available in appendices
    - "Deydey's Ghost Story" excerpt from *The Birchbark House* available in appendices
    - "Grandma's Story – Fishing the Dark Side of the Lake" excerpt from *The Birchbark House* available in appendices
    - "Nanabozho and the Muskrat Make an Earth" excerpt from *The Birchbark House* available in appendices
- Amherst, Lord Jeffery. Military communication note located in Appendices.
- *Montana Tribal Histories: Educators Resource Guide and Companion DVD*., pages 32 and 33. This was also sent by OPI to school libraries).
- Excerpts from *Montana Stories of the Land* regarding smallpox, located in the Appendices.
- Excerpt from *A People's History of the United States – 1492 – Present*, regarding French-Indian War history and smallpox. Located in the Appendices. Possible Zinn secondary source on Amherst and French and Indian War.
- Information regarding bear awareness.
- *The Story of Grizzly Bear Looking Up*. Illustrated by Antoine Sandoval. Salish Kootenai College, Npustin Press. 2008. (Sent by OPI to school libraries) p. 6.
- World Hunger Education Service. Hunger Notes.

> ***Teacher Tip:*** Use an hour glass to denote silent time and a time bomb for talking time and stay consistent throughout the school year. Follow your own rules regarding talk during reading and writing time. If one person is talking, no one is reading.

Essential Understandings

Essential Understandings --- Big Ideas			
X	1-There is great diversity between tribes.		4-Tribes reserved a portion of their land-base through treaties.
X	2-There is great diversity between individuals within any tribe.		5-History is told from subjective experience and perspective.
X	3-Ideologies, traditions, beliefs, and spirituality continue through a system of oral traditions.	X	6-Federal Indian policies shifted through six major periods.
		X	7-Sovereignty is inherent, and 3 forms of sovereignty exist in the US --- federal, tribal & state.

Montana Common Core Standards – English Language Arts and Literacy in History/Social Studies, Science and Technical Subjects (when applicable) – are addressed in this unit. Future reprints and the OPI Montana Common Core website will contain more specific detail. Also, please see the OPI Web site for detailed information about Essential Understandings Regarding Montana Indians and Montana Content Standards.

Comprehensive List of Learning Targets Addressed Throughout Unit

Learning targets are written as "I statements" and ones to be emphasized in any daily lesson are intended to be shared with students up front—posted or projected in the classroom in advance of the lesson and referred to by the teacher during demonstration, guided practice or mini-lessons. Targets are intended to support meta-cognition and mastery on the part of students and important content integration for teachers.

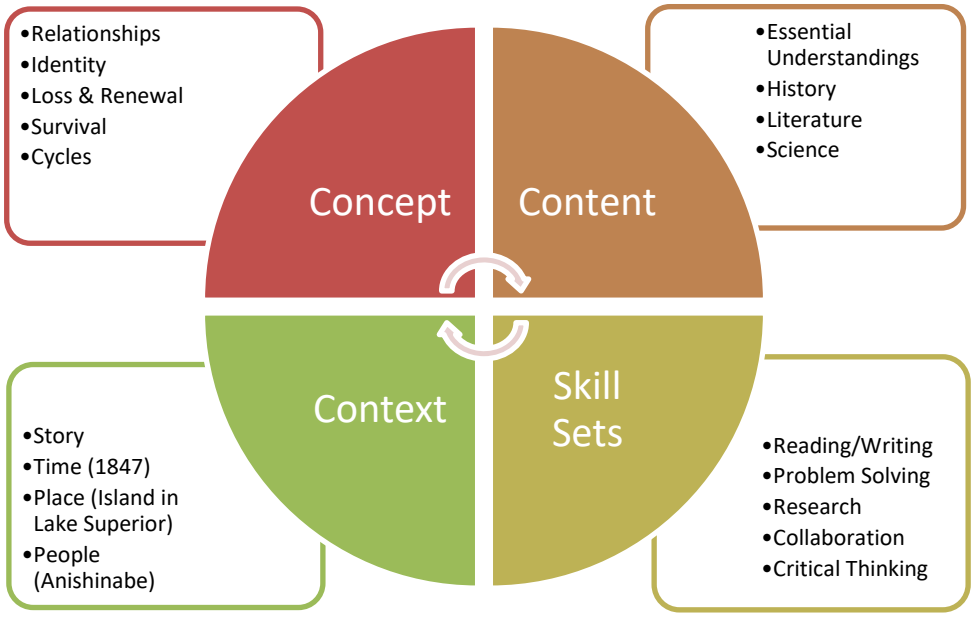
To be effective, be selective. While each day a large list of targets is possible, based on your emphasis try to pick one from each of the following four domains. Beware that even when a learning target is not explicitly taught or emphasized on a given day by the teacher, it is still being implicitly practiced and developed.

Targets are developed in each of four critical domains to support integration.

- ***Content***—Facts and information in a specific content area or domain. For this unit the *Essential Understandings Regarding Montana Tribes* are central to the content.
- ***Skill Sets***—Skills are developed and practiced as the unit unfolds. They are taught both explicitly in mini-lessons and demonstrations and implicitly as part of the way students are required to process content knowledge. Literacy (with emphasis on reading comprehension, critical literacy, and writing), speaking and listening skills, research skills, thinking skills, technology skills are all developed and practiced throughout the unit. These are enduring and transferable.
- ***Context***—Story, time, place and people are all contexts employed to support students developing deeper content knowledge and practicing essential skills. The context for this unit is the novel, *The Birchbark House*. Note the focus is not teaching the novel, but rather teaching the skills and essential understandings through—***or in the context***—of the novel. Knowledge of the elements of literature is always developed most effectively through deep inferential reading of a novel. The point is not to memorize the plot and story line of the novel, but rather to use the novel to contextualize content and practice literacy and thinking skills.
- ***Concept***—Big ideas that can be ***generalized*** to other settings, texts or situations are concepts. These tend to be overarching and universal ideas or themes. As students become consciously aware of the concepts and big ideas addressed, they make powerful inferential connections to other content areas and other contexts. Identity, culture, survival, courage vs. fear, and relationships are some concepts explored in the unit.

Each domain represents unique instructional opportunities for learners. While all the learning targets are presented here for the entire month long unit, selected sub-sets are presented with more specific context in the day by day plans that follow. Note that every day, each of the four domains is addressed, some overtly, and others in more subtle ways. For additional information about the four domains and content integration, see *The Framework: A Practical Guide for Montana Teachers and Administrators Implementing Indian Education for All*.

Finally, teaching using complete works of great literature, specifically novels, has gone out of vogue over the past ten years. Some argue that the time required to read longer texts and fully develop these units with lots of student discussion, debating interpretations and reflective writing is better spent practicing skills to assure decoding accuracy, build fluency, and vocabulary. The argument is that the whole is merely the sum of its parts, and teaching the parts is efficient and far less arduous for both the teacher and the students. Unfortunately, literacy developed through drills and worksheets is very different from the literacy developed in the context of complete and beautifully written stories. One stays at the lowest levels of literacy development, and fails to promote intrinsic motivation to read independently. The other, as the comprehensive list of learning targets following suggests, does the opposite, practicing interpretive skills, critical literacy, writing, and connecting the dots across different content areas, world views and times, places and peoples through a great story. Literacy is complex, multifaceted and synergistic. It exercises the human brain like no other activity. There are no short cuts. The time spent is worth it.



Content (Essential Understandings)

- I know the tribal names Chippewa and Ojibwa refer to the same people, some of whom call themselves the Anishinabe. (EU1)
- I know that among the 12 tribal nations of Montana, two include Chippewa or Anishinabe people, and they are located on the Rocky Boy's Reservation and among the Little Shell, a tribe recognized by the State but not yet by the federal government with headquarters located in Great Falls. (EU1)
- I know in Montana, beyond the Rocky Boy's Reservation, Chippewa people were without a land base—hence the term "landless Indians" is used in relation to some Montana Chippewa or Anishinabe. (EU1)
- I understand Montana Anishinabe (Chippewa) peoples came from a culture that used birchbark, wild rice, maple sugar, fish, farming, hunting, and gathering for subsistence—all natural resources found abundantly in the Great Lakes and Minnesota lake lands.
- I understand Montana Anishinabe (Chippewa) peoples adopted a lifestyle consistent with Plains tribes (particularly their rivals for land and territory, the Dakota) and shifted from a birchbark culture to a buffalo culture as they were forced farther and farther west. (EU5, EU2)
- I recognize the importance of stories and the oral traditions to Anishinabe peoples to teach, entertain, and maintain traditions. (EU3)
- I know different types of stories are told by different people and have different protocols for their use. (EU3)
- I know today, as well as historically, individuals within any group were unique in their identity which can range from assimilated to traditional. (EU2)
- I recognize the individual differences in Omakayas' family, and the members of their village in all areas (political, religious, skills, vocation, lifeways.) (EU2)
- I understand this work of historical fiction is told from the perspective of the author, and in spite of her extensive knowledge and research, will carry her point-of-view or subjective perspective on this time and place in Anishinabe history. (EU6)
- I understand at this point in history, the Anishinabe people were increasingly pressured to move westward as their territory was encroached on by non-Indian settlers. (EU5)
- I understand as a people, and like all American Indian people, the Anishinabe had rights to their land, lifestyle and the authority to act on those rights (aka to move, not move, fight, assimilate or not etc.) This is known as inherent sovereignty. (EU7)

Skill Sets (Reading Comprehension Strategies, Writing to Learn, Learning to Write)

- I ask questions and look for answers before I read, as I read and after I read. (Questioning).
- I identify the main ideas of the text and the author's message. (Determining Importance)
- I connect what I know about myself, other books or the world to understand what I read. (Making Connections, Activating Schema)
- I use context to define an unknown word when I get stuck. (Fix-Up Strategy)
- I reread to clarify meaning when I become confused or lose my train of thought. (Fix-Up Strategy)
- I use my questions and connections to increase my understanding of the text when I become confused. (Fix-Up Strategy)
- I slow down if the story stops making sense. (Fix-Up Strategy)
- I combine what I know with new information to understand the text. (Synthesizing)
- I create pictures in my mind as I read. (Visualizing)
- I read "between the lines" making logical predictions, guesses and hunches that I prove or disprove as I read. (Inferring)

- I draw on what I know already to support my understanding of the text and fill in gaps in my comprehension. (Inferring)
- I summarize what I have read in both speech and writing.
- I think about interpretations of a text and write/say what I think.
- I interpret what I have read in both speech and writing.
- I debate ambiguous material from a text in both speech and writing, drawing evidence from the text and sometimes connecting to other texts, or primary source materials, to support my point.
- I listen respectfully and attentively to the summarizations, interpretations and debated points of others.
- I provide thoughtful feedback to others on their summaries, interpretations or debate points drawing ideas from the text and other resources.
- I write descriptions of characters, settings, instructions and other elements found in a text.
- I write a memoir or segment of my autobiography.
- I write a letter.
- I write a compare/contrast essay.
- I use standard conventions on all formal writing at the final draft stage of the writing process.
- I represent (show) what I know using graphics, drawings or other media.
- I use other texts and sources of information to learn about a topic.
- I work cooperatively in small groups and with a partner.
- I work independently.
- I manage time to complete independent and group projects on time and fulfilling important requirements.

Concepts (Big Ideas and Themes Embedded the Novel)

- I am aware of the importance of identity (knowing who you are) to human beings. (Identity)
- I understand culture plays a part in determining identity and also relationships in human societies. (Culture, Identity, Relationships)
- I understand the roles we play, (talents, skills and responsibilities) are important to the overall wellbeing of a community. (Relationships, Culture, Identity)
- I recognize in this story, as well as other stories, roles, responsibilities and relationships were keys to survival. (Survival)
- I recognize patterns of roles, relationships, identities and cultures in other contexts or stories that are historically very different from the stories of the Anishinabe. (Relationships, Culture, Identity, Patterns)

Context (Historical Fiction—*The Birchbark House*—Story, Time, Place, and People)

- I understand a story, like that of *The Birchbark House*, can transport me into a different time and place and that some stories come from imagination alone and may be real (true to life) or fantastic (not true to life) while other stories take elements from actual historical events and blend these with imagined people.
- I understand stories that blend actual historical events with imagined people or circumstances are called Historical Fiction.

Teacher Tip: If you teach in a departmentalized setting, consider partnering with a Social Studies teacher teaching U.S. or Montana History. Partnering will enrich the students learning, allow for more time on important ideas and possibly cut the time required to conduct this inquiry unit by a week, while allowing for even richer discussion, reading, writing, and thinking. If not departmentalized, then use this in both SS and LA instruction, affording more time to process.

- I recognize the time in which a work of historical fiction is set will tell me a lot about the book, and also the historical events within it. In *The Birchbark House*, the time is specific, 1847.
- I recognize the place in which a work of historical fiction is set will tell me a lot about the book, and also the historical events within it. In *The Birchbark House*, the place is specific and real, the community of La Pointe, WI on the Island of Madeline in what is now known as Lake Superior.
- I recognize the people who a work of historical fiction is about determine the historical events within story, and also the perspectives and points of view from which the history is told. In *The Birchbark House*, the people are specific, the Anishinabe.
- I recognize some elements of culture, language, beliefs and perspectives **may be** identified with other Anishinabe people, now located in different parts of the country, including Montana's Rocky Boy's Reservation and the Little Shell.
- I recognize some elements of culture, language, beliefs and perspectives **may not be** identified with other Anishinabe people, now located in different parts of the country, including Montana's Rocky Boy's Reservation and the Little Shell, resulting from changes in natural resources and the accompanying lifeways associated with those resources. (For example, birchbark and wild rice are not features of historical or present day Montana Chippewa cultures because they are not found in Montana.)

Authentic Literacy Lesson Steps Overview

This unit is designed to support teachers by employing a classic and highly effective instructional strategy in the form of an authentic literacy lesson (A.L.L.). For further information on the purpose, use and potential academic power of the Authentic Literacy Lesson template, please refer to *Focus: Elevating the Essentials to Radically Improve Student Learning* by Mike Schmoker, (ASCD, 2011). In a nut shell, this template is designed to promote development of 21st century skills that include the *Seven Survival Skills* articulated by Dr. Tony Wagner in his ground breaking book the *Global Achievement Gap*.

Tony Wagner's Seven Survival Skills for Careers, College, & Citizenship in the 21st Century

1. Critical Thinking and Problem Solving
2. Collaboration Across Networks and Leading by Influence
3. Agility and Adaptability
4. Initiative and Entrepreneurship
5. Effective Oral and Written Communication
6. Accessing and Analyzing Information
7. Curiosity and Imagination

(Wagner 2008, 14-38)

In this unit, extensive content knowledge is addressed in the context of a great work of historical fiction, while students practice all aspects of literacy (talk, read, and write) as well as critical literacy, critical thinking and problem solving. They do this work independently, in pairs, small groups and whole class discussions. The basic steps to the Authentic Literacy Lesson are employed as each of the 14 chapters of the novel are read by students, silently, and in-class. These steps for the class periods or days 5-18 include the following:

1. Students write or talk their way in, exploring what they know or think they know to activate schema.
2. Build background knowledge directly pre-teaching content or vocabulary **only as necessary** to support deeper comprehension.
3. Establish purpose for reading –pose the big question and post it on the board along with the learning targets for this lesson. Refer back to this periodically, connecting students to these goals.
4. Model by reading aloud and thinking aloud while annotating text; demonstrate a single comprehension strategy. Connect your modeling to the learning targets and big question.
5. Allow for several rounds of guided practice, as needed, with processing time between each to check for understanding.

6. Allow independent practice while you monitor, or occasionally provide individual or small group support.
7. Students write or talk their way out summarizing and synthesizing what they now understand.

The class period pace, based on an estimate of 45 to 55 minutes in a single class period, along with a description of some of the strategies which might be employed during each segment are provided in the table following as a generic tool. This same structure with text specific variations is repeated in the day or class period plans for days 5-18 of the literature focus unit corresponding to each of the 14 chapters in the book. Note that each instructional segment involves reading, writing and talking on the part of students and checking for and monitoring students understanding (to support re-teaching or explanation of confusing content) on the part of the teacher. Strategies to help students show what they know to support the teacher's formative assessment will be shared throughout the unit and are described in the assessment section, found at the end of the unit. Students read and discuss, on average, 17 pages per day following this model; however, the typesetting and illustrations are generous, easing the reading.

Authentic Literacy Lesson – Steps and Pacing Strategy

3-5 min	**Write your way in.** Allow about 5 minutes to have students conduct a quick write, an admit ticket or a descriptive or persuasive paragraph related to the reading. This can serve several purposes. 1.) It activates background knowledge or schema leading to deeper comprehension. 2.) It connects text to self, world or other texts. 3.) It practices the critical skill of writing on demand. 4.) It ignites curiosity about text. 5.) It serves as a "dip stick" for teacher to check for prior knowledge. 6.) It may afford an opportunity to employ key vocabulary (both receptive and productive capacities.)
5 min	**Build background knowledge; establish purpose for reading; pose the big question and post on the board.** Depending on observed needs, take 5 minutes or less to orient students to the big ideas in the text to be read. Sometimes this includes reading a short segment to gain the flavor, or having students read a quick article or paragraph about the topic. Sometimes a concept map or graphic organizer is presented, and highly selective pre-teaching of critical vocabulary as required.
5-10 min	**Model, read-aloud, and think-aloud while annotating text and demonstrating comprehension strategies.** Take the first few paragraphs or pages, project them using a document camera (note that Kindle for PC versions allows you to actually copy passages into a Word document and mark up using review tools.) Comprehension strategies are: Making Connections, Questioning, Visualizing, Inferring, Determining Importance and Synthesizing.
5-7 min	**Guided practice while teacher checks for understanding.** As students "have a go" reading a section of the text and annotating (this can be done with post it flags that are re-usable and removable) or using a double entry journal or other note taking tool, the teacher roves, occasionally posing questions to support deeper thinking or to guide students to clarify misunderstanding. At the end, for last minute or so, pause and have students talk to a partner about what they now understand the text to be about. After sharing, call on random pairs to report out. Continue guided practice for at least one more segment to assure students comprehend the text. Lengthen the reading time as your observations indicate students are confident and engaged in content.
10-15 min	**Independent practice while teacher monitors, or occasionally provides individual or small group support.** After two or even three sessions of guided practice with talking and checking for understanding by the teacher, students continue the reading independently. The teacher monitors for engagement (page turning and eye tracking), and any evidence of frustration. Use notes (write note, raise hand) to address student questions. Critical to the success of the reading segments in guided practice and independent practice is respecting silence during reading times. The goal is short bursts of total concentration punctuated by pair – share and whole group report out, or student's written summary / reflection on content in some type of structured note taking. At the close of independent practice session, refocus students on the purpose established for the reading or the big question to be answered. Calling randomly, ask students to answer the big question. Conduct a discussion or debate. Use line ups or other grouping strategies to expose differences in interpretation. Require students to justify their interpretation by showing evidence from the text.
3-5 min	**Write your way out.** Ask students "Now what do you know?" and have them write what they now understand, predict what will happen next or reflect on text to self, text to text or text to world connections. This can be captured in a journal or learning log with the student quick write from the opening. Have them draw a line to distinguish pre-reading reflection from post reading reflection. Synthesis and summarizing in their own words are also great strategies. Up the ante over time having students write these in different forms (paragraph, letter, persuasive essay etc.**)** Have students occasionally share this writing with each other in small groups, or use the following day to build back ground and re-engage with text prior to reading. If rich discussion has taken all in class writing time, assign them the question as an admit ticket. Allow a few minutes the next day for them to clarify or capture their thoughts as required.

Finally, note that this guidance is **suggested**. **This is not a script.** As reading progresses and monitoring indicates students are reading and comprehending the text, then some guided practice, modeling and building background is reduced, and on some days, may not be conducted at all. Success determines how much support is necessary. These elements are intended to be a scaffold, but if implemented rigidly, without regard for individual needs, this scaffold will feel more like a shackle.

When students become deeply engaged in discussion or debate—celebrate! These rare moments are of greater value than the exit ticket you planned, which can always be captured the next day. Work hard to get them all that engaged, and when it happens, allow it to take precedence. Be careful! It is easy to miss the bell and end up with 20 tardy and excitedly debating students. At that moment, you have created readers and thinkers for life.

Day by Day Plans – Overview

Day	Lesson Segment	Protocols or Assignments
1	Before Reading—Activate Prior Knowledge	Writer's Workshop, Memoir—"When I Was 7"
2	Before Reading—Activate Prior Knowledge	Writer's Workshop, Memoir—"When I Was 7"
3	Before Reading—Build Background, Curiosity	Building Background Knowledge Workshop
4	Before Reading—Build Background, Connection	Building Background Knowledge Workshop
5	During Reading—Chapter 1, Visualizing, EU1	Authentic Literacy Lesson (A.L.L.), Description
6	During Reading—Chapter 2, Questions, EU2, 3	A.L.L., Omakayas Revisited
7	During Reading—Chapter 3, Inferring, EU3, 2, 1	A.L.L., Omakayas Revisited
8	During Reading—Chapter 4, Predicting, EU3	A.L.L., Circle Anchor Chart Summary
9	During Reading—Chapter 5, Visualizing, EU4, 5	A.L.L., Expert Team Protocol, Histories
10	During Reading—Chapter 6, Predicting EU3,2,1	A.L.L., The Sacred Harvest
11	During Reading—Chapter 7, EU3,2	A.L.L.
12	During Reading—Chapter 8, EU3,2	A.L.L., Circle Anchor Chart Summary,
13	During Reading—Chapter 9, EU3,2	A.L.L.
14	During Reading—Chapter 10, Connecting EU3,2	A.L.L.
15	During Reading—Chapter 11, Synthesizing EU3	A.L.L., Circle Anchor Chart, *Grizzly Bear Looking Up*
16	During Reading—Chapter 12, Compare EU3,2,1	A.L.L., *Gift of the Bitterroot*
17	During Reading—Chapter 13, EU2	A.L.L.
18	During Reading—Chapter 14, Predict, EU2, 3	A.L.L., Finish Circle Anchor Chart
19	After Reading—Synthesis, Text to Self	Writer's Workshop, Compare / Contrast Essay
20	After Reading—Synthesis, Text to Self	Writer's Workshop, Compare / Contrast Essay

Day One and Two—Before Reading — "When I Was Seven"—Write Your Way In

Learning Targets Day One and Two

Skill Sets (Reading Comprehension Strategies, Writing to Learn, Learning to Write)

- I write a memoir of myself at age 7 or 8.
- I conduct research on my life at age 7 by examining family photos, talking to a family member or looking at old documents (school papers etc.) to support my memory.
- I reflect on my life, likes, dislikes, activities, attitudes and responsibilities in developing my memoir.
- I interview others to gain more details.
- I develop my writing with important details resulting from my research.
- I publish my memoir to share with my family.

Steps

1. At the opening of class, project the following questions on the board and invite students to generate a list in response to these questions.
    - What were you like when you were 7 or 8 years old?
    - Where did you live?
    - What did you do?
    - What did you look like?
    - Who were your friends?
    - What were your favorite things?
    - What were your least favorite things?
    - What chores were yours to do?
    - Did you have pets? Siblings?
    - What did you do for fun?
    - What was a typical day like?
2. Next, with their lists in hand to support memory of details, invite students to take 10 minutes and begin writing a memoir of their lives as 7 or 8 year olds.
3. Use the following quick write protocol to capture this first draft.
    - Set writing timer for 5-10 minutes. Use protocol for quick-writes.
    - Write quickly and do not stop.
    - You already have details in your list, now is the time to begin to tell your story.
    - This is your life story. Be honest.
    - Go! Create urgency. Allow 5 to 10 minutes for the quick write.
4. As students write, so do you, on the exact same topic.
5. When the timer goes off, have students take time to share their ideas with a partner.
    - What parts are most interesting?
    - What least interesting?
    - Can they remember anything unique that they did back then?
    - Are memories clear and specific or vague?
6. After their sharing, pull the class together whole group while you share yours. When I do this, I tell them I have a confession to make, that I had help and because I knew we would write these this week, I found a picture (if you have one, now produce and share a photo of yourself at about age seven.)
7. Prepare two pieces in advance for modeling. One is a list of stuff you did, who you liked, favorite foods and colors etc. The second is a piece about something you did or that happened to you. The first is a list of facts and the second is a specific story of an event. In mine, it is the day I cut my foot, we didn't have a car, and our kind neighbor – now in his eighties- took my Mom and me to the emergency room to get stitches. Write your list and story, or at least think about them in advance. Be prepared to project them and share.
8. Take about five to ten minutes to show them the difference between the pieces, then ask them to think about a story they will continue to develop (funny, scary, sad, or happy) that captures who they were when they were seven. Tell them the list of items in their first brainstorm will make great supporting details.

Teacher Tip: If you can, consider timing Day One for a Thursday or Friday allowing a weekend for students to conduct interviews with a family member or gather photos or other memorabilia. In addition, make the due date for this important assignment Day Five or Six of the unit, allowing lots of time for writing, revising, editing and publishing.

Teacher Tip: One key to getting students to automatically follow directions and engage as readers and writers is to model the behavior. If you do it yourself, in exactly the way you want students to address an assignment, they will as well.

9. Allow the rest of the class period for drafting.
10. Assign the following homework for over a weekend.
    - Talk to a parent, sibling or best friend from the time about what you were like and any special things – or even better, daily things the family did.
    - Ask if there are any photos, and if so, borrow them for a day or so.
    - Look for first person material or primary sources. Are there news clippings from the fair, programs from performances, letters from family or did you keep a diary? If so, gather, read and think. What story of your seven-year-old life captures who you were?
    - If you can't remove an item, or something is fragile, take notes or even a picture and bring these to school on Monday.
11. Monday and throughout the week, allow for the stages of the writing process. Draft, revise (after sharing with a peer), edit, and finally publish.
12. You may want to spend extra time on these as the published pieces are often keepsakes. They would make great Mother's Day, Father's Day or Grandparent's Day gifts.
    Reserve a copy of the stories after publication to be used for juxtaposition in the final writing exercise comparing their own life stories to that of Omakayas.

Day Three and Four—Before Reading—Building Background Knowledge Workshop

Learning Targets Day Three and Four

Content (Essential Understandings)

- I know the tribal names Chippewa and Ojibwa refer to the same people, some of whom call themselves the Anishinabe. (EU1)
- I know that among the 12 tribal Nations of Montana, two include Chippewa or Anishinabe people and they are located on the Rocky Boy's Reservation and among the Little Shell, a tribe recognized by the State but not yet by the federal government headquartered in Great Falls, MT. (EU1)
- I know in Montana, beyond the Rocky Boy's Reservation, Chippewa people were without a land base—hence the term "landless Indians" is used in relation to some Montana Chippewa or Anishinabe. (EU1)
- I understand Montana Anishinabe (Chippewa) peoples came from a culture that used birchbark, wild rice, maple sugar, fish, farming, hunting and gathering for subsistence—all natural resources found abundantly in the Great Lakes and Minnesota lakelands.
- I understand Montana Anishinabe (Chippewa) peoples adopted a lifestyle consistent with Plains tribes (particularly their rivals for land and territory, the Dakota) and shifted from a birchbark culture to a buffalo culture as they were forced farther and farther west. (EU5, EU2)

Skill Sets (Reading Comprehension Strategies, Writing to Learn, Learning to Write)

- I ask questions and look for answers before I read, as I read and after I read. (Questioning)
- I connect what I know about myself, other books or the world to understand what I read. (Making Connections, Activating Schema)
- I combine what I know with new information to understand the text. (Synthesizing)
- I read "between the lines" making logical predictions, guesses and hunches that I prove or disprove as I read. (Inferring)
- I draw on what I know already to support my understanding of the text and fill in gaps in my comprehension. (Inferring)
- I summarize what I have read in both speech and writing.
- I listen respectfully and attentively to the ideas of others.
- I provide thoughtful feedback to others on their summaries, interpretations or debate points drawing ideas from the text and other resources.
- I represent (show) what I know using graphics, drawings or other media.

- I use other texts and sources of information to learn about a topic.
- I work cooperatively in small groups and with a partner.

Concepts (Big Ideas and Themes Embedded the Novel)

- I recognize and use patterns of information found in various texts to more deeply understand the connections between them.

Context (Historical Fiction—The Birchbark House—Story, Time, Place, and People)

- I recognize that some elements of culture, language, beliefs and perspectives **may be** identified with other Anishinabe people, now located in different parts of the country, including Montana's Rocky Boy's Reservation and the Little Shell.
- I recognize that some elements of culture, language, beliefs and perspectives **may not be** identified with other Anishinabe people, now located in different parts of the country, including Montana's Rocky Boy's Reservation and the Little Shell, resulting in changes from natural resources and the accompanying life ways associated with those resources. (For example birchbark, wild rice and maple sugar are not features of historical or contemporary Montana Chippewa cultures because they are not found in Montana.)

Steps

Preparation

1. Determine groups of four in advance based on personalities and reading levels.
2. Use PowerPoint # 1, Mystery Photographs, (In Appendices --- Mystery Photographs images 1 – 6.)
3. You need one photo for each group.
4. Print or photocopy photos.
5. To assign students to groups and have them experience these assignments randomly, write the names of group members on the back of their assigned photo, separated widely on the page from each other.
6. Using an exacto knife or scissors, cut the photos into pieces from the back side so a student name appears on each piece, jigsaw puzzle style.
7. Mix up and place photos, picture down, names up, randomly on a table.
8. Have chart paper, markers and tape ready.

> ***Teacher Tip:*** A Building Background Workshop is a powerful way to begin an in-depth study of a topic. It can also be used to introduce a literature study unit of any kind. It quickly generates curiosity and interest as students activate and build background knowledge. It demonstrates the importance of social construction of meaning as students work together to understand difficult text and new concepts. In addition, extensive use of content area (informative) texts and other media forms are promoted, adding to students understanding of various genres, forms and methods of representing data. Many thanks to Mary Jo Swartley of Paragon Education Network for sharing her take on this valuable instructional protocol.

Starting the Lesson

9. Direct students to go to the table with the **photo puzzle pieces**, find their name and reconstruct their photo. To do so, they will have to mingle and locate their group members matching their puzzle pieces. Time this activity to keep them on task, musical chairs style.
10. Once students know their group assignments, have them move to an assigned table or rearrange the room to accommodate group seating.
11. Give each group a large piece of chart paper and have them assemble and tape their photo together, keeping it separate from the chart paper.

12. Next, individually in notebooks, have students examine the photo assigned to their group.
13. Based on a close examination, ask students to write what they see. The idea is to paint a picture in the mind of a reader that would allow them to select this picture from a line up accurately.
14. Have them draw a line under this first observation.
15. Next, tell students everything they experience, read or view today will be in some way related. Their task is to read and view in order to connect the dots between seemingly unrelated content.
16. Continue on with a **mystery piece**. Pass out a copy of the primary source communication from Jeffery Amherst (available in the appendices). Do not tell students anything about the text.
17. Allow five minutes and have them decode (some of this is letter by letter) the message in this difficult-to-read, hand-written communication.
18. Debrief, decoding the text, writing what they say on the board (groups discuss to come to consensus.)
19. Once the message is correct or close to correct, allow students a few minutes in groups to discuss.
    - What does this note mean?
    - Who do you think wrote this note?
    - When do you think it was written? Why?
    - What type of communication do you think this is?
20. After discussion, have them write a short reflection in their journals regarding their hunches or predictions about the primary source.
21. Next, have groups capture their ideas on the chart paper, by beginning a graphic organizer, web, list or drawing related to the photo and primary source. This is in one color marker.
22. When they are done, pass out *The Girl from Spirit Island* (available in the appendices), 1 copy per student. (Use of the handout allows students to annotate or highlight with markers.)
23. Allow about 5 minutes to read the passage, having students text code in the margin with a "?" every time something puzzles them.
24. After reading, students discuss and try to solve or propose ideas about the puzzling elements.
25. Now, in a new color marker, have the group add another layer of information, ideas and connections to the chart paper with ideas generated from *The Girl from Spirit Island*.
26. Next, provide students with a packet of different articles or images each printed on different color paper. These should vary in length and level of difficulty. (List follows) This set includes two articles or documents per student, but one will do for younger students or lower level readers. Some article/image masters are found in the Appendices; some, you will need to download from the Internet.

    Download from *Countries and Their Cultures*. "Ojibwa" by Loriene Roy.
    - Section I (Overview, History, Migration to the Great Lakes, First Contact with Europeans)
    - Section 2 (Traditional Culture)
    - Section 3 (Relations with Non-Native Americans, Acculturation and Assimilation, Transformation of Culture)

> ***Teacher Tip:*** Note that the Amherst primary source document contains content potentially troubling to less mature students. Carefully consider its use with the unique characteristics of your students in mind. An alternate mystery piece would be a photocopy of the illustration from page 6 of *The Story of Grizzly Bear Looking Up* (Family in Mourning). (Permission granted for this use.) This book has been sent by OPI to all elementary libraries.

Download from About the Anishinaabe-Ojibwe

- Click on "Hot Map" Ojibwa Migration Story

Located in the Appendices

- Rocky Boy's Reservation from *Montana Indians: Their History and Location*
- Little Shell Tribe of Chippewa from *Montana Indians: Their History and Location*
- Reservations Map from *Montana Indians: Their History and Location*
- Excerpts from *Montana Stories of the Land*
- Excerpt from *A People's History of the United States – 1492 – Present*

Sent by OPI to school libraries

- *Montana Tribal Histories: Educators Resource Guide and Companion DVD*. Helena, MT: Montana Office of Public Instruction. 2011. **P. 32**

27. Each member of the group reads one or two of the articles, text coding for new information with an "N" and indicate questions with a "?".
28. After 10 minutes, each member shares new knowledge and group adds to the chart in 3rd color.
29. Debrief by having each group share their anchor chart with their findings as to how these materials are connected and the details that connect them.
30. Finally, have students take out original thoughts in their journals or notebooks and, under the line, write what they now know and understand about the topic(s).
31. Posters can be hung in the room and students can add new material or ideas on post-it notes (or pose questions, make or confirm predictions, etc…) throughout the unit.
32. **Jig saw articles, mystery pieces and other media will be brought back for different purposes during or at the end of the unit as a form of repeated reading, leading to greater mastery of the content and concepts under development**.

Day Five—During Reading—Chapter 1: The Birchbark House

Summary Chapter 1

It is summer, and Omakayas (o-MA-kay-as), or Little Frog, is moving from the village of La Pointe on the Island of the Golden-Breasted Wood Pecker on Lake Superior to her family's summer home, a birchbark house. A seven-year-old, Omakayas helps her grandmother Nokomis build a house from birchbark. She listens as Nokomis prays for forgiveness from the spirit of the tree, and watches as she finds the right spot to start, makes the first cuts, and peels the bark in long sheets. For a girl of only seven, Omakayas already has many responsibilities and is learning skills needed to help her family survive. Her family includes Deydey, her father who is often gone as he works as a trapper; Grandmother Nokomis; Mama; beautiful older sister Angeline; annoying younger brother Pinch; and beloved baby Neewo.

After a stormy night during which Omakayas is awakened by the frightening noise of an approaching thunderstorm, Omakayas finds herself in the morning faced with her most hated task of scraping a smelly moose hide being prepared for tanning. She tries to sneak away, but is caught by her sister Angeline—shamed and angered. In the end, Mama sends her on an errand fetching her scissors from Old Tallow. Omakayas thinks she has dodged the nasty job.

Essential Understandings Chapter 1

We are introduced to Essential Understanding 1 (Anishinabe people), Essential Understanding 2 (Omakayas – a unique seven-year-old) and Essential Understanding 3 (birchbark culture among the great lakes Anishinabe in 1847.) Day to day life, seasonal tasks, relationships with family and Omakayas relationship to Nokomis are all explored as we come to know this little girl. Students will be surprised by how much work she is expected to do, and the ways that even at the age of seven, she contributes to the wellbeing of her family. Students may make self to text connections if they have finished or are near finished with their memoirs, "When I was Seven." This is a great springboard for discussion and juxtaposition.

Learning Targets Chapter 1

Content (Essential Understandings)

- I know today, as well as historically, individuals within any group were unique in their identity which can range from assimilated to traditional. (EU2)
- I recognize the individual differences in Omakayas' family, and the members of their village in all areas (political, religious, skills, vocation, lifeways.) (EU2)

Skill Sets (Reading Comprehension Strategies, Writing to Learn, Learning to Write)

- I use a historical photo as a source of information to learn about a topic, and support visualization.
- I create pictures in my mind as I read. (Visualizing)
- I summarize what I have read in both speech and writing.
- I write a description of Omakayas.
- I work cooperatively in small groups and with a partner.

Concepts (Big Ideas and Themes Embedded the Novel)

- I understand the roles we play, (talents, skills and responsibilities) are important to the overall well-being of a community. (Relationships, Culture, Identity)

Context (Historical Fiction—The Birchbark House—Story, Time, Place, and People)

- I understand stories that blend actual historical events with imagined people or circumstances are called Historical Fiction.
- I recognize the time, place and people in which a work of historical fiction is set will tell me a lot about the book, and also the historical events within it.

Vocabulary Chapter 1

nimble, namesake, hummock, swales, dappled, fragrant, awl

Day Five—Authentic Literacy Lesson—Chapter 1

3-5 min	**Write your way in.**	
	1. Project historic photo of birchbark house under construction. Post image & question before class. 2. Ask: What is this photo about? 3. Students have 2 to 3 minutes (timer, quick- write rules) to write an explanation for photo.	4. Pair-share with seat buddy what you think the image is about. 5. After sharing, call randomly (draw names) on students to share what they think. 6. Record ideas on board and honor all responses.
5 min	**Build background knowledge; establish purpose for reading; pose the big question and post on the board.**	
	1. Seat in groups of 4, pass out books, 1 each. 2. Teach students how to preview text assigning each group to one of the following: Author & back cover; Title page, Contents & Acknowledgements; Language notes & glossary; Prologue.	3. Allow 1-2 minutes for independent exploration, then another 2-3 for groups to talk. 4. Groups conduct quick (1 minute or less) reports out to the class regarding content & purpose of assigned text feature. **5.** Pose question to guide reading: **Who is Omakayas?**
5-10 min	**Model, read-aloud, and think-aloud while annotating text and demonstrating comprehension strategies.**	
	1. Introduce comprehension strategy "visualizing" by talking to students about the "movie" that plays in your head as you read. 2. Direct students to learning target on visualization. 3. Have students close eyes, listen intently. 4. Read p.5-6, pause for discussion. 5. Call on ***random*** students to share, not volunteers.	6. Ask: (Student Name), what did you see in your mind's eye? How about you, (Student Name)? And, (Student Name), what did you see? 7. Share with students what you pictured in your head. 8. Continue reading p.6-9 & repeat discussion of visualization. 9. Remind students of the learning target & ask them to practice picturing the story in their mind's eye as they read.
5-7 min	**Guided practice while teacher checks for understanding.**	
	1. Remind students of question: **Who is Omakayas?** 2. Have students read p.12-14. 3. Pause to discuss storm, & check for understanding. 4. What just happened? (Pair-share or group) 5. Is Omakayas afraid? (Whole group) 6. Call on ***random*** students to share, not volunteers.	7. Now have students read p.14-16 8. Pause to discuss, & check for understanding. 9. Is Omakayas lazy? (Discuss in groups, report out opinions) 10. How does she respond to getting caught by Angeline? 11. How does she feel? How do you know?
10-15 min	**Independent practice while teacher monitors, or occasionally provides individual or small group support.**	
	1. If comprehension, based on observation, flag system, and discussion seems strong, cut loose for independent practice. 2. Have students read p.16-18. 3. Have them post a bright post it on the corner of their desk when done. (monitor for reading speed)	4. Invite early finishers to go back and reread elements, but ask them not to read ahead. 5. Use a paperclip or flag to mark the stopping point. 6. When all done, discuss: Who is Omakayas? 7. Call randomly and post responses on the board.
3-5 min	**Write your way out.**	
	1. Have students individually write a single paragraph description of Omakayas in their notebooks. 2. Require at least 5 details. 3. Use a timer to create urgency, maintain focus.	4. Include what she looks like, personality traits, temperament, likes and dislikes, etc… 5. Be sure students can prove the details they include by returning to the text.

Day Six—During Reading—Chapter 2: Old Tallow

Summary Chapter 2

Old Tallow, as described at the beginning of chapter two, "was so isolated by the force and strangeness of her personality that she could have been surrounded by a huge dark forest. She had never had any children, and each of her three husbands had slunk off in turn during the night, never to be seen again." (p. 19) In spite of this, Old Tallow holds Omakayas and her family in respect. Living with a pack of angry and sometimes vicious dogs, Omakayas must approach Old Tallow's house with care. Old Tallow gives Omakayas both the scissors and a piece of maple sugar candy. On her way home, Omakayas debates what to do with the candy—and much like any seven-year-old, decides to keep it for herself. She thinks about her hurt and anger at being laughed at by Angeline. It becomes clear that Omakayas longs for her sister's love and respect. As she reflects, her walk is interrupted by a pair of bear cubs, the first of several encounters. At first afraid, she later goes against what she has been taught, to stay away from cubs as a Mama bear is surely nearby. She offers them berries and they overcome their wariness of her. She imagines the respect Angeline will have of her if she returns with her new friends. At that point, Omakayas finds herself pinned to the ground by an angry Mama bear. Omakayas realizes her only hope of surviving is to remain still and apologize to the Mama bear. The bear realizes Omakayas will not hurt her cubs and lets her go. Omakayas feels the loss of her new "brothers" and something has changed.

Essential Understandings Chapter 2

EU3, EU2 are powerfully demonstrated in the nature of the visit with Old Tallow and respect Omakayas shows her, her guilty justification over not sharing the maple sugar treat, and especially—the encounter with the bears. We see Omakayas' training and respect for elders—even when she is fearful or wary, in how she addresses Old Tallow. We see the child battle against her cultural values when faced with the candy dilemma. Finally, against cultural norms and the teaching of Mama and Nokomis to stay away from bears, who can be dangerous, (this is a form of respect given to bears) she turns two cubs first into playmates and then brothers. The encounter and communication with the mother bear is a pivotal moment. Culturally, this relationship has significance and is unusual but highly valued.

Learning Targets Chapter 2

Content (Essential Understandings)

- I know tribal names Chippewa and Ojibwa refer to the same people, who call themselves the Anishinabe. (EU1)
- I recognize the individual differences in Omakayas' family, and the members of their village. (EU2)

Skill Sets (Reading Comprehension Strategies, Writing to Learn, Learning to Write)

- I ask questions and look for answers before I read, as I read and after I read. (Questioning)
- I read "between the lines" making logical predictions, guesses and hunches that I prove or disprove as I read. (Inferring)
- I revise my written description of Omakayas based on new information found in the text.

Concepts (Big Ideas and Themes Embedded the Novel)

- I understand culture plays a part in determining identity and relationships in human societies.

Context (Historical Fiction—The Birchbark House—Story, Time, Place, and People)

- I understand stories that blend actual historical events with imagined people or circumstances are called Historical Fiction.
- I recognize the time, place and people in which this work of historical fiction is set.

Vocabulary Chapter 2

isolated, rangy, disdain, launch, warily, runt, intimidate, cringing, abruptly

Day Six—Authentic Literacy Lesson—Chapter 2: Old Tallow

3-5 min	**Write your way in.**	
	1. Have students go back to their notebooks and reread their descriptions of Omakayas to jog their memories. 2. Ask: What happened so far in the story? 3. Students have 2 to 3 minutes (timer, quick- write rules) to write what they recall, reengaging.	4. Pair-share with seat buddy responses to "What happened so far in the story?" 5. After sharing, call randomly on pairs of students to share what they wrote and remember. 6. Restate as they share and extend, asking questions to elicit more details.
5 min	**Build background knowledge; establish purpose for reading; pose the big question and post on the board.**	
	1. Provide whole class mini-lesson on genre, with emphasis on historical fiction. (see genre table in appendix) 2. Ask students in pairs or groups to determine the time, place and people that make up the context or setting for *The Birchbark House*. 3. Allow 3-4 minutes for groups to search the book, talk and write their findings on post-its that will go on the board under labels: Time, Place, People.	4. Debrief by confirming, extending or rejecting each post-it under each label whole class. 5. For example: A group might say "Chippewa" under people. Respond "Yes!" Then extend, noting that Ojibwa, and their name for themselves, Anishinabe are different names for the same people. (EU1) **6.** Pose questions to guide reading: **Who is Old Tallow? What more do we know about Omakayas?**
5-10 min	**Model, read-aloud, and think-aloud while annotating text and demonstrating comprehension strategies.**	
	1. Introduce comprehension strategies "questioning" and "inferring" by talking to students about how you constantly ask questions in your head as you read, and then make predictions (guess or hunch), seeking answers as you continue. 2. Direct students to learning target on questioning. 3. Read p. 19-20, pausing on 19 to ask aloud "I wonder, why is Old Tallow so strange?" 4. Invite students to make predictions, calling on ***random*** students to share, not volunteers.	5. Ask: (Student Name), why do you think she is so strange? How about you, (Student Name)? And, (Student Name), why do you think? 6. Note their predictions on the board. 7. On p. 20 ask aloud, "I wonder why Old Tallow treats Omakayas differently? Why does she like and help care for her family?" 8. Repeat the process of making and recording predictions. 9. Share one of your hunches with students.
5-7 min	**Guided practice while teacher checks for understanding.**	
	1. Remind students of question: **Who is Old Tallow?** 2. Have students read p. 21-24, flagging (yellow = ?; red = confused) 3. Pause to discuss Tallow's interaction with Omakayas & check for understanding. 4. What just happened? (Pair-share or group) 5. Is Omakayas afraid? If so, of what? (Whole group) 6. Call on ***random*** students to share, not volunteers.	**7.** Remind students of question: **What more do we know about Omakayas?** 8. Now have students read p. 24-26 looking for her feelings. 9. Pause to asking students to note Omakayas' emotions from bottom p. 24 to top p. 26. 10. Have them list feeling words in notebooks, discuss in groups, report out opinions. 11. Reread aloud and think aloud P. 24-top 26 noting feelings.
10-15 min	**Independent practice while teacher monitors, or occasionally provides individual or small group support.**	
	1. If comprehension based on observation, flag system, and discussion seems strong, cut loose for independent practice. 2. Have students read p. 26-32. 3. Have them post a bright post it on the corner of their desk when done. (monitor for reading speed)	4. Invite early finishers to go back and revise descriptions of Omakayas to include new insights. 5. Use a paperclip or flag to mark the stopping point. 7. When all done, discuss: **Who is Old Tallow? What more do we know about Omakayas?** 6. Call randomly and post responses in 2 columns (Tallow and Omakayas) on the board.
3-5 min	**Write your way out.**	
	1. Have students revise and extend their description of Omakayas, including changes they think may result from her encounter. 2. Require at least 4 details that speak to her feelings.	3. Use a timer to create urgency, maintain focus. 4. Be sure students can prove the details they include by returning to the text.

Day Seven—During Reading—Chapter 3: The Return

Summary Chapter 3

Out of character, Omakayas tackles the job of scraping the moose hide, taking over for Angeline. As she scrapes, she thinks about the disturbing incident with the bear and comes to believe they somehow communicated. A dizzy spell, which accompanies special awareness, leads her to believe the bears are indeed related to her like brothers. Time flies as she thinks and scrapes, and before she knows it, she has finished the hide to a level usually done by adult women, earning praise from Mama and Nokomis. Both women are becoming aware she may have special gifts, and Mama even thinks it may be time for her to seek her guardian spirit.

Later, Omakayas is allowed to care for Neewo, and against her mother's instructions, she removes a crying Neewo from his cradle board. He is immediately happier, and they play together. Eventually, however, she puts him back in the cradle board giving him what's left of the maple sugar she got from Old Tallow. When Mama returns, she is unaware Omakayas disobeyed her. Omakayas has a special bond with the baby Neewo.

As the chapter ends, Omakayas wakes in the night, suddenly aware Deydey has returned home. Dedey's presence makes her feel safe and happy, and she falls back to sleep.

Essential Understandings Chapter 3

The first manifestations of Omakayas transformation are becoming obvious to Mama, Nokomis and to the reader. She takes on a difficult job like an adult. There are lessons to be learned about traditional education of children throughout the novel, and the pride Mama, Nokomis and Deydey express in Omakayas doing a hard, unpleasant job well, and without complaint indicates her maturity, growing into a new role important to her family. Skills are traditionally developed by watching adults work, and then mimicking that work in play, and as adults see children are ready, they pass on responsibilities for some of this work. In addition, there is foreshadowing of Omakayas' special gifts and the growing awareness that a spirit quest is in her near future. EU2 and EU3 are present in the content of this chapter.

Learning Targets Chapter 3

Content (Essential Understandings)

- I recognize the individual differences in Omakayas' family, and the members of their village in all areas (political, religious, skills, vocation, lifeways.) (EU2)
- I understand some cultural protocols for naming children among the Anishinabe people. (EU3)

Skill Sets (Reading Comprehension Strategies, Writing to Learn, Learning to Write)

- I ask questions and look for answers before I read, as I read and after I read. (Questioning)
- I read "between the lines" making logical predictions which I prove or disprove as I read. (Inferring)
- I write descriptions of characters found in a text.

Concepts (Big Ideas and Themes Embedded the Novel)

- I understand culture plays a part in determining identity and also relationships in human societies. (Culture, Identity, Relationships)

Context (Historical Fiction—The Birchbark House—Story, Time, Place, and People)

- I understand a story, like that of *The Birchbark House*, can transport me into a different time and place and that some stories come from imagination alone and may be real (true to life) or fantastic (not true to life) while other stories take elements from actual historical events and blend these with imagined people.

Vocabulary Chapter 3

irritate, convince, respect, peculiar, presence, keenly, indignation

Teacher's Notes Chapter 3

- Every lesson includes a few (5 to 8) vocabulary words taken from the chapter. It is likely students can get the gist of the meaning from the context of the story. This guess and go strategy is one you want to encourage. Don't waste valuable reading time drilling or pre-teaching these words as they won't remember them in the long run. Vocabulary is developed by repeated exposure to words in the context of reading. Hunch definitions are often all it takes to comprehend the text. This is a life skill.
- Internet link for #2 & 3 "Build background … "Be Bear Aware."

Day Seven —Authentic Literacy Lesson—Chapter3: The Return

3-5 min	**Write your way in.**	
	1. In notebooks, students write: What happened between Omakayas and the bears? Is it important? 2. Students have 3 minutes (timer, quick- write rules) to write what they recall, reengaging. 3. Pair-share with seat buddy responses to questions about the bear encounter.	4. After sharing, call randomly on pairs of students to share what they wrote and remember. 5. Restate as they share and extend, asking questions to elicit more details.
5 min	**Build background knowledge; establish purpose for reading; pose the big question and post on the board.**	
	1. Seat students in groups. 2. Gather library books about bears and make internet stations available to each group. 3. Conduct a 5-10 minute information flood about bears, living in bear country and how to respond if you encounter bears.	4. Groups report out. 5. Now, whole class, discuss and analyze Omakayas' response to the bears. 6. What did she do right? What did she do wrong? What is unique—even unprecedented about her experience? **7.** Pose guiding question: **What has happened to Omakayas?**
5-10 min	**Model, read-aloud, and think-aloud while annotating text and demonstrating comprehension strategies.**	
	1. Continue modeling comprehension strategies "questioning" and "predicting." 2. Direct students to learning targets. 3. Model annotation flagging (yellow =?; red = confused) 4. Read p. 33-37, pausing periodically to ask questions and have students make predictions.	***5.*** Invite students to make predictions, calling on ***random*** students to share, not volunteers. 6. Note their predictions on the board. 7. Share one of your hunches with students, but be careful not to give away too much. **8.** Discuss question: **What has happened to Omakayas?**
5-7 min	**Guided practice while teacher checks for understanding.**	
	1. Have students read p. 37-38, flagging (yellow = ?; red = confused) 2. Pause asking students in pairs to discuss sibling relationships (difference, Neewo and Pinch). 3. Have students read p.38-40. 4. Pause asking "What do we know now about Anishinabe culture?" 5. Call on ***random*** students to share, not volunteers.	6. Record their responses, clarifying misconceptions. 7. Now have students read p. 40-46. 8. Pause and have students quick write what this incident tells them about Omakayas' relationship to Neewo. 9. Have them discuss in small groups after writing. 10. Rove as they discuss, asking questions, looking for evidence of comprehension and confusion (if any.)
10-15 min	**Independent practice while teacher monitors, or occasionally provides individual or small group support.**	
	1. If comprehension based on observation, flag system, and discussion seems strong, cut loose for independent practice. 2. Have students read p. 46-50. 3. Have them post a bright post it on the corner of their desk when done. (monitor for reading speed)	4. Invite early finishers to go back and revise descriptions of Omakayas to include new insights. 5. Use a paperclip or flag to mark the stopping point in advance. **6.** Discuss: **How has Omakayas changed?**
3-5 min	**Write your way out.**	
	1. Have students revise and extend their description of Omakayas, including changes they see in her feelings and behaviors. 2. Require at least 4 details that speak to her change.	3. Use a timer to create urgency, maintain focus. 4. Be sure students can prove the details they include by returning to the text.

Day Eight —During Reading—Chapter 4: Andeg

Summary Chapter 4

The dynamics of the family change with Deydey's return. It is almost as if the labors of their summer are under inspection from Deydey serious gaze. He is a strong man, respected and also can be stern.
Deydey discovers the family's corn crop under attack by greedy crows and turns to Omakayas and Angeline to become human scare crows and protect the crop. Walking to the fields, the girls encounter a deer who is given the name One Horn because of his lack of a set of paired antlers. The deer steps out onto the path in front of them, looks at them kindly, and disappears. In the end, they not only scare the crows, but capture a number of them that are destined to become dinner for the family. As each is killed Omakayas whispers the words she has heard her Grandmother use, "Forgive us, forgive us, we have need, we have need." One smaller bird is spared, and Omakayas takes the wounded bird home. It is with pride that their father praises the girls as hunters. After their supper and by way of reward, Deydey shares a ghost story and distributes gifts to the family, including a handmade metal scraper for Omakayas in honor of the fine work she did on the hide. It is a gift she feels guilty for disliking. The chapter closes with Deydey's makasin moving on its own, and the entire family laughing, is introduced to Andeg—the crow.

Essential Understandings Chapter 4

The relationship between the girls, One Horn and the battle with the crows over the corn is explored in this chapter, along with roles related to skills (hunting and hide tanning) that are made evident in the praise and gifts distributed by Deydey. In addition, the oral tradition and awareness that there are different types of story told by different people who have authority to tell them and serving different purposes is an important element that comes forward as Deydey tells a ghost story, primarily to entertain, but also with a warning (not to go to forbidden places.) This is the first of 3 stories in the oral tradition, each very different and serving very different purposes and told with different intent by the Anishinabe. Some stories are personal –held by an individual or within a family (Nokomis story of meeting her Great-grandmother's spirit) others are collective and part of a sacred tradition and also a teaching tradition (the creation story with Muskrat) and still others are for entertainment and perhaps teaching, like Deydey's ghost story. This is a great opportunity to begin discussion of the oral tradition and importance of stories (EU3.)

Learning Targets Chapter 4

Content (Essential Understandings)

- I recognize the importance of stories and the oral traditions to Anishinabe peoples to teach, entertain and maintain traditions. (EU3)
- I know that different types of stories are told by different people and have different protocols for their use. (EU3)

Skill Sets (Reading Comprehension Strategies, Writing to Learn, Learning to Write)

- I read "between the lines" making logical predictions, guesses and hunches that I prove or disprove as I read. (Inferring)
- I write predictions that I later prove or disprove during reading.

Concepts (Big Ideas and Themes Embedded the Novel)

- I understand that the roles we play, (talents, skills and responsibilities) are important to the overall well-being of a community. (Relationships, Culture, Identity)

Context (Historical Fiction—The Birchbark House—Story, Time, Place, and People)

- I recognize that some elements of culture, language, beliefs and perspectives **may be** identified with other Anishinabe people, now located in different parts of the country, including Montana's Rocky Boy's Reservation and the Little Shell.

Vocabulary Chapter 4

barbed, annoyance, twine, mound, sensation, momentous

Teacher's Notes Chapter 4

The following lesson structure places the elements of the authentic literacy lesson in a new order to accommodate the story within a story structure of the chapter. As a result, building background knowledge is associated with the introduction to Deydey's story and the oral tradition (EU3.) Writing your way in, modeling and guided practice are all associated with the first part of the chapter, pp. 51-60.

Day Eight—Authentic Literacy Lesson—Chapter 4: Andeg

3-5 min	**Write your way in.**	
	1. From your memory of what happened last, write a prediction of that will happen next. Does life change? How? **2.** Students have 3 minutes (timer, quick- write rules) to write a prediction in future tense: **What will happen next?**	3. Pair-share with seat buddy your prediction. 4. After sharing, call randomly on pairs of students to share differences and similarities in their predictions. 5. Note the similarity or diversity of predictions. 6. Pose guiding question: **Is my prediction accurate?**
5-10 min	**Model, read-aloud, and think-aloud while annotating text and demonstrating comprehension strategies.**	
	1. Continue modeling comprehension strategy inferring (predicting.) 2. Direct students to learning targets. 3. Read aloud pp. 51-52. Ask students to cross check.	4. Which predictions came true, partially true or proved to be false? 5. Now, have students write a new prediction guessing what they think will happen next.
5-7 min	**Guided practice while teacher checks for understanding.**	
	1. Have students read p. 54-57, flagging (yellow = ?; red = confused) 2. Pause, call on ***random*** students to share whether their predictions were proved or disproved. 3. Ask the class, "Now what will happen next?"	4. Record their responses on the board. 5. Now have students read p. 57-60. 6. Ask, "Were there any surprises?" 7. Discuss whole group how the crows were caught and used. 8. Note Omakayas' apology to the birds.
5 min	**Build background knowledge; establish purpose for reading; pose the big question and post on the board.**	
	1. Discuss the oral tradition. 2. Read the top of page 61 to the students. 3. Ask, "What are the differences between Nokomis' stories and this one of Deydey's?" 4. Can they think of different types of stories in their family? Brainstorm story types (connect to genres)	5. Depending upon your group, dim lights, while you read aloud by flashlight *Deydey's Ghost Story*. 6. Practice to see if you can make it scary. 7. When done, discuss the purpose of this story and how the children responded to it. In present day, how do kids entertain themselves? Would this story work today?
10-15 min	**Independent practice while teacher monitors, or occasionally provides individual or small group support.**	
	1. Have students read p. 67-70.	2. Discuss: **How does Omakayas feel about her gift? How are her feelings different from what she shows on the outside?**
3-5 min	**Write your way out.**	
	1. Seat students in groups. 2. Provide each a large piece of chart paper. 3. Have groups plan and begin a large circle chart, graphically summarizing the events in each of the 4 seasons. They now can summarize summer.	4. This circle chart will ultimately capture key events in the novel, and also the seasonal round practiced by the Anishinabe in the Great Lakes region at that time, 1847.

Day Nine —During Reading—Chapter 5: Fishtail's Pipe

Summary Chapter 5

The fall arrives, and preparation for winter intensifies. There are hides to be tanned, food to be stored, and clothing sewn. The last journey of the trappers before the hard freeze will take Deydey away once again. Andeg becomes a constant companion to Omakayas. One day, Omakayas and Angeline hide and listen as Deydey visits with two friends. With Deydey are Albert LaPautre, a man filled with his own importance and often baffled by the meaning of his dreams, and Fishtail, an intelligent and proud man who is the holder of a beautifully carved pipe. The men smoke tobacco, tease Albert about another of his strange dreams, and then fall into serious conversation. Concerns are growing about the increasing presence of white men in the area, and their impact on the village and life of the Anishinabe. Moving west, to the land of the spirits, is becoming a real possibility. Fishtail exclaims, "Not until they have it all…All of our lands. Our wild-rice beds, hunting grounds, fishing streams, gardens. Not even when we are gone and they have the bones of our loved ones will they be pleased." Deydey compares their greed to that of children. Lively conversation ends with a long and ominous silence.

Essential Understandings Chapter 5

In this chapter the world of the children gives way to the concerns and worries of the adults, particularly the men who see more of the world resulting from their travels and work in the fur trade. EU3 (culture), EU4 (treaties) and EU5 (federal policies), and an opportunity to introduce and discuss EU7 (sovereignty) are present in the chapter as the men discuss what to them is the insatiable greed of the white men and their penchant for removing everything from the land and giving the land nothing in return. In addition, Erdrich provides an artful character sketch comparing and contrasting Fishtail (a friend of Deydey who embodies traditional values and cultural ways and who is a pipe carrier) to Albert LaPautre, an individual who is more assimilated, but fancies himself as bestowed with powerful medicine in form of dreams EU2 (identity).

Learning Targets Chapter 5

Content (Essential Understandings)

- I know that among the 12 tribal Nations of Montana, two include Chippewa or Anishinabe people and they are located on the Rocky Boy's Reservation and among the Little Shell, a tribe recognized by the State but not yet by the federal government with headquarters located in Great Falls, MT. (EU1)
- I know in Montana, beyond the Rocky Boy's Reservation, Chippewa people were without a land base—hence the term "landless Indians" is used in relation to some Montana Chippewa or Anishinabe. (EU1)
- I understand Montana Anishinabe (Chippewa) peoples came from a culture that used birchbark, wild rice, maple sugar, fish, farming, hunting and gathering for subsistence—all natural resources found abundantly in the Great Lakes and Minnesota lakelands.
- I understand Montana Anishinabe (Chippewa) peoples adopted a lifestyle consistent with Plains tribes (particularly their rivals for land and territory, the Dakota) and shifted from a birchbark culture to a buffalo culture as they were forced farther and farther west. (EU5, EU2)
- I understand at this time in history, the Anishinabe people were increasingly pressured to move westward as their territory was encroached on by non-Indian settlers. (EU5)
- I know today, as well as historically, individuals within any group were unique in their identity which can range from assimilated to traditional. (EU2)

Skill Sets (Reading Comprehension Strategies, Writing to Learn, Learning to Write)

- I read "between the lines" making logical predictions, guesses and hunches that I prove or disprove as I read. (Inferring)
- I think about interpretations of a text and write/say what I think.

Concepts (Big Ideas and Themes Embedded the Novel)

- I understand that culture plays a part in determining identity and also relationships in human societies. (Culture, Identity, Relationships)

Context (Historical Fiction—The Birchbark House—Story, Time, Place, and People)

- I recognize the time, place and people in which a work of historical fiction is set will tell me a lot about the book, and also the historical events within it.
- I recognize that some elements of culture, language, beliefs and perspectives **may be or may not be** identified with other Anishinabe people, now located in different parts of the country, including Montana's Rocky Boy's Reservation and the Little Shell.

Vocabulary Chapter 5

repaired, wove, harsh, medicine, comfortable, vision

Teacher's Notes Chapter 5

Note that the pattern of the authentic literacy lesson varies based on the chapter contents. Also, as reading progresses, you want to be watching students to see when to release more responsibility.

Day Nine—Authentic Literacy Lesson—Chapter 5: Fishtail's Pipe

3-5 min	**Write your way in.** 1. Seat students in groups of 4. 2. Project this quote from the chapter. 3. Have individuals write what they think these words are about. 4. After the quick write, have them discuss for 5 minutes, and share ideas with the entire class.	"Not until they have it all…All of our lands. Our wild-rice beds, hunting grounds, fishing streams, gardens. Not even when we are gone and they have the bones of our loved ones will they be pleased."
25 min	**Build background knowledge; establish purpose for reading; pose the big question and post on the board.** 1. Seat students in 5 groups of about 4 students each, to be expert teams. 2. Assign each group to one of the following 5 articles. Sections I, 2 or 3 from Roy history, or Rocky Boy's or Little Shell articles (see Day 3-4, #26 - list & #32) 3. Provide a hard copy of the assigned article for each group member, along with highlighters, chart paper and markers.	4. Conduct a 10 minute silent reading session asking students to highlight new information in the article. 5. After individual reading, have groups discuss the article and develop a chart to share with the class on their findings. 6. Groups report out. 7. Ask, how do you think the article you read could be related to the quote? What do you think?
5-10 min	**Model, read-aloud, and think-aloud while annotating text and demonstrating comprehension strategies.** 1. Model comprehension strategy "visualizing." 2. Direct students to learning targets. 3. Read p. 73-75. 4. Make a Venn diagram on board labeling one part Albert and the other Fishtail. 5. Have students generate details on each to place in the Venn.	6. Discuss portrayals of these characters from page 75. Who is more traditional? How can you tell? 7. Have students take sides. 8. Conduct a debate in two stages based on information known now and then again after they finish the chapter. 9. Listen carefully for students' interpretations and justifications of their opinions.
10-15 min	**Independent practice while teacher monitors, or occasionally provides individual or small group support.** 1. Have students read p. 76-81 flagging (blue=important; green=funny; yellow=?; red=confused) 2. Examine their annotation. What did they determine was important? Funny?	3. Have students discuss, comparing parts with historical reference and comic elements. 4. Rove as they discuss, asking questions, looking for evidence of comprehension and confusion (if any.)

Day Ten—During Reading—Chapter 6: Pinch

Summary Chapter 6

Mama trusts Pinch to guard her harvest of berries, which are spread out to dry in the sun. Greedy Pinch can't resist, and then blames Andeg. In a fit of rage Mama throws a stick at the crow, who flies off, never to trust her again. She sends Omakayas after him and is about to go as well, when Pinch complains of a stomachache. Purple fingers and lips are the final signs that Pinch has lied. He will, "[endure] the consequences of [his] greed," in Mama's words. She leaves him to find Omakayas, who, to Mama's horror, is being approached by two young bears. Omakayas speaks to them as friends, and Mama is amazed when the bears' mother strolls by the girl and her bear brothers without paying any attention. Meanwhile, Andeg returns to camp, and helps the family by ridding the cabin of mice.

Finally, it is time to travel to harvest wild rice. During the long canoe journey, Pinch will not stop trying to pull a tail feather Andeg. All tell him repeatedly to stop, so often in fact that the crow learns the word and squawks, "Gaygo, Pinch!" The rice harvest camp is a place to play with cousins, and one special cousin becomes "sister" to Omakayas—Two Strike Girl. Together they harvest rice, weave mats from the rice stalks, and "dancing the rice", stomp the grains to get the husks off the kernels. The harvest is lean.

Essential Understandings Chapter 6

The value, manifest in culture and necessary for survival, of self-control is evident. Pinch loses it, and greedily eats the berries. Mama loses it, and to her shame, angrily strikes out at Andeg. For loss of control, there are natural consequences; a stomachache for Pinch and loss of Andeg's valued company and trust for Mama. Mama becomes aware for the first time of Omakayas relationship to the bear family. Traditions including wild-ricing are part of the culture in present day Minnesota among the Anishinabe. The connected text *The Sacred Harvest* is included in this lesson to help students understand the continued importance of wild rice and how it is harvested today as in the past. (EU2, EU3)

Learning Targets Chapter 6

Content (Essential Understandings)

- I recognize the individual differences in Omakayas' family, and the members of their village in all areas (political, religious, skills, vocation, lifeways.) (EU2)

Skill Sets (Reading Comprehension Strategies, Writing to Learn, Learning to Write)

- I make predictions that I prove or disprove as I read.
- I interpret what I have read in both speech and writing.
- I use other texts and sources of information to learn about a topic.

Concepts (Big Ideas and Themes Embedded the Novel)

- I understand that culture plays a part in determining identity and also relationships in human societies. (Culture, Identity, Relationships)

Context (Historical Fiction—The Birchbark House—Story, Time, Place, and People)

- I understand that stories that blend actual historical events with imagined people or circumstances are called Historical Fiction.

Vocabulary Chapter 6

intensity, chokecherries, threatening, suspicious, wary

Day Ten—Authentic Literacy Lesson—Chapter 6: Pinch

3-5 min	**Write your way in.**	
	1. Tell students: Chapter 6 is titled "Pinch." In an admit ticket, what do you think a chapter with that title well be about? 2. Students have 2 to 3 minutes (timer, quick- write rules) to write a prediction based on what they know about Pinch.	3. Have students share what they think. 4. Record ideas on board and honor all responses.
5 min	**Build background knowledge; establish purpose for reading; pose the big question and post on the board.**	
	1. Whole class, ask students: What do we mean when we say someone has "self-control?" 2. Call randomly asking students what they think. 3. Would self-control have been valued given what you know about life in Omakayas family or in an Anishinabe community? Why? Or why not?	4. Have students go back into the chapters read so far and skim to locate examples of self-control. 5. See how many they can find and list them. (Omakayas with the bear, Omakayas and Angeline preparing the moose hide, scaring, catching and prepping the crows, etc.) **6. Pose question to guide reading: Who loses self-control? How? What are the consequences? Who exhibits self-control?**
5-10 min	**Model, read-aloud, and think-aloud while annotating text and demonstrating comprehension strategies.**	
	1. Continue working comprehension strategy "inferring," and making predictions. 2. Direct students to learning target on inferring. 3. Remind students of their admit ticket regarding a Chapter titled "Pinch."	4. Read aloud pp. 82-83, stopping mid-page. 5. Think aloud: When the paragraph ends, "Big Pinch was left alone…," I think I am being set up somehow, and so is Pinch. 6. Share your prediction, and ask students theirs.
5-7 min	**Guided practice while teacher checks for understanding.**	
	1. Have students read p. 83-85. 2. Pause & check for understanding. 3. What just happened? (Pair-share or group) 4. How does Pinch try to cover up what he did? 5. Call on ***random*** students to share, not volunteers.	6. Now have students read p. 85-mid page 88. 7. Pause to discuss, & check for understanding. 8. What is Pinch's punishment? 9. Call on ***random*** students to share, not volunteers. 10. Do a final segment and discuss what Mama saw p. 88-90.
10-15 min	**Independent practice while teacher monitors, or occasionally provides individual or small group support.**	
	1. Have students read p. 90-98. 2. Use flags --- this time use blue to point out details connected to ricing. 3. Use a paperclip or flag to mark the stopping point at the end of the chapter. 4. Project historical photos of ricing and parching rice, PPT #2 Wild Rice.	5. Place students in small groups to discuss images, making guesses as the purpose of some of the activities based on book descriptions and images. 6. Close by sharing (read aloud) selections from *The Sacred Harvest*, (optional, check with your librarian) and/or view PPT# 2 Wild Rice.

Day Eleven—During Reading—Chapter 7: The Move

Summary Chapter 7

Deydey departs on another trapping expedition. Food is being buried with care in a cache, (a covered pit in the ground) behind the winter cabin. The food stock is important and Nokomis blesses the food and asks protection of the family with prayers and offering of tobacco. Finally, the last night is spent in the birchbark house and the family moves into town for the winter. Mama and Nokomis have both observed enough to have a sense of Omakayas' gift. Nokomis starts asking Omakayas if the medicines she gathers and carefully tends and administers to family ever "speak to her." Omakayas says "no" but later admits to being able to communicate with her bear friends. Nokomis instructs her to listen to the bears with care. It is a cold night, and Omakayas wakes in the dark, cold. Winter has arrived.

Essential Understandings Chapter 7

The ongoing transformation of Omakayas continues as she matures. Again, individual identity (EU2) is the central focus, along with EU3 (culture) as the reciprocal relationships with all elements of the natural world are exposed as a manifestation of culture. Specific gifts are bestowed by nature or the spirit world and not simply assumed by individuals. In this world, there is communication between animal people, plant people and human beings and each is given equal importance as part of a circle. There is no hierarchy. It is not humans over nature, or like war, humans vs. nature—which are such common literary themes that they are often repeated even in relation to this book with such a uniquely different and distinctly Anishinabe world view. It is instead humans as a part of nature. Themes of relationship, connection and communication are present.

Learning Targets Chapter 7

Content (Essential Understandings)

- I understand the traditional culture of the Anishinabe changed with each new season. (EU3)
- I recognize the individual differences in Omakayas' family, and the members of their village in all areas (political, religious, skills, vocation, lifeways.) (EU2)

Skill Sets (Reading Comprehension Strategies, Writing to Learn, Learning to Write)

- I combine what I know with new information to understand the text. (Synthesizing)
- I create pictures in my mind as I read. (Visualizing)
- I draw on what I know already to support my understanding of the text and fill in gaps in my comprehension. (Inferring)
- I interpret what I have read in both speech and writing.

Concepts (Big Ideas and Themes Embedded the Novel)

- I understand that culture plays a part in determining identity and also relationships in human societies. (Culture, Identity, Relationships)
- I recognize that in this story, as well as other stories, roles, responsibilities and relationships were keys to survival. (Survival)

Context (Historical Fiction—The Birchbark House—Story, Time, Place, and People)

- I recognize the time place and people in which a work of historical fiction is set will tell me a lot about the book, and also the historical events within it. In *The Birchbark House*, the time is specific, 1847.

Vocabulary Chapter 7

parched, ferocity, caulking, interior, scarce, sheaves, agility

Day Eleven—Authentic Literacy Lesson—Chapter 7: The Move

3-5 min	**Write your way in.**	
	1. Ask, "How many of you have moved from one home to another? If you have, what were the hardest parts? What were the good parts about moving?" 2. Students have 3 minutes (timer, quick- write rules) to write what they recall or imagine.	3. Have students share in small groups their own experiences or feelings about moving. 4. Ask, how many times has Omakayas moved? What is different and what is the same about the way in which her family moves compared to what a child might experience today? (She knows she will return. Friends are moving too.)
5 min	**Build background knowledge; establish purpose for reading; pose the big question and post on the board.**	
	1. Seat students in groups. 2. Distribute Roy article titled "Cuisine," 1 per student. 3. Allow several minutes for students to read the historical selection, highlighting for food ways that are also featured in the novel.	4. Ask: Why so much emphasis on food? 5. Allow groups to discuss the role of foods and food sources in the life of the Anishinabe. 6. How does the collection of food impact or even define culture?
5-7 min	**Guided practice while teacher checks for understanding.**	
	1. Have students read p. 99-100. 2. In notebooks, have them list the foods that are stored for the winter.	3. Discuss how much food might be required to get a family of seven through an entire winter. 4. How does the gathering and preparation of food define the role (s) of each family member?
5-10 min	**Model, read-aloud, and think-aloud while annotating text and demonstrating comprehension strategies.**	
	1. Read aloud 101-midpage 102. (Nokomis prayer) 2. Ask students, what does Nokomis ask? What does she do? What does this passage tell us about the beliefs and traditions of the Anishinabe?	3. Record their responses, clarifying misconceptions. 4. Rove as they discuss, asking questions, looking for evidence of comprehension and confusion (if any.)
10-15 min	**Independent practice while teacher monitors, or occasionally provides individual or small group support.**	
	1. If comprehension based on observation, flag system, and discussion seems strong, cut loose for independent practice. 2. Have students read p. 102-106.	3. Use a paperclip or flag to mark the stopping point in advance. 4. Throughout the book, and clearly in the last part of this chapter, Mama and Nokomis notice things about Omakayas. What do they see? Discuss.
3-5 min	**Write your way out.**	
	1. Have students once again revise and extend their description of Omakayas, including changes they see in her feelings and behaviors. 2. Require at least 4 details that speak to her change.	3. Use a timer to create urgency, maintain focus. 4. Be sure students can prove the details they include by returning to the text.

Day Twelve—During Reading—Chapter 8: First Snow

Summary Chapter 8

Life in town is new, and the morning after their arrival they wake to fresh snow. Omakayas and Angeline walk into town, eager to find old friends. There is the dance lodge and a Catholic mission school. Angeline is curious about what goes on at the church and school for the white children, but she has been warned by Nokomis not to spend too much time with them. Approaching the school, they are surprised to see Fishtail coming out carrying a book. Teasing each other, they finally ask what he was doing, and he tells them, "I went to the priest's school. To learn to read the chimookoman's tracks. That way they can't cheat us with the treaties." In the snowy months, Angeline's best friend Ten Snow, Fishtail's wife, sews a new dress for Angeline anticipating the winter dances. The beautiful young woman is now attracting young men. Meanwhile, Old Tallow, who often shares her hunting kills with the family, returns from a hunting trip with a pair of fat beavers. The fur will be traded and the meat will be cooked. During this visit, Omakayas comes to understand that Tallow looks at her with affection, "like her dogs." When the meat from the beavers is finally roasted, Tallow eats two full bowls. Greedy Pinch is asking for a second when Deydey arrives in time for his favorite meal. At night, the children and Nokomis sleep in the attic. As Nokomis talks in her sleep, Omakayas listens to the dreams of her Grandmother's remembering.

Essential Understandings Chapter 8

The role of the mission school was one of conversion and assimilation, however here, Fishtail is using the school to learn the skills necessary to interpret and defend the treaties between the Anishinabe and the white man's government. A tiny episode, this knowledge has huge historical implications. In this chapter, discussion points around EU4 (Treaties and Reservations) and EU5 (federal policy periods-Colonization and Treaty) can be added to EU1, EU2 and EU3.

Learning Targets Chapter 8

Content (Essential Understandings)

- I understand the traditional culture of the Anishinabe changed with each new season. (EU3)
- I recognize the individual differences in Omakayas' family, and the members of their village in all areas (political, religious, skills, vocation, lifeways.) (EU2)
- I infer from Fishtail's reason for learning to read that the Anishinabe were entering into Treaties at the time this story took place, and that promises in those early treaties had been broken. (EU4, 5)

Skill Sets (Reading Comprehension Strategies, Writing to Learn, Learning to Write)

- I connect what I know about myself, other books or the world to understand what I read. (Making Connections)
- I create pictures in my mind as I read. (Visualizing)
- I read "between the lines" making logical predictions, guesses and hunches that I prove or disprove as I read. (Inferring)

Concepts (Big Ideas and Themes Embedded the Novel)

- I understand that culture plays a part in determining identity and also relationships in human societies. (Culture, Identity, Relationships)

Context (Historical Fiction—The Birchbark House—Story, Time, Place, and People)

- I recognize the time, place and people in which a work of historical fiction is set will tell me a lot about the book, and also the historical events within it.

Vocabulary Chapter 8

assimilate, syncretism, mysterious, intricate, fragrance, particular, frenzy, evidence, remarkable

Teacher's Notes Chapter 8

Students will let you know when they need greater levels of independence in the reading process. Watch carefully to see who is frustrated by the pace of instruction. Note that it can be too fast, making struggling readers feel anxious and subsequently reducing their comprehension, or too slow, making very proficient readers feel frustration because they want to keep reading! You don't want students at either end to disengage, so structure accommodations into the lesson. Use independent reflection tools, and the post it flags, to allow a group of jackrabbits to move ahead. Let them know that they can't disclose to others the surprises in the story, and as a result, they may not be able to participate in some class discussions.

You will note in the literacy lesson below that guided practice and modeling have been cut from this short chapter. Again, the purpose is to increase time spent in independent practice engaging with the text. This lesson template is not a script. The purpose is to increase reading comprehension and be able to release more and more responsibility to the students.

Day Twelve—Authentic Literacy Lesson—Chapter 8: First Snow

3-5 min	**Write your way in.**	
	1. Write a description of a "first snow" or big snow that you remember. How did it make you feel? What did you do?	2. How does this change in season change the way you live? 3. Use a timer tool and create urgency. Write quickly and do not stop. Include as many descriptive details as you can.
5 min	**Build background knowledge; establish purpose for reading; pose the big question and post on the board.**	
	1. Take 5 minutes to define and discuss with students three new and complex terms. o **Assimilation** --- The process whereby a minority group gradually adopts the customs and attitudes of the prevailing culture. o **Cultural syncretism** – fusion of differing systems of belief, as in philosophy or religion	o **Acculturation** --- the adoption of the behavior patterns of the surrounding culture 2. As students read, have them look for the ways Anishinabe culture is changing – or blending in elements of culture from the white traders and missionaries.
10-15 min	**Independent practice while teacher monitors, or occasionally provides individual or small group support.**	
	1. Have students read the entire chapter independently. p. 107-117 2. When all are done, ask students in groups to discuss why Fishtail has gone to the priest's school? 3. What role do you imagine literacy or lack of literacy might play for American Indians during the treaty period? And / or…	4. Discuss assimilation, acculturation or cultural syncretism. 5. How have the Anishinabe changed? 6. Have the Anishinabe impacted the cultures of the non-Indian trappers, traders and missionaries? 7. Debate – Is assimilation a "good" thing or "bad" thing? What do you think?
3-5 min	**Write your way out.**	
	1. Seat students in their groups. 2. Return the circle charts started earlier.	3. Have groups continue the development of their circle charts, graphically summarizing the events in each of the 4 seasons. They now can summarize fall.

Day Thirteen —During Reading—Chapter 9: The Blue Ferns

Summary Chapter 9

The men, Deydey's friends, gather often at the cabin for visits. The talk of moving west to escape the white settlers continues. They know winter is truly upon them when Old Tallow dawns her special and ancient coat of many hides and fabrics. The girls and women also gather, and Ten Snow spends many hours with Angeline doing beadwork. Ten Snow is skilled and crafts a specially beaded bandolier bag for her husband, Fishtail, decorated in an intricate pattern of spring ferns beaded in blue. "The beads were so perfect and the repeated pattern so compelling that the ferns seemed to move like little waves." Ten Snow, seeing Omakayas' desperation to join in their activity, creates a small beadwork kit as a present. This is compensation for Angeline's teasing remarks about "Little Frog" unable to sit still. Omakayas is thrilled and after much thought decides to use her kit to make a pair of winter makasins for Neewo. She quickly becomes frustrated that her beadwork isn't perfect, but Angeline changes her tune, encouraging her little sister to stick with the project.

During a quiet time with Pinch outside, Nokomis tells Omakayas and the other women a story of the dark side of the lake and her mysterious encounter with the spirit of her long dead grandmother, an encounter that ends with the spirit being reunited with her beloved husband (Nokomis' grandfather) and the two of them disappearing forever. The love story brings some of the women to tears, but scares Omakayas. The mood lightens when Mama begins joking.

Essential Understandings Chapter 9

Throughout the chapter we learn more about the changes brought by winter and the activities that filled the winter cabin (EU3, culture.) Visitors are constant and the families always extend generosity to those who come, including sharing from their stores of food (EU3, culture.) The continual talk of pressure to move, and pending treaty negotiations is a part of the adult world and Omakayas is aware. (EU4—treaties, EU5—policy periods) The end of this chapter is a story—a personal one, told by Nokomis about the reuniting of her grandparents in death, and the dead returning (Grandmother) on the dark side of the lake. The oral tradition, and different roles of different types of stories in addition to unique perspective in the novel of the dead living a parallel life—present, yet just out of our sight, are important themes that also carry the cultural values and perspectives of Omakayas' family and people. (EU3—culture) The book and this chapter are steeped in symbolism and metaphor. Some to explore include Old Tallow's coat, Fishtail's pipe, Deydey's rifle, the bag Ten Snow makes for Fishtail, the bear family, Old Tallow's dogs, each food which takes on a life of its own in the gathering and preparation and preservation of it, etc. Explore with students what each of these, and so many others, might symbolize?

Learning Targets Chapter 9

Content (Essential Understandings)

- I know that different types of stories are told by different people and have different protocols for their use. (EU3)
- I recognize the individual differences in Omakayas' family, and the members of their village in all areas (political, religious, skills, vocation, lifeways.) (EU2)
- I understand that at this time in history, the Anishinabe people were increasingly pressured to move westward as their territory was encroached on by non-Indian settlers. (EU5)

Skill Sets (Reading Comprehension Strategies, Writing to Learn, Learning to Write)

- I combine what I know with new information to understand the text. (Synthesizing)
- I interpret what I have read, making connections between literal objects and possible symbolic meanings of these objects or elements in the text.

- I debate my interpretations comparing to those of others in my class and use evidence from the text and sometimes connecting to other texts, or primary source materials, to support my points.

Concepts (Big Ideas and Themes Embedded the Novel)

- I understand that culture plays a part in determining identity and also relationships in human societies. (Culture, Identity, Relationships)

Context (Historical Fiction—The Birchbark House—Story, Time, Place, and People)

- I understand a story, like that of *The Birchbark House*, can transport me into a different time and place and that some stories come from imagination alone and may be real (true to life) or fantastic (not true to life) while other stories take elements from actual historical events and blend these with imagined people.

Vocabulary Chapter 9

gumbo clay, vigilance, bolting, calicos, bandolier, gloating, inevitable

Day Thirteen—Authentic Literacy Lesson—Chapter 9: The Blue Ferns

3-5 min	**Write your way in.** 1. Quick write – based on what you know, what is a symbol? What makes something symbolic? 2. Allow 3 minutes or so for writing.	
5 min	**Build background knowledge; establish purpose for reading; pose the big question and post on the board.** 1. Share definitions in pairs or groups of 4, discussing. 2. Have groups brainstorm possible symbols present in what they have already read.	3. Examples include: birchbark house, Tallow's dogs, maple sugar, bear family, hide scraper, etc. 4. Post group ideas on chart paper to share.
5-10 min	**Model, read-aloud, and think-aloud while annotating text and demonstrating comprehension strategies.** 1. Post learning target on interpretation and reference. 2. Read aloud p. 121 to mid-page 124. 3. As you read, pause to share what connections (or possible symbolic interpretations) come to mind.	4. Annotate with blue flags objects that may have symbolic meanings and importance. The following may be included: the cabin, chinking, Deydey's things & gun, Tallow's coat. 5. Conduct a think aloud with your symbolic interpretation of each of these as you demonstrate interpretation.
5-7 min	**Guided practice while teacher checks for understanding.** 1. Now have students read p. 124-mid-page 126. 2. When they reach the end of the description of the bag Ten Snow has made for Fishtail, have them pause and write a short explanation of what it symbolizes in the story (note that Ten Snow discusses this.	3. Call on random students to share interpretations. 4. Now have them read p.126-128. 5. Ask the class, "What does Ten Snow's gift symbolize to Omakayas?" 6. Have them tell their partner, then call randomly on pairs.
10-15 min	**Independent practice while teacher monitors, or occasionally provides individual or small group support.** 1. Have students continue reading independently p. 128 -134 stopping before Grandma's Story. 2. Pause to ask: Why do you think Grandma waited to tell this story until Pinch was away?	3. Discuss briefly entertaining different interpretations.
5-10 min	**Model, read-aloud, and think-aloud while annotating text and demonstrating comprehension strategies.** 1. Read aloud for the class the entire story of *Fishing the Dark Side of the Lake.* 2. Don't interrupt the story but wait to discuss afterwards.	3. Whole class, discuss symbolic meanings and interpretations of the story. What does the Dark Side of the Lake represent? What is the nature of the love between Nokomis' grandparents, as represented in her story? What kind of story is this?

Day Fourteen—During Reading—Chapter10: The Visitor

Summary Chapter 10

Angeline dons the beautiful dress made by Ten Snow for a community dance, one of the highlights of their winter lives in the village. The mood is joyful when an exhausted white voyageur enters the dance lodge. He is invited to sit by the fire at the dance, and is welcomed into the home of a family to spend the night. During the night, the stranger dies. In terror, the community realizes the man had smallpox. They burn everything he touched, but the unrelenting smallpox spreads from home to home in the village. Omakayas' family is stricken, and one at a time, they enter the cabin not to return, with only Nokomis to tend to them. Eventually, Omakayas realizes that Neewo, who she has been tending to alone, is also very sick. Without a thought to her own safety, she leaves the isolation of the temporary birchbark shelter and joins her sickened family. She becomes instrumental to their survival, as she, like Nokomis, does not contract the disease.

Slowly, her family recovers. Neewo, however, grows sicker. He eventually dies in Omakayas' arms. Ten Snow has also died in the outbreak. Angeline, who is scarred for life by the smallpox, has now lost her baby brother and her best friend. Fishtail is so grief stricken that he tries to kill himself. Omakayas, exhausted and bereft, refuses to get out of bed. Finally, only Old Tallow, who forces the child to eat soup and tends to her like her own child, is the only one who can bring Omakayas back to life. She finally feels the sun on her face, but remains joyless.

Essential Understandings Chapter 10

The entire village is endangered resulting from their welcoming of the exhausted white stranger; however, the culture of generosity that permeates their lives is so strong that it is likely not welcoming the stranger would not be acceptable. (EU3—culture) A point for a lively debate would be to ask students, given what they know about Omakayas' people, what would they have done if they had known before welcoming him, that the stranger had smallpox? Coping with death and loss, healing the sick and overcoming debilitating fear and grief are all themes. What was culturally a time of great celebration and joy became one of sorrow and a struggle to survive. EU 2—identity and EU 3—culture, are featured prominently in the chapter. A historical note: while each tribal group is unique, with their own histories, cultures, origins and distinct languages, there are historical events – including pandemic diseases, federal policy periods, removal and relocation and forced assimilation (boarding schools) that all tribes experienced. These are worthy of studying as elements of what is learned can be generalized to other tribal groups and compared and contrasted as they each experience these uniquely through the veil of their own culture.

Learning Targets Chapter 10

Content (Essential Understandings)

- I recognize the individual differences in Omakayas' family, and the members of their village in all areas (political, religious, skills, vocation, lifeways.) (EU2)
- I understand this work of historical fiction is told from the perspective of the author, and in-spite of her extensive knowledge and research, will carry her point-of-view or subjective perspective on this time and place in Anishinabe history. (EU6)

Skill Sets (Reading Comprehension Strategies, Writing to Learn, Learning to Write)

- I connect what I know about myself, other books or the world to understand what I read. (Making Connections, Activating Schema)
- I combine what I know with new information to understand the text. (Synthesizing)
- I write a letter.

Concepts (Big Ideas and Themes Embedded the Novel)

- I understand that culture plays a part in determining identity and also relationships in human societies. (Culture, Identity, Relationships)
- I understand that the roles we play, (talents, skills and responsibilities) are important to the overall well-being of a community. (Relationships, Culture, Identity)

Context (Historical Fiction—The Birchbark House—Story, Time, Place, and People)

- I understand that stories that blend actual historical events with imagined people or circumstances are called Historical Fiction.

Vocabulary Chapter 10

kindled, partake, taut, stupor, bleak, oblivion, tentative

Teacher's Note Chapter 10 – Gradual Release of Responsibility

At this point, your observations of your students as they read and talk about what they read; your examination of the many admit or exit tickets, character descriptions, predictions and interpretations stored in their notebooks; and your examination of the annotations or colored flags that they have used to text code as they read should inform you regarding individual student's comprehension of the book. Hopefully, red flags indicating confusion are now few and far between. In addition, you should have a good feeling for the reading speed and pace of individuals. Note that speed is meaningless here, comprehension is everything. No student should feel compelled to read faster than he or she can deeply understand and connect to the text. Now is the phase in the reading of this book when you as a teacher need to practice gradual release of responsibility –and greater independence in the reading process, to the students. Here are a few suggestions for this process.

- Strictly enforce silence in the classroom during the blocks of time you intend for silent sustained reading (aka independent practice.) If one person (teacher included) is talking, no one is actually reading. Use timer tools as tools for managing both time and talk. Excluding writing, there is no better use of class time than reading.
- Use tools for reflection to help students synthesize the content of their independent reading, but from this point, allow them to self-pace. To do this place post-it flags as stop markers at the end of specific sections where you want them to reflect (or write what they now understand.) These "pause markers" are set up in the first two minutes of class, along with a stopping point (if you select) indicating when they are done for the day. Eventually, even these go away.
- Don't interrupt reading. Students need to sustain concentration and go into the world of the book.
- Put follow-up writing activity directions on slips of paper, and pass to students as they finish, 1 by 1.
- This chapter is the emotional climax of the book and it may impact students uniquely. Be watchful.

Day Fourteen—Authentic Literacy Lesson—Chapter 10: The Visitor

3-5 min	**Write your way in.**	
	1. Using the quick write strategy, have each student write a prediction about what will happen in this chapter based on the previous chapter.	2. What do they think? What evidence in the book supports their hunch? 3. What activities are Omakayas and Angeline anticipating?
10-15 min	**Independent practice while teacher monitors, or occasionally provides individual or small group support.**	
	1. Start students off by reading aloud p. 140-top 142. 2. Place quiet reminder on your door and the board.	3. Have students read the chapter silently and independently.
3-5 min	**Write your way out.**	
	1. As you see students finish, rove the room and pass out the writing activity. 2. Write a letter to Omakayas.	3. If she were a real person, how would you comfort her? What might you say? How could you help?

Day Fifteen—During Reading—Chapter 11: Hunger

Summary Chapter 11

Weakened by smallpox, no one has the energy to hunt. Food is being purchased on credit from the local shop owner, a common means of keeping Anishinabe fur traders indentured. To purchase more food, or ease the growing debit, Deydey cooks up a scheme to gamble at chess in an effort to erase debit and buy food. He wins, and things get better for a while. Soon, the hunger has returned with a vengeance. At the same time, Nokomis is hoping for Omakayas to go on her spiritual quest for a dream or vision. Her face is painted with charcoal, and for a period, she fasts. Finally, after several tries, the bear spirit woman comes to her. Nokomis instructs Omakayas to honor the bear spirit woman, who will always look over her. Nokomis tells the traditional stories of creation and the contribution of the smallest and most vulnerable creature—the Muskrat.

Andeg again helps the family, this time by discovering a squirrel's cache of nuts—a find that staves off starvation. Omakayas, determined like Muskrat and inspired by Andeg, ventures out seeking food, only to be attacked by one of Old Tallow's dogs. The dog, having had many chances and having committed an unforgivable offense, is killed by Old Tallow as Omakayas protests.

In a dream, Nokomis sees the deer One Horn, who offers himself as food for the starving family. She instructs Deydey where to go and how to spiritually prepare. He follows the instruction and successfully brings down One Horn. Prayers are offered for the deer's sacrifice.

The memory of One Horn standing gentle and fearless at the edge of the corn field leads Omakayas to wonder if he understood he would one day save her family. She decides to honor his memory. The family is saved finally from the depth of their sadness by Pinch, who manages to become the one to return laughter to the home. Accidentally setting his pants of fire, he ends up stuck in a water bucket. Pinch goes from whiny and needy, to the family's comic relief, returning laughter. "The great deer had saved their bodies, and Pinch's absurd jump had saved their souls."

Essential Understandings Chapter 11

In chapter 4, the relationship to One Horn was established in a mysterious encounter between One Horn and the girls as they were on their way to protect the corn field. In this chapter, that relationship comes to its conclusion. Students will come to understand in this chapter why so many elements of life and culture center around the gathering of and preservation of food. EU 3—culture, is the primary Essential Understanding addressed. In addition, further exploration of identity occurs, as Omakayas fasts seeking her spirit guardian, Tallow blames all white settlers for the smallpox and death of Neewo and teases Deydey about his half white, half Anishinabe heritage. (EU2—individual identity.) The theme of facing fears—Omakayas facing her grief, Tallow's yellow dog, and possible starvation is also present.

Learning Targets Chapter 11

Content (Essential Understandings)

- I recognize the importance of stories and the oral traditions to Anishinabe peoples to teach, entertain and maintain traditions. (EU3)
- I know that different types of stories are told by different people and have different protocols for their use. (EU3)
- I recognize the individual differences in Omakayas' family, and the members of their village in all areas (political, religious, skills, vocation, lifeways.) (EU2)

Skill Sets (Reading Comprehension Strategies, Writing to Learn, Learning to Write)

- I connect what I know about me, other books or the world to understand what I read. (Making Connections)

- I combine what I know with new information to understand the text. (Synthesizing)
- I interpret what I have read in both speech and writing.
- I represent (show) what I know using graphics, drawings or other media.

Concepts (Big Ideas and Themes Embedded the Novel)

- I recognize that in this story, as well as other stories, roles, responsibilities and relationships were keys to survival. (Survival)

Vocabulary Chapter 11

bitter, physically, intrigue, recovering, determined, particularly, vicious

Teacher's Notes on Chapter 11

The lesson that follows is designed to process the events of Chapter 10, placing them in context and also to introduce an exploration of hunger for Chapter 11. Ideally, the Tea Party activity and reading and discussion of *Grizzly Bear Looking Up* would occur on the same day as the reading of Chapter 10, but after the reading. The language and emotion connected to that chapter are so powerful that you don't want to distract from the reading with too much talk. Consider this activity a follow-up that could be done in another period, maybe a Social Studies, U.S. or MT History course.

Day Fifteen—Authentic Literacy Lesson—Chapter11: Hunger

15 min	**Build background knowledge; make connections.**	
	1. Conduct a "Tea Party" 2. Take the article from MT Stories of the Land on Smallpox and a photo copy of p. 32 and 33 from the *Montana Tribal Histories: Educators Resource Guide*, and cut them apart making strips with just one paragraph on each. Pass these out so each student has one. 3. Have students read their slips of paper several times.	4. Students write interpretations of their passages answering essentially, "What does this mean?" 5. Next, have students get up and mingle, reading to different partners their paragraphs, and hearing the paragraphs of others and also sharing their interpretations. Allow at least 5 or 6 rounds to expose students to as much of the non-fiction texts as possible. 6. Discuss the common history of smallpox.
5-10 min	**Model, read-aloud, and think-aloud while annotating text and demonstrating comprehension strategies.**	
	1. Read the picture book, *The Story of Grizzly Bear Looking Up* aloud to the class. 2. Create a Venn diagram on the board labeling 1st circle Grizzly Bear Looking Up, & the 2nd Omakayas. 3. Introduce the concepts of compare and contrast.	4. Call randomly on students to elicit details about each, similarities in the middle and unique elements to the side. 5. What patterns emerge? How can this Salish story that is based on a historical reference be so like Omakayas experience? Ask students, "What do you think?"
10-15 min	**Independent practice while teacher monitors, or occasionally provides individual or small group support.**	
	1. Assign all of chapter 11 to be read independently.	2. Ask students to stop reading at the end of the chapter.
5 min	**Build background knowledge; make connections.**	
	1. Using Internet, PC and projector, go to site for number of hungry people in the world. 2. Direct a discussion on hunger in the world. 3. Examine statistics on hunger, discuss malnutrition.	4. Close with quick write, describing how you feel when hungry. Provide as many details as you can. 5. Call randomly on students. Ask: (Student Name), how did you feel? How about you, (Student Name)? And, (Student Name), did hunger change your behavior? How?
3-5 min	**Write your way out.**	
	1. Seat students in their groups. 2. Return the circle charts started earlier.	3. Have groups continue the development of their circle charts, graphically summarizing the events in each of the 4 seasons. They now can summarize winter.

Day Sixteen—During Reading—Chapter 12: Maple Sugar Time

Summary Chapter 12

The winter of starvation ends with the breakup of the ice on the lake. Fishing improves and they prepare for maple sugar harvest. Angeline teaches the rest of the family how to read and write the white man's language, learned at the Catholic mission school. The family moves to the maple sugar camp, where the trees are tapped for sap, and then the sap boiled down into a sweet syrup. Omakayas continues to miss Neewo intensely, and often thinks she is the only one who still cries over the loss of the tiny baby. In a quiet moment alone, unable to cry, she feels Neewo's presence with her and has another visit from her two bear cub friends. Following instruction from Nokomis, she honors the bears, warning them of danger from white men and Tallow. She asks for their wisdom and help. As she returns, the plants begin speaking to her in "strange voices" she can hear, but does not yet understand. Upon return, she shares this disturbing phenomenon with Nokomis, who is not surprised. Omakayas has been chosen by to be a healer like her grandmother, and her training begins.

Her first patient is Pinch, who comes upon a deer carcass and then plants arrows in it intending to lie – claiming it as his kill. As he returns to the maple sugar camp and the community celebration to boast of his fake first kill, he is burned by hot maple syrup, and Omakayas is the one who tends to the burn. Pinch later, and for the first time, selects not to lie after the painful incident. Omakayas earns her Grandmothers praise for how she tended to the wound and her use of the plant medicines to dress it. Omakayas experiences satisfaction and pride from healing.

Essential Understandings Chapter 12

The theme of the Anishinabe relationship to nature—as a part of and not apart from the natural world that they nurture and that in turn nurtures them—continues. Omakayas' family continues its seasonal cycle of harvest and traditional celebrations in the larger community of the end of a hard and tragic winter. [Maple syrup is still harvested, and spring celebrated in Anishinabe communities located in maple country.] Omakayas continues her inward journey of transformation. EU2 (individual identity) and EU3 are manifest throughout the chapter, as even Pinch begins to change and mature, and Omakayas takes on her healer role for the first time.

Learning Targets Chapter 12

Content (Essential Understandings)

- I understand Montana Anishinabe (Chippewa) peoples came from a culture that used birchbark, wild rice, maple sugar, fish, farming, hunting and gathering for subsistence—all natural resources found abundantly in the Great Lakes and Minnesota lakelands.
- I know that today, as well as historically, individuals within any group were unique in their identity which can range from assimilated to traditional. (EU2)
- I recognize the individual differences in Omakayas' family, and the members of their village in all areas (political, religious, skills, vocation, lifeways.) (EU2)

Skill Sets (Reading Comprehension Strategies, Writing to Learn, Learning to Write)

- I connect what I know about myself, other books or the world to understand what I read. (Making Connections, Activating Schema)
- I combine what I know with new information to understand the text. (Synthesizing)
- I create pictures in my mind as I read. (Visualizing)
- I read "between the lines" making logical predictions, guesses and hunches that I prove or disprove as I read. (Inferring)

Concepts (Big Ideas and Themes Embedded the Novel)

- I understand that the roles we play, (talents, skills and responsibilities) are important to the overall well-being of a community. (Relationships, Culture, Identity)
- I recognize that in this story, as well as other stories, roles, responsibilities and relationships were keys to survival. (Survival)

Context (Historical Fiction—The Birchbark House—Story, Time, Place, and People)

- I understand a story, like that of *The Birchbark House*, can transport me into a different time and place and that some stories come from imagination alone and may be real (true to life) or fantastic (not true to life) while other stories take elements from actual historical events and blend these with imagined people.

Vocabulary Chapter 12

etch, scrolls, incredible, sallow, trough, refrain, anticipation

Day Sixteen—Authentic Literacy Lesson—Chapter 12: Maple Sugar Time

5 min	**Build background knowledge; establish purpose for reading; pose the big question and post on the board.**	
	1. Project PPT # 3 historical photos associated with food processing (wild rice, maple sugar, hunting and meat drying) 2. Ask students what they know about traditional food harvesting techniques. Could anyone go out at any time of year and just gather things? **3.** Read aloud *Gift of the Bitterroot* a told by Johnny Arlee	4. Take the extra minutes to read the afterward. 5. Now reference the Roy section on *Cuisine* and the book *The Sacred Harvest* (optional if you have it.) 6. Ask students in groups of 4 to discuss the three harvests and what they now know. What is the same? What is different? **7. How does the change in seasons impact the family?** 8. **How does Omakayas change?**
5-10 min	**Model, read-aloud, and think-aloud while annotating text and demonstrating comprehension strategies.**	
	1. Start students off by reading aloud the first few pages p. 189-194 of the chapter.	2. Remind them to read to learn about the seasonal changes impacting the family and the internal changes that are transforming Omakayas.
10-15 min	**Independent practice while teacher monitors, or occasionally provides individual or small group support.**	
	1. Have students read independently the rest of the chapter. 2. When done, direct a discussion about the seasonal change for the family? Ask, what happens in spring?	3. What is happening to Omakayas? 4. Is anyone else changing? What do you think?
3-5 min	**Write your way out.**	
	1. Have students once again revise and extend their description of Omakayas, including changes they see in her feelings and behaviors. 2. Require at least 4 details that speak to her change.	3. Use a timer to create urgency, maintain focus. 4. Be sure students can prove the details they include by returning to the text.

Day Seventeen—During Reading—Chapter 13: One Horn's Protection

Summary Chapter 13

The sugar harvest is abundant, and the winter's debits are paid off. Deydey buys each member of his family something special. Andeg begins "nesting," bringing Omakayas twigs and pieces of bark as if she were another crow. One day, he hears a flock of crows, and flies off to join them. Omakayas is saddened by his departure, realizing that despite their relationship, Andeg is still a crow. She realizes that like Andeg, she too "couldn't help being just who she was, Omakayas, in this skin, in this place, in this time ... no matter what, she wouldn't ever be another person or really know the thoughts of anyone but her own self". Fear and also peace accompany this realization.

Essential Understandings Chapter 13

The theme of identity continues with the parallel Omakayas makes to her friend Andeg. This is a moment of personal awareness of identity, even though she does not yet know or fully understand her origins, she knows who she is and her special place in the world. One Horn also, knew his role or place in the world, which was to look after and ultimately give his life for this family. These are important elements ripe for discussion and personal reflection (writing) and clearly address EU2 and EU3. Culture impacts identity and roles of individuals within communities.

Learning Targets Chapter 13

Content (Essential Understandings)

- I know that today, as well as historically, individuals within any group were unique in their identity which can range from assimilated to traditional. (EU2)
- I recognize the individual differences in Omakayas' family, and the members of their village in all areas (political, religious, skills, vocation, lifeways.) (EU2)

Skill Sets (Reading Comprehension Strategies, Writing to Learn, Learning to Write)

- I read "between the lines" making logical predictions, guesses and hunches that I prove or disprove as I read. (Inferring)
- I interpret what I have read in both speech and writing.

Concepts (Big Ideas and Themes Embedded the Novel)

- I am aware of the importance of identity (knowing who you are) to human beings. (Identity)
- I understand that culture plays a part in determining identity and also relationships in human societies. (Culture, Identity, Relationships)

Context (Historical Fiction—The Birchbark House—Story, Time, Place, and People)

- I understand a story, like that of *The Birchbark House*, can transport me into a different time and place and that some stories come from imagination alone and may be real (true to life) or fantastic (not true to life) while other stories take elements from actual historical events and blend these with imagined people.

Vocabulary Chapter 13

bound, debt, bliss, harsh, indistinguishable

Day Seventeen—Authentic Literacy Lesson—Chapter 13: One Horn's Protection

3-5 min	**Write your way in.**	
	1. What do you think might be One Horn's Protection? What does this title mean? 2. Take a minute and write what you think.	3. Discuss in class after they have jotted their ideas. 4. How many predict the chapter will be about One Horn? 5. Any other ideas? 6. Note these on the board before reading.
10-15 min	**Independent practice while teacher monitors, or occasionally provides individual or small group support.**	
	1. Have students read the entire chapter p. 216-220 independently.	2. When all are done, discuss. How are Omakayas and Andeg alike?
3-5 min	**Write your way out.**	
	1. Project the following quotes from the chapter. 2. Does Omakayas know who she is? 3. Write what you think, and then talk. 4. In what ways has Andeg helped her understand her place in the world?	"She couldn't change that any more than she could change being who she was, Omakayas, who heard the voices of plants and went dizzy. Omakayas, who talked to bear boys and received their medicine. Omakayas, who missed her one brother and resented the other, who envied her sister. Omakayas, the Little Frog, whose first step was a hop. Omakayas who'd lost her friend." p. 219 "Like Andeg, she couldn't help being just who she was. Omakayas, in this skin, in this place, in this time. Nobody else, no matter what, she wouldn't ever be another person or really know the thoughts of anyone but her own self." P. 220

Day Eighteen—During Reading—Chapter14: Full Circle

Summary Chapter 14

A new spring begins, and the family builds and moves into their summer home—the birchbark house. This time, the house feels different as Omakayas mourns those who have left –Neewo, Ten Snow, and now Andeg. Comic relief is introduced in the form of a visit from, Albert LaPautre, who spins a tail about acquiring a new spirit helper during an attempt to steal traps from Old Tallow. In his story, a talking crow called, "Gaygo!" telling him to stop! The entire family laughs as they recognize the unmistakable voice of Andeg! Albert leaves confused and hopeful that the spirit will return. Later, Andeg returns to the family with the planting of their crops. Omakayas calls to him with joy, but he is now half wild and perches on Pinch who sees he is now a bit afraid of people. In a rare moment of generosity, Pinch passes the wary crow to Omakayas, a turning point in the tumultuous relationship between the siblings. Andeg is home.

After consulting with Nokomis, Old Tallow tells Omakayas the story of how she was found and where she came from. Finally, she understands why she was not stricken by smallpox, and in some way, that she was sent to save her family from the disease. Omakayas remembers. "Omakayas could feel in her heart what it was like for that baby, for herself, all alone with the dead, with her mother, walking from those she loved as though walking stone to stone. Somehow, deep inside, she remembered." (pp. 236-37) And then she remembers the singing of the island's birds, the white-throated sparrows. "I remember their song," she says, "because their song was my comfort, my lullaby. They kept me alive." (p. 237) The circle of self-discovery or her journey to her individual identity is growing complete. "This was the first day of the journey on which she would find out the truth of her future, who she was ... the birds, the whole earth, the expectant woods seemed to wait for her to understand something. She didn't know what. It didn't matter ... those sweet, tiny, far-reaching notes were so brave." (p. 238) And finally, Neewo's spirit tells his sister he's all right, and he will always be there for her. Omakayas lies back, closes her eyes, and listens to the birds, "as the song of the white throated sparrow sank, again and again through the air like a shining needle, and sewed up her broken heart." (p. 239)

Essential Understandings Chapter 14

There is a critical cultural value that comes into sharp focus in this final chapter—that of reciprocity. Each element comes full circle and each person, either human or animal, plays a role. When something is taken, something else is given. This theme is carried throughout the book and is particularly evident in earlier chapters in the instruction and behavior of Nokomis, who thanks and leaves offerings for the medicines she gathers and each food taken from the earth. Made manifest in this work of historical fiction, these values continue to be present today. A point for discussion for students is how reciprocity is made evident in the culture of the Anishinabe and how this contrasts --- and actually directly conflicts with Deydey and his friends' perception of the culture of greed found among the white settlers. This is a flash point related to more than one Essential Understanding. Notably EU2 (identity), EU3 (culture), and more subtly EU5 (policy periods) are addressed. EU 4 (treaties) and EU 7 (sovereignty) are connected to this text only through inference; as the treaty era progressed, and treaties were necessary land transaction agreements that assured (or attempted to assure) peace in the face of unrelenting greed for land (see Fishtail quote from Chapter 5, p. 80). Treaties became the only means of assuring a level of reciprocity—that for something taken, something would be given in return. As history showed, what was given was never equal in value to what was taken. In Omakayas' life, as shown in the Chapter Full Circle, there is balance.

Learning Targets Chapter 14

Content (Essential Understandings)

- I know that today, as well as historically, individuals within any group were unique in their identity which can range from assimilated to traditional. (EU2)
- I recognize the individual differences in Omakayas' family, and the members of their village in all areas (political, religious, skills, vocation, lifeways.) (EU2)

Skill Sets (Reading Comprehension Strategies, Writing to Learn, Learning to Write)

- I identify the main ideas of the text and the author's message. (Determining Importance)
- I connect what I know about myself, other books or the world to understand what I read. I combine what I know with new information to understand the text. (Synthesizing)
- I create pictures in my mind as I read. (Visualizing)
- I think about interpretations of a text and write/say what I think.
- I work cooperatively in small groups and with a partner.

Concepts (Big Ideas and Themes Embedded the Novel)

- I am aware of the importance of identity (knowing who you are) to human beings. (Identity)
- I understand that culture plays a part in determining identity and also relationships in human societies. (Culture, Identity, Relationships)
- I understand that the roles we play (talents, skills and responsibilities) are important to the overall well-being of a community. (Relationships, Culture, Identity)

Context (Historical Fiction—The Birchbark House—Story, Time, Place, and People)

- I understand a story, like that of *The Birchbark House*, can transport me into a different time and place and that some stories come from imagination alone and may be real (true to life) or fantastic (not true to life) while other stories take elements from actual historical events and blend these with imagined people.

Vocabulary Chapter 14

poised, diversion, portentous, guffaws, harbored, abrupt

Day Eighteen —Authentic Literacy Lesson— Chapter14: Full Circle

5-10 min	**Model, read-aloud, and think-aloud while annotating text and demonstrating comprehension strategies.**	
	1. Read aloud p. 221-top 226. 2. As you read, model inferring, predicting what will happen, and also interpretation or analysis of character –Albert LaPautre.	3. How is LaPautre portrayed? What are we to think about him? How does his false sense of importance and belief in the significance of his dreams and spirit world interactions contrast with Nokomis? Or even young Omakayas? Work ethic? Honesty? Identity? (Trying to be someone he is not.)
5-7 min	**Guided practice while teacher checks for understanding.**	
	1. Conduct one last session of guided practice, having students read from p. 226-229. 2. What happens? What role does Pinch play?	3. Have students discuss in small groups. 4. Has Pinch changed? If so, how? 5. What might this reunion mean, symbolize, in the chapter?
10-15 min	**Independent practice while teacher monitors, or occasionally provides individual or small group support.**	
	1. Students read the last pages, 229-239 independently. 2. Do not interrupt. 3. When everyone is done, take a minute to reread aloud the final 2 pages, 238 and 239.	4. Ask, what do we now know about Omakayas? 5. How does this final revelation from Old Tallow change or complete her? 6. Allow students to discuss their impressions, what might they predict for Omakayas? Who will she become?
3-5 min	**Write your way out.**	
	1. Seat students in their groups. 2. Return the circle charts started earlier.	3. Have groups continue the development of their circle charts, graphically summarizing the events in each of the 4 seasons. They now can summarize spring.

Day Nineteen and Twenty—Write Your Way Out

Learning Targets Days 19 and 20

Content (Essential Understandings)

- I know today, as well as historically, individuals within any group were unique in their identity which can range from assimilated to traditional. (EU2)

Skill Sets (Reading Comprehension Strategies, Writing to Learn, Learning to Write)

- I connect what I know about myself, other books or the world to understand what I read. (Making Connections, Activating Schema)
- I summarize what I have read in both speech and writing.
- I interpret what I have read in both speech and writing.
- I provide thoughtful feedback to others on their compare / contrast essays.
- I revise descriptions of characters found in a text.
- I revise a memoir or segment of my autobiography.
- I write a compare/contrast essay.
- I use standard conventions on all formal writing at the final draft stage of the writing process.
- I represent (show) what I know using graphics, drawings or other media.
- I work independently.
- I manage time to complete this project on time and fulfilling important requirements.

Concepts (Big Ideas and Themes Embedded the Novel)

- I am aware of the importance of identity (knowing who you are) to human beings. (Identity)
- I understand culture plays a part in determining identity and also relationships in human societies. (Culture, Identity, Relationships)
- I understand the roles we play, (talents, skills and responsibilities) are important to the overall well-being of a community. (Relationships, Culture, Identity)

Context (Historical Fiction—The Birchbark House—Story, Time, Place, and People)

- I understand a story, like that of *The Birchbark House*, can transport me into a different time and place and that some stories come from imagination alone and may be real (true to life) or fantastic (not true to life) while other stories take elements from actual historical events and blend these with imagined people.

Steps

1. Inform students of the assignment. (Assignment and a supportive structure written as directions for students can be found on the next page. Please read these instructions with care before assigning and following these steps. Provide one copy per student in advance.)
2. Have students go back to the memoir they wrote at the beginning of the unit. This is the ground work for the first topic which is "YOU!"
3. Have students reread their memoir and then share it with a writing partner.
4. Next, students need to gather their ideas connected to Omakayas and what about her changed and stayed the same during the novel. They have written four "add on" revision descriptions. Now they need to craft these into a final one, telling who she is and what she is like now (and perhaps a story or two as examples that show her growth.) **Note: Consider using PPT #1 Anishinabe Images during extended writing times to encourage immersion into the world of this story.**
5. When they have this in draft form, have them share with their writing partner.
6. Now they craft the sections on similarities and differences. Be sure they stay specific and support their contentions with evidence and examples from life and text.
7. Finally, craft the conclusion.

8. Share with writing partners and revise as needed in response to feedback. (Stay focused on content, organization and development – not conventions at this stage. This is revision –or "re-visioning" the text, not editing or proof-reading.)
9. Share with teacher and revise as needed in response to feedback. (Stay focused on content, organization and development – not conventions.)
10. Finally, have student proof-read (they do this step themselves) and then submit their fixed-up paper to a peer editor and teacher for support.
11. Once all errors have been found and fixed, conduct a final review and publish.
12. Have students share their pieces – volunteering to read them to the class as they choose.

Student Instructions

The Assignment --- Compare and Contrast Yourself to Omakayas

Each of you will write an essay comparing and contrasting yourself as a seven-year-old to Omakayas from *The Birchbark House*. Learning how to write a compare/contrast essay is important. It is key to writing well in high school English classes and is one of the most frequently assigned in college writing. In the compare/contrast essay structure, for this assignment, you will introduce and discuss each of two topics in separate sections, essentially writing a compelling description of each topic to build your essay. Then you write a third section that juxtaposes (compares), first looking at similarities and, second, looking a differences. Finally, you write a conclusion which often will discuss the root causes of the differences.

Introduction	Typically, this is a paragraph that begins with a hook which will lead to a thesis statement. In the case of this assignment, your hook could be an anecdote about you, or Omakayas, a generalization about seven year olds or "kids today" or a quote about identity from the book. Your goal is to craft this so the reader really wants to explore the similarities and differences between you and Omakayas.
All About You	Spinning from your memoir piece, write about 3 paragraphs all about you. Be specific and detailed and include a story that tells what kind of kid you were.
All About Omakayas	Using your notebook "quick writes" as drafts or notes on Omakayas, write about 3 paragraphs about her and how she has changed.
All About Similarities	In what ways are you alike? Think deeply here. Superficial things like appearance, gender, etc. all are good, but feelings, attitudes, experiences, these are better. Use examples from each of your lives. (about 2 paragraphs)
All About Differences	Now, how are you different? (about 2 paragraphs)
Conclusion	Discuss causes or hypothesize about causes of the similarities and differences you uncover. Pull back to bring your original hook into the conclusion. Would you like to be more like Omakayas? How could she be more like you? What do you admire? What do you not admire? In what ways are you and she unique and why?

Assessment

Formative – Checking for Understanding

How do you know what students know and whether or not they comprehend what they read? Here is a discussion of some tools that allow you to monitor individual learners' reading behaviors, comprehension and thinking regarding the big ideas in the novel. Also discussed are some tools that help you manage the pace of their reading and also assure that you are equitably holding every student accountable for reading, thinking and writing or reflecting on content and the larger concepts presented in the text. The tools shown to the right, when used and monitored thoughtfully, can provide you a little window into the internal, and hence, invisible, thought process of the learner.

Figure 1: Here are some tools to support accountability and allow you to know when students understand the text or no

Silent Sustained Reading vs. Round-Robin Reading

Teachers frequently employ round-robin reading (students take turns reading sections of the book aloud, often moving up and down the rows in the classroom) out of concern that some students won't read the book (refusal), and others won't be able to read the book (lack of ability). They believe that round robin reading guarantees that even if a student won't or can't read, all will get the gist of the story. This strategy assumes the novel or story is more important in the long run than students' motivation or ability to actually read and comprehend the text. Here is the argument against round-robin reading.

First, when students are round-robin reading, neither the students listening, nor the reader (whether a fluent reader or a struggling reader) are deeply engaged in listening to understand the story. The reader is frequently so nervous (performance anxiety) that he or she focuses on calling words accurately, often remembering almost nothing of the section he or she actually read. Listeners on the other hand are often ignoring the reader and attempting instead to rehearse the paragraph they believe they will be reading, or if they just finished, they are off the hook and simply disengage. Either way, they are not practicing or learning how to read and monitor their own comprehension, employing fix-up strategies as needed and consistently employing reading comprehension strategies to draw the deeper meaning from the text.

In place of round-robin reading, conduct silent sustained reading with requirements for students to annotate the text as they go. Check for understanding by asking questions, or examining the students' reflections (writing) and annotations. Here we will discuss questioning strategies and random questioning. In later sections we will address use of temporary markers with a color coding that you determine, to help you know what students understand and the use of a writer's notebook to collect student reflections and processing of ideas from the book.

Questions Are More Important Than Answers

An important strategy employed by teachers conducting guided inquiry is that of questioning. Asking the open ended question that moves a learner to deeper thinking and nudges them in the

direction of more thoughtful inquiry is an art that needs to be practiced. As you reflect on your own practice as a teacher, examine the ratio of open ended questions that guide student thinking to statements of fact in lecture format. The more questions, the more the students are doing the important "heavy lifting" of learning. Their effort creates their ability. As a teacher, your most important instructional strategy to guide and support students thinking, and also to check for understanding is simple questioning. Please note that this need not be a time consuming. Often, it is enough to have students indicate "Thumbs Up, Thumbs Down or Thumbs Sideways" whether the story is making sense. It is a simple 10 second checking in that helps you as a teacher know whether they are having success or not.

Random Isn't Always Random

Research has shown that teachers tend to call on the same sub-group of students over and over, but perceive they have actually been equitable in their pattern of engaging students in discussions and questioning students to see what they understand. One way to avoid unconscious preferential treatment is to use tools to make calling on students consistently random. No one should be able to dodge engaging in learning, or should have to endure being inadvertently overlooked as the same students volunteer or are called upon repeatedly. A simple can, jar or mug with Popsicle sticks (one per student) with the students' names written on one end solves this old problem, speeds the process and avoids calling on the usual suspects over and over. This tool also builds a good pace for instruction. As it is used by teachers and all student contributions are responded to supportively by the teacher, students of all abilities will become increasingly willing to take risks. When risk taking, they extend or stretch their thinking and response to include divergent ideas and deeper interpretations of the text. With a simple system in place, equity is assured, and because students see it is fair, they will not feel unfairly called on, or ignored.

age-

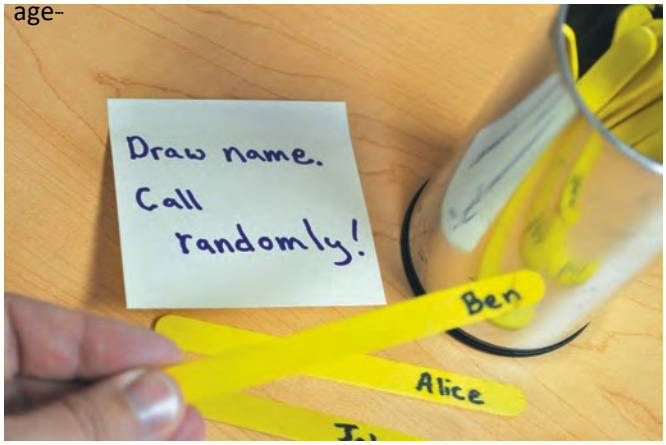


Figure 2: Much like drawing straws, the use of the "Popsicle stick in the can" supports equity and speeds up class discussions.

Annotation --- One Key to Knowing What Students Know

Adult learners annotate any text they are studying in order to increase their comprehension and retention of complex material. Students rarely have the opportunity to do what adult learners do routinely. This is a consequence of use of expensive books that must last year after year. Selected informational text needs to be made available to students regularly in a form that they can highlight, underline and write in the margins. In addition, teachers need to model how to annotate text using a "think -aloud" approach.

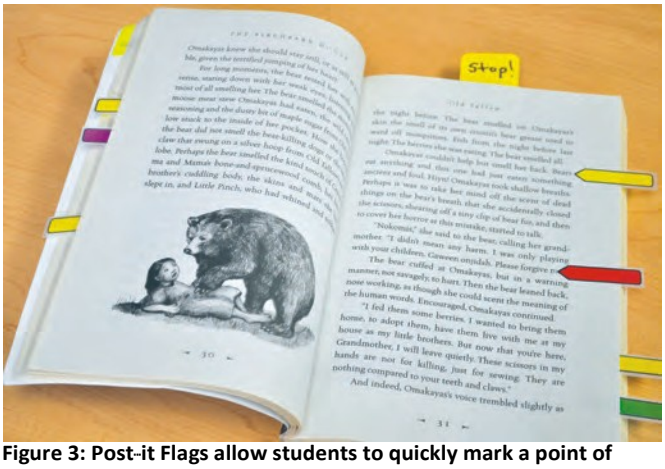


Figure 3: Post-it Flags allow students to quickly mark a point of confusion, a question or a point of interest.

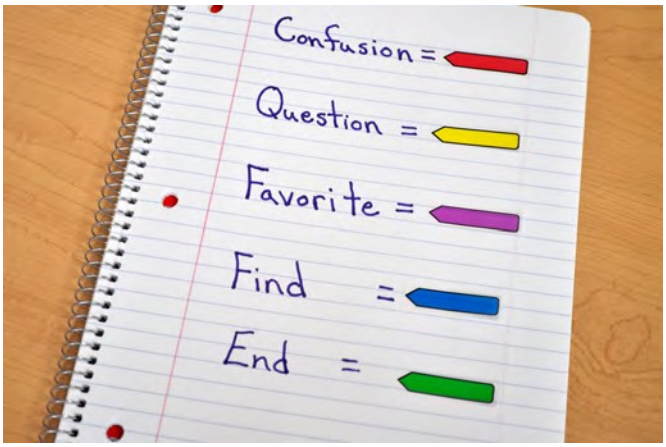


Figure 4: Here is the simple coding used for much of the reading. Flags for questions are removed as students answer them during reading.

They demonstrate a little every day, showing how they select key words and phrases of importance, to help them remember or make important connections to the content. Annotation enriches understanding.

I annotate to indicate confusion, to pose questions, to locate and return to favorite parts or compelling quotes, and to find key information based on the purpose determined in advance for the reading. I use pens, highlighters and post-it notes. My books are a *mess,* but very meaningful to me. In school, books have to last a long time. Following is an example of color coding for flags and annotation associated with a specific purpose (reading to determine a character's emotions) connected to a specific passage in from the novel. All are simply removed when the unit is over.

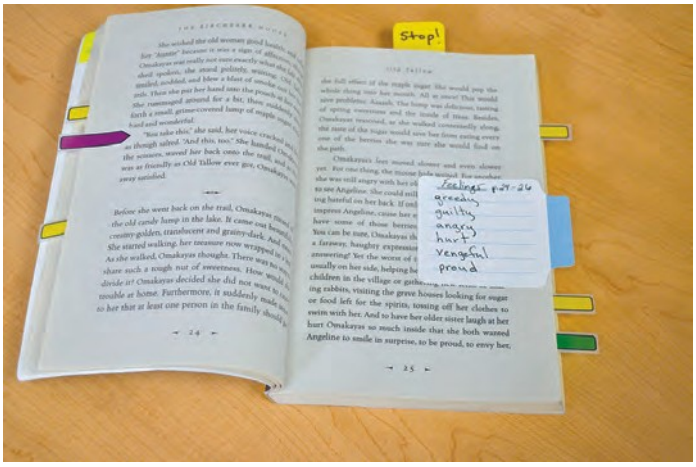


Figure 5: Different tools can support different types of annotation. Here is an example connected to the Chapter 2.

Reflection and Thinking About Thinking

A powerful life skill promoted by the use of the writers' notebook is self-reflection on, and self-awareness of thinking and how we each learn as individuals. This is called meta-cognition. It is an invaluable skill to teach students to promote greater levels of independence in their work. As students become more aware of strategies that give them greater success in learning, they can begin to tailor how they address learning challenges to their individual needs. *Eventually,* they even create their own structures in their notebooks to support their thinking about complex material.

Students write reflecting, summarizing, making predictions, interpreting and describing in relation to the text. Each piece of reflective writing provides a piece of data that helps the teacher understand what the student knows about the book and to monitor the students' comprehension and interpretation of the texts. Writing skills are important to practice on a daily basis from kindergarten all the way to high school. Writing captures and organizes thought in ways that support students becoming college and career ready.

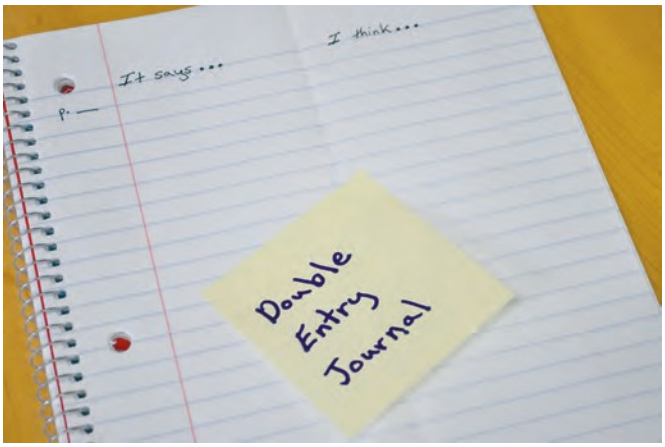


Figure 6: Many variations on the double entry journal are possible. Note that one half focuses on the text, while the other on the students thinking about the text. There are no right or wrong answers.

Admit and exit tickets, simple single paragraph summaries and descriptions and tools like this double entry journal or the four part reflection form following are all tools that can help you as a teacher see minute by minute what is going on in the head of the student. At the same time, these tools

employ writing to learn and also practice the writing skills themselves, especially when the teacher raises the stakes with simply quality and quantity requirements. Adding developmentally appropriate expectations like use of complete sentences, requiring quick writes to be in the form of a paragraph with at least 3 to 5 supporting details, or shifting formats (today a journal entry, tomorrow a letter) all build writing flexibility. The expectations are key. Don't count mechanics or conventions in the stew when you want ideas generated quickly. This type of writing is never graded, but can become rich fodder for longer more formal writing, as in the compare and contrast essay that closes this unit. In this more formal writing, conventions are addressed as the piece moves all the way through the writing process to publication. Daily writing that supports teaching and learning stays at the brainstorm and draft stage to support thinking and learning. Conventions grow automatic with daily practice.

Figure 7: My friend Anna uses this in structure to support students thinking about their changing understanding of a text as they read. It is a great tool to support guided practice.

Monitoring and Managing Timing and Pace

So, what do you do with the jackrabbits—students who always seem to finish early or first, while others require more time. No matter what strategy you or your school employs in terms of ability grouping etc., someone will always be first, and someone else will always be last. It is not always an indicator of comprehension or depth of reading to be at either end of the spectrum. Occasionally, it may be important for you to have students stop at a single stopping point in order to process ideas in groups, pairs or whole class and not have students who have read ahead give away key elements of the plot. In addition, teaching students questioning and prediction strategies and supporting them in proving or disproving their hunches is an important reading strategy to directly teach. For these purposes, I sometimes post stop signs using paper clips to block students from reading into the next chapter. These are put in place by the students at the start of the reading with teacher's instructions. There are also times, usually toward the end or when engaged in literature circles and independent reading when I want students to progress at their own pace and manage their time and their own reading process—including meeting critical class deadlines. Both are important strategies and both need to be employed.

Figure 8: A sample of clips used to stop, or clip away content you don't want them to read yet.

Summative Assessment

- Daily reflections, summaries, descriptions and other quick writes
- Annotation of texts (anchor and supplemental) indicating thoughtful reading, pace etc.
- Group Circle Chart Graphic Organizer

- Writing Assignment Memoir "When I Was Seven"
- Compare/Contrast Essay Comparing Self at Seven to Omakayas

Teacher Notes and Cautions

Be aware that a child in your classroom may have experienced the loss of a sibling. As with any novel, strong emotions may emerge for individuals who empathize with the character or circumstances in the text. If thoughtfully handled by the teacher, this can be beneficial and therapeutic. As you observe students and they share their own life experiences, it is good to monitor. On rare occasion, a referral to the school counselor may be a good support based on individual needs. Note that reading a text that includes a tragedy does not cause this trauma, but it may be the circumstance that helps a teacher become aware of individual loss and grief, and as a consequence—enable the teacher and school counselor to provide support. This is one of the benefits of great literature as it connects us to our own lives through the safety of a third person vicarious experience.

Extension Activities and Investigations

The Oral Tradition

Take the three very different stories from the oral tradition found in *The Birchbark House*, and juxtapose to three different stories from other American Indian tribes. There are many to choose from. You could use the story of *Grizzly Bear Looking Up* and also *The Gift of the Bitterroot* which are introduced in this unit or *Montana Indians: Their History and Location*, which includes origin stories from other tribes. *Grizzly Bear Looking Up* and *Montana Indians: Their History and Location* have been sent to school libraries by the Office of Public Instruction

Do not be deceived by the simplicity of stories from the oral tradition. They transmit complex multigenerational knowledge of the natural world. These stories transmit elements of culture and values, demonstrating both how to live and behave, and sometimes how not to behave. The oral tradition carries the information (in the tradition of Western empiricism, it could be called "data") from multi-generational observations of the natural world. Again, in the language of empiricism, these observations might be considered "longitudinal data" on an unprecedented level. For the tribe that owns and tells a story, they always understood it to be so.

With six stories selected, go back to *The Birchbark House* and Erdrich's explanations in the novel of the different story types. Have students read and compare. Be sure to follow tribally specific seasonal protocols for the reading and telling of various stories.

- "Deydey's Ghost Story" excerpt from *The Birchbark House* available in appendices (example of a personal story used in the book for entertainment.)
- "Grandma's Story – Fishing the Dark Side of the Lake" excerpt from *The Birchbark House* available in appendices (Example of a personal story of a sacred nature, told by the owner of the story, in this case Grandma.)
- "Nanabozho and the Muskrat Make an Earth" excerpt from *The Birchbark House* available in appendices (Example of a traditional story, one shared as part of the oral tradition and filled with layered meanings teaching origins and also religious traditions and beliefs. Note that these must be treated with respect and used within the norms of the culture from which they come. See genre chart at the end of unit in appendices.)

The Series

The Birchbark House is the first book in what is now a trilogy, but may become an epic series of seven books spanning nearly 100 years of history. Encourage independent reading or perhaps connect these high quality works of historical fiction to another content area like social studies aligned to eras in U.S. History and Federal Policy Periods. *The Game of Silence* addresses the pressure placed on the Anishinabe people and the fear and impact of displacement from their land base. *The Porcupine Year* is an odyssey finding Omakayas living in a new place, where danger comes from both the east and the west. This final book also deals with coming of age issues for Omakayas. A girls' literature circle could be a powerful way to read this book.

Infectious Disease and Human Beings: A Comparative Multi-Disciplinary Investigation of Time, Place and People Juxtaposing *The Birchbark House* to *Crispin and the Cross of Lead*

So, two stories that go a bit like this: an orphan of unknown origin goes on a journey to discover him/herself. Protected and accompanied by Bear, the child faces unimaginable hardship, hunger and loss as his/her people struggle with a devastating epidemic—a disease that has taken millions of lives. Based on two works of high quality and well researched historical fiction by two prolific and gifted authors, these two stories could not be more similar—or different as the case may be. Compare 1381 in bubonic plague ravaged, feudal Europe to 1847 in smallpox ravaged Anishinabe territory along the Great Lake. Compare the Catholic world view to a Tribal one, feudalism to tribalism and in-centric circular versus ex-centric linear plotlines. Study virology, how different diseases spread through and infect populations, epidemiology and paleo-epidemiology and much more in this intensive science, social studies, math and communication arts integrated investigation.

The Science of Food: A Comparative Multi-Disciplinary Investigation of Food Ways and Life Styles Juxtaposing *The Birchbark House*, *Two Old Women*, *Fast Food Nation*, and *Super Size Me*.

How many calories are in a pound of fat? What is the difference between calories burned driving through MacDonald's versus gathering wild rice, berries or hunting and fishing? How is food treated today compared to the past? What cultural norms were present in the past guiding food collection, storage, sharing and distribution? Is abundance healthy? This investigation may change the way students think about food, and will certainly inform them of the connection between food sources and food ways and the life styles necessary to procure food and the overall health of people. Both feast and famine are on trial in this intensive science, social studies, math and communication arts integrated investigation.

Appendices

Pre/Post Reading Reflection Form

Four-Part Reflection From

Double Journal Entry – Q & A

Double Journal Entry – Quote & Reflection

Literary Genres

Lord Jeffery Amherst note – Mystery Piece

Source of material – The British Library, text found in Additional Ms. 21634, f.241. According to a British Library reference librarian, the text found in the Amherst note, which was part of communication with General Henry Bouquet, is not attached to a letter but seems to stand alone, on a separate sheet of paper. "It may be that it was originally sent as an enclosure." Also, she reports that in the original housed at the British Library, there is no "P.S." at the beginning of the paragraph.

Text of Amherst note:
"You will Do well to try to Innoculate the Indians by means of Blankets, as well as to Try Every other Method that can Serve to Extirpate this Execrable Race. I should be very glad your Scheme for Hunting them down by Dogs could take Effect, but England is at too great a Distance to think of that at Present."

NOTE: The troubling Amherst note, documents written by others, and related complex issues are still being researched. Associated Internet information is unreliable, at times. Nativeweb.org provides some background information and links.

Excerpts from *Montana Stories of the Land*

Excerpt from *A People's History of the United States 1492 – Present*

PowerPoint Slide Shows of Archival Photos
#1, #2, #3, #4 – Accessible online and as individual photos printed in the Appendices.

- PowerPoint #1 – Mystery Photographs (list of captions precedes photos)
- PowerPoint #2 – Wild Rice (list of captions precedes photos)
- PowerPoint #3 – Food Ways (list of captions precedes photos)
- PowerPoint #4 – Anishinabe Images

Rocky Boy's Reservation – Background information

Little Shell Tribe of Chippewa – Background information

Montana Reservations Map

Excerpts from *The Birchbark House:*

- **"The Girl From Spirit Island"**
- **"Deydey's Ghost Story"**
- **"Grandma's Story – Fishing the Dark Side of the Lake"**
- **"Nanabozho and Muskrat Make an Earth"**

Pre / Post Reading Reflection Form

Name:_____ Chapter: _____ Date: _____

Before Reading – Predict and Preview	After Reading – Reflect and Analyze
Based on the title, what do you think this is about?	What was it about?
What do you know, or think you know, about that?	Was what you knew or thought you knew accurate? Or, have you changed your thinking? Explain.
What questions do you have? 1. 2. 3.	Were your questions answered? How? If not, what new questions do you have resulting from your reading? 1. 2. 3.

Four Part Reflection Form

Before Reading – I think …	Guided Practice Session 1 – Now I understand that …
Guided practice Session 2 – Now I understanding that …	After Reading – So, I know, this chapter is about …

Double Entry Journal – Q & A

Questions	Answers

Double Entry Journal --- Quote and Reflection

Quote and Page #	This means to me…

Literary Genres

Fiction	*Fantasy*	A story that is not considered traditional literature, which includes elements that are considered impossible such as magical creatures or super powers. Imagination and make-believe are what this genre is all about.
	Science Fiction	A type of fantasy usually set in the future, often including science and technology themes (robots, time machines, etc.)
	Poetry	Poetry is verse written to create a response of thought and feeling from the reader. It often uses rhythm and rhyme to help convey its meaning.
	Mystery	A suspenseful story about a puzzling event that is not solved until the end of the story.
	Realistic Fiction	A story using made-up characters that could happen in real life.
	Traditional Literature	Stories passed down over many generations. These could include oral traditions, parables, folktales, legends, fables, fairy tales, tall tales, and myths. Many stories in this genre have historical significance and all have cultural significance to the group who owns them. Depending on the beliefs of the group that continues to tell and use these stories, they are not always presented as fiction.
	Historical Fiction	A fictional story that takes place in a particular time period in the past. Often the setting is real, but some characters and details are made up in the author's imagination.
Non Fiction	*Biography*	The story of a real person's life written by another person.
	Autobiography	The story of a real person's life that is written by that person.
	Informational Text	Texts that provide facts about a variety of topics (sports, animals, science, history, careers, travel, geography, space, weather, etc.)

(P.S.

You will be well to try to Innoculate the Indians by means of Blankets, as well as to try every other Method that can serve to Extirpate this Execrable Race. I should be very glad your Scheme for Hunting them Down by Dogs could take Effect

Effect, but England is at too great a Distance to think of that at present

Excerpts from *Montana Stories of the Land* by Krys Holmes. Used with permission of the Montana Historical Society Press.

Part 1, Chapter 3, From Dog Days to Horse Warriors: Montana's People – 1700- 1820. pp. 44-45.

Diseases Sweep across the Continent

Without even knowing it, the first immigrants carried European diseases like smallpox, cholera, and measles to the Americas. The indigenous (native to a particular land) people had never been exposed to these diseases before. Their bodies had no resistance to them. Smallpox was especially horrible: people suffered high fever, chills, and unbearable pain. It left terrible scars on those who survived. A person could catch it merely by touching the clothing or belongings of someone who had it. People infected one another before they even knew they were sick.

European diseases spread across the continent in waves, killing huge numbers of people. In some very populated areas, 90 percent of the Indian people may have died. Among smaller, more mobile (able to move) groups, death rates were lower. Some sources say that more Indian people died from disease between 1500 and 1600 than would be born in the next 400 years.

What does it mean for a civilization to lose 50 to 90 percent of its people? If so many American Indians had not died so suddenly, the history of North America—and of Montana—might be very different. These diseases upset the balance of power across the continent and changed the course of human history in the Americas. Survivors moved around and formed new communities in response to these enormous losses. Some tribes gained power over others simply by outnumbering them. These diseases had an enormous impact on the history of Montana tribes.

"Our Hearts Were Low"

"When at length it [smallpox] left us, and we moved about to find our people, it was no longer with the song and the dance; but with tears, shrieks, and howlings of despair for those who would never return to us. War was no longer thought of, and we had enough to do to hunt and make provisions for our families, for in our sickness we had consumed all our dried provisions . . . Our hearts were low and dejected, and we shall never be again the same people." —SAUKAMAPPEE, CREE, 1787

(From *David Thompson's Narrative of his Explorations in Western America, 1784-1812*, Edited by J. B. Tyrrell. Toronto, ON: The Champlain Society, 1916. p. 337.

Part 2, Chapter 5, Beaver, Bison, and Black Robes: Montana's Fur Trade – 1800- 1860. pp. 92-93.

Smallpox: Return of the Great Sorrow

The fur trade brought more than trade goods to the Upper Missouri. It also brought new rounds of infection. Throughout the 1800s smallpox and other European diseases swept through Indian country. Whole bands died, sometimes leaving only one or two scarred and terrified survivors.

In 1837 the steamboat *St. Peter,* owned by the American Fur Company, barreled up the Missouri River. On board were a few men with smallpox. The traders tried to deliver supplies and pick up furs without infecting the Indians. Instead they brought disaster.

The *St. Peter* anchored at Fort Clark, near the Mandan villages of North Dakota, spreading smallpox to the Mandan, who had hosted so many explorers. "I keep no [account] of the dead, as they die so fast that it is impossible," wrote the head trader at Fort Clark, whose own son died in the epidemic. Barely 20 years after the Lewis and Clark Expedition, smallpox had killed almost all the Mandan Indians. Of 1,600 Mandan people, perhaps 200 survived.

The *St. Peter* continued on its journey upriver. At Fort Union it was met by hundreds of Assiniboine, who carried smallpox north into Canada. The *St. Peter* continued to Fort McKenzie, at the mouth of the Marias River. Here the fort's agent, Alexander Culbertson, urged the Blackfeet to stay away so they would not get infected. But the Blackfeet were suspicious of his strange warning. They insisted on boarding the boat to trade.

After they finished trading, Culbertson did not hear from the Blackfeet again. That fall he rode out to the Three Forks area to look for them. He found a large camp of tipis full of dead bodies, with only two people still alive. In the next few years, half of the Blackfeet people died of smallpox.

Some of the fur agents were able to get smallpox vaccinations (medicine that makes people immune to a disease) and to vaccinate some of their Indian partners against smallpox. Historians say that the smallpox vaccine shifted the balance of power on the Plains. Vaccines allowed some tribes—like the Sioux—to remain powerful at a time when the disease devastated other tribes.

There is no way to know how many Indian people died of smallpox during the epidemic of 1837–40. Some estimate 16,000 people or 40,000 people; some say it was as high as 150,000.

No Language Can Picture It

"No language can picture the scene of desolation . . . The tents are still standing on every hill, but no rising smoke announces the presence of human beings, and no sounds, but the croaking of the raven and the howling of the wolf interrupts the fearful silence." (From Hiram Martin Chittenden's *The American Fur Trade of the Far West*, 1902. pp. 622-623.)

Alexander Culbertson Finds a Blackfeet Village Destroyed by Smallpox

"A few day's travel brought him in sight of a village of about sixty lodges. Not a soul was to be seen, and a funeral stillness rested upon it . . . Soon a stench was observed in the air, that increased as they advanced; and presently the scene with all its horror was before them. Hundreds of decaying forms of human beings, horses and dogs lay scattered everywhere among the lodges . . . Two old women, too feeble to travel, were the sole living occupants of the village."

(Lieutenant James Bradley, who interviewed Alexander Culbertson in the 1870s. From *Contributions to the Historical Society of Montana*, Vol. 3. Helena, MT, 1900. pp. 224-225).

Excerpt from *A People's History of the United States 1492- Present* by Howard Zinn

Zinn, Howard. *A People's History of the United States 1492-Present*. Revised and Updated Edition. HarperCollins Publishers, Inc. 1980, 1985. "Ch. 5: A Kind of Revolution." p. 86.

When the British fought the French for North America in the Seven Years' War, the Indians fought on the side of the French. The French were traders but not occupiers of Indian lands, while the British clearly coveted their hunting grounds and living space. ...

When that war ended in 1763, the French, ignoring their old allies, ceded to the British lands west of the Appalachians. The Indians therefore united to make war on the British western forts; this is called "Pontiac's Conspiracy" by the British, ... Under orders from British General Jeffrey Amherst, the commander of Fort Pitt gave the attacking Indian chiefs, with whom he was negotiating, blankets from the smallpox hospital. It was a pioneering effort at what is now called biological warfare. An epidemic soon spread among the Indians.

Despite this, and the burning of villages, the British could not destroy the will of the Indians, who continued guerrilla war. A peace was made, with the British agreeing to establish a line at the Appalachians, beyond which settlements would not encroach on Indian territory. This was the Royal Proclamation of 1763, and it angered Americans (the original Virginia charter said its land went westward to the ocean). It helps to explain why most of the Indians fought for England during the Revolution. With their French allies, then their English allies, gone, the Indians faced a new land-coveting nation-alone.

[Note – It is not known, as yet, whether individuals and entire communities contracted smallpox by natural means, as epidemics and pandemics occurred in waves resulting from the introduction of diseases from Europe, or by intentional introduction of the pathogen. Historians know that this course of action was seriously considered based on the primary source materials and it is thought by many that it was implemented.]

PowerPoint #1 Mystery Photographs

(Images follow list. For use Days 3 and 4 of unit.)

Days 3 and 4. (Use to create puzzle pieces for grouping, analyzing, and building background to support visualization.

Title Slide – Mystery Photographs

1. Courtesy of the Minnesota Historical Society. Daniel Greysolon Sieur Dulhut at the Head of the Lakes – 1679. Painter: Francis Lee Jaques (1887-1969). Art Collection, Oil ca. 1922. Location No. AV1988.45.375. Negative no. 59030.

2. Courtesy of the Minnesota Historical Society. Ojibwe family outside their dwelling, making miniature canoes, Lake Mille Lacs Reservation. Photograph Collection, Postcard ca. 1910. Location no. E97.33 r69. Negative no. 103538.

3. Courtesy of the Minnesota Historical Society. The Rival Companies Soliciting Trade A Hundred Years Ago. Art Collection, Engraving 1879. Location no. HD2.1 p5. Negative no. 1192.

4. Courtesy of the Minnesota Historical Society. Repairing a birch bark canoe, Lake of the Woods. Photographer: Carl Gustave Linde. Photograph Collection ca. 1912. Location no. E97.35 m3. Negative no. 55174.

5. Courtesy of the Minnesota Historical Society. Ojibwe family in front of their home. Photograph Collection ca. 1860. Location no. E97.31 r212. Negative no. 82908.

6. Courtesy of the Minnesota Historical Society. Ojibwe dwellings erected at a large gathering near the "Old People's Home" on the White Earth Reservation. Photographer: Frances Densmore (1867-1957). Photograph Collection ca. 1915. Location no. Reserve Album 96, page 20. Negative no. 29613.

PPT #1 Mystery Photographs – #1

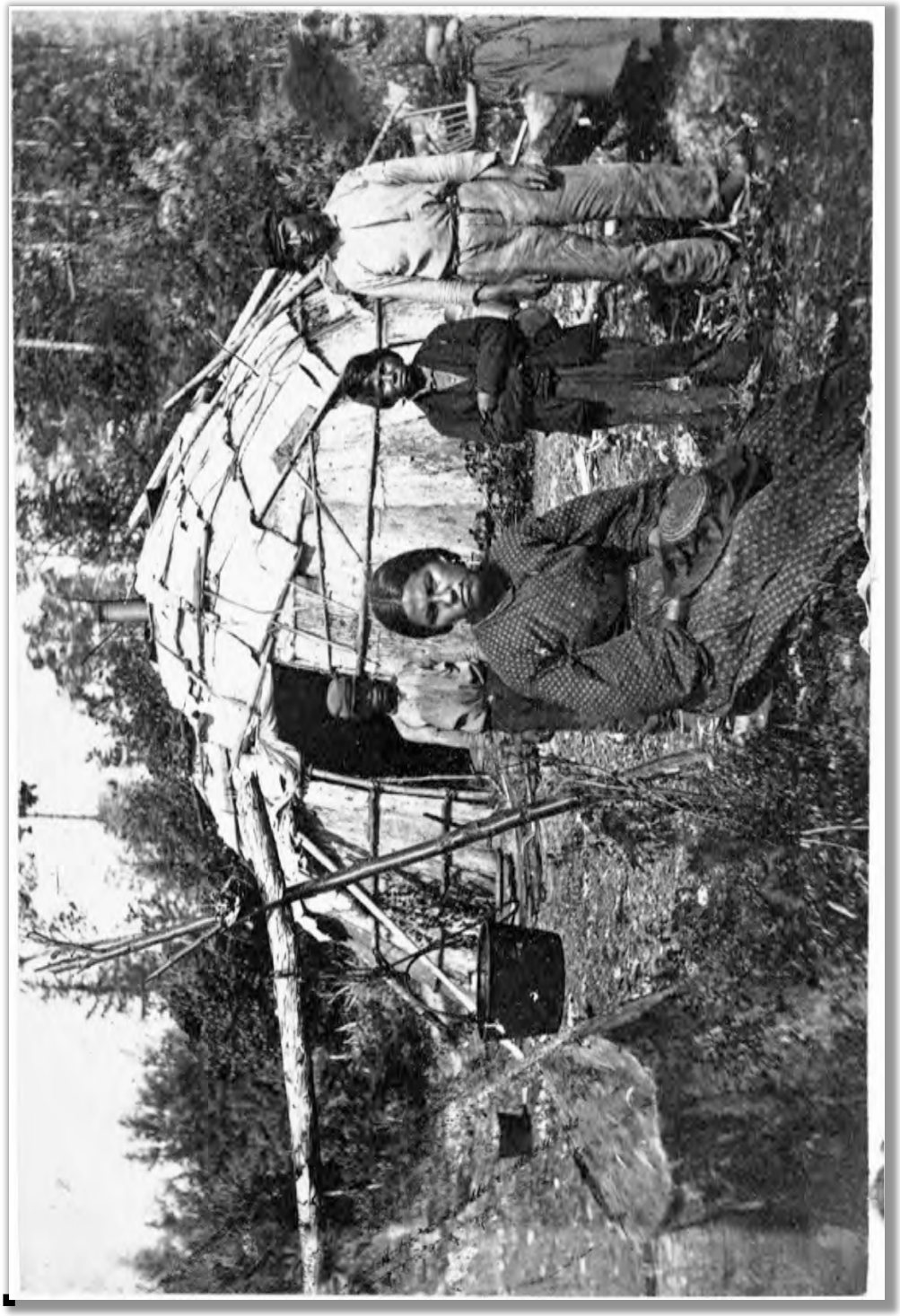
PPT #1 Mystery Photographs – #2

PPT #1 Mystery Photographs – #3

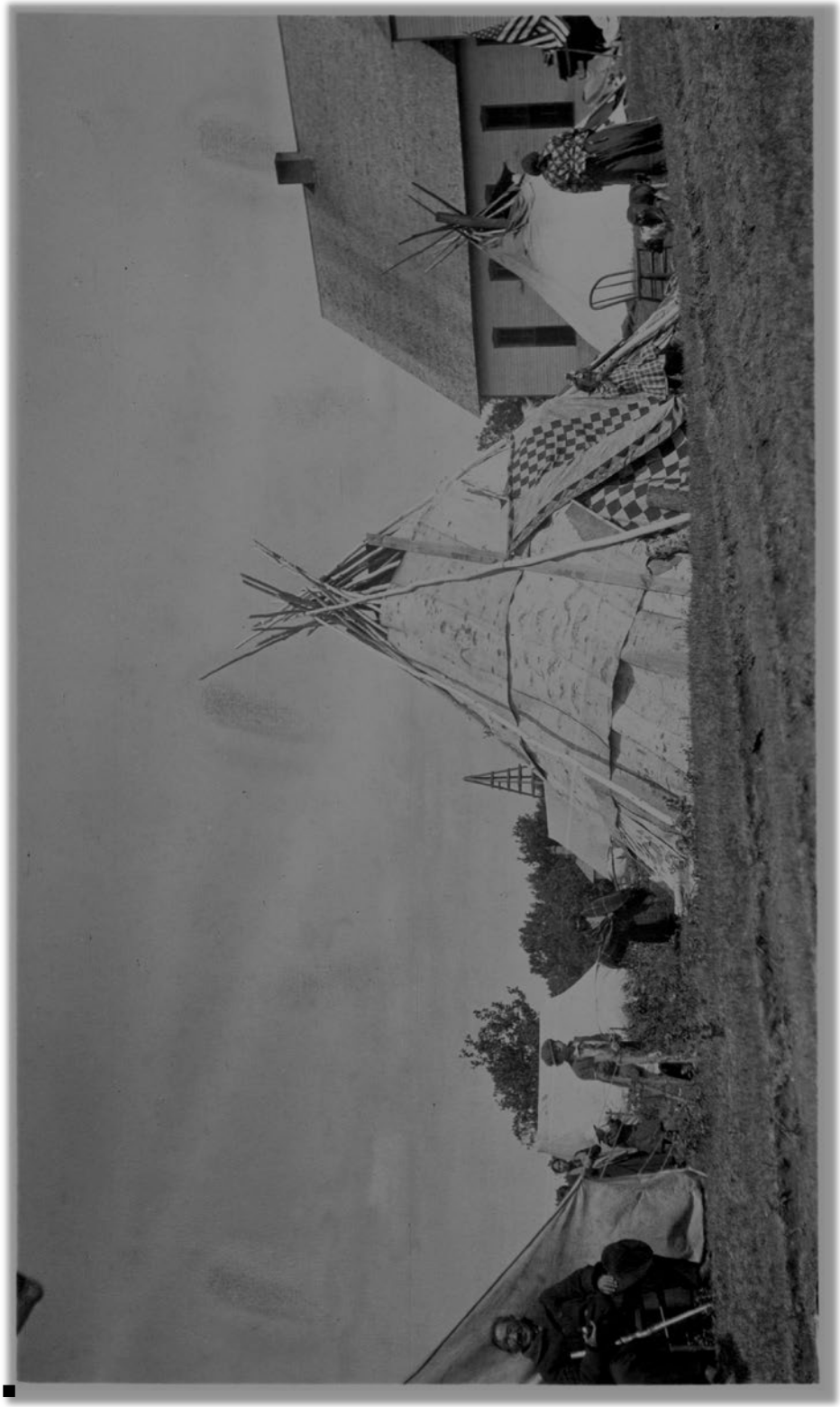
THE RIVAL COMPANIES SOLICITING TRADE A HUNDRED YEARS AGO.

PPT #1 Mystery Photographs – #4

PPT #1 Mystery Photographs – #5



PPT #1 Mystery Photographs – #6



PowerPoint #2 Wild Rice Photographs

Day 10. Use for closing lesson, in conjunction with *The Sacred Harvest*, if you have it, to show historical and contemporary rice gathering processes.

1. Title slide "Wild Rice Photographs"

2. Courtesy of the Minnesota Historical Society. Wild rice harvest. Woman in boat tying wild rice stalks with basswood fiber. Photographer: Frances Densmore (1867-1957). Photograph collection 1910-1918. Location no. Reserve Album 96, page 27. Negative no. 55295.

3. Courtesy of the Minnesota Historical Society. Wild rice harvest. Photographer: Frances Densmore (1867-1957). Photograph Collection 1910-1918. Location no. Reserve Album 96, page 29. Negative no. 13141.

4. Courtesy of the Minnesota Historical Society. Wild rice harvest. Woman parching wild rice. Photographer: Frances Densmore (1867-1957). Photograph Collection 1910-1918. Location no. Reserve Album 96, page 35. Negative no. 13133.

5. Courtesy of the Minnesota Historical Society. Wild rice harvest. Woman parching wild rice. Photographer: Frances Densmore (1867-1957). Photograph Collection 1910-1918. Location no. Reserve Album 96, page 32. Negative no. 31997.

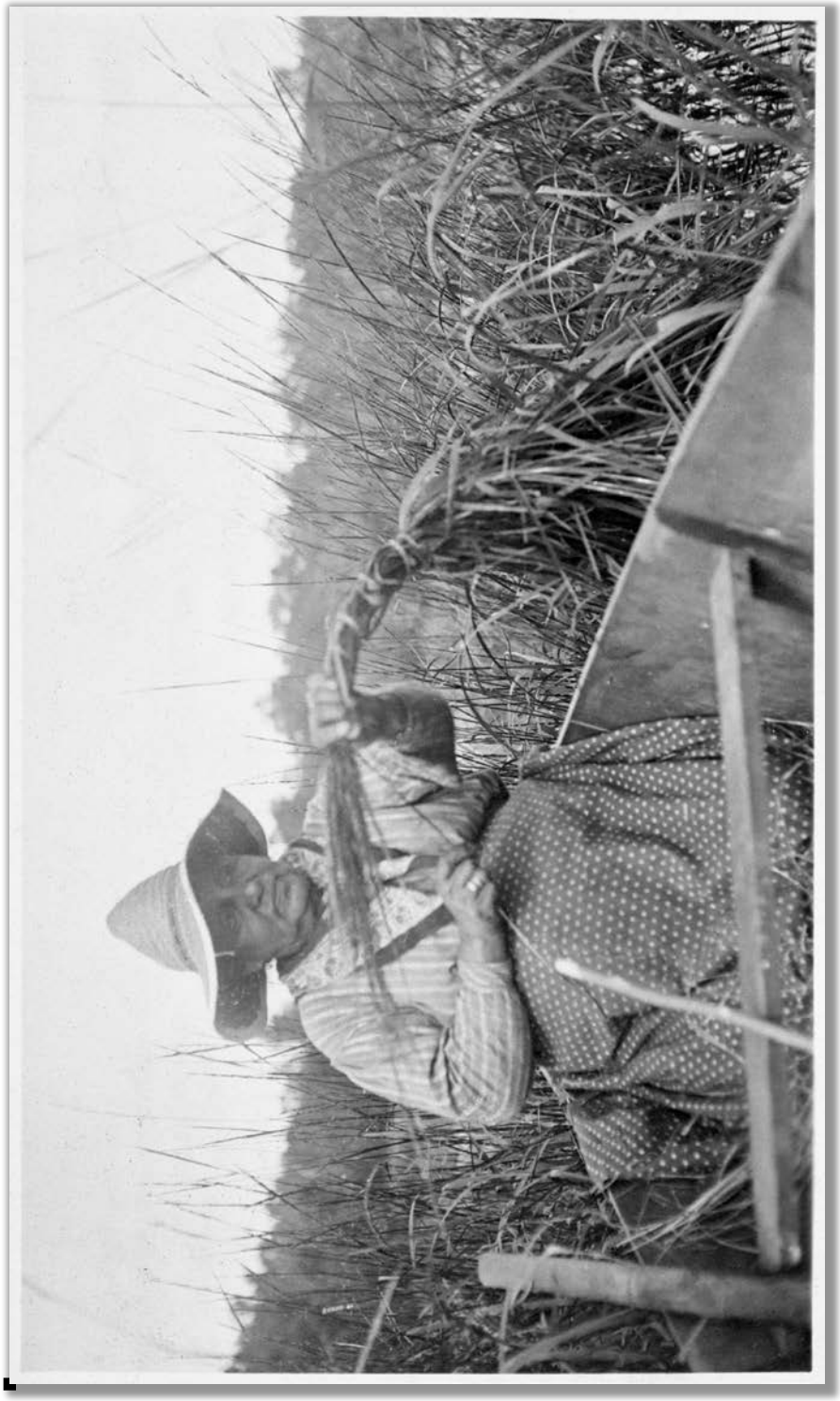
PPT #2 Wild Rice – Title Slide

Wild Rice

PPT #2 Day 10

(Use for closing lesson, in conjunction with *The Sacred Harvest*, if you have it, to show historical and contemporary rice gathering processes.

PPT #2 Wild Rice --- #2 Photo



PPT #2 Wild Rice --- #3 Photo

PPT #2 Wild Rice --- #4 Photo

PPT #2 Wild Rice --- #5 Photo

PowerPoint #3 Food Ways Photographs

Day 16. Use as opening and building background knowledge – images of food processing, rice and maple sugar gathering, hunting, meat drying.

1. Title Slide "Food Ways"

2. Courtesy of the Minnesota Historical Society. Duck hunting from a canoe in a wild rice stand, Lake of the Woods. Photographer: Carl Gustave Linde. Photograph Collection 1913. Location no. E97.32F r11. Negative no. 10267-A.

3. Courtesy of the Minnesota Historical Society. Wild rice harvest. Woman in boat tying wild rice stalks with basswood fiber. Photographer: Frances Densmore (1867-1957). Photograph Collection 1910-1918. Location no. Reserve Album 96, page 27. Negative no. 55295.

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6. Courtesy of the Minnesota Historical Society. Collecting sap at a maple sugar camp, Mille Lacs Lake. Photographer: Monroe P. Killy (1910-). Photograph Collection 1939. Location no. E97.32M p4. Negative no. 29834.

7. Courtesy of the Minnesota Historical Society. Wild rice harvest. Woman parching wild rice. Photographer: Frances Densmore (1867-1957). Photograph Collection 1910-1918. Location no. Reserve Album 96, page 32. Negative no. 31997.

8. Courtesy of the Minnesota Historical Society. Chippewa Indians at a sugar camp, White Earth Reservation. Photograph Collection 1898. Location no. E97.32M r5. Negative no. 64064.

9. Courtesy of the Minnesota Historical Society. Woman cooking maple sap at a sugar camp. Possibly on Mille Lacs Reservation. Photographer: Frances Densmore (1867-1957). Photograph Collection ca. 1915. Location n0. Reserve Album 96, page 67. Negative no. 18522.

10. Courtesy of Department of Special Collections and University Archives, Marquette University Libraries. Woman cooking over fire and drying meat on rack, 1942(?). Photographer Reverend John B. Tennelly, S. S., 1890-1981. Location – Montana – Rocky Boy. Identifier no. 10859. Collection: Bureau of Catholic Indian Missions; 09-1 28-16.

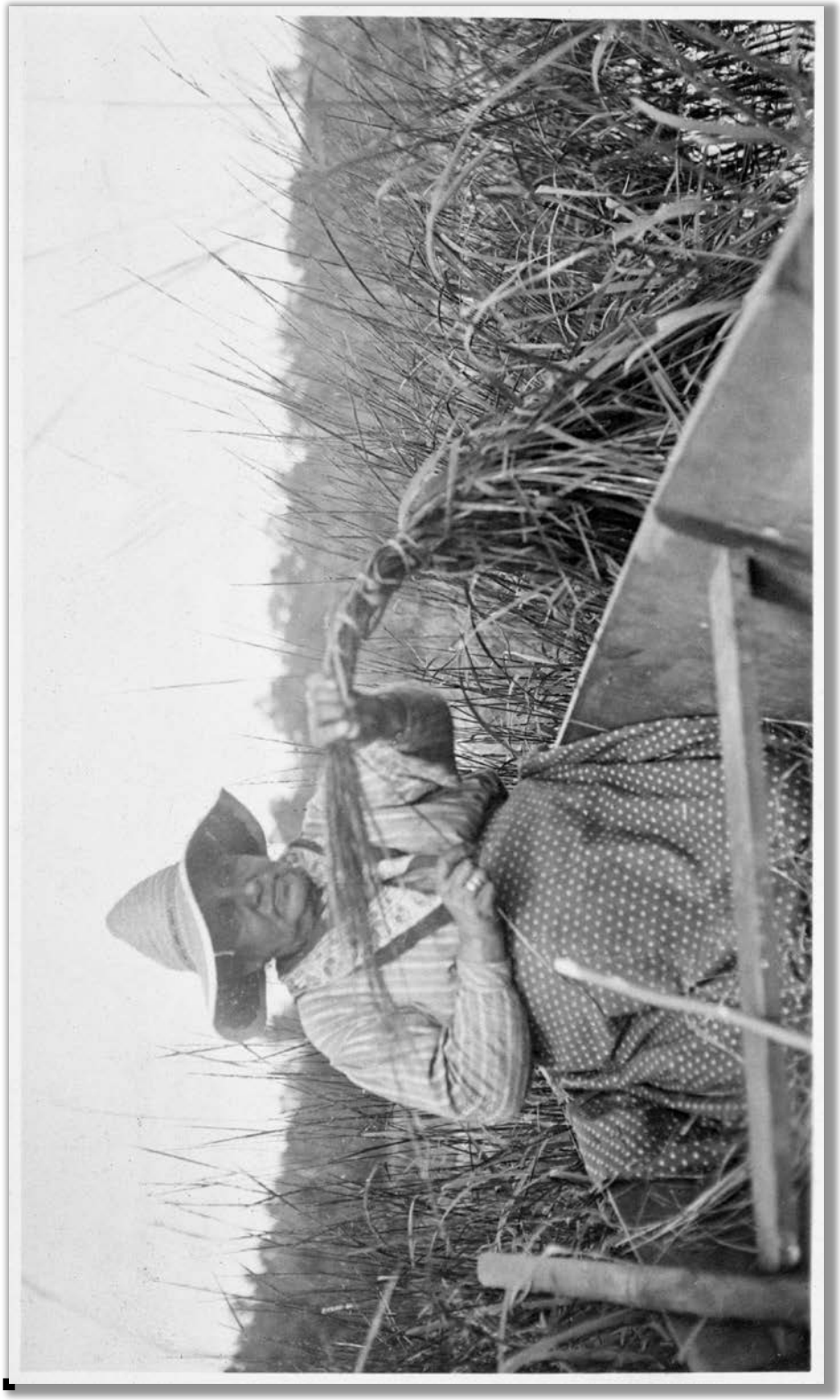
PPT #3 Food Ways --- Title Slide

Food Ways
PP # 3, Day 16

(Images of food processing, rice and maple sugar gathering, hunting, meat drying use as opening and building background knowledge.)

PPT #3 Food Ways --- #2 Photo

PPT #3 Food Ways --- #3 Photo



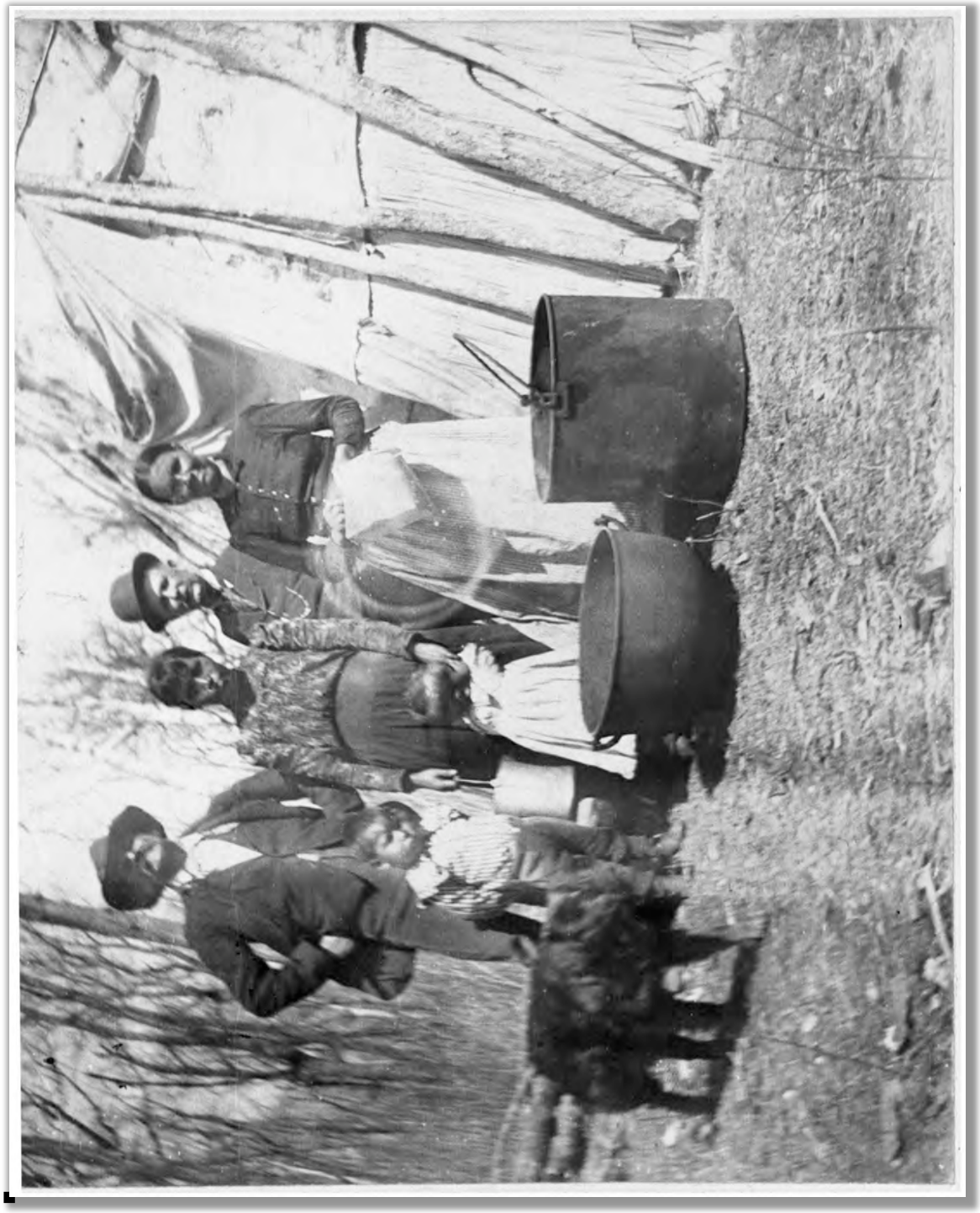
PPT #3 Food Ways --- #4 Photo

PPT #3 Food Ways --- #5 Photo

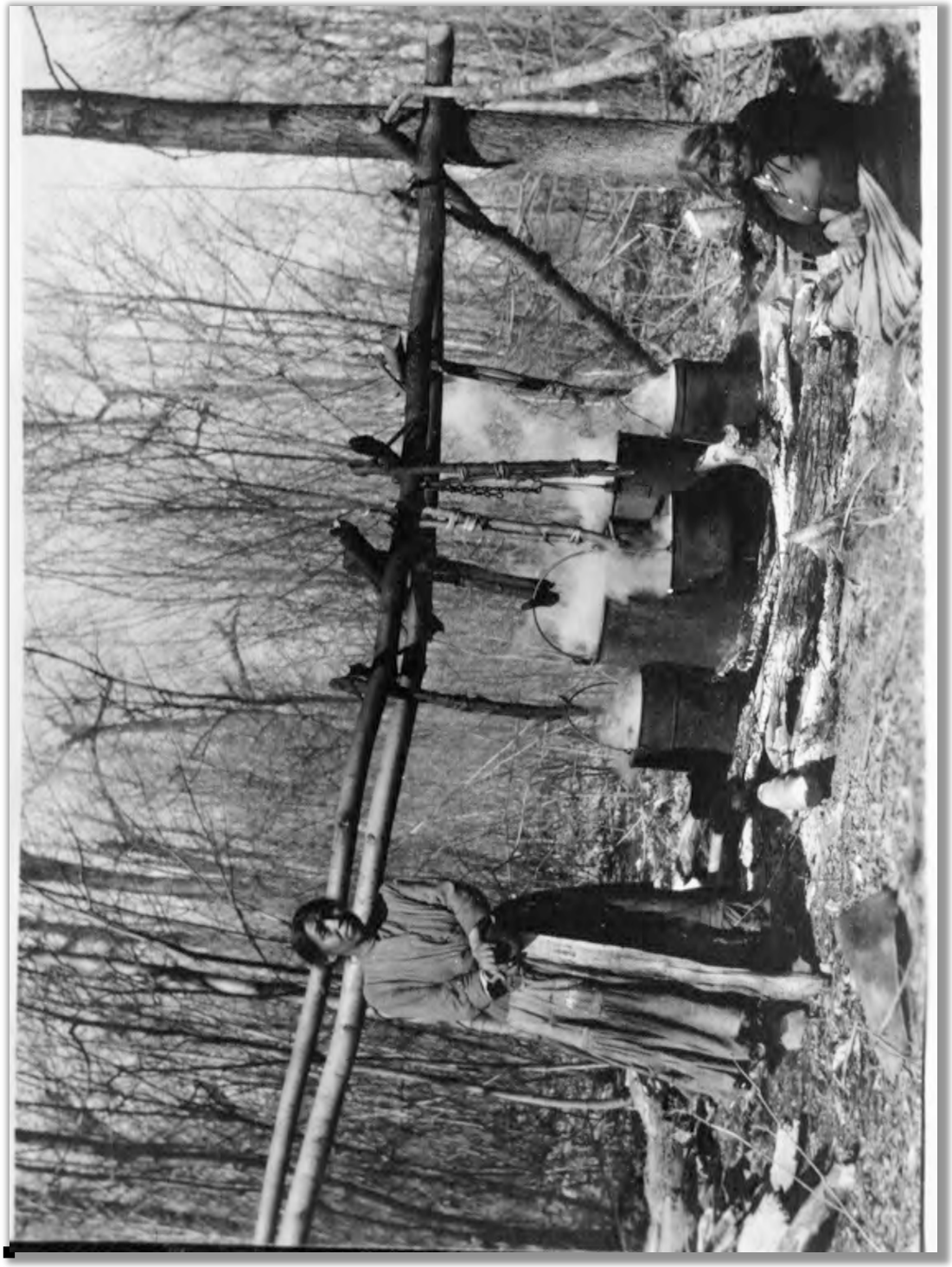
PPT #3 Food Ways --- #6 Photo

PPT #3 Food Ways --- #7 Photo

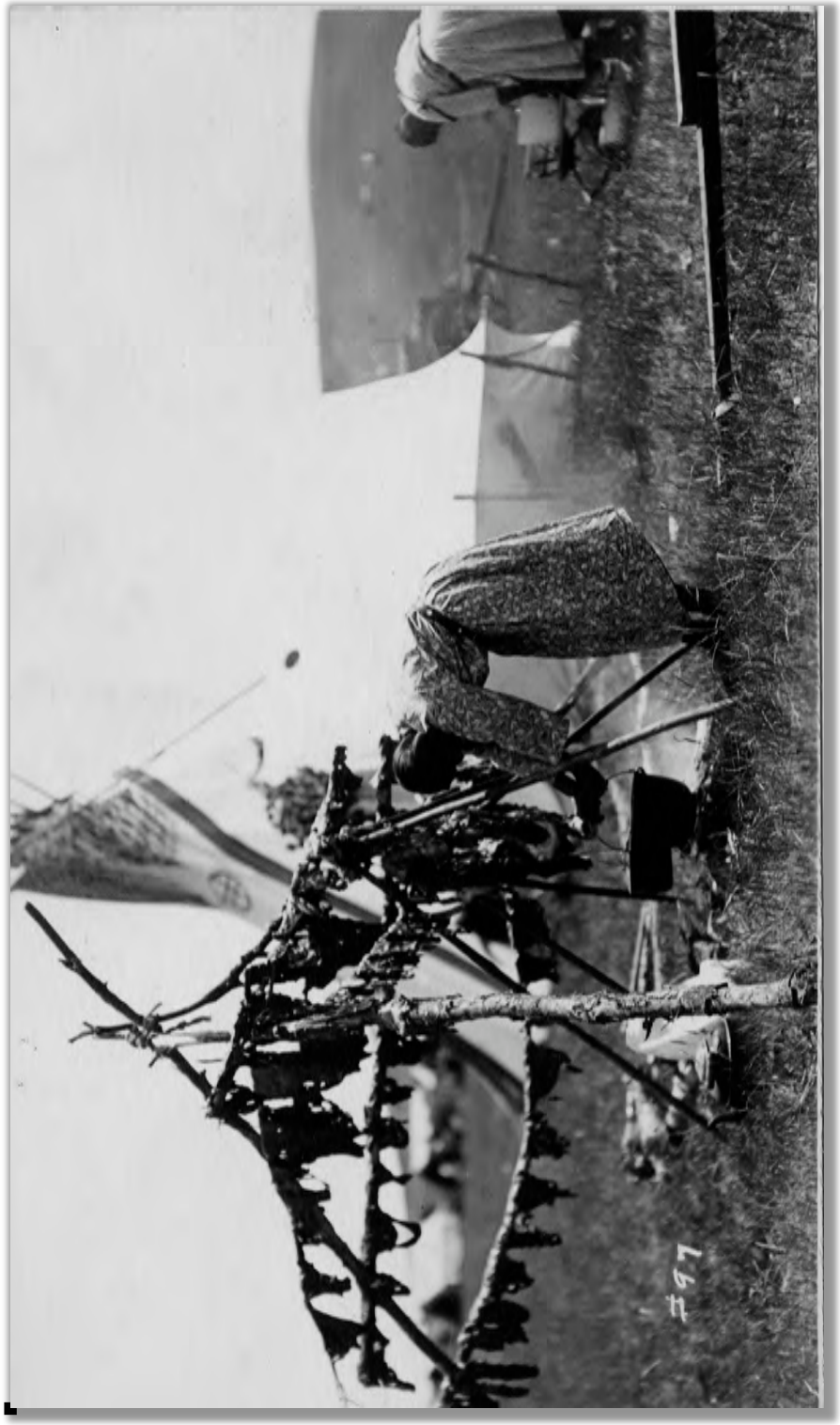
PPT #3 Food Ways --- #8 Photo



PPT #3 Food Ways --- #9 Photo



PPT #3 Food Ways --- #10 Photo



PowerPoint #4 – Anishinabe Images

List of images and citations

Access photographs on the Office of Public Instruction Web site.

1. Title Slide – Anishinabe Images
2. Courtesy of the Minnesota Historical Society. Daniel Greysolon Sieur Dulhut at the Head of the Lakes – 1679. Painter: Francis Lee Jaques (1887-1969). Art Collection, Oil ca. 1922. Location No. AV1988.45.375. Negative no. 59030.
3. Courtesy of the Minnesota Historical Society. Ojibwe family outside their dwelling, making miniature canoes, Lake Mille Lacs Reservation. Photograph Collection, Postcard ca. 1910. Location no. E97.33 r69. Negative no. 103538
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8. Courtesy of Department of Special Collections and University Archives, Marquette University Libraries. Ojibwa men in traditional dress, n.d. Photographer Reverend Odoric Derenthal, O.F.M. Identifier: 10820. Collection: Bureau of Catholic Indian Missions; 09-1 57-07.
9. Courtesy of the Minnesota Historical Society. Duck hunting from a canoe in a wild rice stand, Lake of the Woods. Photographer: Carl Gustave Linde. Photograph Collection 1913. Location no. E97.32F r11. Negative no. 10267-A.
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18. Courtesy of the Department of Special Collections and University Archives, Marquette University Libraries. Two men and son in dance dress, 1922. Photographer Dennison Photo. Identifier no. 10822. Collection: Bureau of Catholic Indian Missions; 09-1 57-04.
19. Courtesy of the Minnesota Historical Society. Indian family in a birch bark canoe, Lake of the Woods. Photographer: Carl Gustave Linde. Photograph Collection 1911. Location no. E97.35 m1. Negative no. 10370-A.
20. Courtesy of the Minnesota Historical Society. Indian couple beaching their birchbark canoe at a northern Minnesota lake. Photograph Collection ca. 1910. Location no. E97.35 r59. Negative no. 13421.
21. Courtesy of the Minnesota Historical Society. Men portaging a canoe. Photograph Collection ca.1880. Location no. HD2.42 p13. Negative no. 12914.
22. Courtesy of the Minnesota Historical Society. Paddling. Art Collection 1886. Location no. HD2.42 p17. Negative no. 3273.
23. Courtesy of the Minnesota Historical Society. Our bark canoe. Art Collection 1855. Location no. HD2.42 p19. Negative no. 1038.
24. Courtesy of the Minnesota Historical Society. Ojibwe tepee covered with birch bark and cloth. Mille Lacs. Photographer: Frances Densmore (1867-1957). Photograph Collection ca. 1915. Location no. Reserve Album 96, page 10. Negative no. 22516.
25. Courtesy of the Minnesota Historical Society. Ojibwe Indians building wigwam at Mille Lacs Trading Post. Photograph Collection ca. 1920. Location no. E97.31 r114. Negative no. 35773.

"Rocky Boy's Reservation"

(Office of Public Instruction. *Montana Indians: Their History and Location*, 2009. p. 56-57.)

Location

The Rocky Boy's Indian Reservation is located in north central Montana, taking in portions of both Hill and Choteau counties. The reservation lies 90 miles south of the United States-Canadian border near the boundary separating the provinces of Alberta and Saskatchewan. The city of Havre (pop. 12,000) is located 26 miles to the north. U.S. Highway 87 between Havre and Great Falls intersects the reservation at Box Elder. Reservation roads total 216 miles with 62 providing well-paved, easy access to major points throughout the reservation. Airport facilities in Havre and Great Falls provide commercial airline services. Rail service, including Amtrak, is available in Havre on the main east/west line of the Burlington Northern Railroad; a south spur adjoins the reservation.

Mt. Baldy, Mt. Centennial and Haystack Mountain are the more prominent landmarks found within the boundaries of the reservation. All three maintain significance in one way or another for the Chippewa Cree. East Fork and Bonneau Dams are also popular recreational areas.

There is no town site on the reservation. The community of Rocky Boy is truly rural in every sense of the word. Rocky Boy's Agency is the hub of all reservation activity and serves as headquarters for the Chippewa Cree Tribe. The Rocky Boy Reservation is the smallest reservation in the state of Montana and the last to be established.

Population

The reservation's unusual name comes from the leader of a band of Chippewa Indians. Translated from the Chippewa language it means Stone Child, but the original translation was lost and the name Rocky Boy evolved. The reservation was established by Executive Order in April of 1916, when Congress set aside 56,035 acres for the Chippewa and Cree Bands of Chief Rocky Boy. In 1947 the reservation was expanded by 45,523 acres, bringing it to nearly its current size. None of the land has been allotted, though some individual assignments have been made.

The ethnic origin of the residents of the Rocky Boy's Reservation has remained complex, with the reservation becoming home to a diverse group of Cree, Chippewa, Metis, and Assiniboine peoples. The Cree represent one of the largest Native American groups in North America. While primarily residing in Canada today, a group of Cree settled in northern Montana after the Riel Rebellion in 1885. Led by Little Bear, these Cree eventually, after some three decades, became associated with a band of landless Chippewa under the leadership of Stone Child or Rocky Boy.

The principal use of lands within the reservation is grazing and dryland farming. There is no substantial industry with the exception of a few small family-owned businesses. Although the reservation is isolated from larger metropolitan areas, community residents are avid participants in church; community and school related activities, such as basketball games. This extreme isolation also accounts for the rich cultural heritage continuing on the Rocky Boy's Reservation.

Land

Rocky Boy's Reservation was established by Executive Order in 1916. Along with the passage of the 1934 Indian Reorganization Act, the Chippewa Cree Tribe had the opportunity to acquire the remaining land

base, which consisted of area farm operations that had been abandoned during the depression era, thereby bringing the reservation land base to the current 122,259 surface acres. Rocky Boy's Reservation is unallotted and is held in trust for the entire tribe. The reservation's resource base consists of farm and range lands, minerals, timber stands, and the Bear Paw Mountains which sustain wild game, fish, waterfowl, and springs and creeks that converge to form seven major drainages.

The reservation has three distinct topographic zones including the Bear Paw Mountains in the southeastern portion, central rolling foothills and semi-arid plains in the north. The reservation is also split by Hill County covering the northeast and Choteau County covering the southwest portion of the reservation. Reservation topography is dissected, showing the Bear Paw Mountains, cutting steep-sloped valleys. Elevation on the reservation ranges from 2,500 on the plains to 6,916 feet on top of Baldy Mountain. The average annual precipitation ranges from 10 inches at the lower elevations to 20 plus inches at the higher elevations. Temperature extremes are commonly from 110 degrees to -35 degrees Fahrenheit. Winters are long and cold and the roads are narrow and treacherous, particularly in the winter months.

Historical Background

Chippewa lived in bands on both sides of what now divides their aboriginal homelands, the Canadian border and the Great Lakes region. The Cree territory extended from eastern Canada into the Saskatchewan and Alberta provinces. The Tribes began their migrations in the 1700s and 1800s and by the early 1890s had united in a search for a permanent home --- a place where children could be brought up in peace, where their religion would be uninterrupted and flourish.

Rocky Boy's Indian Reservation was named after Ah-se-ne-win, or Chief Stone Man; "Rocky Boy" evolved from the non-Indian misinterpretation. The reservation was established through the persistent efforts of Chief Rocky Boy (Chippewa) and Chief Little Bear (Cree). The two chiefs and their followers, numbering 450 at the time, had sought refuge in sizable Montana towns, cities, and even other Montana Indian reservations including the Blackfeet, Flathead, and Fort Belknap Reservations.

Three non-Indians were instrumental in assisting Chief Rocky Boy and Little Bear's efforts: William Bole, editor of the Great Falls Tribune, Frank Linderman, and Charles Gibson, son of Montana Sen. Paris Gibson. Gibson also applied much political pressure in both Montana and Washington, D.C., and gained supporters for the establishment of a reservation on the Fort Assiniboine lands for Rocky Boy and Little Bear.

The first years on the reservation were difficult ones. There were few jobs and many people had to go off the reservation to find work. Those who stayed tried to garden, hunt, pick rock, and collect bones, wool, tin and other metals.

The population of the Rocky Boy's Reservation is about 5,000 with 3,750 of the residents being enrolled members of the Chippewa Cree Tribe. By the year 2045, the reservation population is expected to reach 16,000 people. The birth rate for the community is three times that of the national average and over 60 percent of the tribal membership is under 25 years of age. The reservation resident population is comprised from approximately 450 families. There are 675 homes located in 11 low income clustered housing sites and scattered housing sites throughout the 81,000 acres in the lower reservation elevations.

"Little Shell Tribe of Chippewa"

(Office of Public Instruction. *Montana Indians: Their History and Location*, 2009, pages 46-48.)

Location

The Little Shell Chippewa Tribe is without a reservation or land base and members live in various parts of Montana. There are population concentrations in Great Falls, Havre, Lewistown, Helena, Butte, Chinook, Hays, Wolf Point, Hamilton, and Billings, as well as numerous other small communities in the state. Because the tribe has been without a land base for over 100 years, many members and their descendants live outside of Montana. Many changes are expected during the next decade as federal recognition is implemented.

Population

The name of the tribe is: "The Little Shell Tribe of Chippewa Indians of Montana," and it is often shortened to "Little Shell." The name "Métis" (pronounced may-tee) is often used, meaning "middle people" or "mixed blood." The term Métis or more correctly Métifs, was first used during the 18th and 19th centuries, but at that time it identified a specific Northwest society with its own culture and economic traditions, living in the areas of the Red River, the Saskatchewan River, Turtle Mountain, North Dakota, and the area of present-day Winnipeg and Pembina, North Dakota. A further discussion regarding this group is found in the subsequent section titled Ethnography and Historical Background.

The current population of enrolled tribal members in Montana is approximately 3,850 and that number has not changed much in recent years. The tribe maintains only a rented office with volunteer staff, but continues to struggle for federal recognition. The Métis number in the thousands in the United States and south central Canada, and there are many unenrolled Little Shell people in Montana. Exact population numbers are not available. In the mid 1800s the tribe was numbered at several thousand in the Red River-Pembina region. At that time there was no formal enrollment procedure, no reservation and thus no documented population figure. After the 1892 renegotiation of the Treaty of 1863, (the infamous 10 cent treaty) many of the Métis, including the Band of Chippewa under Little Shell, were left without a land base or reservation, and many became nomadic.

Ethnography and Historical Background

The lack of a reservation or land base has been a profound determinant of the fate and destiny of the Little Shell Tribe of Chippewa—a defining part of their history.

The origins of the Métis date back to the late 17th century when the fur trade became a significant commercial endeavor. Before the establishment of the United States/Canada border in 1846, vast regions of the central and western parts of the continent in what are now known as Manitoba, Saskatchewan, Alberta, North Dakota, Montana, Idaho and Washington were unsettled, and under the chartered use of the Hudson's Bay Company (Ruperts Land). Trapping and harvesting beaver pelts and other furs for return to Europe through eastern markets required the alliance and support of the native inhabitants of the areas west of the Great Lakes. Working for Hudson's Bay Company and the competing Northwest Company, the trapping and trading was done largely by immigrant Irish, Scotch, and French (voyageurs) who formed liaisons with the northern tribes to trade for goods in exchange for the valuable animal pelts. Marriage "a la façon du pays" (according to local custom) was a basic part of the social

interaction and liaison between the voyageurs and the local native inhabitants. Most of these unions involved Saulteaux (Ojibwa) and Cree women, although there were also many unions with the Chippewa, Blackfeet and Sarcee, the latter two living further west.

Thus, thousands of Métis or "mixed blood" people came to occupy the areas nearest the trading posts along with thousands of Chippewa and Cree. This population increased to many thousand and took root in the region of the Red River in what is now southern Manitoba, and northern Minnesota. In the early 19th century they called themselves "Métifs," "Bois-Brûlés," and "les gens libres" (the free people).

The early generations were of Indian mothers and immigrant European fathers – parents who usually did not even share a common language. The resulting language, called "Mitchif" today by the Little Shell and Turtle Mountain people, was a unique blend of Chippewa native language, French, Cree, and a little English. By 1840 they had become a distinct and independent group, unique in the world with cultural ties to both French voyageurs and other Chippewa bands, but they also identified with their full blood parents' communities.

They industriously trapped, hunted buffalo, and conducted trading business with the Hudson's Bay Company, transporting goods from the far west to the trade centers at Fort Benton, Battleford, Red River, Batoche and Pembina. Their numbers grew and the settlements increased in size, containing both full-blooded Chippewa and Métis. Many lived in Northwest Company camps further west in Montana and southern Alberta. In 1867, New Brunswick, Quebec, Nova Scotia and Ontario merged to form a British Dominion called Canada. In the late 1860s and early 1870s when colonization of Canada continued westward from Quebec, and the Hudson's Bay Company began to relinquish control of these vast territories, the Red River settlements occupied by the Métis were geographically annexed to Canada, although there was no political alignment to the newly formed dominion of Canada by the Métis people. The Métis and Chippewa people of the Red River settlements began resisting the colonization of what they perceived as their home territory and attempted to establish a sovereign nation in southern Canada to be known as "Assiniboia." Louis Riel, their chosen political leader and representative to parliament for purposes of establishing the Metis-Indian nation, was only partly successful. Ultimately the movement for independence from Canada was denied, and over the next two decades, two military rebellions by Riel and the Metis were put down, the last in 1885. Riel's military leader, Gabriel Dumont left for Montana. The execution of Louis Riel for treason marked the end of the Métis-Chippewa nation as they had conceived of it, and white settlers poured into the region.

A reservation in the Turtle Mountain Area had been set aside for the Chippewa and Métis who had taken up permanent residence in what is now North Dakota. The two principal chiefs of the tribe to be known as the Pembina Chippewa were Little Shell and Red Bear. Along with the United States government, these two chiefs were signators to the Treaty of 1863, which established a 10 million acre reservation. Many of the Chippewa and Métis engaged in agriculture and ranching on this reservation, while others continued to subsist on buffalo hunting and trading endeavors to the west where they had migrated to insulate themselves from the westward expansion of white settlements, which accelerated after Manitoba was annexed to the Dominion of Canada in 1869.

In a manner similar to what happened on many reservations, white settlers continued to migrate onto the Indian lands on both sides of the 49th parallel, which had become the United States -Canadian border, and seeing no industry, they erected permanent buildings, businesses, fences and roads, until the federal government moved to renegotiate the treaty. Chief Little Shell (son of the signator to the 1863 treaty) refused to sign. The new agreement provided approximately a million dollars for the 10

million acres of land ceded under the 1892 document, which became known as the "Ten-Cent Treaty" in reference to the 10 cents per acre being offered. In the wake of Little Shell's refusal to sign the Ten Cent Treaty, and because many of the group were on a prolonged hunting expedition in Montana, tribal members were removed from the reservation list and federal recognition was lost. The resulting reservation was then less than 10 percent of its original size.

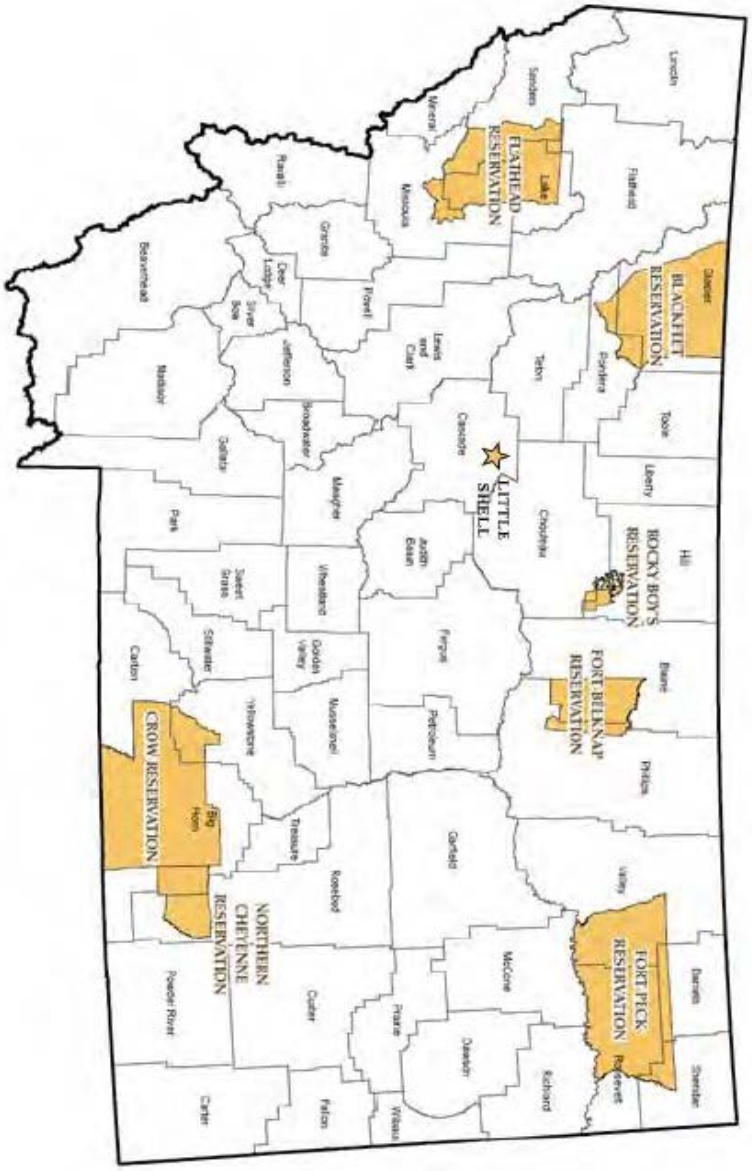
1892 was the beginning of a 120-year period of languishing as a tribe without a homeland and with little economic opportunity. Some took refuge in Montana; some migrated west to Alberta, in their traditional two- wheel "Red River Carts." Some allied with other tribes, and some joined the Turtle Mountain Chippewa to the south in what is now North Dakota. Many wandered and hunted as a means to avoid drifting into poverty, as white settlers took over their settlements, fields and crops. As the buffalo disappeared, their subsistence and their way of life crumbled. Without federal recognition, they were without legal standing as citizens, without a land on which to live, and unable to qualify as homesteaders. There were instances of Little Shell Chippewa being rounded up by the United States military and deported to Canada.

Facing starvation, many survived this era by salvaging buffalo bones and skulls from the prairie and selling them at trading posts to be shipped eastward to fertilize rose gardens in the east. Many could not read or write and had no access to education, taking jobs as servants and ranch hands for the very settlers who occupied their former homeland. Some integrated with other Indians on other reservations (French surnames are common on Montana Reservations). And some lived in wandering destitution or in hovels on the perimeter of white communities. Many were poverty stricken, and without health care, many died during the harsh northern winters.

But efforts to reestablish their status as federally recognized Indians continued. After the third Chief Little Shell died in 1904, Joseph Dussome became a popular leader among the tribe, dedicating his life to efforts in locating members, enrolling members, meeting with officials in Washing, D.C., and organizing the splintered tribe. In 1927 he was organizing under the name of the "Abandoned Band of Chippewa Indians." In 1934 he incorporated a group known as the "Landless Indians of Montana," and in that same year, under the Indian Reorganization Act, Congress offered land for a reservation for the Little Shell Tribe, but President Franklin Roosevelt vetoed the action, based on the tribe's lack of federal recognition. Dussome continued in his efforts to restore hope for the tribe, even as the nation suffered through the Depression. Dussome has come to exemplify hope to the people of the tribe and spirit – that same spirit that has shown itself in the tribe's relentless petitioning of the United States government for recognition – and the hope that one day they will be landless no longer. This hope became to be realized in the year 2000, under provisions of a 1978 program that established criteria under which a tribe may petition the federal government for acknowledgement.

[Its petition for federal recognition was turned down by the Department of Interior in 2009, but members of the Little Shell Tribe of Chippewa Indians continue to pursue the issue with Congress.]

((Office of Public Instruction. *Montana Indians: Their History and Location*. P. 3)



The Girl from Spirit Island

(Excerpt from the book *The Birchbark House* by Louise Erdrich. Text ©1999 by Louise Erdrich. Used by Permission of Disney•Hyperion, an imprint of Disney Book Group LLC. All Rights Reserved.)

The only person left alive on the island was a baby girl. The tired men who had come there to pick up furs from the Anishinabe people stood uneasily on the rocky shore. The voyageurs watched from a distance as the baby crawled in a circle, whimpering and pitiful. Her tiny dress of good blue wool was embroidered with white beads and ribbons, and her new makazins were carefully sewn. It was clear she had been loved. It was also clear that the family who had loved her was gone. All of the fires in the village were cold. The dead lay sadly in blankets, curled as though sleeping. Smallpox had killed them all.

The voyageurs trembled at the thought that the disease might already have chosen one of them. Surely, they muttered, the baby had the sickness, too. *She's sick. She looks tired,* said one man when she lay down against one of the blanketed figures. *Let her sleep.* Birds were singing, dozens of tiny white-throated sparrows. The trilling, rippling sweetness of their songs contrasted strangely with the silent horror below. First one then the other of the men turned away. They got back into their canoes.

As they paddled toward the next island, all were silent, thoughtful. Some wore hard expressions. One man had tears in his eyes. His name was Hat: he thought of his wife and decided he would tell her about the baby. If there was anyone in the world who'd go and rescue that little girl, it was his wife. He shivered a little as he thought of her. He couldn't help it. Tallow, she was called, and sometimes she scared him with her temper. Other times, he was amazed at her courage. He grimaced in shame—unlike him, his wife was afraid of nothing.

Deydey's Ghost Story --- from Neebin, the Summer chapter

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We were coming out of the rapids about two days from Boweting, in a part of the river I knew all too well, when I tasted a storm. The last thing I wanted right about then was a storm! I wanted to get my men and our canoe past that spit of land – it's shaped like a little hook and juts out into the river. The name of that place is Where the Sisters Eat. I wanted to get past it because we were hoping to catch up with a certain trader and sell to him. Besides as I'd heard it, nobody liked to camp there at Where the Sisters Eat. Strange things happened at that place.

Still, when the sky opened and rain poured down I decided that my fears were foolish. As much as my men wanted to go on, I decided we had no choice. They grumbled, but we pulled into shore, dragged our canoes up to the drier ground under the pine trees. By then, the rain was driving down, hard. The wind was shaking the trees. There was no question of making a fire. We just had to wait it out in the cold, in the dark. So, I heaped pine needles and soft branches in a bed, rolled myself underneath the canoe in my blanket. So far, everything was fine, I thought. Maybe the stories I had heard about the place were lies, things that never happened. I turned over to try and get a little sleep.

I had barely dozed off when a sudden shaft of lightning hit near, struck a tree that crashed down in the woods. All I could do was hope I had chosen a lucky spot where lightning wouldn't strike, where no tree would topple down. I should have taken my tobacco out right then and offered it up to the good spirits. I should have remembered my mother's ways. But I did not, and here is what happened after I fell asleep again, the next time I woke.

I came awake with a jolt, uneasy. Too quiet, that's the first thought I had, too quiet. No wind, no rain. No moonlight either. The clouds hung thick and heavy as a priest's black wool robe. I waved my hand in front of my face, couldn't see even the barest outline. That's how dark it was. That's when I heard them.

I heard the women arguing over bones.

There were, of course, no living women within hundreds of miles, but I was groggy and didn't think of that. All I could think of was how loud these women were talking!

"Hey you ladies, be quiet! Someone is trying to sleep here," I called. For a little while, they lowered their voices, and then their argument broke out again and they started to shout. They had settled down to quarrel near my canoe and I was now steaming mad.

"Bekayaan!" I yelled at them, loud and harsh, to be quiet. Again, they lowered their voices, but just as soon as I got comfortable again and started to doze they broke into a loud chatter once more.

It wasn't that they sounded ugly. Their voices were high and sweet, though they were having a disagreement. It was just that they were so loud and right over my head. Sitting on the canoe! I heard their weight creak on the spruce ribs.

"You be careful out there." I was getting even angrier. They took no notice of me. Just continued their excited disagreement. Here's what they said.

"You give me the first meat, Sister, you take the first bone."

"Give me the second meat, you take the first bone."

"I'll have the foot."

"I'll have the head."

"No, you won't! I'll have the head and the leg, too, Sister!"

"How shall we divide the others?"

"Let's gamble for them."

"Let's!"

"It's a good thing we raised that storm," said one of the sisters, laughing. "How else would we catch our food so easily?"

"My stomach hurts," was the answer. "It's been a long time since we caught this many!"

And then, all of a sudden, I understood. I was the first meat, the second bone! We men were the food! The ghostly sisters had come to hold their feast – us. My sweat turned cold. I remembered all too well how bothersome bad spirits were, even dangerous. These ones had perhaps starved to death, and so were eternally hungry. They themselves had revealed how they struck up storms to force travelers to seek shelter. No wonder my men hadn't wanted to camp out on the spit of land called Where the Sisters Eat.

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Here's what I did. Luckily, I thought of my father's advice. Never let fear take your mind away, he said. Always think. So instead of giving in to fear, I put fear aside and thought. And into my mind, once I let myself hear it, a plan came. Immediately, I put it into action.

Bam! Bam! I began to knock on the inside of my canoe. I huffed like a bear and shouted in a growly voice, "Wasn't he delicious, this man? Best one I ever ate!"

"Did you hear that?" said the sister above me.

"A bear has eaten some of our precious food."

"How dare that bear steal from us!"

They were both furious, and to make them more furious yet I stuck the butt of my rifle out and whacked one of their feet, hard!

"Aaaaow! Aaaow!" she cried. "Why did you hurt me, my older sister?"

"I didn't," said the older.

"Did, too," shrieked the younger, "You and that bear, always lying and greedy!"

"Me and the bear, nothing! Take that!"

"AAAAOOOWWW!"

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The two sisters began to hit at each other, first with their fists, then with sticks, then with rocks pulled from the ground. While they were occupied with trying to kill each other, I loaded my canoe quick as could be. I could hear the others doing the same. No doubt, listening to the sisters plan to eat us, the men had been shaking in their blankets. Just as we were pushing off, one of the sisters noticed us leaving and with a scream she bounded toward us. I was the last one out, steering from behind. I shouted to my men, "Paddle, men, paddle hard!" Still the evil sister managed to grab my shirt and rip it almost into shreds. Just see!

Grandma's Story --- *Fishing the Dark Side of the Lake* – from Biboon, the Winter chapter

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When I was just a little girl, said Nokomis, her voice lilting high, and dropping low, her voice far away, I was told by my grandfather, who I lived with, who raised me, never to fish the dark side of the lake.

Why, you wonder? I never knew that either. Never found out until, of course, being a young girl and very curious, I took my grandfather's canoe out one day while he was sleeping. I put my fishing spear and nets in the canoe. I would fish where the water was deepest, strangest, bluest on clear days and blackest on the cloudy days. That's where I paddled. I had a stick and line. I let that down, baited, and I waited to see what sort of fish I would catch.

The wait was long, my grandchildren, and as I fished there I grew uneasy. I remembered my grandfather's warnings, the way he insisted that I was never to approach this deep water. I'd seen him looking out there, sometimes at sunset, his eyes sad and clear. Sometimes he mentioned my grandmother. She had gone away you, I knew that. Not much more. Her favorite food, he said, was fresh plums. She could stand beneath a plum tree and eat all day, he said. When he said that, he smiled.

Fresh wild plums. I had taken dark red plums with me. As I sat in the boat waiting for the fish to bite, I put them slowly, one by one, onto my mouth. What was wrong with this side of the lake? I had to wonder. Except for the depth and darkness, it wasn't much different. I would find out what was different, I decided. I kept my line in the water.

My bait must have been wrong, though. My bait must have been no good. I didn't get a bite, even a little nibble. Maybe, I thought, Grandfather told me not to fish this dark side of the lake because no fish lived here! That would be a joke on me! Just then, I looked over the side of the boat and I spilled all the rest of my plums into the water. Saaa! I was disgusted. Down they went, to the bottom. Not long after they sank from sight, though, I had a strong tug on my line. Then not just a tug, a real pull. Soon I was struggling to keep from being dragged overboard. I had caught something. Something very huge!

A hand reached out of the water! Pulled itself up my fishing line, finger over finger, fist over fist, until suddenly the beautiful face of a woman appeared. She looked up at me and kept climbing.

"Do you have more plums?" she asked.

I said no, but I helped her into the boat anyway. Her hair was black and endlessly long, covering her, and underneath it she was naked. Her smile was gentle. Her skin was purple, gray, cold, the color of those plums. There was something familiar about her, something awful and yet familiar. I was very much afraid and began to paddle quickly back to Grandfather.

Still, I was a curious child.

"Who are you? I asked as we traveled along.

"I am your grandmother," she said, "here's what happened. Long ago, I married your grandfather. We could not be parted. We were like one person, he and I. He was stingy with me. After I bore our first child and lay her in his arms, after she grew for a year, I became my

daring self again. I became again the wild girl he'd loved from the beginning. One night, I dared him to swim with me in the lake. We went out in our canoe to the deepest part of the lake, the darkest and the coldest side, where you have found me. We threw off our clothing. I dived in deep as I could, pulled my way down, down, until I reached the bottom.

"My dear grandchild, that's when I got lost. It was so dark down at the bottom that I got turned around. I could not find my way back up again, and so, tired, I curled up in the cold weeds and I went to sleep. Until now."

My grandmother looked toward the shore. Her face glowed in the twilight. I saw, as we approached, that she was watching my grandfather as he came down the path from the camp to the edge of the lake. He walked closer, closer. Something strange happened. I rubbed my eyes. I passed my hand across my face.

I could not believe what I was seeing.

As he approached, my grandfather's step seemed to pick up life. His hair got darker and darker until it turned the pure black of his youth. Lines disappeared from his face. He straightened his bowed back. Just as our canoe touched the shore, he smiled. And oh, my grandchildren, suddenly he had all of his teeth!

I got out of the canoe. He looked upon me kindly, said good-bye to me, and then he took my place in the canoe with his young wife. The two gazed into each other's faces with real happiness. I watched the two paddle away together, into the darkness, into the night. Two shooting stars passed over through the sky. The lake was silent. I never again saw my grandfather, but eventually his clothing was found on the shore, washed up on the dark side of the lake.

Nanabozho and Muskrat Make an Earth – from Biboon, the Winter chapter

(Excerpt from the book *The Birchbark House* by Louise Erdrich. Text ©1999 by Louise Erdrich. Used by Permission of Disney•Hyperion, an imprint of Disney Book Group LLC. All Rights Reserved.)

Maywizah, Maywizah, long time ago. Rain started. More rain, as though it would never quit. The water rose so fast that our Nanabozho ran to the top of a hill. The water followed him. At the top of the hill there was a pine tree. Nanabozho climbed the tree. Still the water kept rising. He said to the tree, "Brother, stretch yourself." The tree stretched twice as long. He climbed some more, then asked the tree to stretch again. The tree stretched four times. That's how tall it was.

Finally, the tree told Nanabozho that he couldn't do any more for him. That was as high as the tree could go. But then the water stopped. Nanabozho was standing at the top of the tree. He had his head back and the water was up to his mouth.

After a while, Nanabozho noticed that there were animals playing in the water, Beaver, Muskrat, and Otter. Nanabozho spoke first to Otter, asking "Brother, could you go down and get some earth? If you do that, I will make an earth for you and me to live on.

Otter said to Nanabozho, "I will try."

Away he went, down to the bottom of the water. But Otter didn't get halfway to the bottom. He drowned, then floated up to the top. Nanabozho caught hold of the otter and looked into the otter's paws and mouth, but didn't find any dirt. Then Nanabozho blew on Otter and brought him back to life.

"Did you see anything?" he asked.

"No," said Otter.

The next animal Nanabozho spoke to was Beaver. He asked him to go after some earth down below and said, "If you do, I'll make an earth for us to live on."

Beaver said, "I'll try," and went down. Beaver was gone a long time. Pretty soon he floated to the top of the water. He had also drowned. Nanabozho caught hold of the beaver and blew on him. When beaver came to, Nanabozho examined his paws and mouth to see if there was any dirt, but he couldn't find anything.

"Did you see any earth at the bottom?" Nanabozho asked Beaver.

"Yes, I did," said the beaver. "I saw it, but I couldn't get any of it."

These animals had tried and failed.

Muskrat was also playing around in the water. Nanabozho didn't think much about the muskrat, because he was so small, just a little animal, too weak. But after a while he said to him, "Why don't you try and go after some of that dirt, too?"

Muskrat said, "I'll try," and he dived down.

Nanabozho waited and waited a long time for Muskrat to come up to the top of the water. When he floated up to the top, he was dead from his exertion. Nanabozho caught hold of Muskrat and looked him over. Muskrat had his paws closed up tight. His mouth was shut, too. Nanabozho opened Muskrat's front paw and found a grain of earth in it. He took it. In his other front paw Nanabozho found another little grain, and one grain of dirt in each of his hind paws. There was another grain in his mouth.

When he'd found these five grains, Nanabozho blew on Muskrat until he came back to life. Then Nanabozho took the grains of earth in the palm of his hand. He held them up to the sun

to dry them out. When they were all dry, he threw them around onto the water. A little island rose. The four went onto the island – Nanabozho, Otter, Beaver, and Muskrat. Nanabozho got more earth on the island, and threw it all around. The island got bigger. It got larger every time Nanabozho threw out another handful of dirt. The animals at the bottom of the water, whoever was there, all came up to the top of the water and went to the island, this earth we are on today.

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