Fools Crow

by James Welch

Model Teaching Unit
English Language Arts
Secondary Level with Montana Common Core Standards

by Dorothea M. Susag

INDIAN EDUCATION FOR ALL
Montana Office of Public Instruction

Cover: #955-523, Putting up Tepee poles, Blackfeet Indians [no date]; Photograph courtesy of the Montana Historical Society Research Center Photograph Archives, Helena, MT

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Published by the Montana Office of Public Instruction 2010
Revised 2014, 2024

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Anchor Text

Fools Crow by James Welch

Highly Recommended Teacher Companion Text

Reading Native American Literature: A Teacher's Guide by Bruce A. Goebel

Fast Facts

Genre	Historical Fiction
Suggested Grade Level	Grades 9-12
Tribes	Blackfeet (Pikuni), Crow
Place	North and South-central Montana territory
Time	1869-1870

Overview

Length of Time

To make full use of accompanying non-fiction texts and opportunities for activities that meet the Montana Standards, *Fools Crow* is best taught as a four-to-five-week English unit—and history if possible—with Title I support for students who have difficulty reading.

Teaching and Learning Objectives

Through reading *Fools Crow* and participating in this unit, students can develop lasting understandings such as these:

a. The Massacre on the Marias/Baker Massacre is one of the most tragic events in the west that resulted from cultural conflict and the encroachment of the American military and settlers into Indian Country.

b. Culture, history, geography, and personal experience influence the stories we read and tell.
c. Perspective influences meaning for the writer, the reader, and historical and present-day audiences. Those meanings might differ from each other.
d. The Blackfeet people survived despite substantial personal and cultural losses at the end of the 19th century.
e. *Fools Crow* depicts the wide diversity between individuals and their interpersonal and intrapersonal conflicts.
f. *Fools Crow* strongly contradicts popular stereotypes about American Indians at the end of the 19th century.
g. Personal decisions, both positive and negative, can impact the future for entire communities and people.
h. While innocents do suffer and life is not fair, James Welch writes a novel where justice prevails for individuals who perform deeds that hurt self and others.

About the Author and Illustrator

James Welch was born in Browning, Montana in 1940 and was raised on the Blackfeet and Fort Belknap Reservations. His father was Blackfeet, his mother Gros Ventre, each having Irish ancestors. After World War II, the family lived in Portland, Oregon; Sitka, Alaska; Spokane, Washington; Pickstown, South Dakota; and Minneapolis, Minnesota, then settled in the mid-1960s in Harlem, Montana, just off the Fort Belknap Reservation. From an early age, Welch dreamed of becoming a writer. He received his bachelor's degree from the University of Montana, Missoula, and continued his study of creative writing in the university's M.F.A. program. Welch married Lois Monk, a professor of English and comparative literature in 1968. His first book of poetry, *Riding the Earthboy 40*, appeared in 1971 and was followed by a series of acclaimed novels. In addition to *Winter in the Blood, The Death of Jim Loney,* and *Fools Crow,* Welch also published *The Indian Lawyer*, a novel inspired by Welch's ten-year service on the Montana State Board of Pardons, and *The Heartsong of Charging Elk*, about an Oglala Sioux who went to France with Buffalo Bill's Wild West Show. Welch also co-authored with Paul Stekler the nonfiction work *Killing Custer: The Battle of Little Bighorn and the Fate of the Plains Indians*. This book includes his experience working with Stekler on the script for their 1990 documentary, *Last Stand at Little Bighorn.* Popular in France, Welch was awarded a *Chevalier de l'Ordre des Arts et des Lettres* by the French government in 1995. In addition to numerous workshops and conferences, Welch taught at both the University of Washington and Cornell University. He died of lung cancer in 2003 at his home in Missoula.

In a presentation at a Montana Indian Education for All Conference, April 2011, Kathryn Shanley (Assiniboine), professor of Native American Studies and Special Assistant to the University of Montana's Provost, commented about James Welch and his writing:

> James Welch saw deep-seated defeat in the Indian male consciousness, and he expresses alienation regarding the land and reservation. Not romanticizing the past, Welch's writing evokes a realistic view—being in a place and seeing it. With no way back, individuals must live in the present reality. Being in touch with nature and home makes the present real. With Indian/Cowboy images inundating Welch's world, the cowboy dominates the West and the Indian is criminalized and the victim. Welch's characters are looking to find their way home. Welch's writing exhibits a search for a useful past, and ultimately, his writing is hopeful, giving us something to live by.

Text Summary

Fools Crow is an historical novel. It communicates Welch's interpretation of both the traditional life ways of the Pikuni people who lived below Chief Mountain in Blackfeet country and the consequent changes forced on the tribe during the 1870s when whites migrated into Montana Territory. The climax of *Fools Crow* occurs when up to 200 sick and old men, women, and children die as "seizers" attack Heavy Runner's village, culminating in what is known today as the Massacre on the Marias or Baker's Massacre. However, the novel does not end with despair. Instead, we see Fools Crow having achieved the adult awareness of one who can know "a peculiar kind of happiness—a happiness that sleeps with sadness." (390)

We might easily consider *Fools Crow* a morality play. Characters betray themselves and each other, and whole groups experience the consequences of these betrayals: some seek forgiveness while others remain angry and separate; those who hurt others suffer natural consequences and grief, but the innocent suffer as well. Although true, many situations and images in the novel, as in life, are absurd—certainly a Welch perspective—and readers are compelled to laugh and cry. Yet The people survive to tell their story to their children and grandchildren.

Rationale for Teaching Fools Crow and the Unit

Fools Crow is read in secondary classrooms for its historical significance. James Welch commented that in *Fools Crow* he wanted to show events leading up to the Baker Massacre, a critical event during this transitional period for the Blackfeet. He wanted to show aspects of daily life and portray individual conflicts in the midst of greater conflicts. At the end of Chapter 1 of *Killing Custer*, Welch comments about the Marias Massacre and the human condition.

> *The outcome of the Indian wars was never in doubt. It is a tribute to the Indians' spirit that they resisted as long as they did. Custer's Last Stand has gone down in history as an example of what savagery the Indians were capable of; the Massacre on the Marias is a better example of what man is capable of doing to man.* (47)

This is a family's story. Welch's great grandmother, Red Paint Woman, was a member of Heavy Runner's Band and a survivor of the massacre. Shot in the leg, she escaped with others to the west. The stories she told Welch's father represent one of the most important foundations of this novel.

Fools Crow contradicts a common Western literary myth—Romantic Primitivism. Within this myth, individualism is revered, and antisocial behavior is valued, as is wilderness or space. By contrast, in *Fools Crow* the most important conflicts are inter- and intrapersonal, with personal responsibility to community and relatives as most important value.

Fools Crow is also read for its literary excellence. It is a powerful lyrical novel, a classic in every sense of the word, a storyteller's masterpiece about a tragedy that is all too emblematic of indigenous peoples' experiences following the coming of the Europeans to North America. In his critical essay about *Fools Crow* in *Native American Fiction: A User's Manual,* David Treuer (Ojibwe) comments about Welch's genius and our tendency to read this novel or any Native American literature for its historical or cultural accuracy. He says that reading in this way would mean missing Welch's genius. In *Fools Crow,* Welch has "opened a mirror to the past; a mirror in which the reader's concept of self and other, past and present, Indian and white, are reflected along with the story itself." (79) According to Treuer, the novel exhibits the characteristics of a "journey of self-discovery" with Fools Crow "coming of age at the

end of an age." The developments in his life come "in the form of visions and dreams." (102) Treuer goes on to say that "*Fools Crow* is not a text written from the inside out—it is written from front (future) to back (past)" (104) with the language, "style and sense" (99) of James F. Cooper and Homer's *Odyssey* having informed the writing. He concludes that this is Welch's genius.

> *When we combine a twentieth-century perspective on nineteenth-century Indian history with the eighteen-century Cooperspeak of the characters, we have an amazingly present and delicate web of sense being spun for us, not with the strands of culture but with the silk of language. (107)*

Fools Crow is read because students make connections with their own lives, cultures, and sense of place. After reading *Fools Crow* in a Western Literature class, a German exchange student echoed Welch's comment in her own experience: "I have always felt a terrible guilt over what the Nazis did to the Jews during World War II, but I had no idea the same kind of killing had happened with the Indians in America. I felt such a terrible sadness as I read *Fools Crow*." Students appreciate the way Welch adheres to a more traditional Blackfeet vocabulary where names do more than provide a title. They *define* characteristics: e.g., "wood-biter" (beaver), "ears-far-apart" (owl), and "the Backbone of the World" (Rocky Mountains).

Welch's *Fools Crow* encourages further interest and reading about tribal culture, values, and historical events, and students begin to ask questions of their own ancestry. When traditional Blackfeet stories are read or heard before reading the novel—with particular respect for the sacred nature of such stories—students have a better understanding and acceptance of distinct cultural beliefs this novel might suggest. It incorporates the following topics: ancestors and historical figures; traditional warrior cultures; culture and tradition; death and dying; federal Indian policy; hard times; relatives and elders; hunting and wildlife; identity; and place.

When students read *Fools Crow,* they come away with a greater awareness of the human condition. Most importantly, they learn to practice understanding, compassion, and cooperation—behaviors necessary for making peace. This historical novel and unit meet the challenges of the highest levels of multicultural education. In an interview with Michelle Tucker of *NEA Today Online,* James Banks, Center for Multicultural Education, University of Washington, discussed the "Five Dimensions of Multicultural Education" and what he believed educators ought to do. "*I think that we need to know, to care, and to act, because I think in that way we can help transform ourselves and help transform the world.*"

Through the reading of *Fools Crow* and their study throughout this unit, students will learn, develop, and practice essential skills that meet Montana Literacy Standards and Essential Understanding Regarding Montana Indians by:

a. reading and analyzing primary documents regarding the Blackfeet tribe's interactions with the United States federal government between 1855 and the 1870s;
b. analyzing the conflicts resulting from the collision of diverse cultural groups and the subsequent pressure for assimilation of indigenous people;
c. comprehending, interpreting, and analyzing the literary devices and other elements as they respond both verbally and in writing to *Fools Crow* as a complex literary work;
d. identifying those qualities or actions that support our common humanity;
e. writing, revising, and editing in response to assigned readings.

The historical and fictional figures in *Fools Crow* demonstrate troubling yet hopeful truths of the human condition. While *Fools Crow* is a contemporary novel in the Western European tradition, it also suggests the Blackfeet literary, cultural, and historical traditions. It is a novel all Montana students should have the opportunity to read and study as an outstanding literary work.

The entire unit, with the standards identified and referenced, provides a model for language and activities teachers can apply to other resources or texts. However, all activities easily meet a variety of Montana English Language Arts and Literacy standards even though the standard might not be specifically named.

With permission, this unit used portions from *Roots and Branches: A Resource of Native American Themes, Lessons, and Bibliographies* by Dorothea Susag.

When we introduce major texts to students, we typically provide historical contexts that help students understand and interpret what they read. However, many published and available resources about Indians are written *apart* from specific tribal or cultural context. They eclipse truths about Native American peoples and reinforce stereotypes. Consequently, providing accurate and authentic background material is particularly important for students who read works where the novel (like *Fools Crow*) is set in a specific place and time.

Because *Fools Crow* has been challenged in a few schools in Montana, it is important for teachers to develop a strong rationale for using it. Goebel's introduction in *Reading Native American Literature: A Teacher's Guide* is an excellent beginning (46-48). His argument for establishing the historical and cultural context is this: "Such an approach makes an empathetic reading of the text far more likely and heads off much of the cultural misunderstanding and subsequent interpretive violence that is frequently done to texts that offer a worldview substantially different from that of the students (48)."

Critical Shifts to the Common Core Standards (also see Appendix A)

Teacher Tip: While specific activities are aligned to standards, teachers will find evidence throughout *Fools Crow* and this unit to assist students' development of skills to meet the Anchor Standards for Speaking/Listening, Reading, and Writing identified below.

[CCRA.]SL.1: Each day the unit provides opportunities for students to participate in a range of conversations or collaborations so students might build on others' ideas.

[CCRA.]SL.4: As students prepare presentations or respond to their reading, they will follow lines of reasoning and organization and style that best meet the needs of their audience and purpose.

[CCRA.]SL.6: Throughout the unit, students will experience opportunities to engage in a variety of speaking contexts and communicative tasks, using language appropriate to audience and task.

CCRA.R.1: Every day in this unit, students are asked to read and respond in writing or speaking. They will cite strong and thorough textual evidence to support their interpretation or analysis.

CCRA.R.2: *Fools Crow* communicates themes of cultural and personal loss and survival, cultural misunderstanding, coming-of-age, justice/injustice, violence and warfare, promise/ disillusionment/betrayal, self in society, and trickery. As students read the novel, they can trace a selected theme and show how it is developed throughout the text, citing specific

details that support their analysis. Bruce Goebel's *Reading Native American Literature: A Teacher's Guide* (74-75) provides questions for addressing themes in *Fools Crow.*

CCRA.R.3: The entire *Fools Crow* unit provides opportunities for students to analyze various elements in the story. Welch creates an historical narrative, gleaning information from both written and oral histories as well as the author's own imagination. This unit's Text Summary and Rationale for Teaching *Fools Crow* introduce readers to the various sources, events, and issues addressed in the novel, including comments from literary critic David Treuer about the author's perspective and the complex elements of the story as related in *Fools Crow*. Students might trace major and minor conflicts, internal and external, as they read the novel. When students consider the *impact* of the author's choices, they might take one element, such as setting, time, or character, and change it to discuss how the story might unfold differently. For example, students could consider how the story would change if it were set in the Adirondack Mountains or in Florida, or if the author had used a flashback time sequence beginning with the massacre and then looking back.

CCRA.R.4: Each section of the *Fools Crow* unit provides opportunities for students to determine meaning and to analyze word choices. As students ask **"I wonder"** questions, following **Reading/Writing Strategy 8** throughout the unit, they will question the meaning and impact of words. Students will read and respond to poems published in *Birthright: Born to Poetry--A Collection of Montana Indian Poetry.* With *Birthright,* teachers can use the discussion questions and "Denotation and Connotation" suggestions to determine how the poets use figurative language to affect meaning.

CCRA.R.6: James Welch was a master of irony, sarcasm, satire, and understatement. The *Fools Crow* novel provides opportunities for students to determine character's points of view or purpose, where the language is particularly effective. They can also analyze relevant informational texts to see how style and content contribute to the power and persuasiveness of the text.

CCRA.R.7: *Fools Crow* incorporates traditional story, traditional vocabulary, and the trickster/transformer figure. The novel features the tragic historical story of the Baker Massacre, and the unit includes references to other sources and interpretations of the event.

CCRA.W.7: Throughout the unit, students are directed to ask **"I wonder"** questions that could require using multiple sources to answer. They might also take topics addressed in the novel and pursue answers to their own questions about these topics. For example, they might wonder about smallpox, its symptoms, causes, and short- and long-term impacts. They might wonder about any of the historical events, individuals, or places in the novel, and they might conduct research using multiple sources topics to develop a deeper understanding of the historical background.

CCRA.W.8: In their research, students should remain open to contradictions in sources. For example, sources differ regarding how smallpox was contracted within Indian communities nationwide over three centuries. They may use any of the resources identified in this unit, as well as additional online or available print resources. For each resource, students will evaluate the usefulness of the source for answering the question. As they write, they will

integrate the research in appropriate ways to avoid plagiarism and create cohesion in their own text.

CCRA.W.9: The entire unit encourages students to draw evidence from the literary and informational texts to support their analysis, reflection, and research.

CCRA.W.10: Every day, students will write in short time frames or over extended time frames for a range of tasks, purposes, and audiences.

Teacher Tips

1. **Dreams** in the narrative can pose problems for readers. Bruce Goebel's explanation in *Reading Native American Literature: A Teacher's Guide* will help support student's understanding as Goebel focuses on the way dreams add to the literary value of the novel. He also reinforces the importance of students' pre-knowledge of Blackfeet culture and stories (53-54, 61-63). You may begin with "A Sampling of Names and Terms Used in *Fools Crow*" (72-73).
2. All students who read *Fools Crow* will bring their own **cultural beliefs and histories** to this novel. Teachers must be sensitive to the ways students from other Indian tribes in Montana, particularly Crow, might respond to the "other" of Blackfeet ways and history. Whether the students are Indian or non-Indian, teachers can create an affirmation of each student's cultural background, emphasizing the way *Fools Crow* supports our common humanity. Ultimately, we want to ask "where can the students find themselves in this work?"
3. **The Blackfeet Trickster/Transformer,** Napi/Old Man, is critical in *Fools Crow*. When students understand the nature of this figure, the term Napikwans—or *white people*—takes on a much broader meaning. Students can share their understandings with each other about Napi after hearing stories told by a Blackfeet elder or reading published stories such as the ones in Bruce Goebel's *Reading Native American Literature: A Teacher's Guide* 955-60 and 82-88). This trickster/transformer or hero and anti-hero, in western-European terms, can take on the forms of animals and humans, depending on the tribal tradition. Representing a wide range of possible human actions, the trickster is capable of much good, while also exhibiting the most undesirable human behaviors. With mischief in mind, the hero may overreach, deceive, and manipulate others to get what wants. Sometimes "just" rewards and ridicule are earned in the end. As the stories are told, listeners learn how to imitate positive and creative behaviors, to understand the power or good which they may access, while they also learn to recognize their own deceitful and fraudulent behaviors. Listeners may also learn to avoid stupidity—and even death—by being watchful and wary of those who may deceive them.
4. The unit provides an extensive list of **reliable resources** for teachers, utilizing primary sources and documents whenever possible. The unit is divided into numbered days, with activity and portfolio options. Teachers will use their own discretion about which activities to use depending on time constraints, the students' needs, and the teachers' needs to provide balance as they structure their teaching to meet the Montana standards and the Essential Understandings Regarding Montana Indians. The activities and writing assignments are merely suggestions to help students engage with the text and build their skills and understanding.

Resources/Materials, Strategies, and Assessment

Resources/Materials

Appendix A: Grades 9-12 College and Career Readiness Anchor Standards
Appendix B: Chapter Summaries

Appendix C: Essential Understandings Regarding Montana Indians
Appendix D: Brief Background – The Blackfeet
Appendix E: Outline of Bruce Goebel's *"Fools Crow* and the Nineteenth-Century Blackfeet"
Appendix F: Excerpts from "James Welch and the Oral Tradition" by Dr. Lois Welch
Appendix G: "I Wonder" questions from conversations between students and teachers
Appendix H: "I Am" poem template
Appendix I: Rubric for short essay response
Appendix J: "The Language of *Fools Crow*" handout reprinted with permission from the National Council of Teachers of English
Appendix K: "Dream Record" handout reprinted with permission from the National Council of Teachers of English
Appendix L: "Character" handout reprinted with permission from the National Council of Teachers of English
Appendix M: Bibliography/Additional Resources
This unit references additional resources you may want to include. Check with your librarian to see if the resources are in your school's collection of Indian Education for All materials. If not, they may be ordered through interlibrary loan. They are also available through the publishers or amazon.com. Schools may use Indian Education for All funds to support such purchases.

Vocabulary

1. Goebel's "Sampling of Names and Terms Used in *Fools Crow*" (72-73) in *Reading Native American Literature: A Teacher's Guide* is a good beginning. You may make a copy for each student if you wish.
2. Most of the vocabulary words from *Fools* Crow will come out of the students' own questions and reading.

Reading and Writing Strategies CCRA.R.1, 2, 3, 4, 6, 8, 10; CCRA.W.1, 2, 9, 10

Teacher Tip: Every day, as students respond to their reading through writing and speaking, they will *always* cite **evidence** for their conclusions about explicit statements, inferences, or where the text leaves matters uncertain. In addition, with most readings, students will determine or mention the **theme or central idea**. It is important students practice *determining* themes and central ideas for themselves and see for themselves how these themes and central ideas build on one another to produce a complex account. Teachers can also use any of the following strategies as they address the standards and their students' needs.

1. **Reading/Writing Strategy:** Determine the **theme or central idea** after reading each chapter. Once a theme or central idea is determined, identify specific details (evidence) to support a central idea.

   Theme To determine a theme (noun or noun phrase), students might complete the following sentence: "When I finished reading this chapter, I determined _____ was an important theme."

   Examples of themes in *Fools Crow:* cultural and personal loss and survival, cultural misunderstanding, coming-of-age, justice/injustice, violence and warfare, promise/disillusionment/ betrayal, self in society, and trickery.

Central Idea To determine the central idea (a complete sentence), students might complete the following sentence: "When I finished reading this chapter, I *understood that* (subject-verb independent clause)." The central idea is the larger picture, the claim, the thesis—the way we make sense of the specific details.

Examples of central ideas in *Fools Crow:*

- The stories of Fools Crow and the Baker Massacre demonstrate the way individuals and communities can survive injustice and terrible grief.
- *Fools Crow* demonstrates the consequences of cultural and personal misunderstanding, as well as misunderstandings that occur between individuals.
- *Fools Crow* is a coming-of-age story in the midst of much greater conflicts.

2. **Reading/Writing Strategy:** Students will read the entire paragraph, essay, or document and respond to the following questions:
   a. What is the **subject or topic**? What specific evidence in the text leads to your conclusion?
   b. What is the **author's opinion** about the topic? What specific evidence in the text leads to your conclusion?
   c. Identify the author's **claim** or **thesis statement**. Is it consistent with your conclusion about the author's opinion?

3. **Reading/Writing Strategy:** After reading the document, essay, or chapter, students will respond to the **D.I.C.E. prompt** and write about what. . .
   a. **D**isturbs
   b. **I**nterests
   c. **C**onfuses (This is a place where students might identify words or phrases in the text they do not understand. Discuss the denotative and possible connotative meanings of challenging vocabulary.)
   d. **E**nlightens

   them about a topic, text, or issue?

4. **Reading/Writing Strategy**: Students will respond to specific phrases or sentences that leave matters uncertain or ambiguous.
   a. **What does it say?** (What is the literal or explicit meaning?)
   b. **What might it mean?** (What is the author suggesting without directly stating it? What might readers infer or read between the lines? Conclusions might go beyond the text to larger contextual knowledge basis.)
   c. **Why does it matter?** (How does the meaning any particular audience might attribute to the statement result in actions, policy, or consequences to other relevant groups? How does the inferential meaning—as opposed to or consistent with the explicit meaning—affect a goal of authentic and accurate information and our understanding of the ways perspective influences meaning and understanding?)

5. **Reading/Writing Strategy:** Problems and solutions
   a. What is the **problem**? What evidence in the text leads to this conclusion?
   b. What are possible **solutions**? What evidence within or outside the text leads to these conclusions?
   c. Do I have enough **information** to support or verify a conclusion?

6. **Reading/Writing Strategy:** Situations and their causes and effects

a. What is the **situation**? What evidence in the text leads to this conclusion?
b. What are the **causes** of a situation? What evidence within or outside the text leads to these conclusions?
c. What are the **effects** of a situation? What evidence within or outside the text leads to these conclusions?
d. Do I have enough **information** to support or verify a conclusion?

7. **Reading/Writing Strategy:** R.A.F.T.S
   Using the RAFT Writing Strategy
   R.A.F.T Information
   R.A.F.T.S. Strategy Information

Role:	Helps the writer decide on point of view and voice.
Audience:	Reminds the writer must communicate ideas to someone else; helps writer determine content and style.
Format:	Helps the writer organize ideas and employ the conventions of format, such as letters, informal explanations, interviews, or speeches.
Topic:	Helps the writer focus on main ideas.
Strong Verb:	Directs the writer to the writing purpose, e.g., to persuade, analyze, create, predict, compare, defend, evaluate, describe, inform, etc.

8. **Reading/Writing Strategy:** I Wonder
   After each reading, students might ask, **"I wonder how"** or **"I wonder why"** to clarify any ambiguities and to promote their active reading as they consider possible implications of words and phrases. The questions might also prompt further research.

Assessment

1. **Portfolio:** This is a collection of all work completed throughout the unit. This portfolio should always stay in the classroom for the teacher to check occasionally.
   A. The portfolio will be assessed on completeness (all assignments given) and presentation (how does this best represent *me* and *my work* during this unit).
   B. The portfolio will include the following:
      i. A table of contents or list of all assignments made and completed, in order.
      ii. A *self-evaluation* of the student's participation in the unit with the student's self-assessment of own writing, the student's personal response to reading such a work—a short informative/explanatory essay about where the student found self in this novel. The student might ask, "How am I changed?"
      iii. Some individual assignments that have been evaluated for grades separately from the portfolio.
   C. Options that may be included in the Portfolio:
      i. An "I Am" poem using one of the characters in *Fools Crow* in place of the "I."
      ii. An "I Am" poem about yourself.
      iii. A written narrative story a grandparent told about a critical moment in your family's history.
      iv. A ballad telling the story of *Fools Crow.*
      v. Additional essays in response to prompts in "Options for Reading Texts and For Writing."

2. **Final Essay Exam:** each student will write **three** questions, one from each of the three levels of thinking which could be answered with a minimum of two pages each: **Recall, Interpretative,** and **Evaluative**.

Teacher Tip

Exam Options

For advanced students, this essay exam as written requires close teacher-student interaction to help students craft questions, use a rubric to evaluate their peers' essays, but most important, to help students understand the differences between the three levels of thinking.

1. **Recall –** Students will respond with only factual information gained from various texts they have read and viewed.
2. **Interpretive –** Students will respond with conclusions drawn from facts in the texts as they articulate their understanding of the differences between what is said explicitly (what does it say?) and what inferences they might draw (what does it mean?).
3. **Evaluative –** Students will consider the value, quality, importance, or degree of a situation, event, or action. They might consider if any are fair or just.

For novice students, teachers—or students—might select questions from the lists below to formulate essay responses.

A. Once the questions are written, the class will discuss them and then help each other edit and revise their questions to make sure the questions represent the three levels of thinking.
B. **Option:** Students will transform their questions into **R.A.F.T.S.** prompts for their peers.
C. Each student will do a blind drawing of one question from **each of the three** "Levels of Thinking" piles.
D. Each student is responsible to provide a one- to two-page written response to the three questions drawn (up to six total pages of writing).
E. Each student will then read and evaluate their peers' responses to the questions that student created using a common rubric such as the one in **Appendix I**. The teacher should also use the same rubric to read students' work, primarily to determine consistency in student evaluation.
F. As students read the responses to their own questions, they frequently discover the possibilities for different interpretations of both the novel and of their questions. They also realize that some questions rely either on stereotypes or general questions, consequently eliciting responses which rely also on stereotypes. Examples of student-authored questions appear below.
G. **Option:** Students will select one of their three writings to revise, edit, rewrite, making sure it addresses a specific purpose and audience.

Examples of Eight Students' Final Essay Questions

RECALL

1. Describe the role of Medicine Woman. What does she do?
2. Name three important animals from *Fools Crow.* For each animal, describe a situation from the novel that involves that animal.
3. How did White Man's Dog become a man?
4. How did White Man's Dog receive the name Fools Crow?
5. Describe the situation when Yellow Kidney lost his fingers.
6. What does Fools Crow learn from Feather Woman?

7. Describe the course of Fools Crow's journey following his dream.
8. Describe in detail what happened at the Baker Massacre toward the end of the book.

INTERPRETIVE

1. Several characters in *Fools Crow* undergo physical and spiritual changes that transform the way they see themselves and how they interpret their surroundings. Select one character and cite two situations from the text to explain these changes.
2. Why did Yellow Kidney have to die after he had finally found peace with himself and had left the Lone Eaters?
3. What was the function and value of Mik-api to the Lone Eaters?
4. Why do you think Fast Horse decided to leave the Lone Eaters for good?
5. Using Running Fisher's reaction to the eclipse, what does the novel reveal about the belief system of the Blackfeet?
6. In *Fools Crow*, why do men and women receive different presents at their weddings? Cite examples from the wedding of Fools Crow and Red Paint.
7. What is the effect of James Welch's use of limited third person in *Fools Crow?*
8. What was the reason for Rides-At-the Door's opinion regarding the whites before the conference of chiefs? Was he alone in his position? Why or why not?

EVALUATIVE

1. Select a novel from another culture you have read recently. Compare and contrast four cultural values Welch communicates in *Fools Crow* with values in the other novel. Are the Blackfeet values exhibited in this novel relevant for today? Explain.
2. In his vision of Feather Woman and the yellow skin, Fool Crow learns about a future tragic event. Is this foreknowledge beneficial or harmful to him as he deals with the tragedy? In other words, how might this knowledge matter to him and to his future behavior?
3. How do the Pikunis handle situations presented by the seizers in regard to the destruction of their land and culture? Cite one situation and a leader involved. Apply that individual's strategy for dealing with conflict to a situation in America or Montana today. Would the strategy benefit or harm the individuals involved?
4. How do you think your father would react if someone more powerful that himself was threatening his family's way of life, as in *Fools Crow*? Which reaction or behavior do you think is more appropriate?
5. Compare the Indian woman's role in *Fools Crow* to that of a stereotypical white woman today. Who has more power? Why?
6. Identify two different Indian leaders and their approaches to the invasion of the white man. Which approach was better? Give reasons for your answer based on the novel and your understanding of human nature.
7. Select a motif in *Fools Crow*, such as dreams, traditional stories, or animals talking, and determine the value of this motif in the novel. Is the motif useful or not to advance characters, culture, or plot? Explain your answer.
8. Considering the fact that all fictional choices in historical novels such as this are up to the author, was it fair that Welch chose to have Yellow Kidney die in the novel, especially after he had confessed his crime to the elders?

Day by Day Plan

Day One CCRA.R..4, 6; CCRA.W.7, 8; [CCRA.]SL.1, 2, 4, 6

Introduce students to the historical, geographical, and cultural contexts of *Fools Crow,* and begin with this simple pre-test in **Portfolio 1.**

Portfolio 1: Make a T-fold with the following **seven** questions on the left, and space for brief answers on the right:

1. Who are the Blackfeet?
2. Who are the Crow?
3. Where do the Blackfeet and Crow live?
4. What do you know about their cultures?
5. What do you know about their history?
6. Who was James Welch?
7. Write one more question that does not have to be answered at this time, a question beginning with "how" or "why."

After ten minutes, ask students to share and talk about their answers. Have them add to their portfolios the information they learn from classmates. You might find that some knew so much that they had neither space nor time to complete the assignment, but you also might find some were finished early.

Portfolio 2: Students will have two days to complete the following assignment which will begin in class and must be completed outside of class time. Students will direct their own learning about the **cultural context** of the Blackfeet and the novel.

Procedure

1. The teacher will print a copy of **Appendix D** in this lesson on the "Brief Background of the Blackfeet" and cut it up. Each student will draw for one or two dates.
2. Students will utilize resources such as *Montana Indians Their History and Location* (provided to your school library by the Office of Public Instruction). If your school library has some other resources available, students may use them to research more about their date and event. Students also may use the Internet to search for an explanation that goes further than what is included with your date and event. Although students might not find information for that specific event and date—such as the 1869-70 smallpox epidemic—they might find information about smallpox, the disease.
3. For each source students use, they will take notes and include complete citations.
4. Students might apply **Reading/Writing Strategy 2** to identify the **subject and author's opinion** about the subject, and **the claim or thesis.** Consider how the author's opinion shapes the content and style of the text.
5. Students will be responsible for sharing the source(s) of their information and what they have learned in a short presentation to the class on Day 3 of this unit.

Activity: Discuss with students the **geographical context** of *Fools Crow* using the map at the end of the novel and the Regional Learning Project maps from 1778-1898. Students might create their own maps where they can locate forts, landmarks, rivers, trails, incidents, camps, etc.

Day Two CCRA.R.1, 2, 4, 6, 7, 9; CCRA.W.8, 9, 10; [CCRA.]SL.1, 2, 4, 6

On this day, students will be exposed to the **historical**, **literary**, and **cultural contexts** of *Fools Crow.*

Activity: Introduce students to the **author** of *Fools Crow*, James Welch, and part of the **historical context**. Access any of the "Resources about James Welch." Use **Reading/Writing Strategy 1** to determine **theme or central idea** about James Welch, his life, and his work.

Activity: To help students understand the **literary** and **Blackfeet** or Pikuni **cultural context** for the novel, students will listen to or read about one of the most important elements of traditional Blackfeet culture: Napi/Old Man. This activity will elucidate the complex meaning of Napikwan as it is used by characters in *Fools Crow* and will help students understand how point-of-view and perspective influence reading and writing.

Teacher Tip: It is important to recognize the difference between the English and the Blackfeet as used in Welch's narrative. The Blackfeet words indicate aspects of the physical or behavioral nature of the animal—they actually *define* the animal, season, etc. This distinction can be part of the students' discussion each day.

Procedure

1. Explain to students they will be reading some Napi stories and that they have this opportunity because elders in the Blackfeet community have shared them with us.
2. Put students in groups of three or four and distribute the stories to each group. You may use the collection of stories by Rides-at-the-door, and the stories in Goebel's book (82-88) summarized in **Appendix E.** The *Indian Reading Series* stories (downloadable for free) are more accessible to challenged readers, but all students find them engaging. *Napi and the Bullberries*, Level II Book 17; *Old Man Napi*, Level III Book 18; and *Napi's Journey*, Level IV Book 17.
3. One person in each group will read the stories to the group or students may take turns.

Portfolio 3: At the end of thirty minutes, the groups will create a collaborative list of characteristics of Napi, based on what he **says** and **does,** what **others say of him**, and **how others react to him.**

Activity: Using information in the Teacher Tip on page 3 of this unit, introduce students to the trickster/transformer figure.

Day Three CCRA.R.1, 2, 3, 4, 10; CCRA.W.2, 10; [CCRA.]SL.1, 2, 4, 6

Distribute a syllabus which includes each day's reading assignment, activities, and the students' **Reading, Portfolio**, and **Activity** responsibilities.

Activity: Students will share the results of their research on historical events and dates from Day One. If time allows, students may look over their questions from Day One and talk about what more they have learned.

Reading Assignment: Begin **reading Chapter 1 (3-5)** aloud in class **Assign Chapters 1-4 (1-33)** to be completed by Day Six.

Teacher Tip: The reading of **Chapters 1-4** and portfolio work must be completed for students to actively participate in the discussion that springs from their notes in **Portfolio 4**. Each class period following a chapter reading and portfolio assignment gives students 10-15 minutes to share their responses in small groups. To support the more serious **"I Wonder"** questions and prevent students from using this opportunity to get the class off-task, you may choose to allow discussion time for just a few questions each day. To assist students as they listen and respond to each other with respect, make a large circle rather than rows of desks.

Portfolio 4: For **Chapters 1-4,** make two columns. On the left, write the following questions, and on the right provide answers from your reading. You will need a separate page for each chapter.

Chapter Questions:

1. Identify one Pikuni value communicated in this chapter. How do you know it is a value? (evidence)
2. What is the time, place, and situation (conflict) in this chapter? (evidence)
3. Who are the significant characters or groups of people in this chapter?
4. Identify one example of foreshadowing in this section, whether it is an image or an event.
5. Applying **Reading/Writing Strategy 8,** ask an **"I Wonder"** question from these chapters you will try to answer through discussion or research.
6. Create names for three animals not part of Welch's landscape using their physical characteristics.

Activity: Students will use the "Language of *Fools Crow*" handout in Appendix J and add words each day as they read. Have students help each other and discuss words without a corresponding English word.

Day Four — CCRA.R.1, 2, 6, 7; CCRA.W.8, 10

Activity: Access video clips from the Montana Tribes Digital Archives of Blackfeet people speaking on a spectrum of topics. Speakers include the following: Linda Juneau, Darrell Kipp, Patty LaPlant, Curly Bear Wagner, Calvin Weatherwax, Lea Whitford, and Narcisse Blood (representing Blood Indians in Canada).

Citing the speaker who provides the information, students will add to their responses to questions in **Portfolio 1**, and they will add to their **Research** information. They will consider common themes and central ideas they can connect to what they are reading in *Fools Crow.*

Activity: View the online map of *Fools Crow* locations at Humanities Montana's Montana Authors Project. Filter on "Fools Crow." Click on the book markers to read about "The Lone Eaters Winter Camp," excerpt from page 3, and "Malcolm Clark's Ranch," page 15.

Day Five — CCRA.W.2, 4, 10; [CCRA.]SL.1, 4, 6

Portfolio 5: Write a thank you to one of the speakers from the video clips and include information about what you learned from that person. Keep a copy in your portfolio. (All thank-you letters will be mailed together to OPI Indian Education for All.)

Activity: Students will present their research of dates and events in **Portfolio 2**. Discussion about the significance of these events for the survival of the Blackfeet can follow the presentations.

Day Six CCRA.R.3, 4, 5, 6; [CCRA.]SL.6

Activity: Students will share their responses to **Portfolio 4** and then ask and respond to their **"I Wonder"** questions in small groups or class discussion.

Reading Assignment: Chapters 5 and 6 (34-58) for Day Seven.

Portfolio 6: Use the "Dream Record" handout in Appendix K from Goebel's "*Fools Crow"* in *Reading Native American Literature.* As you read Chapters 5 and 6, you will add to the chart.

Ask an **"I Wonder"** question. Continue the list of names in **Portfolio 4,** and respond to the following questions:

1. Interpretative-Level Question—How does Fast Horse exhibit evidence of guilt in Chapter 5?
2. Evaluative-Level Question—How can the opportunity for sacrifice be regarded as an honor?

Day Seven CCRA.R.1, 3, 4; [CCRA.]SL.1, 6; CCRA.W.2, 9, 10

Activity: In small groups, students will share their notes from **Portfolio 6.** After 15 minutes, they will pose their Portfolio 6 **"I Wonder"** questions for their classmates to answer.

Activity: Plan for a choral reading of Henry Real Bird's poem, "Rivers of Horses," after sharing the biographical note in *Birthright: Born to Poetry*.

1. Give each student a copy of the poem and have them form a circle around the perimeter of the classroom.
2. For the first reading, all can read together.
3. On the second reading, each will take a turn, stopping at the end of a sentence.
4. Do a third reading the same as the second.
5. Questions for students to answer in small groups:
   a. "How does this poem add to our understanding of the Crow people and other Plains tribes?
   b. This is a **Narrative** Poem. What is the conflict? Who are the protagonists? What is the turning point? What is the resolution?
   c. How do the events and protagonists develop and interact over the course of the poem?
   d. How does Henry Real Bird use figurative language to affect meaning?

Reading Assignment: Chapters 7 and 8 (59-83)

Day Eight CCRA.R.4, 6; CCRA.W.1, 2, 9

Portfolio 7: Select two or three questions from questions 1-5 below and respond to each in a short paragraph. Respond in a short argument essay to question 6.

Interpretative-Level Questions

1. Why do the Lone Eaters disapprove of Owl Child?
2. How does Mik-api's story about how he became a Many-Faces-Man contribute to the plot or development of character in this novel?
3. How is Fast Horse changing?
4. What events caused the tragedy with the Crows?
5. Ask an **"I Wonder"** question and write a response.

Evaluative-Level Question

6. What do you think is the most significant internal or external conflict of the novel so far? Cite three reasons and supporting evidence for your argument.

Activity: Students will review their notes on dreams in their "Dream Record" handout, and they will ask their **"I wonder"** questions about the chapters they have read for their groups or the class to discuss.

Reading Assignment: Chapter 9 (84-97)

Day Nine CCRA.R.1, 7; CCRA.W.2, 10; [CCRA].SL.1, 6

In groups, students will share their notes from **Portfolio 7**.

Portfolio 8: Chapter 9 includes allusions to the 1855 Treaty, the Government Farm at Sun River, Fort Benton, and trade. Conduct a close reading of this treaty. It is also useful for students to see how subsequent treaties—before 1873—changed the situation for the Blackfeet in just fifteen years.

Procedure

1. In groups of three, read the "Blackfeet Treaty of Fort Benton, 1855," or selected excerpts—particularly Articles 3 and 4, possibly with separate groups working with different excerpts.
2. Apply **Reading/Writing Strategy 3** as you read this treaty.
3. View the history of treaties and their impact on the land of the Blackfeet over time, particularly 1855 and 1870.
4. How does this evidence contradict the information you read in the "Blackfeet Treaty of Fort Benton, 1855"?
5. Apply **Reading/Writing Strategy 4** to words or phrases in the 1855 treaty you or your teacher might select.
6. Looking at *meaning,* consider how the language leaves matters uncertain or ambiguous. How did the *meaning* of the language in this treaty impact Indians, settlers, and agents of the federal government?
7. Draw evidence from the text to support analysis, reflection, and research. Rewrite the line(s) or phrase in your portfolios and then answer the three questions from **Reading/Writing Strategy 4.**

Activity: Students may respond to each other's **"I Wonder"** questions about the treaty.

Activity: To build students' understanding of the cultural context for *Fools Crow,* invite a Blackfeet storyteller, or read or tell "Scarface: Origin of the Medicine Lodge" and "Legend of Poïa (or Scarface)" from Goebel's *Reading Native American Literature* (88-99). This will take an additional day. For assistance, contact the Blackfeet Tribal Education Director, currently Harold Dusty Bull at 406-338-7538 or hdustybull50@hotmail.com, or the Blackfeet Community College at 406-338-5411. Remember to plan for a gift to the speaker.

Activity: View the online map of *Fools Crow* locations at Humanities Montana's Montana Authors Project. Read about "Riplinger's Trading House on the Marias (Bear) River" excerpt from page 91.

Day Ten CCRA.R.1, 2, 7; CCRA.W.2, 9, 10

Reading Assignment: Chapter 10 (98-125)

Begin reading in class if there is time, make maps available for students to locate places identified in this chapter. Students will continue with their lists of names from **Portfolio 4.**

> **Teacher Tip: Chapter 10** is the Sun Dance chapter, a ceremony sacred to many tribes. Care must be taken not to assume all tribal communities conduct it in the same way.

Activity: View excerpts from *The Seven Rituals* in *Oceti Sakowin: The People of the Seven Council Fires* for a presentation of a Lakota view of the Sun Dance. (DVD provided to school libraries by the Office of Public Instruction.)

Portfolio 9: Respond to selected questions from the following:

Recall-Level Questions and Prompts

1. As you read, continue the list of names in **Portfolio 4,** and add the dream in this chapter to Goebel's worksheet on dreams.
2. List the activities involved in the marriage of White Man's Dog and Red Paint.
3. What is the *purpose* of the *Blackfeet* Sun Dance?

Interpretative-Level Questions

4. What is a man? What is a woman? What are their roles and customs? How is the Sun Dance a ceremony of manhood or womanhood?
5. What elements in Welch's recounting of the Star Boy story differ from the story you heard in class? How could you explain the difference? What elements in Welch's description of the Sun Dance preparation and practice are similar to Judeo-Christian stories or practices?
6. Ask an **"I Wonder"** question.
7. Write three one- to two-sentence responses, using **Reading/Writing Strategy 3:** What **Disturbs, Interests, Confuses, or Enlightens** you as you listen to the storyteller, watch the video, and read Chapter 10. Be prepared to share and discuss what you have written.

Day Eleven CCRA.R.4, 9; CCRA.W.2, 4, 9, 10; [CCRA.]SL.1, 6

Activity: The discussion of the questions in **Portfolio 9** should take most of the class period.

Activity: Read the poem by Victor Charlo, "Agnes, for Agnes Vanderberg" in *Birthright: Born to Poetry*

Put students in groups of three to consider the following questions. Each group will select a **scribe** (the one who takes notes), and a **speaker** (the one who shares the group's responses to the questions with the larger group).

1. What is the speaker's conflict in the last two lines?
2. How does the poet use figurative language to affect meaning?
3. What insight into the women in this novel might this poem give?

Reading Assignment: Chapter 11 (129-144)

Portfolio 10: Respond to the following Reading/Writing Strategy 7 — R.A.F.T.S. prompt:

You are a warrior who hears Fox Eyes telling the men "There are many among us who go to war for the first time. Let them follow the counsel of their chiefs, and no harm will come to them. If their hearts are not in this, now is the time to turn back. There is no dishonor in wisdom. For those who would be foolish and seek to gain glory only for themselves, let them also turn back. In that way there is no profit." (139)

Agree or disagree with Fox Eyes. Write what you would say to the council. Is your heart in this war effort or is it not? Write what you would say when it is your turn to speak in the council. In writing this informative/explanatory speech, you will follow the guidelines as listed in the standard.

Role: A warrior
Audience: Fox Eyes and others at the council

Format: Speech
Topic: Your position on the conflict with the whites
Strong Verb: Explain or inform

Activity: View the online map of *Fools Crow* locations at Humanities Montana's Montana Authors Project. Read about "Site for 1855 Lame Bull Treaty," excerpt from page 138.

Day Twelve CCRA.R.1, 2, 4; [CRRA.]SL.1, 3, 6

Activity: Organize students in a circle. Talk to them about the importance of listening carefully and respecting the rights of others to speak. Students will take turns *speaking* what they wrote in **Portfolio 10.** You can use this activity to help students evaluate the speakers' points of view, reasoning, and use of evidence and rhetoric.

Reading Assignment: Chapter 12 (145-149) If time allows, students can read this short chapter in class.

Day Thirteen CCRA.R.1, 3, 4, 5; CCRA.W.10

Reading Assignment: Chapter 13-14 (150-171)

Portfolio 11: Respond to selected questions from the following:

Recall-Level Questions

1. Who are the individuals described as being two-faced in this chapter? How are they two-faced?

Interpretative-Level Questions

2. How does Welch use brief but vivid sensory details to describe the military as they approach the camp?
3. How does Welch build suspense?
4. Locate examples of similes, parallel structure, repetition, and evidence of Welch's humor either in the narrator's voice or in a character. What is the effect of these literary devices?
5. Identify two vivid sensory details in Welch's description in Chapter 14. What mood do these details suggest?
6. How do the episodes of Raven and Fools Crow and the killing of the Napikwan contribute to the development of the plot or character?
7. Ask an **"I wonder"** question and continue the list of names from **Portfolio 4.**

Day Fourteen CCRA.R.2, 6, 8, 9; CCRA.W.1, 9; [CCRA.]SL.1, 6

Activity: Students share their responses to questions in **Portfolio 11.**

Activity: As a class, read aloud the short excerpt from Shakespeare's *Macbeth,* Act III, Scene 1, where Macbeth persuades the murderers to kill Banquo.

Create a Venn Diagram and talk about the arguments, determining their logic and credibility. Work with the class to determine answers to the following questions.

1. What are Macbeth's argument, claim, and reasons?
2. What are Raven's argument, claim, and reasons to Fools Crow in Chapter 14?
3. How do these two texts compare/contrast?

Reading Assignment: Chapters 15-16 (172-190)

Portfolio #12: Read Essential Understandings 4 (Appendix C) and respond to the following questions and prompts:

1. What new information about the reservation system do you learn from reading this document?
2. What additional information do you learn about the reservation system from reading Welch's narration of the council's discussion regarding the Napikwans?
3. Make a list of facts (evidence) from both the novel and Essential Understanding 4.
4. Use these "facts" and write using **Reading/Writing Strategy 6: What is the situation?** (The reservation system) **The causes?** And **the effects?** Do you need more information to support or verify a conclusion? How does your own perspective about the issue influence your conclusion?

Day Fifteen CCRA.R.9; CCRA.W.9; [CCRA.]SL.6

Activity: Students share responses to their reading of Essential Understanding 4 in comparison/ contrast with Chapter 15.

Portfolio 13: Interpretative-Level Questions (groups of three)

1. Welch's narrative has been called "poetic prose." What evidence would support that conclusion? (alliteration, assonance, metaphor, simile, personification, fluid phrases, and more)
2. What is your favorite line in this chapter? Copy it in your portfolio. How does the voice in this line contribute to the impact of the novel on you as a reader?
3. How might the central idea in Chapter 16 compare with "The Prodigal Son" (Luke 15: 11-32)?
4. Why does Boss Ribs decide to ask Fast Horse to help him open the sacred Beaver Bundle?
5. How does the narrative in this novel move from despair to hope to despair and back?
6. Ask an **"I Wonder"** question and add to **Portfolio 4** list of names.

Day Sixteen CCRA.R.1, 4, 6; [CCRA.]SL.1, 6

Activity: Students ask any questions they still have from **Portfolio 13.** Check on their lists of animals, and if they have included any vocabulary words.

Activity: As a class, students will discuss what a character's understatement or sarcasm reveals about the character, the situation, or the relationship between two characters. For example, they might consider the words Malcolm Clarke uses when insulting Owl Child (Chapter 18).

Reading Assignment: Chapters 17-18 (191-217) Students will ask an **"I Wonder Why"** or an **"I Wonder How"** question when they have finished the chapters.

Day Seventeen CCRA.R.1, 3; CCRA.W.1, 4, 5

Reading Assignment: Chapter 19-20 (218-237)

Portfolio 14: Respond to one of the following two **Argument/Persuasive writing prompts**. Revise, edit, rewrite, or try a new approach as you address the specific purpose and audience for your writing. The response must be at least one page.

1. The issue of Fast Horse not fulfilling his vow is critical to the plot of this story. His failure brings hardship on himself and his people. What kind of vows do we make and keep or make and break? Following a **R.A.F.T.S.** prompt, write a letter to either yourself or someone you know who has broken a vow or promise. What advice would you give? Identify three reasons why the person should take your advice.
   Role: A teen the same age as yourself.

Audience: A fictional person who is based on an experience you have seen or known.
Format: A letter.
Topic: The breaking of a promise or vow.
Strong Verb: Explain your position and provide advice on how you believe the person should act.

2. Fools Crow thinks about the reason Fast Horse follows Owl Child. "It was this freedom from responsibility, from accountability to the group that was so alluring. As long as one thought of himself as part of the group, he would be responsible to and for that group. If one cut the ties, he had the freedom to roam, to think only of himself and not worry about the consequences of his actions." (211) Following a **R.A.F.T.S.** prompt, write to someone who is following this kind of freedom. What kind of advice would you give? Identify three reasons why the person should take your advice.
   Role: An adult community member.
   Audience: The person following this kind of freedom.
   Format: A letter in the form of an email.
   Topic: The issue of following a freedom without accountability to the group.
   Strong Verb: Explain your position and provide advice on how you believe the person should act.

Day Eighteen CCRA.R.1, 3, 4, 7, 9; CCRA.W.9, 10; [CCRA.].1, 6

Portfolio 15:-Using the "Character" handout in Appendix L, select a character (Fools Crow, Fast Horse, Kills-close-to-the-lake, Striped Face, Owl Child, Three Bears, Yellow Kidney, or Heavy Shield Woman) and fill in the information regarding Decision, Personal Benefit or Harm, Tribal Benefit or Harm.

Procedure

1. The teacher will break the class into eight groups, one for each character named above. Students may want to add other characters—and/or groups—to this activity.
2. For ten minutes, each group will identify one decision made by that character and fill out the consequences. If time allows, they may want to identify more than one decision. The lesser characters will not be difficult, but it is important to consider how even an insignificant character's choice can dramatically affect others.
3. Students will share their group work with the rest of the class.
4. As a group, students will talk about *betrayal* and what it means, its causes, and its consequences.

Reading Assignment: Chapters 21-23 (238-267)

Portfolio 16: Respond in writing, determining the implication of Joe Kipp's thought, "These people have not changed, but the world they live in has." (252)

Procedure

1. Look in today's newspaper and find evidence of a contemporary group of people somewhere near or far.
2. Explain how Kipp's statement might apply to the group mentioned in the newspaper.
3. Cite the newspaper source and put the quote at the top of your page.

Day Nineteen CCRA.R.1, 3, 4; CCRA.W.2, 9, 10; [CCRA.]SL.6

Respond in writing to selected questions from the following.

Interpretative-Level Questions

1. How does the story of *Seco-mo-muckon* contribute to the novel and to Yellow Kidney's story or character?
2. How does Yellow Kidney's change of heart contribute to the tragedy in Chapter 21?
3. What does Joe Kipp's statement in **Portfolio 16** say about his character as well as the future of the Lone Eaters?
4. How might the episode with One Spot and the rabid wolf serve to advance character development? How does One Spot change? How might it work as a metaphor for other situations in the novel?
5. What statement is the novel making about justice? (Such as: Life is not fair; the innocent suffer; some people who commit crimes against others will suffer natural consequences.)

Portfolio 17: Using a white board, the whole class should create a chart with the names of the leaders mentioned in the discussion of Joe Kipp's request (252-256). First, as a class, list main ideas or phrases that will be included in the statement. It will include the *who, when, what, how,* and *why* of the position recommendation. Students will write a short summary statement of each leader's position and the reason for that position, citing specific evidence from the text in support of the positions. They may use **Reading/Writing Strategy 1** to establish their short summary statement. For example: "Name of leader believes that (subject-verb independent clause)."

Rides-at-the-door	Three Bears	Mountain Chief	Heavy Runner

Reading Assignment: Chapter 24 (238-284)

Days Twenty and Twenty-one CCRA.R.1, 4, 10; CCRA.W.1, 3, 9

Portfolio 18: Read "The Man from Washington" by James Welch and the Questions for Discussion in *Birthright: Born to Poetry* Copy the poem in your **Portfolio**, and respond in writing and discussion to the poems discussion questions, as well as to the following questions:

1. In the novel *Fools Crow*, who is "The Man from Washington"?
2. How does this poem expand our understanding of the Indians' situation in response to federal Indian policy and the encroachment of non-Indians into their lands?
3. How does the tone of the poem compare/contrast with the tone of the Lone Eaters in their response to Joe Kipp's message? (Consider satire, irony, etc.)

Activity: View the online map of *Fools Crow* locations at Humanities Montana's Montana Authors Project. Read about "Ear Mountain," excerpt from page 270.

Reading Assignment: Chapters 25-27 (289-311)

Teacher Tip: Chapter 25 is an excellent example of Welch's powerful prose poetry. It tells an engaging story that can be read by itself apart from the novel. **Options for Chapter 25 include the following:**

1. Reinforce students' experience with literary devices and offer them opportunities to practice their own writing following Welch's fine examples.
2. Extend the students' understanding of the men and women coming west in the aftermath of the Civil War.
3. Talk about how Welch's narrative style so capably creates sympathy for "enemies" in just these few pages.
4. Talk about how this event is one more crisis leading up to the climax of the Baker Massacre and the subsequent losses of the Pikuni people.

Day Twenty-two — *CCRA.R.1, 2, 4; CCRA.W.9, 10*

Portfolio 19: Respond to the following **Interpretative-Level questions**.

1. How does the fear of trickery prevent the Lone Eaters from accepting the assistance of Pretty-on-Top and Sturgis?
2. Consider what the last image in Chapter 27 suggests about Fast Horse, "A small cold wind blew through the boughs that covered the lodge, but he didn't feel it." (311) Has he changed? Is this justice?
3. Ask an **"I Wonder"** question and add to **Portfolio 4** list of names.

Reading Assignment: Chapters 28-33 (312-360)

Day Twenty-three — CCRA.R.1, 3,4, 7, 9; CCRA.W.2, 9, 10; [CCRA.]SL.1, 6

Activity: Watch *Montana Skies: Blackfeet Astronomy* project. The DVD features stories, including "Scarface" told by Leo Bird, "who learned these stories by means of traditional Blackfeet Oral Traditions." The DVD was sent by OPI to elementary schools.

Portfolio 20: Respond to the following **Evaluative-Level questions** with a whole-class discussion. Take notes during the discussion.

1. What does Chapter 30 reveal about how Fast Horse has changed? Is this change realistic? Do you believe a person who had made so much trouble could change this much?
2. Respond in writing to the questions about the following quote before you discuss this with the entire class: "Honor is all we have, thought Rides-at-the-door, that and the blackhorns. Take away one or the other and we have nothing. One feeds us and the other nourishes us." (339-340)
   - What is honor?
   - How are honor and blackhorns connected?
   - What do the blackhorns mean to the Pikuni people?
   - What is the difference between "feed" and "nourish"? Consider applying to these words Reading/Writing Strategy #4: What does it say—denotation? What does it mean—connotation?

Activity: Following the Chapter 33 reading, read aloud *Excerpts from "*James Welch and the Oral Tradition*"* (Appendix F) by Dr. Lois Welch, James Welch's widow. Students can talk about the insights they gain about James Welch as a writer from this reading. They could apply **Reading/Writing Strategy 3:** What Disturbs, Interests, Confuses, or Enlightens you as you listen to Dr. Lois Welch's essay.

Day Twenty-four CCRA.R.1, 2, 3; CCRA.W.2, 9, 10

Reading Assignment: Chapters 34-36 (365-391)

Teacher Tip: Students are likely to feel strong emotions regarding the tragedy in this last reading assignment, so it is not appropriate to dig into activities and skill building. Instead, students may want to converse or to write responses **(Reading/Writing Strategy 3: What disturbs, interests, confuses, or enlightens them)** as they finish the novel. In the end, there are frequent references to how the people have changed. How have they changed? Students may want to write about their own personal tragedy, about how it changed them or their family members, and how they survived. They also might want to review some of the **"I Wonder"** questions they asked earlier in the unit. How would they answer them now?

Day Twenty-five CCRA.R.2, 4, 6, 7, 9; CCRA.W.2, 9, 10

Activity: View the online map of *Fools Crow* locations at the Montana Authors Project (Humanities Montana). Click on "Marias (Bear) River Massacre" bookmarker to read excerpt from page 379.

Closing Activity

1. Read three non-fiction accounts and watch two YouTube videos of the "Massacre on the Marias."
   a. Dave Walter's essay "The Massacre on the Marias" in *Montana Campfire Tales* (33-50);
   b. The Bear Head account in Goebel's *Reading Native American* Literature (76-81);
   c. Wikipedia's description of the Marias Massacre
   d. David Mihm (Blackfeet) videos:
      - "A History of the Marias River Massacre Part I" (8 minutes)
      - "A History of the Marias River Massacre Part II" (11:56 minutes)
2. Students respond to the readings and videos:
   a. In a class discussion, compare and contrast these accounts with Welch's in *Fools Crow*. You may want to create a Venn Diagram that takes details from each account.
   b. What is the perspective of each of the following?
      - Insider (one who knows the experience personally),
      - Outsider (one who writes from other secondary sources about the event),
      - Researcher (one who uses primary documents and interviews to retell the story), or
      - Researcher with a personal connection to the story.

      Look at word choice and details included or omitted. Use **Reading/Writing Strategy 4:** What does the text say? What meanings lie beneath and beyond the text? Why do the differences matter?
   c. What do the storyteller, Welch, and the producer of the video add that only a fiction-writer can when the exact details are missing? What are the truths that Welch's writing communicates?

Portfolio 21:

1. Draw one significant conclusion from a discussion of 1 and 2 under "Closing Activity," focusing on Dave Walter's "The Massacre on the Marias" in *Montana Campfire Tales.* Write an essay with a thesis statement incorporating that conclusion. What have you learned from the comparison/ contrast of these documents with *Fools Crow*? Following **Reading/Writing Strategy 1**, write: "I have learned that [subject-verb independent clause.]" Whatever follows the word "that" will become the thesis statement, and you will not need to use the introductory phrase in your essay. Your writing should follow the guidelines as listed in the standard.

2. Take a character or a theme that appears in the novel and create a collage poster of cut outs from magazines and/or your own drawings. In a five-minute presentation to the class, present your collage and explain the significance of images. This is a powerful way for you to translate ideas into a visual metaphor.

Extended Activities for Reading, Writing, Speaking, and Research

Making Connections to Self — CCRA.R.1; CCRA.W.1, 2, 3, 4, 10; [CCRA.]SL.1

1. **Read and Write** in response to Welch's description of place in Chapter 36. Pay attention to specific details and dream-like images of nature. Read Heather Cahoon's "Elk Thirst" in *Birthright: Born to Poetry* (19) for inspiration.
   Role: Yourself
   Audience: A grandparent or elder who lives in a different community or place
   Format: A poem – include at least one verb that personifies a non-human object, a unique metaphor, and examples of alliteration and assonance.
   Topic: A place you love, visualizing the details of the scene and recreating the description and experience, making it possible for the reader to have the same experience as you. Conclude with insight into the human experience that being in this place gives you.
   Strong Verb: Describe

2. **Write** a free-verse **narrative poem** after the pattern of Henry Real Bird's "Rivers of Horse" (*Birthright*, 78-79). The poem may be set in the distant past or the present. Write out of your own experience (write from what you know).
   a. Select a concrete object: an animal, car, family, wind or storm, a group of people. You may use horse if you want.
   b. Begin with phrasing similar to Real Bird's, such as "This is the story of . . ."
   c. Consider the images you see, hear, touch, smell, and taste. Make a list.
   d. Use those images as you tell the story.
   e. Repeat the object throughout the poem.
   f. Somehow within or at the end of the poem, reveal to the reader why you tell this story.
   g. While you follow the above procedure, pay attention to the guidelines for proficient narrative writing found under "D. Options for Reading and Writing Narratives," below.

3. **Read and Write** in response to this comment by Three Bears: "Let the Lone Eaters be known as men of wisdom who put the good of their people before their individual honor." (178) **Write** a reflective journal entry following Three Bears' remark. Then respond to the following **Writing Strategy 7—R.A.F.T.S.** First define *honor,* and then apply this wisdom to a situation you have seen or heard about? Do you have such a hero? Tell a story of a hero you know or emulate, considering Welch's poetic voice and the guidelines in this standard.
   Role: Yourself.
   Audience: Children who should know about this hero.
   Format: A letter, illustrated with a photo of the hero.
   Topic: The hero's actions and impacts on the wellbeing of family or community.
   Strong Verb: Explain, describe, and tell a story.

4. **Write** an "I Am" poem using the template from **Appendix H.**

Reading and Writing Arguments CCRA.R.1, 8; CCRA.W.1, 4, 9, 10; [CCRA.]SL.4, 5, 6

1. **Read** the 1851 Fort Laramie Treaty and the 1855 Blackfeet Treaty of Fort Benton.
   a. **Consider the following purposes:** the use of legal reasoning, premises, purposes, and arguments. How does the reading of treaties expand your understanding of the novel and relevant contexts?
   b. **Examine** the following words to analyze the meaning of the terms to the Indians or to the American Government: rights, common, nation, agreement, citizens, dependence, annuities, trial, punishment, jurisdiction, peaceful occupancy, remunerations, good faith and friendship, ratification, treaty, restitution.
   c. As you read the treaties, **practice drawing evidence** to support your conclusions about reasoning, premises, purposes, and arguments.

2. Select one of the following quotes from **Chapter 9** and rewrite it at the top of a page. **Write** an **"argument"** and explain the quote as you understand it, applying that understanding to a situation you know about or have been involved in at any of these levels: personal, community, country, or world. You will take a position (claim), agreeing or disagreeing with the statement, providing reasons and evidence. In writing this argument, you will follow the guidelines as listed in standards W.9-10(11-12).1.a-e. To draft your claim or thesis, following **Reading/Writing Strategy 1**. "After studying the quote, I understand that . . . [subject-verb independent clause]." In your written argument, you will use only the portion of this sentence that follows "that."
   a. "Men, even experienced warriors, do not always listen to reason when they are close to the prize. The closer to the prize, the more the fever obscures the judgment." (85)
   b. "The world is thrown out of balance. Some things become too important, other things not important enough." (85)
   c. "… you are as blameless as this river when it sometimes carries away one of our boys." (86)
   d. "… even if Boss Ribs understood the necessity of his son's banishment, he would not forgive Rides-at-the-door for bringing the message." (86)
   e. "For now it is better to treat with them while we still have some strength. It will only be out of desperation that we fight . . . If we treat wisely with them, we will be able to save enough for ourselves and our children."(89)
   f. As Running Fisher watches his brother, White Man's Dog, he thinks ". . . his brother's successes somehow diminished him."(90)

Reading Texts and for Writing Informational Essays

CCRA.R.1, 2, 9; CCRA,W.2, 4, 7, 9, 10; [CCRA.]SL.4, 5, 6

1. **Research** any of the following and prepare a **presentation**—using PowerPoint, video, or posters—that includes evidence, source citations, and possible conclusions you might draw regarding the information. Select one of the Reading/Writing Strategies in this unit to guide your research.
   - The historical characters and possible interviews with descendants.
   - The cause, effects, and treatment of smallpox and rabies among Native people.
   - The personal story of a settler in Blackfeet territory during the time period of *Fools Crow.*

2. **Read/View** one or more of the following essays, informational narratives, or videos, and then respond using one of the prompts below.
   - Bear Head, a survivor, a firsthand account in Goebel's *Reading Native American Literature: A Teacher's Guide*. (76-81)
   - *Death, Too, For The-Heavy-Runner* by Ben Bennett

- Bibliography, Blackfeet History and Culture, p. 18. "Baker Massacre" Vertical File in Montana Historical Society Archives, Helena.
- "Carol Murray tells the story of the Baker Massacre"
- "This Day in History: Soldiers massacre sleeping camp of Native Americans"
- Mihm, David. YouTube videos and narratives for Western Governors University History:
  - "A History of the Marias River Massacre Part I" (8 minutes)
  - "A History of the Marias River Massacre Part II" (11:56 minutes)
- "The Massacre on the Marias – Chapter 3." *Montana Campfire Tales: Fourteen Historical Narratives*, by David Walter.

Prompts

- **Consider** any of the *Essential Understanding Regarding Montana Indians* and **analyze** how these ideas are developed in any of the following essays.
- **Select** a line, phrase, or paragraph and **consider** what the text might say **explicitly** as well as **inferentially**. Answer each of the three questions from **Reading/Writing Strategy 4**.
- Select one of the readings. Determine the **author's point of view or purpose** in which the **rhetoric** is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.
- Identify the **perspective** or particular **interpretative focus** of the event from each reading. What does the writer consider most important? What facts are included or excluded? With whom do the readers identify and/or sympathize?

3. **Read** the following to consider Welch's purpose in each, considering ways the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.
   - James Welch writes about himself and his own writing.
   - James Welch's description of the Baker Massacre and his visit to the site in *Killing Custer: The Battle of the Little Bighorn and the Fate of the Plains Indians,* Chapter 1, pp. 25-47.
4. **Read and analyze** the following **U.S. foundational documents** for their **themes, purposes, and rhetorical features**. As you respond in writing, you will practice drawing evidence to support analysis, reflection, and research.
   - The Homestead Act of May 20, 1862
   - The Dawes Act of February 8, 1887
   - Read the Acts in the original versions as well as the transcripts. Consider the theme, purpose, and rhetorical features while you evaluate the impact of these on the Blackfeet people.
5. In response to reading Chapter 30, select one of the following questions or prompts to **write an informative/ explanatory paragraph** or short essay. Use **Reading/Writing Strategy 1:** "When I finished thinking about what I have read and heard about _____, I understood that [subject-verb independent clause]." Begin your paragraph with a topic sentence (the clause that follows "that" in the strategy). Follow your essay with an **"I Wonder"** question.
   a. Inferential-Level questions to be used as prompts:
      - How does *Fools Crow* echo the "Legend of Poïa"?
      - Compare Fools Crow's vision of the painting to the Ghost of Christmas Future's visit to Scrooge in Charles Dickens's *A Christmas Carol*. What does Fools Crow learn about himself and what is important? What does Scrooge learn about himself and what is important in life?

- How does the "Legend of Poïa" affect the character of Fools Crow or the plot development? Does it leave readers with hope or despair or neither?
- Compare Feather Woman's experience to that of Kills-close-to-the-lake.

6. **Read** "Stereotypes—Sources and Definitions" in *Roots and Branches: A Resource of Native American Literature Themes, Lessons, and Bibliographies* (253-258). How does the novel, *Fools Crow,* contradict popular stereotypes about Indians?

Reading and Writing Narratives CCRA.R.1, 2, 7; CCRA.R.3, 4, 9, 10

1. **Write** a narrative from any of the **ledger drawings** in the novel—what is happening, who is involved, and where does it take place? Create your own ledger drawings for five other specific scenes in the novel. Or, after visiting the massacre site, describe the landscape as seen through the eyes of a descendant.

> **Teacher Tip:** As students participate in this role-play, ask them to have one person speak at a time while others listen carefully. No one begins to speak unless the previous speaker has finished.

2. After reading Chapter 23 (257-267), **write** a dialogue following **Reading/Writing Strategy 7 R.A.F.T.S.** prompt. Write your own **narrative** dialog of the interactions. Role-play the council meeting.

Role:	One of the characters in the meeting with Sully and Wheeler.
Audience:	Those who have attended the meeting.
Format:	Dialog with others having voices.
Topic:	How does your character respond to the issue of Owl Child and Mountain Chief? How do two other characters respond to your character's arguments?
Strong Verb:	Tell the story of the interactions in a play format.

Extension Activities
CCRA.R.1, 2, 3; CCRA.W.1, 2, 3, 4, 7, 8, 9; [CCRA.]SL.1, 4, 6, 7

1. **Participate in an Expedition.** Plan a trip to the Marias Massacre site. The teacher may make arrangements with Blackfeet cultural or historical experts, who could present this history of the Baker/Marias Massacre to students. Students' should respect the significance of the site and should follow any protocols for behavior set by the cultural expert.

2. **Consider various story lines and conflicts** from the following list. How do they appear? What are the issues, crises, resolutions? What are the various ways characters face or run from conflicts? How are conflicts resolved? Is there a pattern?
   - Blackfeet and Crow
   - Debate among the Blackfeet Chiefs
   - Seizers and Chiefs
   - Owl Child, Fast Horse, and Settlers
   - Owl Child and Malcolm Clarke
   - Heavy Runner and Napikwans
   - White Man's Dog, Red Paint, Kills-close-to-the-lake
   - Cycles of grief
   - Confession and reconciliation

3. **Consider style and motifs in *Fools Crow.*** Identify specific examples of style and motifs from the following list. Discuss how they create meaning in any of the following contexts of the novel: literary, cultural, geographical, and historical.
   - One detail serves as complete description (149)
   - Voices
     - storytelling voice (151)
     - reflective, fluent voice (150)
   - Metaphor, personification, simile
   - Creation of suspense through short, punctuated sentences and participle phrases (293)
   - Lines of wisdom, lines of sublime
   - The place of honor, listening, self-Awareness, forgiveness
   - Fear of trickery
   - Irony
   - Instances where the nonverbal betrays the word
4. **Watch** a clip of *Shadowlands*, the biographical film about author C.S. Lewis, whose wife died of cancer. Compare Lewis' suffering with Fools Crow's feeling, "a peculiar kind of happiness – a happiness that sleeps with sadness." (390) Shadowlands Productions LTD (start at 1:24)
5. **Conduct** a trial of Lieutenant Colonel Eugene Baker for the Massacre on the Marias River, January 23, 1870. Make a list of your witnesses for either side. What evidence will they present? Consider the role of the translator in this mock court case. Present it to your class.
6. **Read** *The Plague* by Albert Camus for a similar explanation of the effects of tragedy on a community and on individuals.
7. **Read** poems from *Birthright: Born to Poetry* for reflection, analysis, and discussion about how poets use figurative language to effect meaning.
   - "Encampment of Power" by Minerva Allen (9)
   - "Elk Thirst" by Heather Cahoon (19)
   - "Frog Creek Circle" by Victor Charlo (26)
   - "Dixon Direction" by Victor Charlo (29)
   - "Modern Day Warrior" by Dick Littlebear (60)
   - "Our Blood Remembers" by Lois Red Elk (91)
   - "Birthright" by M.L. Smoker (98)

Appendix A: Grades 9-12 College and Career Readiness Anchor (CCRA) Standards

This unit addresses the Montana English Language Arts and Literacy standards. It offers levels of thinking and response to meet the needs of students from a variety of grade levels and abilities. The entire unit, with the standards identified and referenced, provides a model for language and activities teachers can apply to other resources or texts. However, all activities easily meet a variety of standards even though the standard is not specifically named.

For the sake of space, this document provides **Anchor Standards (CCRA)** without grade-level differentiation. However, teachers at each grade level may access specific standards for their students at OPI's ELA Content Standards and Resources webpage.

Speaking and Listening ([CCRA.]SL)

Comprehension and Collaboration

[CCRA.]SL.1 Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

[CCRA.]SL.2 Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

[CCRA.]SL.3 Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric.

Presentation of Knowledge and Ideas

[CCRA.]SL.4 Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.

[CCRA.]SL.5 Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.

[CCRA.]SL.6 Adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate.

Reading (CCRA.R)

Key Ideas and Details

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

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

CCRA.R.3 Analyze how and why individuals, events, and ideas develop and interact over the course of a text.

Craft and Structure

CCRA.R.4 Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.

CCRA.R.5 Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.

CCRA.R.6 Assess how point of view or purpose shapes the content and style of a text.

Integration of Knowledge and Ideas

CCRA.R.8 Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.

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

Range of Reading and Level of Text Complexity

CCRA.R.10 Read and comprehend complex literary and informational texts independently and proficiently.

Writing (CCRA.W)

Text Types and Purposes

CCRA.W.1 Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

CCRA.W.2 Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.

CCRA.W.3 Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

Production and Distribution of Writing

CCRA.W.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

CCRA.W.5 Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

CCRA.W.6 Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.

Research to Build and Present Knowledge

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

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

CCRA.W.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.

Range of Writing

CCRA.W.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

Appendix B: Chapter Summaries

Chapter 1 (1-5): This chapter introduces the greater external conflict between the Pikuni people (Blackfeet) and the expanding American influence, as well as the internal conflicts the protagonist experiences. Featuring the Lone Eaters, a fictional Pikuni band, the novel begins just east of the Rocky Mountains (Backbone of the World) and below Chief Mountain at the beginning of winter. While it is before the Napikwans (Americans) had significantly changed the Pikuni ways of life, White Man's Dog thinks about "white man's water" and how it makes men daring and sometimes foolish. The protagonist, White Man's Dog, is eighteen and disappointed with not having achieved manhood according to the Pikuni lifeway (guns, horses, wife, and strong animal helper).

Chapter 2 (6-10): This chapter introduces intertribal conflict and Fast Horse, the foil for White Man's Dog. Fast Horse brags about his accomplishments, especially against the Crows, and taunts White Man's Dog for his weakness. Having consulted with Mik-api, the Many Faces Man, Fast Horse has planned a raid to gain glory in Crow country, fifteen sleeps away. Yellow Kidney, one of the band leaders, has also given his support for the raid. Rides-at-the-door, White Man's Dog's father, despairs because people in the camp are talking about his son's so-called cowardice. But he is encouraged about White Man's Dog's allegiance to tradition when he hears him telling a Napi/Old Man story.

Chapter 3 (11-18): This chapter demonstrates the importance of dreams and the responsibilities of those who receive the dreams. Yellow Kidney worries about taking an "unlucky man," White Man's Dog, and the reckless Fast Horse who could bring disaster on all. Along the way to Crow country, Fast Horse tells the party about a dream. In his dream, Fast Horse feels threatened by Cold Maker who then tells him how he can be successful on the raid. Fast Horse must find an ice-covered spring and remove a rock that keeps the water from flowing, and he also must bring Cold Maker's daughter two bull robes. If he does not do this, Cold Maker will punish the party. Yellow Kidney fears this dream and the consequences that might complicate their situation. On the fifth day, they arrive at the Little Prickly Pear, not far from the ranch of a "ruthless" trader, Malcolm Clark, who had married a Pikuni woman. As Yellow Kidney reflects, readers learn about the time when he and others "signed away much of their territory" to the Napikwans. Readers learn about Owl Child, a renegade Pikuni who is related by marriage to Malcolm Clark. Owl Child's terrorism of Napikwans has resulted in racial profiling and cries for revenge from the white people. White Man's Dog dreams he is in the Crow camp and a black dog leads him to a lodge where he sees several "white-faced" girls. As he turns toward one, he wakes up, knowing this is different from other dreams of desire. Although he senses danger, he does not tell his dream to anyone.

Chapter 4 (19-33): Fast Horse has still not found the ice and rock, and that concerns Yellow Kidney. White Man's Dog is still troubled by his dream because he does not understand what it means. As the party approaches the Crow camp, they prepare themselves for the raid with paint, prayers, and a sweat. They intend to count coup and take only the horses they can take away safely. White Man's Dog has charge of a few reckless young men. The warriors are successful getting the horses out of camp until a mare whinny for her colt that is left behind. When a young Crow warrior rides toward them, White Man's Dog kills him—the first warrior he has killed. Yellow Kidney decides to go into the camp to take a prize buffalo runner horse.

Chapter 5 (34-45): White Man's Dog's dream about the white-faced girl recurs, but his men are safe with the horses they have taken. Eagle Ribs tells about his bad dream of a white death horse with split hooves and fingers of blood across its back, and he sees two owl feathers on a figure in the sky. He

believes he has seen Yellow Kidney dying. That night Fast Horse appears, wrapped in a white robe. He explains that Cold Maker is punishing him and his people for continuing the journey without moving the rock over the ice spring. Eight days later, White Man's Dog and his men arrive at the Lone Eaters camp on the Two Medicine, and he receives a severe scolding from his mother because he did not tell her he was going on this raid. Heavy Shield Woman (Yellow Kidney's wife) crops her hair, slashes her arms, and paints her face white in grief over her assumption that Yellow Kidney has died. But she tells her children that Yellow Kidney came to her in a dream, dressed in skins and rags saying he cannot return to her until she performs a rite of great sacrifice—the role of Medicine Woman for the Sun Dance in the summer. Because the councilmen have so much respect for her and Yellow Kidney, they approve her decision.

Chapter 6 (46-58): Because Yellow Kidney has not returned from the raid, White Man's Dog provides meat for Heavy Shield Woman and her family, occasionally getting to see her daughter, Red Paint. This chapter also advances the interpersonal conflict between Fast Horse and White Man's Dog. Accusing Fast Horse of not fulfilling his vow, White Man's Dog blames him for Yellow Kidney's fate, and Fast Horse rides away in anger. White Man's Dog grows more interested in following the way of Mik-api, the Medicine Man, although he has proven himself a warrior by taking the Crow horses. He knows he must take on more responsibility. Mik-api relates a dream where Raven comes to ask Mik-api to get White Man's Dog to help him release a Skunk Bear (wolverine) who is caught in a Napikwan trap. Without questioning the dream's directions, White Man's Dog follows Mik-api's instruction and the Raven into the mountains and prays to Napi to help him because he is afraid and feels weak. Raven assures him he will find strength saying, "In all of us there is a weakness," and explaining we need others to help us solve problems. After White Man's Dog releases the wolverine, Raven promises the magic of Skunk Bear as White Man's Dog's power to keep him from fear.

Chapter 7 (59-69): The renegade Owl Child and his gang come to the Lone Eaters camp with horses they have stolen from Napikwans. This disturbs the Lone Eater leaders because they fear it will exacerbate the conflict with the Napikwans, as they believe the white men will regard it as more than a game and will make the Indians pay. Owl Child invites Fast Horse to join him and mocks the Lone Eaters who appear weak to him. White Man's Dog struggles with his killing of the Crow youth, with his dream which he cannot completely reveal to Mik-api, with his loss of Fast Horse as a trusted friend, and with his fears that Fast Horse is somehow responsible for Yellow Kidney's fate. He finds himself attracted to Red Paint, and Mik-api talks to him about marriage and how he himself became a Many-faces-man.

Chapter 8 (70-83): Fast Horse's guilt (internal conflict) continues to drive a wedge between him and his people, and he begins to look toward Owl Child as the one with power and courage. Yellow Kidney returns on a small white horse with scabs from smallpox and fingers missing. The very next scene he meets with All Friends Society and tells his story of the Crow raid, his desire for one black horse, and the voice of Fast Horse loudly bragging in the Crow camp and alerting the Crows to the presence of the Pikuni. Yellow Kidney tells how he killed a Crow person during the raid and then ran into a tipi where he hid under a blanket and committed an act that occurs in war over and over again—rape against an innocent woman. Yellow Kidney is punished for this crime. He is shot in the leg, his fingers are cut off, and Yellow Kidney contracts smallpox. Then, to the most trustworthy men in the band, he confesses: "But there in that Crow lodge, in that lodge of death, I had broken one of the simplest decencies by which people live. In fornicating with the dying girl, I had taken her honor, her opportunity to die virtuously. I had taken the path traveled only by the meanest of scavengers. And so Old Man, as he created me, took away my life many times and left me like this, worse than dead, to think of my transgression every day, to be reminded every time I attempt the smallest act that men take for

granted." (81) The group decides to ask Boss Ribs to banish his own son—Fast Horse—from the band. The "true leader," Three Bears, demonstrates his trust in White Man's Dog.

Chapter 9 (84-97): White Man's Dog tells his father about his dream of the white-faced girl—the dream that foreshadowed Yellow Kidney's experience. Rides-at-the-door assures White Man's Dog he was not responsible for Yellow Kidney's fate. Rides-at-the-door talks wisely with White Man's Dog about the nature of man, the source of evil, and the way human beings carry guilt they do not own. White Man's Dog feels tension regarding the woman he is attracted to and two others he might marry. His father has taken Kills-close-to-the-lake as his second wife, because she is poor and without a husband. She is younger than White Man's Dog, but she is also his near-mother, making marriage out of the question. His mother has a girl in mind, but he wants to marry Red Paint. White Man's Dog then sets out to tell the other Pikuni bands about Heavy Shield Woman's vow. On this journey, he learns Fast Horse has exiled himself to follow Owl Child, and they have crossed the boundary into Canada. On his journey, White Man's Dog observes diversity amongst the bands and their ways of dealing with the ever-present power of the Napikwans. The Pikuni people have suffered from disease and hunger ever since "the Big Treaty." They are being pushed to farm and to give up their hunting ways, and they are changing from the old ways. One man tells White Man's Dog, "Our young men are off hunting for themselves, or drunk with the white man's water, or stealing their horses. They do not bring anything back to their people. There is no center here." (97) Even those who want peace with the Napikwans suffer.

Chapter 10 (98-125): White Man's Dog returns from his journey to report to the leaders and to Heavy Shield Woman that the other bands support her taking the role of Sacred Vow Woman for the Sun Dance. Knowing White Man's Dog is interested in Red Paint as a wife, Mik-api talks him into asking his parents for their support. Mik-api agrees to talk with Yellow Kidney, Red Paint's father. White Man's Dog's parents discuss the situation and finally agree to the marriage. After four days, the families meet to exchange gifts and the couple is married. The Lone Eaters travel for four days to the place where they will hold the sacred Sun Dance at Four Persons Butte near the Milk River. Heavy Shield Woman prepares herself, and Ambush Chief tells the story of So-at-sa-ki and Scar Face. The men build an altar near the sacred lodge and then erect the sacred pole. White Man's Dog makes a vow and prepares for his participation in the Sun Dance ceremony. Afterward, he sleeps and dreams of the wolverine who gives him a slender white stone and instructions for what he must do whenever he hunts and kills. In his dream, he sees Kills-close-to-the-lake and lies with her. When he wakes, Red Paint is beside him, and he confesses his commitment to her. As he stands up, a white stone falls from his robe. When White Man's Dog sees Kills-close-to-the-lake again, her hand is bandaged because she has sacrificed a finger, and she tells him she also has had a dream. White Man's Dog views both dreams and the gift of the white stone as Wolverine's cleansing of both him and Kills-close-to-the-lake. Mountain Chief's band has also participated in a Sun Dance. Even though the renegades, Owl Child and now Fast Horse, are with Mountain Chief, he promises to "do as [his] chiefs demand" and even to make a new treaty if that is their wish. With that, Owl Child and others turn their horses and leave. In Welch's novel, this chapter represents the last of the good times before tragedy strikes hard for the Pikuni people.

Chapter 11 (129-144): While Red Paint scrapes and prepares a buffalo skin for the men to trade with the Napikwans, she thinks about the upcoming revenge war party against the Crows. White Man's Dog will count coup on Bull Shield for cutting off Yellow Kidney's fingers. Red Paint sees a butterfly and then tells her mother she is "growing a baby" inside her. Yellow Kidney fights depression because he can no longer do what a man is supposed to do while the other men prepare to war against the Crow. White Man's Dog admits to Red Paint he is afraid and unsure of himself, but that this is the "way of the

warrior." The leaders from the bands who will join the party against the Crow weigh all their options through dialogue and cooperation, seeking resolution and justification for this action. They consider their peace promise in the 1855 Treaty "where the Yellow River joins the Big River," but they recognize that insults must be avenged, and they do not really trust the Napikwans. They also worry about the recklessness of young warriors who will go with them. Some warriors have personal reasons for going after the Crow, while others are concerned for the honor of the people as a whole. Four days out, the war party witnesses an eclipse of the sun, and they fear it is a sign of "catastrophe." Not wanting to be cowards and believing they must avenge Yellow Kidney, they decide to keep going to the village of Bull Shield.

Chapter 12 (145-149): The war party attacks Bull Shield's Crow village, and White Man's Dog kills a Crow warrior who was about to shoot him. Bull Shield shoots White Man's Dog in the side and he falls, and then Fox Eyes bears down on Bull Shield and is himself shot and killed. Bull Shield gets up and advances on White Man's Dog, but he finally dies when White Man's Dog shoots him until his rifle is empty. After leaving the Crow camp, the Pikuni warriors set fire to the prairie to prevent the Crow from hunting buffalo, and then they build platforms for their own dead.

Chapter 13 (150-158): The entire Lone Eaters camp now calls White Man's Dog "Fools Crow." They believe he had fooled Bull Shield into thinking he was dead which made him vulnerable to White Man's Dog's rifle shots. But the myth of White Man's Dog's cunning and bravery is growing so much among the people that they believe he had enough power to trick the whole village. Fools Crow is ashamed of himself, of having boasted, belittling Yellow Kidney, and having drunk the white man's water. He begins to believe there is a bad spirit taking hold of him. Hearing the drumming of hoof beats, he goes out of his lodge to see uniformed seizers with their scout, Joe Kipp, approaching the camp. They have come to tell the Lone Eaters that Owl Child, Bear Chief, and Black Weasel have murdered Malcolm Clark, and they mean to find them. Joe Kipp tells the Lone Eaters, "it will go hard for you" if you try to deceive the Napikwans. This chapter reveals the confusion and fear that must have gone through the Blackfeet camps after the attack on Clark's ranch.

Chapter 14 (159-171): Fools Crow goes hunting to "clear his mind" from dark thoughts about the future of his people. He kills a "bighead" (bighorn sheep) and then falls asleep. Raven wakes him just in time to see a grizzly steal his kill. Raven tells him the details of their attack on the Crow village, revealing that Fools Crow had never really fooled the Crow people. But Raven decides to conceal this information to the rest of the Pikunis because their belief in his bravery gives them courage as well. After telling a Napi story to Fools Crow, Raven proceeds to warn him of the "evil presence" in these mountains. It is a Napikwan who "leaves his kill" and does not use it all, so Raven's request for Fools Crow to kill the Napikwan would seem justified. This is difficult for Fools Crow who hates to kill, so Raven uses his persuasive techniques. That night, Raven brings Fools Crow a dream involving Red Paint as part of the trick. While she does not know her role, Red Paint is used as bait to draw the Napikwan out. After some back and forth shooting and trailing, in slow motion, Fools Crow sees his bullet leave his gun and hit the Napikwan in the head.

Chapter 15 (172-178): When Fools Crow returns to camp, he tells the elders the story of his killing the Napikwan, with no detail left out since that was the rule. He smokes the red-painted pipe in a truth test that proves he is honest. But the council men are disturbed because killing a Napikwan is much different than killing a Crow. They recall the treaties they have signed that resulted in reduced ranges and in the yet-unfulfilled promises of commodities and money. Some leaders would have them join Owl Child's cause, but others, like Rides-at-the-door, would have them make peace because they are

"up against a force" they cannot fight. Finally, Three Bears suggests they fight this time without weapons, and his comrades support his decision.

Chapter 16 (179-190): Although he has killed a buffalo, Fools Crow is depressed and fearful that Sun Chief has deserted the Lone Eaters. While he, Red Paint, and Heavy Shield Woman pack up the buffalo carcass, Fast Horse approaches. The Napikwans have shot him, and he is looking for help. Fools Crow takes him to Boss Ribs' lodge, and then Fools Crow and Mik-api perform the healing ceremony. Fast Horse recovers, but Boss Ribs worries a sickness in his spirit remains. The chapter closes with Red Paint observing Fast Horse and Fools Crow, "two friends," walking towards the river, and she is glad Fast Horse has survived.

Chapter 17 (191-20): Fast Horse heals, but he plans to leave and follow Owl Child who seems to elude capture, finding the "easier glad way" of gaining wealth. As Fast Horse rides away, he remembers the Napikwan who had shot him, the redheaded man (Malcolm Clark) in that earlier raid with Owl Child. Back in camp, Boss Ribs sees Fools Crow's interest in the Beaver Medicine, so he tells him it is the "oldest and holiest of our medicines. It is the power of our people." Boss Ribs tells the story of the Beaver Medicine, and he impresses on Fools Crow the tremendous responsibility he now carries.

Chapter 18 (207-217): Fast Horse returns to Owl Child's camp where they have been drinking whiskey in an attempt to build their spirits for killing Napikwans. A very angry Owl Child had wanted to kill Clark because Clark had insulted Owl Child by calling him "a dog and a woman." Resenting the Pikuni bands for allowing the Napikwans to take their land, Owl Child plans to continue killing. On the trail of Fast Horse, Fools Crow suddenly realizes why Owl Child's way of life has appealed to Fast Horse—it means freedom from responsibility and consequences. Conflicted, Fools Crow knows his task is hopeless, but he feels an obligation to Boss Ribs. Fools Crow locates Mountain Chief's camp and inquires about the whereabouts of Owl Child and Fast Horse. Fools Crow tells Mountain Chief the seizers blame Owl Child for the killing of Malcolm Clark. Mountain Chief expresses his desire to fight the Napikwans, wishing the other Pikuni would join him in the cause. Fools Crow turns away from the camp to continue his search for Fast Horse. The chapter closes with Owl Child attacking and killing another Napikwan and stealing his horses.

Chapter 19 (218-226): This chapter provides some review of events and another instance of betrayal. Women gossip about Fast Horse joining the "killers," and Double Strike Woman worries about her son, Fools Crow, who has gone to find him. She is pleased with Striped Face, the additional wife Yellow Kidney has taken to help around the lodge. Kills-close-to-the-lake is unhappy because she is married to a man much older who treats her like a daughter and only took her as a favor to his cousin, her father. As the women talk, Kills-close-to-the-lake thinks about the times she has visited Running Fisher's tipi. This is a taboo, incest, because Running Fisher is Rides-at-the-door's younger son, therefore Kills-close-to-the-lake's stepson by marriage. Still she goes to his tipi again that night. The women's gossip foreshadows what comes next. Striped Face follows Kills-close-to-the-lake and hears her with Running Fisher in his lodge. Striped Face will use this new power to betray them.

Chapter 20 (227-237): After leaving Mountain Chief's camp, Fools Crow comes upon the devastation at a Napikwan homestead, the scene of Owl Child's latest raid. The scene shifts to Yellow Kidney's lodge where he watches his boys make arrows and saddles. Yellow Kidney will leave for good that night and go to the Spotted Horse People (Cheyenne) who took care of him after Bull Shield had cut off his fingers. The scene shifts again to Owl Child's camp as Fools Crow approaches. Owl Child and Fast Horse mock him. Fools Crow tells Fast Horse that Boss Ribs wants him to come home, but Fast Horse ridicules the Lone Eaters for their soft ways toward the Napikwans and tells Fools Crow to report that he could

not find him. They argue and Fools Crow asks what made Fast Horse so hateful. Fools Crow blames Fast Horse for his foolishness in the Crow camp, and Fast Horse blames Cold Maker for betraying him and for Yellow Kidney's stupidity for entering the Crow camp on foot. Fast Horse refuses to take responsibility for his actions.

Chapter 21 (238-246): As Yellow Kidney lights a fire on his journey to Cheyenne country, he remembers the story of Seco-mo-muckon, a man who was entrusted with fire for his people. In the story, as Seco-mo-muckon sleeps and dreams of butterflies, the fire goes out. Ashamed, Seco-mo-muckon blames his mentor, Awunna. Ultimately, Seco-mo-muckon suffers for his treachery and a bolt of lightning kills him. Because Yellow Kidney feels less pitiful now, he feels "almost capable of going back." Finding an empty war lodge, Yellow Kidney falls into a peaceful sleep. The next day, a white American father and son have left Fort Benton where they had heard the story of how Indians had killed and scalped rancher Frank Standley. They see a war lodge and remember another killing of a rancher, Charles Ransom, near Sun River, and they "want to kill an Indian." In the morning, Yellow Kidney decides to return to his family so he might watch his boys and Red Paint's child grow up. He will give the child the name "Yellow Calf." While Yellow Kidney stops to eat, the white man approaches and shoots him in the chest, horrifying the white man's son at the sight of the dead Indian and his crippled hands.

Chapter 22 (247-256): Events and dreams foreshadow a coming tragedy. Red Paint and Mik-api talk about her pregnancy and the disappearance of Yellow Kidney. Mik-api thinks about an uncomfortable and unfinished dream he had of a war lodge and an elk herd. As they talk, Fools Crow returns and reluctantly tells Mik-api about Fast Horse. There are rumors in the camp about the three dead Napikwans, and "Three Bears worries the whites will take revenge." Joe Kipp, a mixed-blood trader and scout for the American military, travels from band to band with a proposal from the "seizer chiefs" who want a meeting at the agency. Men from the Lone Eaters societies meet to discuss the proposal and their situation. They fear the seizers will want them to turn over Owl Child, and they do not believe they can. Some say it is not their problem, and they do not know whom to trust.

Chapter 23 (257-267): As the children in the Lone Eaters camp play, a rabid wolf approaches. One Spot, Red Paint's younger brother, taunts it with a war song, and the wolf attacks him. Heavy Shield Woman wonders what she might have done to bring this grief to her son, and Fools Crow assures One Spot the scar will became a mark of honor for him. Eight days later, although he has recovered from the wound, One Spot develops signs of rabies himself: thirst, locked jaws, trouble swallowing. Fools Crow decides to treat him. They wrap him in a green hide, burn the hair on the outside, and make a paste for his throat and mouth, all the while singing over him. Fools Crow's medicine works and One Spot recovers.

Chapter 24 (268-284): Heavy Runner, Sun Calf (a Kainah band chief), Big Lake, and Little Wolf, ride with Rides-at-the-door to the agency to meet with the seizer chief. (All but Rides-at-the-door are historical figures, and the meeting is an actual historical event.) These chiefs are regarded as peace chiefs, and they arrive with dignity and a fierce determination to defend the rights of their people. As they wait for the general to meet with them, they observe the fort and the activities of the Napikwans. Rides-at-the-door fears betrayal and recalls a man wearing a black robe—they called him Long Teeth—who had only wanted to paint their faces. That man had told the Pikuni that the "Long Knives had conquered all." It was a statement of fact. The chiefs meet with General Sully, who views this small group as a waste of time. Marshall Wheeler, a "Man from Washington," is also present. He is disappointed the "major chiefs," such as Mountain Chief, are not with them. Sully has been regarded as soft on Indians, and he knows the people of Montana Territory want punishment, not peace, because they want the Blackfeet land for settlement. He tells them he has a warrant for the arrest of Owl Child, accusing all the

"Blackfeet" of these crimes. He demands the Blackfeet chiefs "effect the capture or death of Owl Child and his gang, return all horses stolen from the white people, and cease all hostilities against citizens of the United State." Heavy Runner argues their people suffer from smallpox and lack of food and blankets in this terrible cold. He finally says he will do everything in his power to "rub out Owl Child and his gang." In response, Sully tells him they will not have blankets and food until Owl Child is brought in. Heavy Runner asks for a written statement that he is a friend to all whites and wants to live in peace. The paper is signed and dated: "Alfred H. Sully, 1 January 1870." Rides-at-the-door knows their "choices are ending."

Chapter 25 (289-299): The chapter opens with a description of a man—an example of the kind of men going west—riding guard for a whiskey wagon along the Whoop Up Trail from Fort Benton to Canada, about two miles from the Marias River. Having deserted the Confederate Army, he has come west to earn money for his family, to make a better life for himself. They will pass Riplinger's trading post and perhaps will trade their "doctored" whiskey to Blackfeet along the way. Fast Horse, Black Weasel, Owl Child, and Crow Top kill the driver and the man, and they get into the whiskey. However, having struck so close to the camps, both Owl Child and Fast Horse suddenly regret what they have done because they know it will bring trouble to the Pikuni, so they head for a war lodge beneath a butte. (This chapter is alive with images with multiple meanings. There are extended metaphors, fluid sentences, short, punctuated sentences, parallel participle phrases, and examples of powerful personification. Moreover, sympathy for Owl Child and Fast Horse is created here as well, and readers can begin to understand them and empathize with their dilemma.)

Chapter 26 (300-309): Pretty-on-Top, who has become a "spirit man among the Napikwans," arrives at the Lone Eaters camp with Sturgis, a doctor from the Many Houses Fort (Fort Benton). They have visited other camps where smallpox rages, but it has not yet struck the Lone Eaters. Sturgis' wife has taught him the Pikuni language. In that language, Sturgis tells them of his wife's death from smallpox and his desire to vaccinate all the Indians as soon as the medicine gets to Fort Benton, perhaps in a month. He warns them to avoid trading or interacting with other bands and whites. Again, there are discussion and disagreement among the Lone Eaters over the intentions of Sturgis and Pretty-on-Top. They fear trickery, yet their situation is desperate. Rides-at-the-door reports the chiefs rejected Sully's demands. Now these are their choices—they can go North across the Canada line, go to the agency where they will be fed and clothed, or they can stay in their own country and risk dying.

Chapter 27 (310-311): Owl Child and Fast Horse reach the war lodge where they find the body of Yellow Kidney. Fast Horse sees Yellow Kidney's hands, "the hands that he had caused to become this way."

Chapter 28 (312-314): The Lone Eater leaders disagree about whether they should stay or go to Canada, but few of them want to leave. Fools Crow longs for the days when those discussions always led to a decision, because now the leaders are "impotent" because "each decision means a change in their way of life." Fools Crow wonders about the fate of the Lone Eaters and their relatives. Eventually, he sleeps, and Nitsokan (the "dream helper") brings him a dream.

Chapter 29 (315-328): Fools Crow leaves to "make a journey" as Nitsokan has instructed. He will be gone for seven days and will "come as a beggar," taking no food. He will travel south past the Four Horns agency and the "seizers' fort on the Pile-of-Rocks River" (Fort Shaw). As he rides, he sees himself in the days when there was plenty of meat and horses. Nitsokan brings thick frost so the seizers at the fort will not see Fools Crow. Weak now, he gives lead to the horse until they reach the cabin where Nitsokan waits. Unafraid, he enters the house of a Napikwan. A woman greets him, feeds him, and

gives him a bed to rest. He sleeps and dreams again, walking through grasses and across icy streams. In his weakness, he fears he lacks the power to make the dream work. Seeing a Wolverine, he follows it into its den, remembering Wolverine is his power, his brother. At the end of the tunnel, he walks into a great valley and swims in the river below. He knows this is a dream because "Sun Chief never seemed to move from his position directly overhead." A woman with gray cut-off hair approaches and watches him sleep. (The cut-off hair symbolizes grief and loss.) She wears a white doeskin dress and plain moccasins. In the dream, Fools Crow sees no animals and wonders what he will eat, but he is not hungry.

Chapter 30 (329-331): Fast Horse rides to the edge of the Lone Eaters' camp, pulling a travois with the body of Yellow Kidney. He has achieved a level of awareness of himself and what he has done. But he cannot ask forgiveness because forgiveness would mean to ask for "entry back into the lives of the people." Instead, he will return Yellow Kidney's body and go across the Medicine Line to Canada. This chapter is the resolution of Fast Horse's conflict with himself and his people.

Chapter 31 (332-338): In the cabin where Fools Crow dreams, he is somewhat confused by the woman with light skin and a manner more direct than other Pikuni women. She has a digging stick and is painting on a "yellow skin." When he wakes, she is gone and there is nothing on the yellow skin. He hears many cries and the sounds of winter geese, and he is afraid he will die. He had trusted the woman, and now he fears a trick. He finds her mourning beside the water, singing a song to her son, Morning Star; he looks up and sees Morning Star and Poïa. She has been digging turnips and says "I must have lost my way."

Chapter 32 (339-348): Rides-at-the-door believes he has failed Running Fisher. He regrets having taken Kills-close-to-the-lake as a wife because she could have married a young man. He addresses them both saying they have brought dishonor to his lodge. Running Fisher tries to avoid condemnation and accuses Kills-close-to-the-lake of making the advances toward him. Rides-at-the-door asks Kills-close-to-the-lake's forgiveness for neglecting her as a wife, but he says he cannot forgive her. To betray a husband is the worst thing a woman could do, but he decides not to cut off her nose as is the custom. Instead, she is banished to the Siksikas, who he believes will be kind to her. Then, Running Fisher confesses his offense: jealousy for his brother, Fools Crow. He says he has envied people's admiration for Fools Crow, his wife, and his wealth. Rides-at-the-door realizes he has not been the father Running Fisher has needed. Still, he banishes Running Fisher to the Siksikas as well. With a hopeful and loving farewell, Rides-at-the-door promises to help Running Fisher dance before the Medicine Pole when he returns to the Lone Eaters. Rides-at-the-door decides not to move his family north of the Medicine Line while Fools Crow is gone, but he also knows they are taking their chances with the "white-scabs disease and with the seizers."

Chapter 33 (349-360): The woman in the doeskin dress tells Fools Crow she is So-at-sa-ki (Feather Woman), the one who let her desire for her people cause her to betray her husband; she is the wife of Morning Star. Later Fools Crow acknowledges her only sin was loneliness. Still, So-at-sa-ki was banished as punishment, forced to remain here (on the earth) and only to see her husband and son in the sky every morning. But she hopes for reconciliation and a time when Fools Crow's people will not suffer again. After she leaves the room, Fools Crow looks at her painting on the yellow skin, and in that skin he witnesses the prophecy of the Massacre on the Marias. He notices the absence of animals, and his vision goes on to boarding schools and to children playing behind a fence of "twisted wire and pointed barbs" with the prairie on the outside. "It was as if the earth had swallowed up the animals."

Feather Woman returns and suggests the good Fools Crow can do—help his people make "peace within themselves" and teach the children the stories of the tribe's past.

Chapter 34 (365-370): It is deep winter, and the white-scabs disease has come to the Lone Eaters. Children are dying and some members consider leaving for the land of the Siksikas in Canada, while others will leave for the safety of the Four Horns agency. Despite the healing efforts of Mik-api and Fools Crow, Fools Crow knows "the healing and purifying were as meaningless as a raindrop in a spring river . . . and the medicines as powerless as grass before Wind Maker." Red Paint grieves deeply because both her younger brothers are sick, and yet her husband and mother will not let her help because she needs to protect her unborn child.

Chapter 35 (371-386): After 13 days, the disease subsides. Before Three Bears dies, he passes the red-stone pipe of leadership to Rides-at-the-door. One of Red Paint's brothers has died, but One Spot survives. Although Fools Crow had told Three Bears and his father about his vision from Feather Woman of the disappearance of the blackhorns, he keeps this knowledge from the people who already have little to hope for. A hunting party leaves camp for the Two Medicine country between the Sweet Grass Hills and the Bear Paws. In the distance, Fools Crow sees women and children and old people walking through the snow. They are wounded members of Heavy Runners' Band. Realizing something terrible has happened, Fools Crow recalls Feather Woman's yellow skin painting. Again, he failed to reveal his dream and again, people suffered as a result. White Crane woman has a bullet wound in her leg, and she tells Fools Crow about the surprise attack on Heavy Runner's camp on the big bend "below Medicine Rock." Fools Crow and his men advance to the massacre site and witness for themselves the unbelievable devastation. But some life appears: a red puppy, a few men and women, and Bear Head, whose father was killed by Owl Child after an argument. Bear Head tells them he had left camp early to gather his horses for a hunt. From a distance, he saw the seizers attack the camp. Fools Crow sees no young men among the bodies, and Bear Head tells him they were off hunting, and the rest of the camp was weak from white-scabs disease. He describes how the seizers came down from the ridge and killed Heavy Runner, who ran out of his lodge with a white piece of paper in his hands. Bear Head tells Fools Crow: "You will have much to teach the young ones about the Napikwans. Many of them will come into this world and grow up thinking the Napikwans are their friends because they will be given a blanket or a tin of the white man's water. But here, you see, this is the Napikwans' real gift." Fools Crow listens to the resignation and the anger in the survivors, and he reminds them they must think of their children.

Chapter 36 (387-391): It is early spring, the "Moon of the First Thunder." Mik-api performs the Thunder Pipe ceremony and prays for "good health, abundance and the ability to fulfill vows" for his people. While the Lone Eaters join him in a parade around the camp, he thinks maybe at the next thunder moon, Fools Crow will "smoke this tobacco" in preparation for the new season. Red Paint has given birth to her child, Butterfly, and Fools Crow feels hope. He is reminded of Feather Woman who, like himself, was burdened with the knowledge of her people. Still, he "knew they would survive, for they were the chosen ones." In the distance, blackhorns (bison) still roam.

Appendix C: Essential Understandings Regarding Montana Indians

Full text

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

Essential Understanding 2
Just as there is a great diversity among tribal nations, there is great diversity among individual American Indians as identity is developed, defined, and redefined by entities, organizations, and people. There is no generic American Indian.

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

Essential Understanding 4
Though there have been tribal peoples living successfully on the North American lands for millennia, reservations are lands that have been reserved by or for tribes for their exclusive use as permanent homelands. Some were created by treaties, while others were created by statutes and executive orders. The principle that land should be acquired from tribes only through their consent with treaties involved three assumptions: I. Both parties to treaties were sovereign powers; II. Indian tribes had some form of transferable title to the land; III. Acquisition of Indian lands was solely a government matter not to be left to individual colonists or states.

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

- Colonization/Colonial Period, 1492-1800s
- Treaty-Making and Removal Period, 1778-1871
- Reservation Period – Allotment and Assimilation, 1887-1934
- Tribal Reorganization Period, 1934-1953
- Termination and Relocation Period, 1953-1968
- Self-Determination Period, 1975-Present

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

Essential Understanding 7
American Indian tribal nations are inherent sovereign nations and they possess sovereign powers, separate and independent from the federal and state governments. However, under the American legal system, the extent and breadth of self-governing powers are not the same for each tribe.

Appendix D: Brief Background: The Blackfeet

Before 1730
Blackfeet were located in present day Saskatchewan. They moved southward to follow the buffalo and other game, traveling in bands of 20-30 people, with a chief who made decisions about the band's movement and settled disputes. They also occupied lands from the Continental Divide to the Montana-Dakota borders, to the Yellowstone River, and to Edmonton, Alberta.

Before 1800
Blackfeet had little contact with other tribes or with the European Americans because of their isolated situation.

1851
The Fort Laramie Treaty established an area for Blackfeet without their representation.

1855
Lame Bull's Treaty, a government treaty with the Blackfeet, provided for use of the original reservation as a common hunting territory. It was designed by the federal government to stop warfare.

1865, 1868
Although treaties negotiated for lands south of the Missouri River were not ratified by Congress, non-Indian homesteaders came anyway.

January 23, 1870
Baker Massacre (Massacre on the Marias) resulted in the deaths of about 200 Piegan members of Heavy Runner's band (primarily women and children) who were ill with smallpox.

1873, 1874
By Presidential order and Congressional Act, the southern boundary of the Blackfeet Reservation was moved 200 miles north, taking away the land between the Marias River and the Sun River. Land to the south was opened to settlement, and the remaining Blackfeet were forced to accept confinement to this reduced reservation and a growing dependence upon rationing for survival.

1883-84 Winter
Six hundred Blackfeet starved to death because of the scarcity of buffalo and insufficient US Government provisions; some sources indicate the date was winter, 1882.

1888
White Calf and Three Sons ceded additional lands to the US Government for survival needs. In return, the Blackfeet were supposed to receive tools, equipment, and cattle for farming and ranching.

1888
Sweetgrass Hills Treaty or "Agreement" established separate boundaries for the Blackfeet, Fort Belknap, and Fort Peck Reservations.

1895
In this agreement "mineral rich" land was taken from the area that is now Glacier National Park. George Bird Grinnell, considered a friend of the Blackfeet, was part of this commission. In 1910, when minerals were not found, the area became the part of Glacier National Park from the Continental Divide to the Blackfeet Reservation.

Appendix E: Fools Crow Study Guide

"*Fools Crow* and the Nineteenth-Century Blackfeet**."** From *Reading Native American Literature: A Teacher's Guide* by Bruce Goebel. (Chapter 4, pp. 46-99.)

This work, particularly the Introductory Essay, can help teachers with questions about how language is used in *Fools Crow.*

- **Introductory Essay** explains the core personal conflict in the novel, literary and social terms, and conflict between the values of communal responsibility and individualism.
- **Historical and Cultural Context** examines differences between Northern Plains tribal values and European American values.
- **Sacred Stories** and responsibilities to honor beliefs of others.
- **Na'pi/Old Man Stories**
  - Comparison of Blackfeet and Christian Genesis stories
  - possible list of Scarface's actions and corresponding values
  - Feather Woman and Scarface stories
- **Concurrent Reading Activities** that focus on the language of *Fools Crow* and dreams.
- **Post reading Activities**
  - Discussions of themes
  - dream record form for dream topic, character's response, and author's possible intention.
  - Ethics, Community, and Individualism
  - Character description form—Decision, Personal Benefit or Harm, Tribal Benefit or Harm
- **Conclusion of the novel**
- **Appendix**
  - The Blackfeet: A Brief History
  - A Sampling of Names and Terms Used in *Fools Crow*
  - Questions for Themes
  - The Baker Massacre – primary voices and sources
  - Na'pi/Old Man Stories – "The Blackfoot Genesis," "Old Man Joins the Mouse Dance," "The Wonderful Bird"
  - Scarface: Origin of the Medicine Lodge
  - Legend of Poïa (or Scarface)

Appendix F: Excerpts from "James Welch and the Oral Tradition" by Dr. Lois Welch

Reprinted with permission from Dr. Lois Welch

Delivered at the "Thinking its Presence: Race and Creative Writing" Conference, The University of Montana, Missoula, April 11, 2014, to an audience of thirty-five college-educated Caucasian and Native American Montanans interested in how race influences creative writing.

Lois Welch taught English at the University of Montana-Missoula for over three decades, writing scholarly and non-fiction articles, giving talks, directing the Creative Writing Program, and chairing the English Department. As Mrs. James Welch, she was actively, happily supportive of her husband's literary career in this country and abroad. As his literary executor, she works with editors and scholars on new editions of his work; she worked with film makers Alex and Andrew Smith on the film version of Winter in the Blood**.** As his widow, she is writing a memoir of their life together.

Jim was the last person imaginable to describe to you how he took an old myth and dressed it up for a contemporary audience, or to tell you that Amos the duckling in *Winter in the Blood* was a descendent of traditionally revered wild fowl in Gros Ventre tradition. (He didn't believe it either, when a critic told him it was so.)

I could tell you anecdotes about Jim publicly addressing questions about the Oral Tradition, that is to say about orally performed mythical stories of the Blackfeet people. These stories taught right and wrong action, magnified consequences of personal actions, as well as entertained their audience. Like Greek myths, with which most of us are more familiar, these stories have many variants and their shape depends upon the audience and situation in which they are told. Fairly often Jim found himself on panels with distinguished scholars who had published collections of Indian Oral Stories and Legends. While he wasn't particularly interested in these collections, he knew their importance. In fact, Jim himself edited and wrote the introduction to the Native American Stories and Myths section of the *Last Best Place* anthology of Montana literature published in 1988. Concluding his introduction, he says,

> Even today, while reading these stories, we will be able to see the value of them as they were told to people. Stories 'eased the way' through life by instructing, entertaining, shaping one's view of the world and its creation, by placing one within the great scheme of things. The stories are generous in their wisdom, important in their telling. So we might imagine ourselves sitting in a lodge on a cold winter night listening to the story teller. It is through the stories that we live. (8)

Since Jim did not grow up in a traditional family, he rarely participated in such sessions. Nevertheless, those stories were part of his cultural horizon. He knew they mattered. He was marked by them himself. Let me read you his description of a Sun Dance ceremony he witnessed as a child. It was published in his introduction to William Farr's *The Reservation Blackfeet* (1984).

> I remember standing beside my father on a hot summer day on a plain southwest of Browning, near the Two Medicine River. I was standing beside my father and we were standing in the middle of an encampment of traditional painted tepees. There were many straight-sided canvas tents around the perimeter of the camp. Pickups and beaten cars glinted harshly beneath a roaring sun. Dogs barked and horses grunted and whickered and somewhere not far off a child cried. Perhaps the child was my young brother, held high in

> my mother's arms, squirming to see over the headdresses and roaches of the people in front of us. The air smelled of smoky buckskin and sagebrush and the burning sweetgrass. The people grew silent and attentive. We were watching a teepee not far to the west of the big half-finished medicine lodge. Behind me I heard the whir of a home movie camera. I was a little frightened, I remember.
>
> Then the lodge flap was lifted away and the first head appeared. My father nudged me. One by one they emerged, these holy Blackfeet. The master of ceremonies, large and far-seeing, led the procession. Behind him slowly strode the medicine woman's husband, his body blackened by charcoal, symbols of moon and sun on chest and back, his face lined with sun dogs. Next came the previous year's sacred vow woman, who had transferred the paraphernalia in an elaborate ceremony within the lodge. Then came the medicine woman with her helpers behind her. She wore an elk skin dress, an elk skin cape, and a headdress made of buffalo hide, weasel skins, and feathers. Attached to the front was a doll stuffed with tobacco seeds and human hair. It was a sacred headdress. In her arms she held a sacred digging stick. Two of her assistants walked close beside her, holding those arms, for she was weak and frail from her fast. In my youthful distortion (I was nine at the time), I imagined her to be ninety years old, but now I suspect she was closer to fifty. Her helpers carried in their parfleches, the sacred tongues, once buffalo, now beef or elk—I don't remember—to be distributed to the people. As they made their way to the medicine lodge, a voice, high and distant, sang to the sun and it entered my bones and I was Blackfeet and changed forever. I remember.

I could read you anecdotes about Jim's day-to-day relation to Oral Tradition, the appearance of those myths and legends in our real life. "Old Man Napi Creating the World" is a painting on Jim's study wall, for example. There are feather bouquets upstairs and down: Jim never met an unbedraggled feather that didn't go home with him. Grizzly bear, frog, photos of Chief Mountain—these iconic images he kept around him always—along with a collection of baseball cards and a page from the Ketchum Idaho phone directory with Hemingway's telephone number. Those myths were definitely one significant part of his life.

I can try to triangulate our real life with what I have learned about Oral Tradition and with the poems and novels Jim wrote. For example, I am always struck at how the mythical Feather Woman in *Fools Crow*, whose grief is endless—literally endless because she will not die, being mythical—resembled our friend Ripley Hugo's grief over the loss of her 23-year-old son to cancer. Matt died in the spring of 1984 and his death is one reason it took Jim so long to write the novel. This kind of triangulation is always interesting -- and dangerous. Jim may or may not have been thinking of Matt and Ripley when he was writing the Feather Woman section. Even if he wasn't, one can always contend that grieving Ripley was part of his emotional life at the time, as Feather Woman would be part of his cultural horizon, and so—one could argue—Ripley helped shape Feather Woman in this chapter, even if Jim didn't consciously intend the connection.

Jim deplored memoirs. He deplored their self-absorption and essential triviality. I apologize to him every day when I start work, pretending it's more about me. Why did he hate memoirs? For the same reason, I think, that he disliked being labeled an Indian writer when he was young and for the same reason that he refused to wear feathers and fringes. For the same reason he would bristle when someone would say to him "you don't look Indian." There is a particularly tight box of stereotypes about American Indians which every indigenous person in America tries to escape—with perhaps the

exception of Sherman Alexie, who loves smashing around at the box itself. The term "marginalized" doesn't begin to approach it. It's like being laced into a shoe that is too small and that you never get to take off. The box is tighter, I think, for Indians than for Norwegians, Italians, African Americans. Jim didn't want to provide grist for the biography connectors. Novels are not autobiography. Yet here I am offering biographical triangulations.

After *Fools Crow* had been out a month or so, our friend, the poet Jim Tate called to tell Jim how much he liked the novel. They talked a while. At some point, Tate asked, "How did you know all that stuff?" Jim—ever the straight man—answered "I made it up." Pause. Then he relented and rattled on a bit about what one can know and what one can't, what one has to imagine. What he did not discuss was his revision of the Feather Woman myth, his most important use of the Oral Tradition in his entire *oeuvre.*

The novelist and historian Dee Brown said, *Fools Crow* may be as close as we will ever get to what it was really like to be an Indian in pre-contact America," Inarguable. That doesn't mean the novel is a document. Perhaps more accurately one could say the novel consists mainly of what it must have felt to be alive as Blackfeet before 1870. In other words, it is imagined life, not document. Of course, the facts are factual. We did go to the actual site of the 1870 Marias Massacre. And to the actual grave of Malcolm Clark, the actual cause of the massacre, in the company of our state senator, now ambassador to China, and his parents. And after the novel was published, Jim and I went to the Sand Hills—the Happy Hunting Grounds for Blackfeet, in popular terminology. It's in Saskatchewan. Drive east of Medicine Hat to Maple Creek and turn left. Maybe 50 miles. Sand. Lots and lots of sand, endless sand dunes. In the middle of the Canadian prairie. All Blackfeet ancestors live there, living their afterlives, tanning hides, carrying on. (I am not making this up.) Jim bought books on astronomy and tried for several years to learn the constellations so he could write of the night sky as seen by Indians with some accuracy. We spent some funny nights in the backyard. He managed plausibility, finally, by borrowing from other Indian storytellers. Jim was more interested in a good story than in some kind of native authenticity. Once he freed himself from mythology as strait jacket, the Oral Tradition helped him tell a good story.

I offer you a combination of Jim's stories and my own, interspersed with ruminations about his use of the Oral Tradition, as I understand it, since—after all, I am not an authentic Indian. Let me begin by reading a poem.

BLACKFEET, BLOOD AND PIEGAN HUNTERS

This poem dates, I believe, from Jim's first burst of writing for Hugo's poetry workshop in 1967 and the following year. As I read this, listen for the use of the words <u>myth,</u> <u>meaning</u> and <u>story.</u>

If we raced a century over hills
that ended years before, people couldn't
say our run was simply poverty or promise
for a better end. We ended sometime
back in recollections of glory, myths
that meant the hunters meant a lot
to starving wives and bad painters.

Let glory go the way of all sad things.
Children need a myth that tells them to be alive,
forget the hair that made you Blood, the blood

the buffalo left, once for meat, before
other hunters gifted land with lead for hides.

Comfortable, we drink and string together stories
of white buffalo, medicine men who promised
and delivered horrible cures for hunger,
lovely tales of war and white men massacres.
Meaning gone, we dance for pennies now,
our feet jangling dust that hides the bones
of sainted Indians. Look away and we are gone.
Look back. Tracks are there, a little faint,
our song strong enough for headstrong hunters
who look ahead to one more kill."

"Children need a myth that tells them to be alive." Even as a non-traditional Indian, even as a young poet, Jim knew perfectly well the function myths serve in a culture, in his own culture. He would, over the succeeding eight years, write two novels about children who needed myths that told them to be alive. Both the narrator of *Winter in the Blood* and the *Death of Jim Loney* are adrift in their tribal and non-tribal worlds for lack of a myth that told them to be alive.

I am struck by the poem's ending: "Look away and we are gone./Look back. Tracks are there…" I see Jim learning to look for the faint tracks, determined to make a strong song.

In retrospect, I can see Jim sketching in this very early poem the outline of his own artistic future: meaning gone; singing for pennies; looking away. Looking back and seeing the tracks that hint at the story that will help him carry on. It is the first time—to my knowledge—he suggested that story is what helps one carry on. His own *raison d'être*—to use a fine Blackfeet phrase.

In an essay from the Native American Literature Catalog of Ken Lopez, Bookseller, 1997, Jim described his pivotal conference with Richard Hugo, his poetry professor at the University of Montana. This was the turning point in his career, his turn toward Indian subject matter. (http://lopezbooks.com/articles/welch/)

". . . You don't know anything about poems, do you?" I sat for a moment trying to think up a defense for my sorry attempts in class, but nothing came to me, so I said, "No." To my surprise, Hugo said, "That's okay. What do you know about?" When I couldn't answer that question, he said, "Where did you grow up?" I could at least answer that and did. I was born on the Blackfeet Reservation, my father's country, and I lived there and later lived on the Fort Belknap Reservation, my mother's home. Both reservations are in northern Montana, on the Hi-line, just south of the Canadian border. Both are quite isolated. I've heard both described countless times as being "bleak," even "hopeless." But to a kid growing up, they weren't bad at all. You had friends, your parents loved you, you loved your culture, you rode horses, you put up hay, you fished and hunted. It was only later, after you had been told that your culture was dying and that you had grown up in a depressed, "bleak" place that you came to believe that life on a reservation was not what you thought it was.

Hugo, in his infinite wisdom and generosity, said, "Go ahead, write about the reservation, the landscape, the people." At the moment I thought that was a fine idea, but as I walked home that day, I became more depressed with each block. I knew that nobody wanted to read about Indians, reservations, or those rolling endless plains that turned into Canada just

thirty miles north. By the time I got home, I began to think that maybe that country was bleak and that life on the reservation was hopeless.

Nevertheless, I began to write poems about the country and the people I came from. Apparently some folks were interested in my subject matter, as I began to publish poems in small magazines and even a couple of large ones. A few years later, my first book editor and I were going over the manuscript of “Riding the Earthboy 40,” and he asked me, "Why are you so obsessed with bones and wind?" It seemed a strange question, but when he started to point out the many references to bones and wind, I realized that I was writing about a country I knew deep down, without thinking about making choices, or selecting the right metaphor. I was writing about a world I was born into, a world full of bones and wind—the world of my ancestors. And thirty years later, in one way or another, I am still writing about that world.

Happily, I was wrong in thinking that nobody would want to read books written by American Indians about American Indians and their reservations and landscapes. But I may have been justified in my skepticism. As far as I knew back then, there were no Indian writers. Scott Momaday's ground-breaking “House Made of Dawn” had not yet been published. D'Arcy McNickle's surprisingly contemporary novel, “The Surrounded,” was out of print. Writers like Paula Gunn Allen, Simon Ortiz, Leslie Silko, Joy Harjo, Gerald Vizenor, and Ray Young Bear were probably just beginning to think of writing careers. In other words, there was no "Native American Renaissance" in literature then. We were all pretty much on our own in various parts of the country. Now you can't shake a tree without two or three Indian writers falling out.

And the best part of this renaissance is that these writers are good. Some are well-known to the literary public: Louise Erdrich, Sherman Alexie and Linda Hogan come to mind. Others, such as Diane Glancy, Roberta Hill Whiteman, Elizabeth Woody and Greg Sarris, are very much respected within the Indian community. They are writing about vital subjects with an energy and vitality that comes with a youthful literature that is based on the oldest tradition of mankind—storytelling. They are taking that literature several steps forward by telling their own stories through poems, short stories, novels, memoirs.

Indian writers might come from different eras, from different geographies, from different tribes, but we all have one thing in common: We are storytellers from a long way back. And we will be heard for generations to come.”

After writing two novels about alienated contemporary Indian characters, Jim decided in 1980 or 1981 to write a historical novel. I’m not sure Jim had ever read a historical novel, but the story he wanted to tell was nothing if not historical: the story of the way of life of his people before they were brought low by smallpox and then massacred by the US army one January morning in 1870. Before is the crucial term here. There would be no evading the smallpox or the massacre; those events ended the Blackfeet way of life. But they weren’t the whole story; there was life before and after. Jim had grown increasingly aware that the whole story was needed. So a historical novel was what he was obliged to write.

This was Jim’s principle narrative problem. How was he going to avoid writing a novel still more depressing than the other two contemporary novels he had already written, since there was no evading either the smallpox or the massacre? He could not just end the novel with a conflagration of

dead bodies. He had had a wonderful time writing scenes of family life and hunting on the plains; he loved the horses and dogs and children, all the vividness of that extraordinary ordinary life. Once he was immersed in writing, he was on autopilot in the real world for months at a time.

Jim's strategy for ending the novel was to radically revise a major Blackfeet Myth. Myths are timeless, by definition. Mythical characters don't die. Jim took the myth of Feather Woman and placed her on this earth in historical time—in a sort of an annex on the edge of real time in Glacier Park. Fools Crow's journey to her special place is realistically grueling, and therefore convincing, not magical. Jim made Feather Woman approachable, grey haired—and prescient. She acts as a buffer between his agreeable present life and the incomprehensibly awful future just around the corner. She essentially instructs him in how to deal with it. This is not her traditional job.

If you are like me, when I first read this, I didn't know the myth of Feather Woman and Morning Star. Given all the other unaccustomed names in the book -- Red Paint, Rides-at-the-door, Yellow Kidney -- Feather Woman fits right in. Jim actually includes the traditional version of the myth in their meeting, so that his revision can be perceived as such. Briefly: a young Blackfeet woman, Feather Woman, falls in love with Morning Star--*the* Morning Star, the one we call Venus, from another mythology. He marries her, takes her up to live in the sky where his father is the Sun and his mother the Moon. They have a son, Star Boy. Everyone is happy. Mother-in-law Moon gives Feather Woman a digging stick and tells her she can gather turnips everywhere, except that she mustn't dig up the sacred turnip. (The prairie turnip was a staple root in their diet, psoralea esculenta. It has pretty purple flowers, kind of like sweet peas.) Of course she does dig up the sacred turnip, and sees her people back on earth through the hole the turnip left in the sky/ground and misses them. Sun is angry at her disobedience and sends her back home. She mourns her husband and son forever. Eventually, the Sun Dance is the ceremony which results from her son Star Boy's story.

In Chapter 33 of *Fools Crow,* Jim takes the myth out of the zone of the timeless and unchanging and into the world of the historical moment and makes it an instrument for teaching his young hero Fools Crow how to bear the terrible burdens which he must face. Jim gives to Feather Woman a mentoring role she lacks in the myth, and a touchingly huggable aspect missing in all mythical creatures.

Jim's revision also provides something of a literal overview for the reader and for Fools Crow himself. When someone first has a rash, one doesn't think smallpox. When riders come over the hill, one doesn't immediately think massacre. In the chaos following a massacre, the victims don't know what happened except in snippets of horror. Feather Woman's visionary elk hide shows Fools Crow the crucial events that will end the Blackfeet way of life: epidemic, massacre by the US Army, starvation winter, decimation of the buffalo. He recognizes each of them, is appalled, then instructed by Feather Woman.

When Fools Crow gets back home, smallpox is raging. The men go hunting as they must. They encounter survivors of the massacre coming along the Marias River. As they tell of the massacre, Fools Crow remembers what he saw on Feather Woman's hide. He is more reflective about it, more courageous than he would have been in a straight on confrontation with the horror. Spring comes. Time will pass; life can go on. Thus Jim was able to conclude the novel on a tenuously optimistic note: with "a happiness that sleeps with sadness," Fools Crow thinks to himself.

I will never forget the afternoon Jim finished the novel. I had joined Jim at Cornell in the spring of 1985. He had gone in January, was living that year in a two-story brown house, out in the country. There was a pond behind the house and a kind of corridor under power lines where one could walk. Often one

could see red cardinals, a bird we don't have in Montana, with its surprisingly dull song out of such dazzling plumage. I remember the view as shrubby because the trees were deciduous. The house belonged to two math professors. Jim had his study on the first floor. I adopted an upstairs room with a wide desk under a slanting roof.

In the middle of April, I was upstairs working away at my desk one afternoon late. It was just dusk; I had just turned on my light, when Jim came quietly up the stairs and looked out the big window overlooking the pond where a couple of deer were browsing. "I think I've just finished my novel," he said in a tentative voice.

"Oh, wonderful! Wait! You just *think* so? You're not sure?"

"Well, I had planned another couple of chapters, but there doesn't seem to be anything more to say," he said, still gazing out at the deer in the gathering dusk.

And he was right. He concluded the novel with the words, "Their dark horns glistened in the rain as they stood guard over the sleeping calves. The blackhorns had returned and, all around, it was as it should be." What more could there possibly be to say at that moment? We know what else is coming; we have seen the elk hide, read the history books, a longer, grimmer story for another day.

After *Fools Crow*, Jim never used traditional oral myths explicitly again. He had found they were flexible and useful, not strait jackets. The stories hover like clouds on a summer afternoon, over and through the later books, changing, sometimes barely visible. "We are," as he said, "storytellers from way back. And will be for a long time to come. . .. It is through the stories that we live."

Appendix G: "I Wonder" Questions

These questions come from conversations between students and teachers while they read *Fools Crow.* Students can respond to any of these questions with an Informative or Argumentative essay.

Inferential-Level Questions and Prompts

1. Who are the people who "crossover" and make positive communication between Indians and whites? How do they do it?
2. How does Welch create sympathy for even the most troublesome characters?
3. How is the end of the-story of the Pikunis in the 1870s the story of one irrational reaction after another?
4. What are some of the common and undesirable human traits characters exhibit in *Fools Crow?*
5. Describe instances of betrayal, the causes, and the consequences.
6. Describe instances of brothers in conflict, possibly like Cain and Abel.
7. What kind of actions are men and women held accountable for in *Fools Crow*? What kind are they not?
8. Explain Rides-at-the-door's persuasive strategy in Chapter 15.
9. Explain the importance of Place to the Lone Eaters.
10. What Pikuni rites of passage are exhibited in *Fools Crow*?
11. How do external conflicts with Napikwans create internal conflicts for Lone Eaters? How do internal conflicts create external conflicts?
12. What are examples of diversity among these Indian people?
13. Which characters carry guilt that does not belong to them?
14. Who are the flat characters? Who are the round characters? How do you know the difference?
15. How can animals talk/communicate?
16. List some of the reasons the Napikwans might disrespect individuals and the land-use privileges of the Indians.
17. Why do the Lone Eaters not eat fish, even when they are starving?
18. What does the dream involving White Man's Dog and Kills-close-to-the-lake mean?
19. How can a man live among beavers?
20. What kind of tobacco is in the pipes the Blackfeet smoke?
21. What are the relationship(s) between a Pikuni individual and his spiritual powers (spirit animals, "god", ancestors), and how do they interact?
22. What are the instances where women do/do not successfully influence men in this novel?
23. Why is the Black Patched Moccasins band falling apart?

Evaluative-Level Questions and Prompts

24. What kind of vows do human beings make, and how important is it that we keep them?
25. How might the mores of Pikuni culture differ from ours?
26. What is the source of evil in this novel?
27. How does Pikuni justice differ from Napikwan justice?
28. How might this be a story of terrorism exhibited in racial profiling and revenge?
29. Which character struggles the most? Why?
30. Where do you find wisdom in this novel?
31. Where and how does Welch create sympathy for seizers or settlers?
32. How does the harassment of White Man's Dog at the beginning compare to that of teenagers today?
33. How do you understand their way of mourning? What does self-mutilation accomplish?
34. Why do women punish themselves or get punished more severely than men?
35. What does Fools Crow's new name accomplish for the rest of his band?
36. What is the significance of the inclusion of the rabies story and One Spot?
37. How does Welch's presentation of the rape story affect our understanding of Yellow Kidney or the Lone Eaters' justice or moral sense?
38. How might our worldviews color the way we read and understand this novel?
39. What are some of the "greater goods" in this novel?
40. Pikunis fear Napikwans who will kill many for the actions of a few. How is that similar or different from the Pikunis' actions in the novel?
41. Describe the conflict between the idea that *all is shared* and the *value of possessions* or *how wealth is obtained* as portrayed in this novel.
42. What is *freedom* to men in this world? To women?
43. How can we explain the praise of Fools Crow stealing horses and murdering a white man and the criticism of Owl Child stealing horses and murdering white people?
44. Is Fools Crow justified in not revealing the true situation to his fellow band members when he gets the name "Fools Crow"? Why or why not?
45. What are the arguments for fighting the Napikwans? For not fighting the Napikwans?
46. How do conflicts reveal values in this novel?
47. How do these characters and the Pikuni world and life resemble our own?

Appendix H: "I Am" (template) for Poetry Writing

1st Stanza
I am (two special characteristics)
I wonder (something you are curious about)
I hear (sounds you enjoy)
I see (your favorite sights)
I want (an actual desire)
I am (repeat the first line)

2nd Stanza
I imagine (a place or situation other than here)
I feel (feelings you experience in your daily living)
I touch (or influence someone or something)
I worry (something that makes you sad)
I am (repeat the first line of the poem)

3rd Stanza
I understand (something you know is true)
I say (something you believe in)
I dream (something you hope for)
I try (something you really make an effort to do)
I hope (something you hope for)
I am (repeat the first line of the poem)

Appendix I: Evaluation Rubric for Essay Responses

Students may use this rubric to evaluate the essay responses of their peers.

Name of Student who answered the question _____

Name of Student who created the question and evaluated the response _____

Evaluation Points for: (Check the one that corresponds to the essay read.)

__Recall-level Question Response

__Interpretive-level Question Response

__Evaluative-level Question Response

CRITERION 1 – FIRST SENTENCE (Check one)

___3 points The first sentence provides a clear and engaging one-sentence answer to the question asked that reveals the author's purpose with this essay response.

___2 points The first sentence is clear, but it may not incorporate the question in the answer.

___0 points The first sentence does not reveal the writer's intent in this essay response.

CRITERION 2 – IDEAS AND CONTENT (Check one)

___10 points The examples the writer presents to explain the reasons behind opinions are developed, specific, and clear, with solid evidence from the novel. They relate to the writer's intent, as introduced in the first sentence.

___8 points The writer begins to define the topic, even though development is basic or general. The reader is left with questions and more information is needed. Ideas are clear but not detailed.

___6 points The writer has completed the required response, but examples used seem arbitrary or disconnected from any unifying purpose.

CRITERION 3 – ORGANIZATION (Check one)

___10 points The order or presentation of information is compelling, and it logically moves the reader through the text.

___8 points The writer uses appropriate paragraph breaks but lacks necessary transitions between sentences. The conclusion may not tie up all loose ends.

___7 points The writer has completed the required response, but it rambles and adds information without purpose and lacks useful transitions and paragraph breaks.

CRITERION 4 – WORD CHOICE (Check one)

___5 points The words are precise and engaging, and the paper maintains a consistent point-of-view with no slang.

___4 points The writing relies on generalizations, although at times it might have some specific color and interest.

___3 points The words are not specific; point of view shifts from first to second person to third person, and the writer relies on slang.

CRITERION 5 – CONVENTIONS (Check one)

___2 points The writer demonstrates a good grasp of standard writing conventions (spelling, punctuation, and grammar)

___1 points The writer makes many spelling, punctuation, and grammatical errors.

Total Points: _____/30

Appendix J: "The Language of Fools Crow" Handout

The Language of *Fools Crow*

In the left-hand column, list the unfamiliar terms, and in the right-hand column, write your translation of the term based on the context of your reading.

Tribes and Bands and Societies	Translations (if necessary)
Animals and Plants	**Translations (if necessary)**
Months	**Translations (if necessary)**
Religious Terms	**Translations (if necessary)**
Astronomical Terms	**Translations (if necessary)**

Appendix K: "Dream Record" Handout

Dream Record for *Fools Crow*

Each time you encounter a dream in your reading, note its topic and the character's response, and offer a guess as to why Welch included that dream.

Dream Topic	Character's Response	Author's Possible Intention

Reading Native American Literature: A Teacher's Guide by Bruce A. Goebel © 2004 NCTE.

Appendix L: "Character" Handout

Character: _____

Decision:

Personal Benefit or Harm:

Tribal Benefit or Harm:

Appendix M: Bibliography/Additional Resources

Teacher Tip: Check with your librarian to see if any of the following print resources are already in your school's collection of Indian Education for All materials. If not, they may be ordered through inter-library loan, but they are also available for purchase online. Schools may use Indian Education for All funds to support such purchases.

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Fools Crow

by James Welch

Copies of this public document were published at an estimated cost of $. per copy, for a total
cost of $ .00, which includes $ .00 for printing and $0.00 for distribution