



***Apsáalooke Basawua Iichia Shoope  
Aalahputtua Koowiikooluk***

***Living Within the Four Base Tipi Poles of the  
Apsáalooke Homeland***

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**Grade Band: Secondary  
Subjects: Art, Language Arts, Science, History**

The vantage point in the photo above allows for a simultaneous view of the Yellowstone River, Fort Parker – The First Crow Agency, and the Anzick Archeological Site.

## **ABSTRACT**

This unit is comprised of seven learning episodes varying in length from one to five 50-minute lessons. They span the history of the Apsáalooke (Crow) people and examine ideas, values and historical and contemporary perspectives that are directly tied to students' daily lives and experiences. They are interdisciplinary covering such topics as history, art, music, archaeology, ethnography, literature, and oration. Each lesson is designed to reach James Bank's social action level, the highest level of multicultural integration, so that students have the opportunity to apply their understanding to real world situations in ways that have significant lasting impact. The lessons rely heavily upon classroom discussion and interaction (a guide to enhancing classroom discussion is included below), seeking to establish a collaborative environment that gives students voice and agency, in addition to an opportunity to acquire a sense of dedication to and within a learning community.

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## **MY PATH**

### **My Generation**

I was born into the Apsáalooke Nation in 1972, during a time of pivotal political change for tribal nations throughout the United States. Just the year before I was born, President Nixon became the first and only U.S. Commander in Chief to address a joint session of Congress regarding the national state of Indian Affairs, which at the time was in crisis and seemed to be at boiling point. Nixon declared that his administration would reverse the two-decade old policy of tribal termination, and would work toward empowering tribal communities to become self-governed and self-determined communities. Over forty years later, the policy that Nixon advanced is still the law of the land. During that same year, Montanans created a radical new Constitution, which included a declaration that all public school students in the Treasure State must learn about the distinct and unique culture and heritage of American Indians. After 33 years of dormancy, this Indian Education provision was funded by the Montana Legislature in 2005, and is now well known by students and educators throughout the state as "Indian Education for All". Both of these significant and progressive laws supported the recognition of tribal cultural survival and tribal sovereignty, but despite the best of intentions, 200 years of accumulated historical trauma can't be wiped away in a few generations, and great ignorance can't be swiftly corrected by a few laws. Like the new era and new laws they were born into, my generation's challenge is to reconcile our collective memories of our tumultuous history with our dreams and vision for our future.

### **Formative Years**

I grew up during the 1970's and 80's, on the Crow Indian Reservation, in the small town of Crow Agency, MT, population 2,000. As a member of the Apsáalooke (Crow) tribe, my extended family was the most important and influential part of upbringing. Although my mother was a single parent, and I was an only child, my life was consistently filled with dozens of cousins of all ages, as well as numerous aunts and uncles, and of course my grandparents. In Crow Agency, and in the local communities like Lodge Grass to the south and Hardin to the north, my extended family was always around, somewhere. I formed my core identity in and around my grandmother's house, playing and running with my cousins. My childhood summer days were spent riding bikes around town with my cousins and friends, running through the sprinkler and swimming in the irrigation ditch to cool off. In the winter we raced sleds down steep hills and icy paved roads. We played three-man football under the street lights during the long and bitter winter nights, and we never got cold.

Every season offered a different purpose and opportunity to explore the hills and mountains of my reservation. My uncles and older cousins would bring me along on their hunting trips to the Pine Hills in the fall, and on tipi-pole gathering expeditions in the spring to the Big Horn, Wolf Teeth, and Pryor Mountains. I learned about all my relatives, both human and non-human, during those pick-up truck excursions. The trips were voyages into a classroom without walls. All of the hills and valleys had stories, and my uncles would share the old stories and the more recent ones as we traversed over a serene and epic landscape that seemed to me to be untouched by time and unfazed by civilization. As I've grown older and become a parent, my appreciation for my homeland and how my identity is tied to that ground has become a guiding force in my life.

Like many of my peers, I struggled during my teenage years to find a positive path into adulthood. Most of my extended family and many of my friends were high school dropouts, and I only partially attended high school. Yet, I managed to graduate from Bozeman Senior High in 1990. My mother had decided to pursue a Bachelor's Degree at Montana State University-Bozeman, so we moved 200 miles from the Crow reservation to Bozeman, in the Gallatin Valley. The high school was four times larger than any school I'd ever attended, and as a newcomer in an ocean of students, it was easy to get lost in the crowd and tempting to drop out. But it was my mother's leadership by example that kept me in high school and on the path toward college.

## **Heritage**

Although I had my sights on the University of Montana, I stayed in Bozeman after high school and attended MSU because I had an aunt and uncle and cousins who were already there, and they encouraged me to stay where I had support. My uncle Conrad Fisher was a lead singer for the MSU Indian Club's intertribal drum group, known as the Bobcat Singers, and I began singing with the group when I was still in high school. The drum group practiced every Wednesday night from 8 – 11pm, and there were often more than a dozen singers from as many different reservations in attendance.

Being part of the drum group also kept me connected to Indian people from my home community and introduced me to other Montana tribal people from places I'd only heard about, like Browning, Poplar and Box Elder. The fellowship and camaraderie that we experienced in the drum circle helped create some of my greatest friendships, and because of these relationships I began to learn more about my own and my peers' tribal cultures. Connecting with other Montana Indians and learning about the similarities and differences within tribal communities and among tribal people has since become one of my lifelong passions.

The friendships that I made with the other Indians who made up the Bobcat Singers also brought me more closely into the tribal ceremonial community. One of the elder members of the drum group was a USDA agricultural research technician from Crow Agency named Frank Caplette. Frank took me under his wing as a cultural mentor and ceremonially adopted father, and I began to participate in the sweatlodge ceremonies that he would conduct every Sunday morning. Frank extended an open invitation to MSU students and faculty to participate; I was one of the regular attendees. Soon I began to participate in other ceremonies as well, both on and off the reservation. With Frank and my Uncle John's guidance, I fasted in the springtime, helped with the Sun Dance in the summer, and participated in Native American Church prayer meetings throughout the year. Participating in these spiritual traditions helped me to mature into adulthood and gave me the support that I needed to finish my Bachelor's Degree in Elementary Education. When I finally graduated in 1998, I felt like I had also achieved an even more important educational accomplishment by re-connecting to my culture and forging an identity as a 21<sup>st</sup> century Crow Indian. Rather than being culturally assimilated and adopting a mainstream American identity, my experience at college had done just the opposite.

## **Career**

When I returned back home to my reservation to teach, I discovered that I had a lot to learn about teaching kids and leading a classroom. Although the academic challenges I faced

as a teacher were often overwhelming, the rewards I received from working with kids made it all worth it. I taught 4<sup>th</sup> and 5<sup>th</sup> grades at the Lodge Grass Elementary School for four years, and my learning curve during that short time was steep. However, my life interests were pulling me in a different direction, and after my grandmother and uncle passed away in 2001, the time seemed right for me to leave home again and pursue a Master's in Native American Studies (NAS). During this time as a graduate student, I began teaching NAS 100, and was energized by the higher level of thought and discussion in the college classroom. I've been teaching Native studies at MSU ever since that first class in the fall of 2002.

When the Montana Legislature funded the state's Indian Education for All Law in 2005, my background in Education and in Native American Studies propelled me to the forefront as a leader who could help schools implement the newly recognized law. Because Montana was the first state in the nation to require that American Indian history, culture, and law be taught throughout the entire public school system, the resources needed to make this a reality were almost completely non-existent. Beyond the lack of textbooks and curriculum, the law also required teachers to become familiar with the topic, which came in the form of in-service teacher training. As a professional consultant, I found a role to fill in all of those arenas, especially in the realm of in-service teacher training. Collaborating with MSU and public schools throughout the region, I began offering graduate credit for teachers who wanted to travel to reservations during the summer to stay in tipis, visit sacred sites, and hear from tribal elders and community members. These reservation graduate class tours were so successful, they've continued with different educational groups every summer from 2007 – 2013, in total over 150 people have visited all seven Montana reservations, as well as the Wind River and Pine Ridge Reservations.

As the dawn of 2014 approaches, I have to reflect on the good fortune I've had throughout my life. Although I have achieved a lot in the past decade, including a Doctorate of Education, Curriculum and Instruction, I am undoubtedly most proud of my role as a husband and father of five children. I am also thankful for the many opportunities that I have been presented, including collaborations with amazing people – like the individuals who have created this curriculum, Honoring Tribal Legacies on the Lewis and Clark Trail. The leadership that these amazing scholars have shown me has been invaluable, and I humbly join in their endeavor to honor tribal legacies through teaching and learning.

### **Designing Curriculum about Places and People in my Homeland**

Designing curriculum is always a challenge for me, so when I was invited to create new learning tools about my tribe to share with teachers and learners, it was both intimidating and exhilarating to accept the opportunity. Although I don't consider myself an expert at designing curriculum, I do feel strongly about providing high quality learning activities for students and teachers in the public schools. My previous experiences designing Plains Indian curriculum has been fueled by a desire to see new and revelatory learning activities happening in and outside of classrooms, and I draw my inspiration for this creative process by getting outside and opening myself up to the elements and the ancient spirits. I feel best when I'm out under the big sky of my homeland, traversing Montana on foot in all seasons – on sidewalks and country roads, river valleys and mountain ridges. In my mind's eye I consider the ever-changing landscape throughout history; a swampy hunting ground for T-Rex's and Pterodactyls, and a frosty tundra where Sabre Tooth Tigers and Clovis Indians were neighbors who shared common

food sources, and now modern Americans. I reflect on the endless web of relationships that make up the fabric of the Plains Indian tribal worldview and I try to focus my thoughts on the oral traditions of the people that connected everything and propelled us into the future.

My curriculum design philosophy is based on my desire to understand my homeland as much as I can, and to share this knowledge with others. I believe that the indigenous cultures of the Medicine Wheel Country have much to contribute to the rest of the worlds' understanding about how to live a balanced and sustainable life. The tribes who lived light on the land also lived by a philosophy which emphasizes well-being over wealth, renewal over despair, and relationship over dominion. These cultural values were reinforced within extensive and inclusive kinship systems, and strengthened through participatory ceremonies and economic cooperation. I believe that contemporary communities, both tribal and non-Indian, could utilize these values and pathways to success that were cultivated and cherished by the indigenous people of the Northern Plains. "Walking in beauty on a red road" is a metaphor that tribal people throughout the west use to refer to living a good life. This balanced and graceful image is not a corporate model, but it powerfully informed tribal people's worldview and behavior, and set them on a path towards enhanced and long-term well-being.

The places that nurtured and provided for the indigenous people of Montana must be kept in our collective memory as sacred areas of educational power and personal reflection. The winter camps along the rivers, the buffalo jumps and hot springs, the rock mines and the fasting beds along the high ridge lines, these are all places whose traditional value has been eclipsed by the newer, larger, and more powerful societies. Understanding how the land has changed over time, and what that has meant, and continues to mean to people, is one of the most important things that education can provide. Despite the dramatic changes in the land over the past 130 years in Montana, today's community still has a lot in common with the people who lived here in the old ways. It's the process of finding out what those commonalities are, and what they aren't, that gives us a better sense of who we are, where we came from, and where we are going.

Enjoy this curriculum and thank you for being a teacher.

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***Living Within the Four Base Tipi Poles of the Apsáalooke Homeland***  
***Author: Shane Doyle***  
***Grade Band: Secondary***

***Introduction:***

The Apsáalooke homeland is located in the heart of the Northern Plains, in a place well known today as "Big Sky Country". The Corps of Discovery traveled along the northern edge of this homeland on their journey westward, and traversed through the heart of it when William Clark's group returned to the east by canoeing down the Yellowstone River. Despite their time spent in the Apsáalooke homeland, and their intent on meeting members of the "Crow" Tribe, as well as the fact that 24 of their horses disappeared during the night of July 22<sup>nd</sup>, 1806, no direct contact was made with any member of the tribe.

This educational journey into the homeland of the Apsáalooke people will be divided into four segments, to represent the four directions and a full circle of understanding:

#### I. Medicine Wheel Country

The beginning of this study focuses on the ancient cultural history of the Northern Great Plains. The region has been continually occupied for more than 12,000 years, with over two dozen different tribes maintaining culturally significant ties to the area. A multi-cultural review of the history of the Medicine Wheel Country will be outlined for students. This geographic overview will include an analysis of maps and other forms of multi-media that provide information and context for both tribal oral histories of the region, as well as the most significant archaeological discoveries there. With no domesticated animals and no adequate climatic conditions for reliable crop agriculture, the tribal people who shared in this area thrived as hunters and gatherers of abundant wild plants.

#### II. Awaxaawakússawishe – Mountain of the Future

The second phase of this exploration utilizes multi-media to access tribal oral histories, which are also supported by archaeological data, to retrace how the Apsáalooke people came to occupy their homeland hundreds of years ago. Learning about the history and significance of this Apsáalooke Migration Story will help crystallize for students how the identity of the Apsáalooke tribe is inseparable from their homeland, and in particular the Big Horn Mountains and other ranges along the Elk (Yellowstone) River corridor.

#### III. Apsáalooke Life, 1805 – 2014

The third part of this story picks up in 1805, the year before William Clark's Corps of Discovery group enters into the heart of the "Crow Country". The students will learn about the experiences of Antoine LaRoche, as he spent the summer of 1805 with a group of over 1000 Apsáalooke people traveling over 1400 miles on horseback during a 4-month period. The two-hundred years since William Clark carved his name into "Pompey's Pillar" (Mountain Lion's Lodge), have brought untold upheavals to the land and people of the Yellowstone region, yet the Apsáalooke people continue to survive and forge their nation into the future. The sources of the familial strength and communal perseverance of the Apsáalooke people are highlighted and placed into a historical context that also considers the long-term impact of historical trauma.

#### IV. Apsáalooke People in 2014 and Beyond

This study comes full circle with a fourth and final topic of consideration: The Apsáalooke people who still live as members of their tribal communities within the four base poles of the tribal homeland, and have found success through living lives of integrity and beauty. Through the lens of modern "Crow" people, students learn to appreciate the special legacy that all modern Montanans have inherited. No matter what our skin color or what cultural background

we carry with us, everyone who loves and lives in Big Sky Country understands that the enduring spirit of the land is what heals and propels us into our future.

## **CURRICULUM DESIGN APPROACH**

The Honoring Tribal Legacies curriculum follows a **place-based multiliteracies** design approach. This type of framework incorporates learning about “place” using physical and cognitive activities that focus on our visual, auditory, tactile, spatial, smell/taste, movement/gestural, linguistic, and spiritual abilities. Learning episodes provide a variety of learning experiences including community discussions, journal writing, creative arts pieces, presentations, video and audio files, and other activities designed to engage students on a more than perfunctory level.

## **HONORING TRIBAL LEGACIES STANDARD**

The lessons contained in this curriculum demonstrate environmental stewardship and a sense of service achieved through acknowledgement of the interconnectedness of humanity in historical, cultural, scientific, and spiritual contexts.

## **COMMON CORE STATE STANDARDS FOR THE CURRICULUM**

### **Reading Standards for Literacy in History/Social Studies 6-12**

#### **CCSS Literacy RH 10-1**

Cite specific textual evidence to support analysis of primary and secondary sources, attending to such features as the date and origin of the information.

#### **CCSS Literacy RH 10-2**

Determine the central ideas or information of a primary or secondary source; provide an accurate summary of how key events or ideas develop over the course of a text.

#### **CCSS Literacy RH 10-3**

Analyze in detail a series of events described in a text; determine whether earlier events caused later ones or simply preceded them.

#### **CCSS Literacy RH 10-4**

Determine the meaning of words and phrases as they are used in text, including vocabulary describing political, social, or economic aspects of history/social studies.

#### **CCSS Literacy RH 10-6**

Compare the point of view of two or more authors for how they treat the same or similar topics, including which details they include and emphasize in their respective accounts.

#### **CCSS Literacy RH 10-9**

Compare and contrast treatments of the same topic in several primary and secondary sources.

### **Writing Standards for Literacy in History/Social Studies, Science, and Technical Subjects 6-12**

#### **CCSS Literacy WHST 10 – 2a,b,d,e,f**

Write informative/explanatory texts, including the narration of historical events, scientific procedures/experiments, or technical procedures.

a. Introduce a topic and organize ideas, concepts, and information to make important connections and distinctions.

- b. Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.
- d. Use precise language and domain-specific vocabulary to manage the complexity of the topic and convey a style appropriate to the discipline and context as well as to the expertise of likely readers.
- e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
- f. Provide a concluding statement or section that follows form and supports the information or explanation presented.

**CCSS Literacy WHST 10-4**

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

**CCSS Literacy WHST 10-5**

Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

**CCSS Literacy WHST 10-6**

Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.

**CCSS Literacy WHST 10 – 7**

Conduct short as well as more sustained research projects to answer a question or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

**CCSS Literacy WHST 10-8**

Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation.

**CCSS Literacy WHST 10-9**

Draw evidence from informational texts to support analysis, reflection, and research.

**CCSS Literacy WHST 10-1 a,c,d,e**

Write arguments focused on discipline-specific content.

- a. Introduce precise claims, distinguish the claims from alternate or opposing claims, and create an organization that establishes clear relationships among the claims.
- c. Use words, phrases, and clauses to link the major sections of the text, create cohesion, and clarify the relationships between claims and reasons, between reasons and evidence, and between claims and counterclaims.
- d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
- e. Provide a concluding statement or section that follow from or supports the argument presented.

**Speaking and Listening Standards 6-12**

**CCSS Literacy SL 10-1d**

Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

d. Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.

## **Reading Standards for Literacy in Science and Technical Subjects 6-12**

### **CCSS Literacy RST 10-2**

Determine the central ideas or conclusions of a text; trace the text's explanation or depiction of a complex process, phenomenon, or concept; provide an accurate summary of the text.

### **CCSS Literacy RST 10-5**

Analyze the structure of the relationships among concepts in the text, including relationships among key terms (awareness, balance, and choice)

### **CCSS Literacy RST 10-6**

Analyze the author's purpose in providing an explanation, describing a procedure, or discussing an experiment in a text, defining the question the author seeks to address.

### **CCSS Literacy RST 10-9**

Compare and contrast findings presented in a text to those from other sources, noting when the findings support or contradict previous explanations or accounts.

## **CURRICULUM EXPRESSIONS**

### **Big Idea:**

Honoring Tribal Legacies along the Lewis and Clark National Historic Trail.

### **Enduring Understandings:**

Students will understand that...

- a diversity of American Indian peoples were the original inhabitants of North America and have made significant contributions to the U.S. over time and continue to do so today.
- history can be described and interpreted in various ways and from different perspectives.
- knowledge of cultural, environmental, political, social, and economic factors affects how we make sense of a particular place.
- specific places are affected by past, present, and future events occurring locally, regionally, nationally, and globally.
- decisions that are made about a place at a particular time will affect the status of that place for years to come.

## **Essential Questions:** Aligned with Trail/Tribal Themes

Traces of the Past Observed Today - What was life like before Lewis and Clark?

- How does the concept of “since time immemorial” relate to the world in the past, present, and future?
- What are the creation stories of this place? How are these stories pertinent to understanding the world today?
- What are the ancestral sites and scope of territory of American Indian tribes who have inhabited this place?
- How have relationships between people and the natural and built environment of this place been viewed?
- How have American Indian peoples traditionally:
  - named, described and interpreted this place?
  - interacted with and contributed to the natural environment of this place?
  - built relationships and communicated with each other in this place?
  - created and organized a built environment in this place?
  - transported themselves and goods through this place?
- Why did other groups of people come to this place?

Encountering Indigenous Peoples - What happened during the Lewis and Clark journey?

- What political, economic, social, environmental, and cultural conditions led to Lewis and Clark visiting this place?
- How did members of the Lewis and Clark expedition describe and interpret this place?
- How have the perspectives of the Lewis and Clark expedition been passed down through time?
- How did American Indian peoples describe encounters with members of the Lewis and Clark expedition?
- How did tribal peoples contribute to the Lewis and Clark expedition at this place?
- How have tribal perspectives of the Lewis and Clark expedition been passed down through time?

Unity through History - What happened during the last two hundred years?

- Since the time of the Lewis and Clark expedition
  - Why did various groups of people come to this place?
  - What political changes have occurred in this place?
  - What changes in the natural environment have occurred in this place?
  - What changes in lifeways, social interaction, and communication among peoples have occurred in this place?
  - What changes in the traditional cultures and languages have occurred in this place?
  - What economic changes have occurred in this place?
  - How has the health and wellbeing of tribal peoples been affected?
- Why was the Lewis and Clark National Historic Trail established?
- How did the Bicentennial commemoration affect relationships between tribes and other stakeholder groups?
- What lessons can be learned from the Bicentennial commemoration?
- What purposes are served by the Trail today to honor tribal legacies?
- How is understanding of the Trail enhanced through contemporary tribal cultures, languages, cultural landscapes, place names, sacred sites, and communities?
- What cultural resources are in danger of being lost?
- What conditions and trends pose threats to cultural resources?
- What cultural attributes of this place should be protected and restored?

What are we going to do in the future?

- What does the future hold for this place?
- How might tribal cultures, languages, cultural landscapes, place names, sacred sites, and communities of this place be preserved and sustained?
- How might the natural environment of this place be preserved and sustained?
- How can tribal peoples draw upon the perspectives of their ancestors to forge their future?

- How can tribal peoples and other stakeholder groups work together to forge their future?

## **CLASSROOM DISCUSSION GUIDANCE**

These lessons rely heavily upon classroom discussion. There are many questions listed that are intended to engage students in active reflection on the topics presented. While teachers may employ many facilitating activities for discussion including small-group discussions, whole-class discussions, pair shares, etc. in addition to different discussion recording methods like word webs, post-it lists, graphic organizers, picture notes, etc., the end goal is to get students talking to each other on a more-than-superficial level that engenders positive classroom communities through caring relationships.

Many teachers note that it is difficult to get some students to engage in discussion. Often it seems like one or two students will dominate a discussion and it's easy to allow some students to just sit back and tune out. This is when we have to be both creative and informed. There are many ways to structure discussion so that everyone participates and what will work varies by class and by student. That said, it is also important to understand at a deeper level why some students participate and some do not.

Many teachers have embarked on Indian Education curriculum like the one presented here only to find that they have trouble engaging some Native students specifically in discussion. They see these students as "shy". But the "shy" idea has been refuted by many Native students who feel that they are misunderstood in their classroom context. Thus, "shy" may not be the most accurate label for Native students who exhibit a quality we may interpret as a reluctance to speak up in class. Students have mentioned four possible reasons for this:

1. A common quality of Native teaching and learning patterns is that they rely upon a "watch and learn" philosophy. Good learners are humble and patient. They listen and are careful with their information. Good teachers are centered, often exhibited by a calm demeanor, and have a clear purpose in mind while also maintaining a willingness to take a multiple number of paths to attain the learning objective. Often a quick response from a learner that has not had adequate thought put into it is seen as foolishness, disrespectful to the teacher, and a sign of hubris. While students understand that there is a specific way to be successful in a traditional western educational system, this may be a learning system with expectations that are not familiar or comfortable for them. During times of greater stress, either in or out of class, we all revert to our most comfortable patterns. This is what is known as resilience. For Native students this may be problematic because their places of resilience are not congruent with the places of resilience many of us access in mainstream culture. In times of confrontation this discontinuity may be interpreted as a "passive attitude" because the student seems to clam up rather than "stepping up".
2. The second reason Native students may appear "shy" is because they do not participate in the race to provide the right answer. Many of us use the "raise your hand with the

right answer” type of Socratic method as a teaching strategy that can be very effective in assessing what students do and do not know and also the fluency of what they are able to recall. This strategy feels unnatural for many Native students because it makes them feel like they are trying to show someone else up or be “better than them.” It is taboo in many Native cultures to bring attention to the weaknesses of others by showing that you are better and you will often hear people talk poorly about someone who appears to be trying to act superior because it is believed that as soon as one does this their weakness will become very apparent to others. From this perspective it is important to recognize that every person has unique strengths and we all need each other. None of us is “too good” to need the help of the Creator and those around us in order to find success in life. This is the reason many tribes have “giveaways.” Giveaways are a symbolic way to say, “I know I did not get here on my own. I made it because of the many people who helped me on my way.” Competitive questioning (even though competition may not be our intent) is seen as counter-productive to community because it sends the message that “I can do this on my own and I am better than you.” Again, students understand that this is a part of western educational expectations, but it is something they may have to work at.

3. Thirdly, some Native students may seem “shy” because they do a massive amount of internal processing when they are formulating answers. You may have witnessed the struggle some students have with spitting out work for their courses. Often they do not struggle because they don’t know the right answer. They struggle because they know they have a uniquely divergent view on many topics. At each point in their work they are going through “this is what I think”, “this is what they think”, “this is what they will think if I say what I think”, and finally “how am I going to say this so that they will hear what I am saying and get me?” That is a lot of thought to put into each and every question. Not only does this have a great deal of personal investment to it, it also takes into consideration a lifetime of experiences being a minority person, and generations of history related to being a member of a Native group. This type of consideration seriously slows the response time. Those of you who have participated in cross-cultural exchanges may remember feeling more cognizant of your words and actions in this context because you were conscious of how they might be received or interpreted. This occurs much more often in what we call “border-crossing” contexts. Cross-cultural experience may have offered you an opportunity to cross into a new environment where the social rules and constructs were unfamiliar. Similarly, many students also feel the impact of border-crossing on a daily basis.
4. Finally, many Native cultures have very specific social guidelines for public speaking. In mainstream society, we believe that being a good public speaker is an admirable quality and one to which everyone should aspire. This is why we have institutional support enforcing its universal importance through things like Toast Masters and the general requirement that every student take a course in communication and public speaking. Conversely, in many Native cultures there is a belief that the Creator endows each person with special abilities rather than giving all abilities indiscriminately to all people.

Some people are recognized as having a certain eloquence and even flare when it comes to speaking in public. This quality is usually recognized early on and these people are mentored in the art of speaking in public. When they have gained the proper maturity, so that they can speak reliably and without causing harm, then they are "given the right to speak" by a clan member. If a person speaks in a public setting without having this ceremonial right, any audience member may say, "You have not been given the right to talk in public about these things." When this occurs it often brings shame on the individual and discredits what he/she may have said. If you have attended a pow wow and witnessed a giveaway or an honor dance, you may have noticed that one person generally does all of the speaking. At intermittent times someone may come up to the speaker and whisper in his ear and then the speaker will reiterate what has been said. What is happening here is that the family has selected someone with the right to speak in public for them. Then if anyone wants to praise the person being honored or add information to what the speaker has said and they do not have the right to speak in public, they relay the message to the person who does have the right to speak. Many Native students have grown up utilizing a communication pattern that follows these rules. If they are in the presence of someone who should be respected, they may speak in a low tone to someone viewed as an elder or greater in social status and offer their thoughts in an indirect route that is seen as an appropriately humble approach. Because of this, some students grow up with the belief that the Creator has not made them to be public speakers. Thus, they have never worked personally to develop these skills or been forced to develop them as a result of public expectation. Again, students understand that contribution to public discussion is an expectation in traditional coursework, but their confidence in this area may be weak because they are at a different developmental level with this skill than their classroom peers may be.

With all of this in mind, what are some strategies that seem to help Native students participate more in quality classroom exchanges?

The first thing we have to change is our tolerance for wait time. Wait time is the amount of time you wait before you take a response from a student to a question you have posed. Establishing a longer wait time is often uncomfortable for the teacher because you feel like you can hear crickets chirping in the background as you twiddle your thumbs. Doing this however, communicates to students that you are not looking for that one student who is always the "knower". Instead you are waiting for everyone to show you that they have formulated an answer. In truth this may be a better assessment for you as a teacher anyway because it shows you that the majority of your students are reaching your learning objectives rather than telling you that at least one student gets what you are talking about. While longer wait times do take more class time, you may save time in the long run because it becomes clear what you have taught well and what you may need to re-teach.

Establishing an expectation that each student will participate in discussion is also important. If students believe that there is a certain point at which you will move on to another student or

answer your own question, they will hang back until this happens. If you use a pattern that gives each person a turn to talk, this will increase student participation although it will take a number of experiences with this pattern before students will begin to provide answers that have depth. This is because answers with more depth make the student feel more vulnerable to critique or failure. The possibility of failure in front of their classmates and teacher may have more weight for some Native students because of the power they afford people from the dominant culture. Native students often feel they are under a great deal of scrutiny and judgment from people from the dominant culture because they have grown up believing that the dominant culture disapproves of Native ways of doing things. Many events and experiences in their lives may have shown this to be true even though it is certainly not universally true.

Finally, changing your classroom set-up can also enhance student participation. As a matter of basic human nature, classrooms that have row seating are conducive to hiding. In addition when teachers' patterns of communication are studied, they unknowingly tend to take more responses from the front, force more responses from the back, and pay more attention to the side of the classroom opposite their brain-sidedness (i.e. If you tend to be more left-brained you will give the right side of your room more attention.) Research also shows that students tune into these patterns and this sets unspoken expectations about how you will question and who you will "pick on." To combat this, a circle formation works well for enhancing discussion because there is no hierarchy of position, the teacher is communicating a "let's work together" message by positioning him/herself in the circle, each student is one-on-one with each other student and with the teacher, and the progression of the conversation is logically circular unless people are willing to just jump in.

In having said all this, please keep in mind that these are some very broad generalizations. This means a really healthy dose of common sense, the freedom to ignore what is said here, and a good relationship with students are still needed. Nothing contributes more to the success of students than the relationships they experience within your class.

**Author: Shane Doyle**  
**Lesson Topic: The Medicine Wheel**  
**Grade Band: Secondary**  
**Length of lesson: 4 50-minute class periods**



<http://solar-center.stanford.edu/AO/bighorn.html>

### **Desired Results**

#### **Common Core State Standard(s):**

##### **CCSS Literacy RH 10-2**

Determine the central ideas or information of a primary or secondary source; provide an accurate summary of how key events or ideas develop over the course of a text.

##### **CCSS Literacy WHST 10 – 2a, 2f**

Write informative/explanatory texts, including the narration of historical events, scientific procedures/experiments, or technical procedures.

- a. Introduce a topic and organize ideas, concepts, and information to make important connections and distinctions.
- f. Provide a concluding statement or section that follows form and supports the information or explanation presented.

##### **CCSS Literacy SL 10- 1d**

Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

- d. Respond thoughtfully to diverse perspectives, summarize points of agreement and

disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.

**Student objectives (outcomes):**

**Students will be able to:**

- Explain the significance of the Medicine Wheel to Plains Indian tribes
- Recognize injustice
- Define the individual and social impacts of injustice
- Recognize the need for healing in our present context
- Suggest practical ways in which we can both say and do “sorry”
- Recognize the individual’s role in bringing healing where hurts have occurred
- Take personal and/or group actions to address a wrong and bring healing

**Essential Question(s):**

- Though we were not alive in the past when people who were members of our history participated in atrocities, wrongs, discrimination, genocide, etc., do we have a role in how past wrongs affect our collective future?
- Can we change the impact the past will have on the future by what we do today?
- Are there places in our world today where we can effect reconciliation and/or help to bring healing?
- What impact does healing our past have on us personally and collectively?
- What does working for healing say about us as individuals and as a society?

**Assessment Evidence**

**Suggested Formative Assessment of Learning Outcomes:**

Notes on new ideas from the opening narrative  
Anzick discussion  
Clatsop Canoe discussion  
Portraits of Reconciliation discussion

**Culminating Performance Assessment of Learning Outcomes:**

The social action assignment requires students to recognize injustice, explain its impact, devise an action plan and document the results of actions taken.

**Learning Map**

*Background:*

The beginning of this study focuses on the ancient cultural history of the Northern Great Plains. The region has been continually occupied for more than 12,000 years, with over 30 different tribes maintaining culturally significant ties to the area until today, 2014. A multi-cultural review of the history of the Medicine Wheel Country will be outlined for students. This geographic overview will include an analysis of maps and other forms of multi-media that provide information and context for both tribal oral histories of the region, as well as the most significant archaeological discoveries there. With no domesticated animals and no adequate climatic conditions for reliable crop agriculture, the tribal people who shared in this area thrived as hunters and gatherers of abundant wild plants.

**For Students:**

Everything and everyone must have a place, and as the old saying goes, there’s no place like home; home is where the heart is. Our home, and by association, our homeland, is a place that we belong to; a place that we come to reflect in more ways than one. All around the world, on every continent except for Antarctica, human beings have had to learn about their place in order to survive and thrive. Human cultures are always shaped and influenced by places where people live; such as ancient Hawaiians eating lots of fish and inventing surfing, or

the Inuit of Alaska living in igloos during the winter and inventing sunglasses. The Great Plains of Montana is a unique place for many reasons, and the culture that was developed by tribal people there over many thousands of years is just as unique. This was the home of the ones in the breech cloth, who hunted buffalo and lived in tipis; the people who practiced the Sun Dance ceremony, and counted coups in battle. This was their home, and the heart of it could be found at the Big Horn Medicine Wheel; there is no other man-made structure that better symbolizes the buffalo hunters of the Northern Plains.

Places can be both simple and obvious, as well as complex and mysterious. In fact, all places inherently maintain all of those qualities at once, and in the case of the Medicine Wheel, those qualities are on vivid display. While there are many mysteries about the wheel that may not ever be revealed, including who built it and why, there are many things that are known and are still being discovered about the wheel. Most tribal cultural authorities throughout the northern Plains have said that the Medicine Wheel is the physical basis for the most famous and unique Northern Plains ceremony – the Sun Dance. Scientists who continue to research the wheel have discovered that it can be utilized as a functional calendar for daily and nightly observations under the big Montana sky, as the 27 rock lines that extend outward from the center of the wheel can be aligned with numerous celestial bodies, including the rising sun on the shortest and longest day of the year.

Archaeologists have identified 70 different types of Medicine Wheel stone structures in the northern Plains, but the most famous and symbolic is the Big Horn Medicine Wheel, which is located high on a 9,000 foot plateau in the Big Horn Mountains; a profoundly beautiful and sacred site either with, or without the wheel upon it. Standing on top of Medicine Mountain, overlooking thousands of square miles of land in every direction, several popular monikers for the region come to mind, including "Big Sky Country," "Yellowstone Country," "The Last Best Place," and the popular term in my tribal community "Crow Country," but "Medicine Wheel Country" is the only name that truly resonates from that place, so it's the title I like to use when referring to my homeland. To me, the Medicine Wheel stone structure is at the heart of the northern Plains way of life, and it belongs to anyone who respects it and the balance it represents.

The Medicine Wheels that are found throughout the northern Plains are not all designed the same way, but they all share the same basic form that embodies the Plains Indian worldview and way of life. The Wheel provided the northern Plains tribes like the Shoshone, Blackfeet, Kootenai and Cree, with an all-purpose tool for their way of life. Since time immemorial, tribal people lived in a seasonal cycle on the northern Plains, moving their lodges from winter encampments along woody and sheltered river bottoms, to higher grounds in the spring and summer. Surviving as hunters and gatherers, northern Plains people spent 7 – 9 months of the year living in wind-protected winter campsites, staying close to the running water and Cottonwood trees. When the summer brought green grass, Grizzly bears and mosquitos back to the river, Plains Indians moved their lodges away from these high amenity zones and spent the long summer days hunting and gathering wild plants, traversing the land via ancient trail systems, and trading with adjacent tribal members and neighboring tribes.

Thousands of years before modern horses came onto the Great Plains, tribal people maintained disciplined and successful lives based on this seasonal and circular movement. Always either moving or staying with every natural element in mind, Plains Indians were the masters of their domain because they accepted the rules of living in their harsh homeland, and knew as much about what not to do, as about what to do. Understanding how Montana's dry climate affected material goods allowed tribal people to make use of animal skins for dwellings and clothing, and it also allowed for the drying of meat and other foods for long-term storage. The arid

environment and clear, open sky also made for crystal clear nights, which made star stories a nightly occurrence. This constant connection to the night sky kept tribal people in constant tune with the sacred hoop of the seasons, knowing when to move camp, when to harvest wild foods, and when to stay put. Living in a systematic and ceremonial manner, Plains Indians were never truly nomadic, as their seasonal movements were always planned and predicated on scientifically based knowledge that was passed down generationally through a sophisticated oral tradition.

Over 2,500 years ago, tribal people throughout North and South America were growing corn, beans, squash and potatoes. The ancestors of many modern Plains tribes were living in the Mississippi River Valley and helping to develop an enormous agrarian society that became world famous for their hundred foot high earthen mounds. However, in Medicine Wheel Country, the harsh environment and plentiful population of wild foods led the people to abandon the prospects of becoming farmers. Tremendous amounts of nutritious wild plant products, such as roots, herbs, and fruit, and huge populations of wild big-game animals, such as bison, elk, deer and moose led the people to abandon the prospects of becoming farmers and instead continue their ancient way of life in a bountiful, but often extreme place.

The Medicine Wheel also provided tribes with the perfect ceremony for their place in time and space: The Sun Dance. This ceremony is only practiced on the Great Plains, and the extreme nature of its' rituals, including sacrificing one's own food and water for 3 – 4 days and nights in the hot sun, reflect and embody the very nature of the northern Plains: An unpredictable place of bitter cold and scorching heat, where only the hardiest of people, plants, and animals could survive throughout the year. The beautiful and strong nature of Northern Plains ceremonial traditions, such as the personal fast (aka, the vision quest), the Sun Dance, and the Sweat Lodge, just to name a few, provided individuals and communities with the power they needed to thrive within their lives in every way.

The ceremonial traditions of the people who lived in the Medicine Wheel Country embodied the value of a balanced life, just as the wheel symbolizes balance and wholeness. The four directions of the Wheel also represent the four seasons, the four winds, and the four colors. The sacred number four that symbolizes a complete circle is the basic number that accompanies every ceremony, including the Sun Dance, and it reminds tribal people of the full circles of process that we must acknowledge and respect in life. Circular cycles that define the natural processes of life, such as birth, youth, adulthood and old age, are realities that we must recognize and come to terms with. The Sun Dance tradition teaches us many things about ourselves, and about the landscape from which it originated; a land of sun and stars whose cold winds and drought cannot be tamed or changed by man or machines. The Medicine Wheel teaches us how to balance ourselves with nature, and accept and embrace each day, no matter the weather.

Beyond its' economic and ceremonial significance, the Wheel also reflects the cultural crossroads that the Great Plains has always been, and continues to be. One example of how the Medicine Wheel Country is a cultural crossroads is the remarkable creation and spread of Plains Indian Sign Language (PSL), which is estimated to be spoken by over 40 different tribes, from Canada to Texas. This PSL (Plains Sign Language) is still known and spoken by some tribal people today, and it has its roots in the open land of the Great Plains, where it's often easy to see for many miles in all directions. Understanding this sign language requires that a person is always conscious of the four cardinal directions, and therefore always conscious of what direction they are facing; it is only within this context that PSL can make sense and be intelligible. In this way, Plains Indians carried the Medicine Wheel in their minds at all times, using this basic wheel to communicate with the world, always knowing their exact location

within the center of the circle. Whichever direction they may have come from to venture onto the Plains tribal people understood that this was a great landscape shared by many diverse tribes who valued communication, trade, friendship and alliances; PSL was the language that allowed all of those things to occur.

Plains Indian music and dance are also the art from Medicine Wheel Country. Plains Indian pow-wows, which are commonly held throughout the U.S. and Canada, are held within a circle, with dancers moving around the arena in a clockwise fashion, following the path of the sun. The songs themselves are sung by singers who form a circle around a drum, which is the heartbeat of the Plains nations, and provide a style of song that is meant fill up the open spaces of the Great Plains. Difficult to describe and even harder to write down as music, the powerful songs of the northern Plains have come to represent tribal music across North America, yet few people realize that the songs themselves come from the same cultural zone. Like Plains Sign Language, music and dance are a form of communication that goes beyond the spoken word, and are able to convey meaning and celebrate life in ways that words are unable to do. Like all of the other cultural creations of the Medicine Wheel Country, these traditions are held and practiced in balance within the sacred hoop of life.

Some of my earliest memories of the Medicine Wheel are of when I was a little boy, standing in the sunlight and cold wind and feeling the reverence of the place while my uncle and his friends conducted prayer ceremonies. My cousins and I enjoyed the amazing beauty of that place, and I can still remember the feeling of being at the top of the world. When I return to the Wheel today as an adult, I still feel the same humbling and comforting feeling I had back then; a sense of being in a sacred place, at home in the center of my tribal homeland. Looking north, west and east from the Wheel, the views stretch for hundreds of miles, with the distant horizon fading into space. This is the place where people have come for thousands of years to pray for renewal and give thanks for their continued life. I believe that if we continue to go to the Wheel for inspiration and protect that place for many more thousands of years to come, then it will continue to be a conduit for wisdom and ceremony, and it will continue to help guide life in the land of extremes: land of the wild and home of the patient.

The most important aspect of the ceremonies based upon the Medicine Wheel are the healing qualities that they offer to people and to the earth. Healing through prayer offers a continuous path to spiritual renewal and leads to overall community health and well-being. All of the tribal people in the Americas have suffered tremendous trauma since before the time of Lewis and Clark, as European diseases shattered their societies by decimating their population. This initial loss of life was only the beginning of the devastation dealt to tribal communities, as they also lost wars to protect their homelands, and then suffered from colonial destruction such as forced boarding schools. All of this trauma has been inherited by today's generations of American Indians, so there is a great desire in modern tribal communities to heal and become whole once again, as individuals and as nations.

There have been many changes in the land and in the people during the 200 years since Lewis and Clark first traveled through the Medicine Wheel Country, and many people throughout the state and nation believe that the time has come for healing. Inter-cultural healing between and among the people who have inherited their ancestors' misunderstandings and misgivings often requires coming together for ceremony. This first part of our journey through the Big Sky Country will focus on some ways that modern people are coming together to acknowledge past cultural trespasses and reconcile for today and for the future.

The first point on this journey begins 12,500 years ago, with a family tragedy in the heart of the Medicine Wheel Country, and comes full circle during the summer of 2014, with a burial ceremony to honor a sacred site disturbed. Within this 12,500 year old circle, is a much

smaller, but equally as important journey of healing between the colonial powers of the U.S. Government and Tribal Nations along the Lewis and Clark Trail. As learners, we will follow these two monumental paths of healing, and we will simultaneously travel our own path of healing between our previous understandings and our newfound consciousness.

### *Entry Question(s)*

Ask students what they know about Medicine Wheels. Record their current thinking on the board. Read through the narrative provided for students above. If you have a class that needs a focal point while listening, ask students to jot down new things they hear that they did not know before.

Though we were not alive in the past when people who were members of our history participated in atrocities, wrongs, discrimination, genocide, etc. do we have a role in how past wrongs affect our collective future? Can we change the impact the past will have on the future by what we do today? Are there places in our world today where we can effect reconciliation and/or help to bring healing? What impact does healing our past have on us personally and collectively? What does working for healing say about us as individuals and as a society?

### *Materials:*

Information about the film *Coexist* - <http://worldchannel.org/programs/episode/coexist/>  
New York Times Portraits of Reconciliation --  
[http://www.nytimes.com/interactive/2014/04/06/magazine/06-pieter-hugo-rwanda-portraits.html?\\_r=0](http://www.nytimes.com/interactive/2014/04/06/magazine/06-pieter-hugo-rwanda-portraits.html?_r=0)

### *Learning Modalities:*

Auditory, visual, kinesthetic, tactile

### *Situated Practice:*

Forty years ago a family found the remains of a two-year old child in their backyard. Over the next 40 years scientists would work to uncover the identity of this child. In 2014 geneticists found that the boy's remains were 12,500 years old and that he is the ancestor to 80-90% of the American Indians in North and South America. Following this discovery, people involved with the research are working to strengthen the relationship between scientists (who have a track record of misusing American Indian remains for scientific purposes and for ignoring the wishes of tribal people regarding these remains) and tribes by collaborating with Montana tribes to rebury the child's remains.

Read the Anzick article. Discuss how the groups are seeking healing and what specific actions are being taken <http://www.montana.edu/news/12421/shane-doyle-links-montana-tribes-international-researchers-over-prehistoric->

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What impact does reburying the child's remains have on the relationship between American Indian people and scientists? Why do some American Indians want the child to be reburied? Why do some scientists want to rebury the child and others do not? (Some scientists fear that if the child is reburied and scientific advancements allow us to gain more information from the bones they will not be able to study them further.) If this child was a relative of yours, do you think scientists should be able to keep the body in case they may be able to study it further or

do you think they should respect the burial your family had for the child? Should some cultural values be able to pervade over others? What impact does using the reburial of the child to promote healing have on the future of specific individuals involved and also on the future of our society as a whole?

*Overt Instruction:*

Read about the commemoration of the 200-year anniversary of the Lewis and Clark Corps of Discovery (or provide students with a short synopsis) in the book *The Journey of the Clatsop-Nehalem Canoe* by Roberta Basch. This book tells the story of reconciliation between modern Clatsop people and the descendants of William Clark who replaced a Clatsop canoe in a traditional ceremony. Even though Lewis noted that Coboway, one of the chiefs of the Clatsop “has been much more kind an[d] hospitable to us than any other indian in this neighbourhood,” when the Clatsop would not sell one of their prized canoes to them, members of the Corps stole the canoe. In this example:

1. What was unjust?
2. What caused the injustice?
3. What happened as a result?
4. Did the person involved do anything to put it right in words and actions?
5. What might be the lasting results from this situation?
6. What could be done about these long-term effects?
7. Can we learn anything from this situation?
8. Does this happen in other situations? What can we do?

*Critical Framing:*

Examine the New York Times Portraits of Reconciliation (Rawanda). Place students into pairs and give each pair one of the portraits and its associated quotes. Ask the students to look at the quotes from the perpetrator and the victim. What do these words teach us about saying sorry and doing sorry? What impact is saying and doing sorry having on this cultural tragedy? How might the future be changed as result of these actions? Allow each pair to summarize their discussion for the class.

*Transformed Practice:*

Consider the role we play as members of a culture – Is saying “sorry” enough or must we also “do sorry”? View Judith Thompson on the value of evolving narratives <https://www.youtube.com/watch?v=Jto8bCjkcXw> and Judith Thompson on social healing, Part 1 <https://www.youtube.com/watch?v=SsAIUcEvoM0> Encourage student to take notes while listening. What information from these clips do you think applies to you personally? Allow student to engage in small group discussions about this question. When you look at the world around you, do you see any injustice? If there is injustice, what actions do you think would heal the situation? As a student, what can you do to begin healing this injustice?

As your culminating assignment (students could do this as a class, as a small group, or as individuals), research one significant injustice you see in your world that you believe needs healing. Write a one-page explanation of the injustice explaining who is harmed, who has done the harming, and the impact this injustice has on those harmed AND on society or the community as a whole. Follow this writing with a one-page action plan explaining the steps you propose to begin bringing healing to this injustice. Be sure to explain what specific actions will be taken, who will take them, and the results you think will come out of the action. Finally, put

your plan into action and devise a way to preserve what happens. Make a video documentary, create a piece of art, write a poem or song, create a photo documentary, etc. Whatever you create to illustrate your results should show to others what the impact of your action was on the healing process. Even if your actions don't have the result you expect, it's ok to try and then to present your results and discuss the outcomes so we can learn more about humanity from the work you did.

*Differentiated instruction for advanced and struggling learners:*

Struggling learners may be a great asset to this assignment as they may have experienced/felt injustice and feel passionately about its wrongness. Every student should be allowed to contribute ideas of injustice to the discussion. Struggling learners can then be assisted in developing the action plan by talking through their idea with the teacher or a classroom aide. The teacher/aide can then help the student to break the plan down into doable steps and help the student decide a way to document the action that is accessible. Small group work on this assignment may also allow the student to demonstrate leadership with ideas and then work with others on the development of the plan. Sometimes injustice can seem like a very abstract idea that is hard to get a hold on. Students may also sometimes feel overwhelmed by the idea of finding a way to heal these wrongs. It may be most helpful in these cases to simplify the concepts by personalizing them. Think of a time when you felt something happened to you that was wrong or unfair. In what ways were you hurt by what happened? Is there anything that could help heal or begin the healing of this hurt? Once when we were coaching basketball, an angry parent came down and yelled at my wife. She said a lot of mean things and embarrassed my wife in front of a gym full of people. The Apsáalooke people have a belief that if someone is insulted or hurt by another person, someone should give them a gift(s) to restore them and help them heal. The gift doesn't have to be given by the person who did the hurting. When someone gives the gift, it says the person is cared for and that others recognize that a wrong was committed. After that parent yelled at my wife, her grandmother came down from the bleachers and unwrapped a bundle from her purse. Inside was a very old, beautiful purple necklace. All she said was, "I think this would look good on you," but the people looking on understood that it was a gift to restore her because she had been hurt. This is an example from my life where someone experienced an injustice and someone took an action to bring healing.

Advanced learners may benefit from a deeper analysis of how injustice impacts communities and societies. Introduce advanced students to the *Owning Up Curriculum*. This provides students with tools to strengthen their sense of agency (their ability to believe that they can take actions that will make a difference). Many gifted children are deeply impacted by social wrongs, but are often left feeling hopeless or frustrated because of their perceived inability to act on their feelings. Thus, learning about tools that allow them to act is very motivating and they should be able to take on this curriculum on their own without a great deal of direction from the teacher. However, the teacher should have a discussion with advanced students about what they would like to do with their new tools and help them to devise an appropriate project. Advanced learners may also read additional books about topics of injustice. *The Sweetgrass Basket* and *To Remain an Indian* are both good books that explain the trauma of boarding school. The first book is a story, the second book is more technically challenging. There are a number of actions happening in Native communities to heal the wounds of boarding school wrongs that students could research. It might also be valuable for advanced students to research issues of human rights. For instance, they might read and analyze the *United Nations Declaration on the Rights of Indigenous Peoples* found at

[http://www.un.org/esa/socdev/unpfii/documents/DRIPS\\_en.pdf](http://www.un.org/esa/socdev/unpfii/documents/DRIPS_en.pdf)

The *Owning Up Curriculum*, written and developed by Rosalind Wiseman, author of *The New York Times* bestseller *Queen Bees and Wannabes*, provides a structured program for teaching students to own up and take responsibility—as perpetrators, bystanders, and targets—for unethical behavior. The curriculum is designed for adolescent groups in schools and other settings.

The *Owning Up Curriculum* presents a unique and comprehensive approach to preventing youth violence by targeting the root causes of bullying and other forms of social cruelty. It exposes the cultural expectations that teach young people to humiliate and dehumanize others as the way to achieve power and respect, then challenges them to transform this dynamic. The program also addresses the nuanced ways in which racism, classism, and homophobia are expressed in our culture and affect social cruelty and violence.

*Bibliography and Additional Resources:*

Information about the film *Coexist* - <http://worldchannel.org/programs/episode/coexist/>

New York Times Portraits of Reconciliation --

[http://www.nytimes.com/interactive/2014/04/06/magazine/06-pieter-hugo-rwanda-portraits.html?\\_r=0](http://www.nytimes.com/interactive/2014/04/06/magazine/06-pieter-hugo-rwanda-portraits.html?_r=0)

Montana State University News Source, *Shane Doyle Links Montana Tribes International Researchers over Prehistoric Boy* --

[http://www.montana.edu/news/12421/shane-doyle-links-montana-tribes-international-researchers-over-prehistoric-boy?fb\\_action\\_ids=743958305636946&fb\\_action\\_types=og.recommends&action\\_object\\_map={%22743958305636946%22%3A216013325268108}&action\\_type\\_map={%22743958305636946%22%3A%22og.recommends%22}&action\\_ref\\_map=\[\].Uv10fPU56Lc.facebook](http://www.montana.edu/news/12421/shane-doyle-links-montana-tribes-international-researchers-over-prehistoric-boy?fb_action_ids=743958305636946&fb_action_types=og.recommends&action_object_map={%22743958305636946%22%3A216013325268108}&action_type_map={%22743958305636946%22%3A%22og.recommends%22}&action_ref_map=[].Uv10fPU56Lc.facebook)

Judith Thompson on the value of evolving narratives

<https://www.youtube.com/watch?v=Jto8bCjkcXw>

Judith Thompson on social healing, Part 1 <https://www.youtube.com/watch?v=SsAIUcEvoM0>

*United Nations Declaration on the Rights of Indigenous Peoples*

[http://www.un.org/esa/socdev/unpfii/documents/DRIPS\\_en.pdf](http://www.un.org/esa/socdev/unpfii/documents/DRIPS_en.pdf)

*Sweetgrass Basket* by Marlene Carvell. (2005) Published by Dutton Children's Books.

*To Remain an Indian* by Lomawiamia and McCarty. (2006) Published by Teachers College, Columbia University.

*Using Primary Sources:*

The *UN Declaration on the Right of Indigenous Peoples* would be considered a primary source.

**Author: Shane Doyle**  
**Lesson Topic: The Mountain of the Future**  
**Grade Band: Secondary**  
**Length of lesson: One 50 minute period**



By Kristine Johnson. (Modern Apsáalooke rider on the banks of the Little Big Horn River during the Real Bird Reenactment of the Battle of the Little Big Horn.)

<b>Desired Results</b>
<p><b>Common Core State Standard(s):</b> <b>CCSS Literacy RH 10-6</b> Compare the point of view of two or more authors for how they treat the same or similar topics, including which details they include and emphasize in their respective accounts.</p> <p><b>CCSS Literacy RH 10-9</b> Compare and contrast treatments of the same topic in several primary and secondary sources.</p> <p><b>CCSS Literacy WHST 10 – 7</b> Conduct short as well as more sustained research projects to answer a question or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources</p>

on the subject, demonstrating understanding of the subject under investigation.

**CCSS Literacy SL 10- 1d**

Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

d. Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.

**Student objectives (outcomes):**

Students will be able to:  
Make discriminating choices when creating categories for place names based on their characteristics.  
Make connections between naming categories and naming traditions of the Crow and of Lewis and Clark.  
Draw inferences regarding the value of place names within a culture.  
Understand and value two differing perspectives on this area 1.) the land as a homeland (stewardship) and 2.) the land as a place to be conquered (domination).

**Essential Question(s):**

How do place naming traditions vary between the Crow and Lewis and Clark?  
What do naming practices teach us about our relationship to the land?  
What is the difference in perspective when Montana is considered a homeland vs. an immigration opportunity?  
What do place names teach us about what we value?  
How do places become meaningful to us and is there any connection between the place name and this meaning?

**Assessment Evidence**

**Suggested Formative Assessment of Learning Outcomes:**

Name categorization activity  
Gallatin name discussion  
Big Horn story discussion

**Culminating Performance**

**Assessment of Learning Outcomes:**  
Place names research project

**Learning Map**

*Background:*

The Crow Migration story, established through oral histories and supported by some archaeology, places the Crow people in their current homeland sometime in the 1600s. The story below is recounted by one of the most revered historians of the tribe who is currently more than 100 years old. (Dr. Joseph Medicine Crow is also featured in one of the lessons under Famous Apsáalooke People of 2014. In this lesson students learn valuable lessons on leadership and developing as a leader through Dr. Medicine Crow's life story.)

***The Migration Story***

***Joe Medicine Crow***

*From: Graetz, Rick, and Susie Graetz. Crow Country: Montana's Crow Tribe of Indians.*

*Billings: Northern Rockies Publishing Company, 2000.*

*The migration story of the Crow Indians, or Absaro-kee, is certainly interesting, intriguing, and often frustrating to the researcher. At the outset there exists a time gap, as well as a credibility gap, between the legendary and the real, but as oral and recorded history reach back into the past and begin to support and substantiate the legendary, the gap begins to close and a starting point is finally found from which some continuity can be identified and maintained.*

*Now, let us hear perhaps the most extensive and dramatic Indian migration story ever told, the one known and repeated by a succession of sixteen generations of Crow historians, keepers of the tribal annals, and tellers of tales. It is said that in the long, long-ago times, the ancestral tribe of the Hidatsa and Crows once lived toward the east in the "tree country," now believed to be the western end of the Great Lakes, say south of Lake Superior and west of Lake Michigan. Here the tribe followed the lifeways of woodland Indians.*

*One spring, as the grass was turning green and the deer and buffalo were grazing with relish in the open parks, the rains stopped. Hot winds began blowing continuously, and soon the green earth was parched to brown. The buffalo disappeared. The chiefs held council and an earnest search for the vanished herds was organized. Teams of fourteen men were sent out in all directions. The parties eventually returned without success...all but the team going west.*

*It was a long time later that this last group returned. When they did, each man was laden with huge packs of jerked buffalo meat. Everyone in the tribe had a little meat to eat. The searchers then reported that their travels had led them far to the west where trees began to thin out and there were open areas of grassland. There the hills were rolling, broken by bluffs covered with pines. The men killed some buffalo and returned. This place is now believed to be in the area of St. Paul, Minnesota.*

*Soon after, the entire tribe packed up and headed west. As the story goes, they caught up with the buffalo herds and resumed a more leisurely way of life, maybe even settling down as part-time farmers and hunters in what is now perhaps northern Minnesota and southern Manitoba.*

*Up to this point, our story is legendary. But here the oral history takes root. In 1932, Cold Wind, then more than ninety years of age, said that, as a young man, he had gone to visit his Hidatsa relatives in North Dakota. From there, he went east and traveled many, many days and finally came to some Indians (probably on the White Earth, Red Lake, or Leech Lake reservations of northern Minnesota). There, he met an old, old man, a tribal historian, who knew stories about the ancestors of the Hidatsa. This old man took Cold Wind on a trip farther east and north. They came to a valley, and along the river were the caved-in sites of the earthen lodges and other structures of a village. Next, the old man took Cold Wind up on a nearby bench and showed him tepee rings. Then he said, "According to our historians, your ancient ones, the forefathers of your people, once lived here. These tepee rings were used by a part of the tribe who preferred to live in tepees during the summer and hunt the buffalo, while the others lived in the village along the river and did some farming. Then, one day the two groups got together and moved away. They headed southwestward and never came back!" As Cold Wind continued, he became more positive and explicit. His informants and teachers were the octogenarians, and older, of his youthful years. It was about 1550 A.D. that this ancestral tribe deliberately moved away, either looking for better hunting and farming grounds or fleeing from hostile tribes from the east. We now know that, as eastern tribes acquired firearms from European traders, the bow-and-arrow Indians were pushed farther and farther west. Nearly all of the present Montana tribes migrated there from the eastern woodlands.*

*On the way, these migrants stopped for some time at Sacred Waters (Devil's Lake in northeastern North Dakota). Here, two chiefs...No Vitals and Red Scout, fasted and sought the Great Spirit's guidance on their perilous journey. Red Scout received an ear of corn and was told to settle down and plant the seeds for his sustenance. No Vitals*

received a pod of seeds and was told to go west to the high mountains and plant the seeds there. These seeds were sacred, and the proper way to use them would be revealed. The Great Spirit promised No Vitals that his people would someday increase in numbers, become powerful and rich, and own a large, good, and beautiful land!

The journey was resumed and by the turn of the seventeenth century, the band had reached the Missouri River and moved in with the Mandans, whose village was located on the west side near the junction of the Heart River with the Missouri. Later, the newcomers moved farther upstream and built their own village of earthen lodges in the vicinity of the confluence of the Knife and Missouri rivers.

It was probably between 1600 and 1625 A.D. that No Vitals, now middle-age, finally decided to go westward to plant the sacred seeds and look for the promised land. "It is time I heed the Great Spirit's instruction. I have tarried too long. Those who want to go with me are welcomed."

Thus, one spring morning there was hurried activity in the village. Large dogs and tamed wolves were harnessed to travois. As relatives bade farewell, No Vitals and about 400 tribe members faced westward and left. Thus began perhaps one of the longest and most dramatic migrations of any Indian tribe, covering thousands of miles over rough and rugged terrain, through intense winters and torrid summers, and consisting of about 100 years of wandering.

It has been assumed by white historians and archaeologists that this secessionist tribe straightaway entered present Montana, either by following the Missouri all the way up to the three forks or by going up the Yellowstone and then "disappearing" for a long period of time. According to accepted Crow oral history, however, this was not the case.

Contemporary tribal historians relate in detail how No Vital's band traveled up the Missouri and settled in the Cardston, Alberta, area for quite some time. The band probably trekked up the White Bear River (Milk River) in a northwesterly direction.

The ethnohistorical concept that the incipient tribe traveled very slowly as it gradually experienced a cultural transition from sedentary to nomadic lifeways, was probably not the case. When No Vitals left, he started out afresh as a brand-new tribe without a name; he literally and symbolically decided to travel light, for he left all the heavy implements behind him for good. His band became an instant tribe capable of existing as a separate and distinct entity, and one motivated with the desire and dream of someday receiving the blessings of the Great Spirit when it reached the promised land!

The people of this new tribe, still without a name, referred to themselves as "Our Side." One day, the leaders called a council. The consensus of opinion was: "This place is too harsh; the winters are long and cold. We must move and find a better place to live."

Once again, they packed their dogs and wolves and headed south through the valleys and passes of the Rocky Mountains. Just how many moons or winters the wandering tribe traveled through was never specifically mentioned.

Then, one day, they came to a lake that was described as "so large that the other side could not be seen" and so salty that they could not drink it. There is no question but that this was the Great Salt Lake in Utah. It is not known how long this tribe stayed here, but they apparently disliked the arid land and decided to move on once again. This time they headed eastward.

The details of this trek are lacking until the band came to a huge pit in the ground with a roaring fire at the bottom, apparently a burning coal vein. It may have been located somewhere in the present states of Wyoming, Colorado, northern New Mexico, or northern Texas. From this "Place of Fire," our story fades into the legendary once again.

*One version indicates that, they finally came to a large river flowing to the east. As they followed it downstream, they found many arrowheads and other stone artifacts along the banks. They called it "Arrowhead River," now identified as the Canadian River of north Texas and Oklahoma. The group eventually came to a forest country. Here, they noticed flocks of large birds with striped wing and tail feathers (turkeys). The people didn't like this area since "they could not see distant places" because of the trees. This was probably in the present state of Oklahoma and Arkansas or even Missouri.*

*Once again, the decision was made to turn and go in another direction. This time, the group headed north and west. Just how it emerged once more onto the prairie country of the Western Plains is not known. It may be conjectured that the migrants either followed the Arkansas or the Missouri rivers upstream. If they followed the latter, they could have turned directly westward by going up the Platte River and eventually entering into what is now northern Wyoming and southern Montana, the very region they called their own land in the 1851 Fort Laramie Treaty.*

*When the wandering tribe finally arrived in this area, the people were still pedestrians. No Vitals, who led the exodus around the turn of the seventeenth century, had been succeeded as head chief by his protégé Running Coyote. He was entrusted with the care of the sacred seeds and was credited with originating the Crow technique of stampeding buffalo over cliffs.*

*Subsequent head chiefs...called the "chiefs before the coming of the horse and the white man," were listed as Paints His Body Red, Red Fish, One Heart, Raven Face, and White Moccasin Top. It appears that, by the time the tribe arrived, One Heart was the head chief.*

*In about 1734 or 1735, Chief Young White Buffalo, who succeeded White Moccasin Top, was regarded as being instrumental in transforming the new tribe from walking to horseback riding Indians.*

*In closing, may I again take courage to state that when No Vitals led the exodus of some 400 people away from the ancestral village along the Missouri, the break was made quickly and cleanly. The new tribe left its material culture behind; there was no gradual transition from the earth lodge to the tepee!*

*The migration was purposely made. It was motivated by the dream of one man named No Vitals. At the Sacred Waters, the Great Spirit promised him a good land far to the west where his people would find the good life one day. Yes, it took about 100 years of wandering through the wilderness over long, long distances. The original migrants all died along the way, but it was their great-great-grandchildren and their children who brought the sacred seeds to the mountains of the west...the Beartooths, the Crazy Mountains, the Bighorns, the Wind River Mountains, the Absarokas, and even the Grand Tetons. Indeed, this is the land the great Crow chief Arapooish described as "a good country because the Great Spirit had put it in exactly the right place."*

#### *Entry Question(s)*

*When did the Crow people begin giving names to the land that would later be encountered by Lewis and Clark?*

#### *Materials:*

*Place names table and worksheet (included below), 1 piece of poster board for each student group, glue sticks, Big Horn story (included below), computer access for research.*

*Learning Modalities:*

Auditory, visual, kinesthetic, tactile

*Situated Practice:*

Today we are going to take a microscope to the names of places around us and really examine connotations related to these names. We are going to try to answer some questions like: What are characteristics of the names given to places by the Apsáalooke people? What do these patterns of naming suggest about the culture, its values, and its ways of transmitting those values?

I am going to give you a sheet of paper with a list of about 60 place names for different places that are now primarily in present-day Montana and that were places encountered by the Apsáalooke people and by Lewis and Clark as well. In small groups we will cut apart this list and then I would like you to work together to create some categories for these names. When you read them, what do you notice about them? Are they descriptive in a particular way and can that way be used as a category? Try to divide the names up into at least 3 categories, but not more than 6 categories. Once you have decided on your categories, write the category titles on your piece of poster board. Then using your glue sticks place each name into the category in which you think it belongs. We will display your boards once you have completed this activity.

Once students have finished their boards and placed them up for display, allow them some time to look at the different boards. Then bring the students together for a discussion. What are the similarities between board categories? Are there differences in how the names were categorized?

*Overt Instruction:*

Pass out a copy of the place names table (included below) for each student. This table depicts the original name of a place in the Apsáalooke language. Next an English translation of the Apsáalooke name is provided. The third row lists the contemporary names for these places, many of which were bestowed by Lewis and Clark or other non-Indian explorers. Examine this table. When you know the source of the names, does it suggest anything about naming traditions and/or cultural values of the Apsáalooke and of the non-Indian namers? How might these differences translate into differing perspectives about the land? These ideas are significant because they will play a significant role in how history plays out for these two groups after the completion of Lewis and Clark's expedition.

*Critical Framing:*

Let's take a few minutes to look at the name "Gallatin". In Montana, specifically around the Bozeman area, there are a lot of places bearing the name "Gallatin". (List some or do a web search with the class – Gallatin River, Gallatin-Gateway, Gallatin College, Gallatin Hall, Gallatin Valley, Gallatin International Air Port, Gallatin Canyon, etc.) Albert Gallatin was a Swiss immigrant who came to America in 1780s where he lived in Pennsylvania. He was elected to the United States Senate, but was later removed because he had not yet been a citizen of the United States for the minimum 9 years that were required. Two years later he was elected to the House of Representatives and in

1805 Meriwether Lewis wanted to honor his service in the House by naming one of the headwaters of the Missouri River after him. Hence the Gallatin River. Albert Gallatin never saw the river that was named after him.

Before the arrival of Lewis and Clark, this same river was named the Chokecherry River. Archaeological evidence shows us that chokecherries have been a major food source for the Apsáalooke and other Native tribes for hundreds and maybe even thousands of years. Chokecherries also play a very significant role in Apsáalooke culture. The arrival of chokecherries each summer signals the time for the annual Crow Fair. Chokecherry wood is used for making tools for digging because of its qualities of strength and flexibility. The bark could be used to cleanse sores and burns and make tea. The berries themselves were dried and used in pemmican to provide year-long sustenance for the people. Often if they had nothing else, they still had these dried berries. In her memoir, Alma Snell recounts how during the traumatic reservation period, the Apsáalooke could not travel to find food and were very poor. She often ate dried patties of chokecherries her grandmother, Pretty Shield, had made for a meal. The picking of chokecherries was also a significant cultural activity for the community. During this time children picked berries alongside grandmas and aunties and they were told many important stories and life lessons during this time. Even today, chokecherries have a respected position in traditional feeds honoring important deeds, new babies, political meetings, major accomplishments, etc. and they are usually served as a pudding or soup.

In examining the names given to this river and the backstory for each of these names, what values are carried through history with them? Why did the name Gallatin River usurp the name Chokecherry River? Are there any conditions under which the river's name might be returned to Chokecherry River? Would changing the name of the river change the way we think about it? How do these names reflect two different perspectives on the land at that time, one where it is a homeland, and one where it is a frontier to be conquered?

The next article is about the story behind the naming of the Big Horn Mountains and the name Big Horn or Little Big Horn for other places, similar to the expanded use of the name Gallatin in the last example. The Little Big Horn College in Crow Agency, MT on the Apsáalooke Reservation uses this traditional story as its reason for the name choice.

**College Name** <http://www.lbhc.edu/about/>

*"The College name was chosen for a special scholar in ancient Crow tribal history: The Big Horn Ram. Many generations ago, a young boy was thrown off a precipitous cliff by his stepfather in the Basawaxaawuua (Big Horn Mountains). Despite a desperate search for the boy, his family gave him up for lost, and mourned his passing. Seven Big Horn Rams saved the child from the life threatening fall into the canyon depths. These seven Rams raised the youngster to adulthood, and taught him many lessons about the big horn sheep way of life. Among the Seven Rams, the smallest in stature imparted crucial lessons in raising the young and in making strong community; his name was Iisaxpuatahchee, The Little Big Horn Ram.*

*When the young boy grew to adulthood, he returned to the Crow People and shared the lessons he had learned from the Seven Rams. The young man was later name Uuwatisee, Big Metal. The Crow people often attribute their cultural strength to the wisdom of Iisaxpuatahchee. The founding trustees, faculty and staff chose the name of the Crow tribal college after this scholar in our Crow Tribal history. Today, the College proudly bears the name Little Big Horn College and uses the mascot Rams and Lady Rams in sports, academic competitions and as an insignia."*

Long before Little Big Horn College existed and far into their past, the Apsáalooke people named their mountains the Big Horn Mountains in honor of the seven rams who saved Iisaxpuatahchee. These mountains were the source of the Big Horn River. In 1968 the U.S. government built a dam on this river and named it Yellowtail Dam. The government built the dam even though many Crow people opposed it. One of its biggest opponents was Robbie Yellowtail. The government chose to name the dam the Yellowtail Dam in his honor in spite of the fact that he opposed both the dam and the name. The waters contained by this dam filled up the deep Big Horn Canyon. At this time it was proposed that the name of the lake made by the dam be Yellowtail Lake, but because of the importance of the story of the naming of the Big Horn Mountains and the Big Horn River, the Apsáalooke people would not permit the name to be anything other than Big Horn Lake.

In examining the names given to this dam and the lake and the backstory for each of these names, what values are carried through history with them? Why did the name Yellowtail Dam usurp the name Big Horn Dam? Would changing the name of the dam change the way we think about it? How do these names reflect two different perspectives on the land at that time, one where it is a homeland, and one where it is a frontier to be conquered?

*Transformed Practice:*

Now that you have thought about different perspectives involved in naming places around us and the values these names may convey, think of places that have meaning for you personally. Select a place along the Lewis and Clark Trail with which you are familiar and/or that you have visited. Research its original name and also the name Lewis and Clark chose. Through careful analysis examine values and cultural connotations inherent within these names and write about the conclusions your research and analysis has produced. Your paper should be two pages in length and should address the backstory for each name and what each story reveals about the values and perspectives of the two different cultures.

*Differentiated instruction for advanced and struggling learners:*

Struggling learners may be given a pair of names to research as a starting point rather than have to find one independently. This may give the student a jump start and allow more time for writing and processing. Students might also pursue the research in pairs and struggling students might be assisted by students who are more confident in the research process. If writing is an obstacle, students could use a cell phone to do an audio recording of their findings and conclusions to be submitted to the teacher. Advanced learners should be encouraged to research more than one place and might also be encouraged to locate the place naming within the Lewis and Clark journals as

they learn to access and use primary sources.

*Bibliography and Additional Resources:*

*The Migration Story* by Joe Medicine Crow – <http://lib.lbhc.edu/index.php?q=node/85>  
Little Big Horn College Library website. LBHC is the tribal college on the Crow Reservation. It houses much of the official resources for information about the tribe and its oral and written history.

College Name -- <http://www.lbhc.edu/about/> Little Big Horn College website.

*They Call Me Agnes: A Crow Narrative Based on the Life of Agnes Yellowtail Deernose.*  
Voget, F, and Mee, M. (2001) University of Oklahoma Press. ISBN 0806133198,  
9780806133195

*A Taste of Heritage Crow Indian Recipes and Herbal Medicines.* By Alma Hogan Snell.  
(2006) University of Nebraska Press.

*Using Primary Sources:*

Joe Medicine Crow's telling of the Migration Story is an oral history that can be considered a primary source.

In the differentiation for advanced learners students are encouraged to research within the Lewis and Clark journals. These are also a primary source.

<b>30 Apsáalooke Place Names Along the Lewis &amp; Clark Trail</b>	<b>English Translation</b>	<b>Modern Map Name</b>
Aashalatatche	Where the River is Straight	Madison River
Aashalaxxua	Where the Rivers Mix	Missouri Headwaters
Aashbalaxxiia	Bow River	Marias River
Aashisee	Big River	Missouri River
Aashkaatduupe	Two Creeks	Deer Creek and Little Deer Creek
Aashkalishte	Young River	Little Missouri River
Alíiannee Itchik	Good Road	Laurel, MT to Cody, WY
Ammalapáshkuua	Where They Cut Wood	Billings, MT
Annisshíshoopash Alaxapé	Where Four Dances Fasted	Sacrifice Cliff, Billings
Awaxaawe Báaxxioo	Pointed Mountains	Absaroka Mountains
Awaxaawippiia	Ominous Mountains	Crazy Mountains
Baáchuuaashe	Berry River	Gallatin River
Baáhpalohkape	Where the Cliffs Make a Bowl	Rest Area MM -381 , I-90
Baáhpaxaape	Flat Butte	Miller Butte
Bilaloóhchipee	Where Water Goes Under	Boulder River
Bilápchaashe	Powder River	Powder River
Bilishíile Aashkaate	Yellow Water River	Shields River
Bishóochaashe	Mussel River	Mussellshell River
Bisshíilannuusaa	Where They Laid Down Yellow Blankets	Mission Creek
Buluhpáashe	Plum River	Judith River
Buuaxáxxaashe	Trout River	Smith River
Cheétawaxaawe	Wolf Mountains	Bridger Mountains
Daxpitcheeihté	Bears Teeth	Beartooth Mountains
láuhpish	Hide Scraper	Sheep Mountain
lichíilaashe	Horse River	Jefferson River
lichíilikaashaashe Alakuppíisee	Big Bend of Elk River	Livingston, MT
lichíilikaashaashe Koón Bahaatawée	Hot Springs on Elk River	Hunters Hot Springs
lisbíiaassaa	Mountain Lion's Home	Pompey's Pillar
Uhpássaache	Bluff that Points Upriver	Bluff on North Side of Yellowstone at exit 352 I-90
Xoóxaashe Alatshíihile Awooshissee	Where Corn was Planted but Didn't Mature	MM 386 I-90

## PLACE NAMES LIST – DESIGN YOUR OWN CATEGORIES

All of the names below are places along the path Lewis and Clark took through Crow Country. Cut out all of the names. Then using your own ideas, move the names around and organize them into 3 or 4 categories that best describe the characteristics of the names you have placed in each group. Create a title that describes each category you have created and write these on your poster paper. Then glue each place name under the appropriate category and display your board for the class to view.

Young River

Livingston, MT

Pointed Mountains

Judith River

Hunters Hot Springs

Boulder River

Ominous Mountains

Jefferson River

Powder River

Mussel River

Mission Creek

Smith River

Good Road

Two Creeks

Hide Scraper

Beartooth Mountains

Deer Creek and Little Deer Creek

Bluff that Points Upriver

Big River

Trout River

Mussellshell River

Hot Springs on Elk River

Where the Cliffs Make a Bowl

Flat Butte

Missouri River

Yellow Water River

Where the River is Straight

Wolf Mountains

Where the Rivers Mix

Shields River

Berry River

Where They Laid Down Yellow Blankets

Powder River

Where They Cut Wood

Laurel, MT to Cody, WY

Pompey's Pillar

Bridger Mountains

Little Missouri River

Where Corn was Planted but Didn't Mature

Missouri Headwaters

Big Bend of Elk River

Crazy Mountains

Horse River

Where Four Dances Fasted

Plum River

Marias River

Sacrifice Cliff, Billings

Gallatin River

Sheep Mountain

Where Water Goes Under

Miller Butte

Bears Teeth

Bow River

Absaroka Mountains

Madison River

Mountain Lion's Home

Billings, MT

**Author: Shane Doyle**

**Lesson Topic: Navigating Change through Relationship – Apsáalooke Life 1805-2014**

**Grade Band: Secondary**

**Length of lesson: 5 50-minute periods**



Courtesy Marquette University Archives, Bureau of Catholic Indian Missions image 10637

Chief Plenty Coups, last chief of the Apsáalooke, with General Diaz and with his granddaughter.

### Desired Results

**Common Core State Standard(s):**

**CCSS Literacy RST 10-2**

Determine the central ideas or conclusions of a text; trace the text's explanation or depiction of a complex process, phenomenon, or concept; provide an accurate summary of the text.

**CCSS Literacy RST 10-5**

Analyze the structure of the relationships among concepts in the text, including relationships among key terms (awareness, balance, and choice).

**CCSS Literacy WHST 10-2d**

Use precise language and domain-specific vocabulary to manage the complexity of the topic and convey a style appropriate to the discipline and context as well as to the expertise of likely readers.

**CCSS Literacy WHST 10-6**

Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically. (If using online story-writing tools.)

**CCSS Literacy SL 10- 1d**

Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

d. Respond thoughtfully to diverse perspectives, summarize points of agreement and

disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.	
<p><b>Student objectives (outcomes):</b>  Students will be able to:  Evaluate the function and structure of historical relationships  Identify the impact of these relationships and values inherent within them  Consider multiple cultural perspectives on relationships and values within relationships  Evaluate personal relationships</p>	<p><b>Essential Question(s):</b>  Were the relationships established in the readings genuine or manipulative or both?  What are the components of a relationship and how do we recognize genuine and healthy relationships?  What roles do awareness, balance, and choice have in relationships both historically and contemporarily?  How do our relationships with those we consider “the other” impact personal, local, and global outcomes?  How will relationships mold our future?</p>
<b>Assessment Evidence</b>	
<p><b>Suggested Formative Assessment of Learning Outcomes:</b>  Discussion of components of relationships.  Notes on relationships observed in the text readings.  Discussion on Lewis and Clark era relationships – perspective, approach, and historical impact.  Discussion of contemporary relationship to improve and creation of effective action plan.  Initiation of action plan and discussion of results.</p>	<p><b>Culminating Performance Assessment of Learning Outcomes:</b>  Journal entries should show evaluation of relationships for awareness, balance, and choice as well as health and also propose appropriate improvements.  Teaching stories should show evidence of clear understanding of relationship lesson(s), use proper conventions of grammar, and be crafted with care and attention to detail.</p>
<b>Learning Map</b>	
<p><i>Background:</i> Lewis and Clark never formally encountered the Apsáalooke while traveling through their lands along the Yellowstone River. On their return trip Clark looked for the Crows and intended to lecture them for stealing his horses, but was unable to find them. Even though there was no contact between the Corps and the Apsáalooke at that time, there was no avoiding their impact on the relationships that made up the Crow world at that time. The readings below explore the interconnected nature of relationships between the Apsáalooke and Europeans, the Corps, other tribes, and their own clansmen during the time of Lewis and Clark.</p> <p><i>Entry Question(s)</i>  Can you create a definition for “relationship” that encompasses all the types of human connection you believe fit into this category? What are the components of a relationship (what things have to be present) and how do you recognize a healthy relationship?</p> <p><i>Materials:</i>  <a href="http://books.google.com/books?id=_YnfAh3RngcC&amp;q=Antoine+LaRoche#v=onepage&amp;q=Antoine%20LaRoche&amp;f=false">http://books.google.com/books?id=_YnfAh3RngcC&amp;q=Antoine+LaRoche#v=onepage&amp;q=Antoine%20LaRoche&amp;f=false</a> <i>Parading Through History</i> by Fredrick Hoxie, pages 32-44 can be read on google books.com.  <i>Lewis and Clark Through Indian Eyes</i> edited by Alvin M. Josephy, Jr. pages 71 (Indian Business) and 83-84 (If the Corps had Discovered the Crows)  <i>The ABC’s of Healthy Relationships for Teens.</i> Palo Alto Medical Foundation</p>	

<http://www.pamf.org/teen/abc/>

*Learning Modalities:*

Auditory, visual

*Situated Practice:* Using the table below begin a discussion with students about the relationships they observe in the world around them. As a class fill in one example of each of the types of relationships listed below.

Type	Relationship	Purpose	Attributes	Evaluation
Example: Personal	Me and my mom	Love and support	Communication, respect, patience, forgiveness, trust	Healthy – I obey her out of respect, but she also listens to me and respects me.
Personal				
Public				
Business				
Political				

*Overt Instruction:* Turn students' thinking toward the historical lesson by asking them to take notes on the relationships they recognize as you read the text from *Parading Through History* and *Lewis and Clark Through Indian Eyes*. Following the readings, allow students to refer to their notes and compile a list on the board of all the relationships observed. What role does culture play in these relationships? How do the groups/people perceive each other and how does this impact the way in which they try to relate to one another? Are the relationships effective or ineffective? Are they healthy or unhealthy? What impact do the relationships have on how things will turn out later?

*Critical Framing:*

Open *The ABC's of Healthy Relationships* website (Awareness, Balance, and Choice). Allow students to explore the contents and consider the messages. Now ask students to get into pairs and apply the ideas of Awareness, Balance, and Choice to one of the relationships that were listed on the board during the earlier Lewis and Clark readings. Engage the class in a discussion of the following questions:

Were the relationships established in the readings genuine or manipulative or both?

What are the components of a relationship and how do we recognize genuine and healthy relationships?

What roles do awareness, balance, and choice have in relationships both historically and contemporarily? Try to talk about specific examples.

How do our relationships with those we consider "the other" or significantly different or unknown impact personal, local, and global outcomes?

How will relationships mold our future?

*Transformed Practice:*

In your journal write about at least two of the most significant relationships in your life.

Evaluate these relationships. Consider the role of awareness, balance, and choice in each one.

Come to a conclusion about whether each is healthy or unhealthy. Create a list of at least three things that can be done within each relationship to improve them or to find healthier options. (Teachers may opt to grade these entries or allow students to write but leave them ungraded since students may consider their contents private.) After students have had the opportunity to write individually about relationships, work as a whole class to consider an important relationship they recognize in their current lives that is not as positive as it should be or as they want it to be. As a class devise a plan with specific steps to improve this relationship. How can they enhance their awareness within this relationship? Is there something out of balance within it? What is the role of choice within it? Once a plan has been designed consider: How will the future change if we enact our plan? As a class, walk out your ideas and then evaluate the outcome. Examine specific lessons that the students learned as a result of this process. List these lessons on the board.

Once students have listed a number of lessons, ask them to consider the value of these lessons to younger students. How could these lessons help younger students to have better and healthier relationships? Combine your class with a class of younger students. Give each of your students a "buddy". Make sure students understand the full scope of this project before they begin working with their "buddies". For one class period allow the pairs of students to talk together about relationships or friendships and what makes them challenging, valuable, important, needed, etc. After your students have had a chance to establish a relationship with their "Buddies," ask the students to combine the lessons they have learned with what they know about their younger friends and write a teaching story for them. Encourage students to use animals or fictional characters and to illustrate their books. At the next meeting allow students to present and read their stories to their buddies.

*Differentiated instruction for advanced and struggling learners:*

Struggling students may benefit from using the table provided above to evaluate their relationships during the journaling assignments. Rather than writing in paragraph form, they may complete the table and then discuss with the teacher the ways in which they could improve these relationships or write a bulleted list of improvements to accompany the table. When students begin composing their stories they may use story writing tools that can be found online such as those found at <http://cooltoolsforschools.wikispaces.com/Writing+Tools>. Sometimes writing or typing an entire story seems completely overwhelming for a struggling student (or an advanced student with very developed plot ideas as well). In this case, allowing students to make an audio recording of their story can be a helpful pre-step to getting the story on paper. Once the story is recorded it can be transcribed and then edited. If you have access, you may also be able to use computer applications that will transcribe audio files to text automatically. Advanced learners should be paired with advanced students in the younger grade and encouraged to write stories that are challenging both in content and vocabulary. Advanced students may also explore and write about more complex relationships between cultural groups in the world and the news around them. This will expand their knowledge of relationships in the contemporary context as they relate to the historical context.

*Bibliography and Additional Resources:*

*Parading Through History* by Fredrick Hoxie. (1995) Cambridge University Press. New York, NY.  
*Lewis and Clark Through Indian Eyes* edited by Alvin M. Josephy, Jr. (2006). Random House. New York, NY.

*The ABC's of Healthy Relationships for Teens*. Palo Alto Medical Foundation  
<http://www.pamf.org/teen/abc/>

*Using Primary Sources:*

There are quotes in both of the historical readings that are directly derived from trader and explorer's logs. These quotes can be read in their original contexts if desired.

**Author: Shane Doyle**  
**Lesson Topic: My Name, What Does It Mean to Me**  
**Grade band: Secondary**  
**Length of lesson: 2 50-minute lessons**



#### **Desired Results**

##### **Common Core State Standard(s):**

##### **CCSS Literacy RST 10-9**

Compare and contrast findings presented in a text to those from other sources, noting when the findings support or contradict previous explanations or accounts.

##### **CCSS Literacy WHST 10-2b,d,e**

Write informative/explanatory texts

b. Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.

d. Use precise language and domain-specific vocabulary to manage the complexity of the topic and convey a style appropriate to the discipline and context as well as to the expertise of likely readers.

e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.

##### **CCSS Literacy WHST 10-4**

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

**CCSS Literacy WHST 10-7**

Conduct short as well as more sustained research projects to answer a question or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

**CCSS Literacy SL 10- 1d**

Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.

d. Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.

**Understanding (s)/goals**

Students will understand:  
 The significance of names in various American Indian cultures.  
  
 How names are/were given in various American Indian cultures.  
  
 The meaning of their own names and the contribution of this meaning to one’s identity.

**Essential Question(s):**

How does a name influence who we are and who we will become?  
 How are/were names given in various American Indian cultures?  
 What does my name mean? What is its history?  
 Who is an elder?

**Student objectives (outcomes):**

Students will be able to:  
 Listen to audio recordings about Indian names and extract ideas about identity, community, and relationship related to the practice of bestowing names.  
 Evaluate events recorded on video and bring text information into their formation of an accurate understanding of the events.  
 Define what characterizes an elder.  
 Explain the purpose and process of naming in various American Indian communities.  
 Demonstrate value for identity related to names.

**Assessment Evidence**

**Suggested Formative Assessment of Learning Outcomes:**

Discussion #1 on Indian names video clips  
 – Can students analyze what is being said in the videos to extract ideas on the concept of identity, community, and relationship?  
  
 Discussion #2 on the Apsáalooke naming ceremony – Can students correctly evaluate what is taking place in the ceremony?

**Culminating Performance Assessment of Learning Outcomes:**

Student writing and performance of name choice and related story. Writing and performance should 1.) demonstrate a clear understanding of the meaning of the selected name, 2.) provide evidence that the student has chosen the name from his/her understanding of his/her cultural heritage, 3.) demonstrate an understanding that the name is linked to a story from the namer’s life (their own life)

Discussion #3 on choosing a namer – Can students effectively extrapolate the character of an elder?

that has important facets they wish to bestow on the life of the child being named, 4.) demonstrate an ability to engage in the oral tradition by telling the name and related story in a public context (the peer group). Listening peers should demonstrate respectful listening patterns.

### Learning Map

*Entry Question(s)* – Allow 10 minutes for students to share their answers to the questions below with either small peer groups or the whole-class learning group.

1. How many of you know the meaning of the name your parents chose for you?
2. Have they ever told you why they chose the name they did?
3. Based on its meaning, do you feel your name fits you?

*Materials:*

Video/Audio clip recording files of students and their names

Video/Audio of naming ceremony description

Blackboard, whiteboard, or presentation paper to record discussion notes

*Learning Modalities:*

Auditory, visual, kinesthetic

*Situated Practice:*

Many cultures have traditional practices related to naming children. Do any of you know the traditional naming practices from your own heritage? (Teachers may wish to share the origins of their names and how this meaning may or may not influence his/her life.) Many American Indian people in contemporary society today carry two names, their English names and the names given to them through ceremony in their own languages. It is important to know that when you read books or see media where the Native character has an "Indian name" like Little Dog or Soaring Eagle, that is not their actual Indian name. Their actual Indian name is in their own tribal language. It is only conveyed in English so that English speakers can understand its meaning. Most American Indian naming traditions have a special person, usually an elder, name the child or young person with a name that is expected to have an influence on them for the rest of their lives.

View the clips showing American Indian students talking about the impact their names have had on their daily lives.

Choose one of the students in the videos we watched and reflect on the following questions (analysis):

1. What effect does the student's name have on his/her personal concept of identity?
2. What effect does having an Indian name have on his/her connection to his/her tribe or community?
3. What effect does being given a name have on the relationships he/she has in life?

Today we are going to specifically discuss the tradition of naming children among the

Apsáalooke.

*Overt Instruction:*

View the video that describes an Apsáalooke naming ceremony. What are the characteristics of the ceremony that you observe? List student feedback on the board. Read the description of the Apsáalooke naming ceremony by Luella Brien at <http://lib.lbhc.edu/index.php?q=node/155> for additional insight. Add any additional characteristics to your class list.

What was the name given to Shane Doyle? How was this name related to the life of the elder bestowing the name (what was the story related to the name)? Fast-forwarding into the future, in what ways do you think this name will influence Shane's life?

*Critical Framing:*

Now let's apply these ideas to ourselves.

If you could choose someone you really respect to give you a name that is rooted in a story from his/her life, and that will stay with you for the rest of your life, who would you want that person to be? Define why you respect this person. Why do you think he/she would be capable of giving you a good name?

*Transformed Practice:*

Let's say you were that respected person. For this assignment you will choose a name from your own cultural heritage (German, Irish, Scottish, Philippine, Japanese, etc.) based on the name's meaning, that you would consider giving to a child. Using the Apsáalooke tradition of naming a child in accordance with an important story related to the namer's life, write a story from your own life that is related to the name you have chosen for the child and that you would tell the child during his/her naming ceremony. After writing your story, explain the ways in which you hope the name you give will influence his/her future life.

Next class: In small groups have students engage in role play where they speak as the naming elder, telling their stories and bestowing their chosen names.

How has your understanding about what it means to have an Indian name changed throughout the course of our discussions and learning about naming?

How have our discussions and learning in this area influenced how you think about your own name and your own cultural heritage/traditions?

In what ways do you think your name has contributed to the construction of your identity or your concept of who you are?

*Differentiated instruction for advanced and struggling learners:*

Struggling learners may be given more time to respond to the questions posed in discussion if they are allowed to take a list home and respond in writing or through voice recording. (Many students have phones with recording capabilities and can send audio files to a teacher's email.) Struggling learners should be provided assistance in locating a name (possibly through internet resources on name origins) and making a connection between their life experiences and the name. Students who struggle with public presentation could be allowed to read their stories or read/tell their story to a single peer who could then relay the story to the peer group. Advanced learners should be challenged to research their own genealogy and examine the names that have been

given to their ancestors. They could also look into whether or not the culture of their heritage had/has any beliefs/traditions regarding names. Advanced students could also research naming traditions for other American Indian tribes and compare them to the Apsáalooke tradition.

*Bibliography and Additional Resources:*

The book "A Boy Called Slow" provides a Lakota Sioux perspective on naming traditions and explains how Sitting Bull received his name.

Attached reading "The Story Behind Family Names" provides a Blackfeet perspective on names.

*Using Primary Sources:*

The text provided on the internet link comes directly from the Tribal Histories Project which records traditional knowledge through community members in order to preserve tribal histories.

## **The Story Behind Family Names**

Published by the University of Montana School of Journalism (Used with Permission from the University of Montana School of Journalism)

Story by: Bryan O'Connor      Photos by: Summer Beeks

An icy spring wind sweeps down the eastern Rocky Mountain front and whips across the plains of Browning, drifting snow high against the side of the bright blue home of George Kicking Woman.

Harsh spring conditions are not unusual on this 1.5 million-acre reservation located on the outskirts of Glacier National Park in northern Montana. While much of the country greets the birth of spring, often this reservation is still gripped by winter's icy grasp. The severe temperatures and winds equal the bounty of the region's beauty and as long as human history has been recorded here, the weather dictates how many events unfold.

The winter of 1911-1912 was no exception, when George Kicking Woman was born in a remote area north of Browning.

"My mother and father lived up in the woods," George says. "The snow was that deep," he explains as he holds his hand 3 feet from the floor.

It was in November, well after a brutal winter had tightened its grip. But it wasn't until April that his parents were able—or saw the need—to head to town and officially record his birth with the Bureau of Indian Affairs.

George's parents spoke Blackfeet and very little English. They told the agent their new baby's name, a Blackfeet name that means Ran Down.

Many sounds in the Blackfeet language cannot be depicted in English letters, and through some mistake, their baby was given another name. George was registered as Kicking Woman, and his Nov. 6 birth date was recorded instead as April 2, 1912.

Many Indian names came to be in just that way. Earl Old Person, the contemporary chief of the Blackfeet tribe, was supposed to have the name Woman Shoe. Even the names of the tribes were changed by white men. The spellings of the Blackfeet bands within the tribe vary as often as the historians' attempts to record them.

Names have always held a sacred place in Blackfeet culture. And though George long ago resigned to accepting his agent-given name, he is a central figure in the naming ceremonies that have long been sacred to the tribe and to Indian families. In Indian custom a ceremonial name signifies more than ancestral identity. A name tells others about the named person's accomplishments in life or traits that they possess.

Each spring, after the first thunderstorm rumbles across the northern plains, George unwraps his Thunder Medicine Pipe Bundle. For decades, George and his wife, Molly, sat and slowly unwrapped the bundle. As each centuries-old-artifact was removed, George would sing the song associated with each one. When George would forget a phrase, Molly would remind him and he would continue. But no longer. Molly died in July 2000 and George is the only one left with the knowledge that his ancestors have been transferring by words for hundreds of years.

"Since my old lady left it's been hard," he says, motioning with his hand in a backwards sweep.

George grew up speaking Blackfeet and is one of the few elders who know the tribe's sign language as well. His use of hand motions is prevalent when he speaks, adding richness to his words. His hands are gnarled, and the tip of his left index finger is missing from an accident while working on a 1928 Ford pickup.

He talks about how much Molly knew about the tribal songs, ceremonies and dances, some of which no one knows now.

"She knows more than I do about the Indian way," George says, speaking as if she is with him still.

George is concerned about the loss of the language in Indian society and believes that is the cause of many of the problems his people face. His children all understand Blackfeet, as do many of their children.

"Our language sounds interesting when you talk," George says. "I wish we didn't have to have interpreters."

A good interpreter may have prevented the mistake with the Kicking Woman name, which has been passed down to some of his 110 children, grandchildren and great-grandchildren. But

George says it is too late to unravel the error.

"It's too late to change," George says. "If I would change my name, look at how much would have to change. Everyone knows me and my kids by that name."

As one of the oldest members of the tribe, he is a central figure in the cultural and traditional religion of the Blackfeet. He is a person who people go to for advice, help or food. He says his Social Security card, driver's license and even his retirement papers from the Great Northern Railroad all bear the name Kicking Woman. But the ceremonial names that he has the authority to give seem more important to George. For a time, he and his wife were the only living persons in the tribe on the Blackfeet Reservation to hold a medicine pipe bundle. Since the Native American Graves Protection and Repatriation Act passed Congress in 1990, bundles that were in non-Indian hands are coming back into tribal possession.

Although it has been nearly two years since Molly died from complications from high blood pressure, the heartache is evident on George's face when he speaks about her. It's equally evident when he talks about the accident in October 1993 that took the life of his youngest son, Leland. George had planned to transfer the authority of his bundle to Leland, but he was killed in a logging accident.

It was his first day on the job and the foreman was showing Leland and another man how to fell a tree. When the two men realized that a wind gust had swung the tree in their direction, Leland pushed the other man to safety. But Leland was hit and the spinal cord injuries he suffered resulted in his death nine months later.

George's son Clifford has diabetes and doctors say he will not live to be as old as his father.

Clifford says that one of his brothers-in-law will eventually take over the authority and responsibility for the bundle.

In the Kicking Woman living room stands a large bookshelf filled with pictures and trophies of family descendants. On the wall behind it are two large pictures of Leland and of Rita, George's daughter who died from diabetes. George has helped raise most of Leland's six children. Leland's ceremonial name—Long Time Otter—has been passed on to one of George's grandsons, 3-year-old Kehyn. One of Leland's daughters, 17-year-old Lissa, is still being raised by George and lives with him, as does Kehyn. Her given name is Yellow Star Woman, which came from her grandmother.

"He's really a caring person," Lissa says, "and he's always been there for us."

George has been a father for many of his extended family members, stepping in when others would not or could not. As Lissa prepares for the birth of her second child, she knows she and her children are in good hands. George says he worries about what will happen to Blackfeet culture and language, but his family's well being is what concerns him most right now.

"If you're real close to your kids," George says, "that's the important thing."

#### Rides At The Door

Smokey Rides At The Door spent the first 18 years of his life as Smokey Doore. Now he uses both his given name and its shorter version. He says his full name causes difficulties in a world unfamiliar with the rich tradition of Indian names. Computers often shorten it to something awkward and his mail often has a mangled version of his name.

While Smokey says it's not the case in his family, it is not uncommon for some Indian families to have shortened or altered their descriptive last names to avoid the ridicule and racism they say their name so often sparks.

Smokey still signs legal documents as Doore, so the English name remains with him today. But the family name Rides At The Door has an origin generations of his family continue to recount with pride.

The name was bestowed upon Smokey's great-grandfather. He was given it sometime in the 19th century for his accomplishments during war party raids.

Rides At The Door was renowned for organizing horse stealing raids against Crow, Cree and Cheyenne tribes. This was considered a great accomplishment by the tribe and those who were good at it were revered. Rides At The Door and others in Blackfeet war parties would travel hundreds of miles on foot and find other tribes' camps to raid. The rival chief's tepee was usually in the middle of the camp and his horses would be tied nearby. Rides At The Door would ride past the chief's tepee entrance with a stolen horse and try to touch him as he rode out of camp, a practice known as counting coup.

"The intent was to strike or touch," Smokey says, "not to kill."

Smokey says sometimes the warriors cut off an enemy's hair, but scalping was not the practice, as many Hollywood movies portray. During one of these raids, Rides At The Door and his partner became separated when escaping. His partner made it back to the Blackfeet camp, but Rides At the Door was not seen for weeks and the tribe assumed he was dead. Later, they learned that as Rides At The Door rode up a riverbed to escape, the horse he had stolen got away from him and he had to flee on foot. The enemy tribe sent a party to find and kill him. As they closed in, Rides At The Door hid in bushes.

"Then an animal, a deer or a rabbit, ran out of the brush," Smokey says. "The war party assumed that he had great powers and could change shape. They decided that he was so powerful that he would kill them if they caught him, so they quit pursuing him."

Rides At The Door eventually made the long journey back home on foot and it was then that he was given his ceremonial name.

"When he eluded them," Smokey's wife, Darnell, says, "the question was, and still is, was he a shape shifter? That's the secret they still haven't found out yet."

A picture of his great-grandfather hangs in Smokey's office, along with those of other historical Blackfeet figures. Rides At The Door has a penetrating fierce countenance that suggests he had little fear of anyone or anything. And Smokey and Darnell say their family is continuing to practice counting coup, but in different ways.

"Instead of stealing horses," Darnell says, "we're stealing equality. We have different warriors now days."

Smokey says a name, whether a last name, or a given name, helps Indians find an identity. But he warns that the subject of names is a delicate one, because so many names were changed, or not translated correctly when Indian agents began forcing Indians to be registered.

"There were some beautiful names lost in translation," Smokey says. "If the guy translating didn't know the English name, it was changed. That's a crime."

He and Darnell are also bundle holders, having received a bundle from a museum as part of the repatriation act and given the authority to open it by George Kicking Woman. The Rides At The Doors received their bundle after three days of ceremonies. Smokey and Darnell emphasize that they are equals when it comes to responsibilities associated with the bundle.

"There must be male and female to have a balance," Darnell says. "That has always been the balance of Indian teaching."

Smokey and Darnell say they have named about 200 people since they took responsibility for the bundle six years ago.

"It's a social gathering," Smokey says. "The name is stamped or sealed and should be used from then on when people pray for them. We talk about why and how the name came about and what the reasons are for giving them."

When a family approaches the Rides At The Doors, they sometimes have a name picked out that they want to give to a person in their family. Or sometimes, they don't have any idea, and they ask them for help. Darnell says they will often find a suitable name through visions or dreams. They say they are careful to avoid duplication, because only one living person in the tribe should possess a ceremonial name at any given time.

In their own family, Darnell's grandmother, Mary Ground, named all of their five children. Ground was a central figure in Blackfeet history, who lived anywhere from 108 to 114 years. She lived with Smokey and Darnell periodically from 1975 to 1988.

Mistee, their youngest daughter, was named Pretty Woman by Ground. Ellie, one of her older sisters, is called Spring Woman, which was the warrior Rides At The Door's wife's name. Mary

not only named their children, but she passed on many of the traditions and the knowledge that allowed them to assume the responsibilities of being bundle holders.

"We were being prepared for something that was meant to be without us knowing it," Darnell says. "We did not accept or reject it."

Darnell says that her great-grandmother began teaching her songs and dances when Darnell was very young. Sometimes Indian children would receive an item from their elders, who would simply tell them, you might need this someday, she says. The teachings continued throughout her's and Smokey's lives, sometimes without them fully understanding their importance. But later on in life, they understood.

"They said it's up to you to continue the teachings," Darnell says. "The door was open. That's what happened to us."

#### Heavy Runner

Some last names on the Blackfeet Reservation belong only to a few. The name Heavy Runner is not one them. Hundreds of people bear the name of this famous Blackfeet chief. But where did the name come from?

"One story is the name was taken from a mountain lion leaving heavy imprints in the snow," George Heavy Runner says.

Another belief is that long ago, a Blackfeet war party encountered some Crow Indians and were all slaughtered, except for one young boy. He then ran back to Blackfeet territory with a heavy pack on his back. Because Blackfeet tradition and history is oral, the true story behind the name will probably never be certain. But, according to George, that does not diminish its significance.

"We're very proud of our name," George says, "and who we are."

George says his family has been holding reunions every spring for more than 20 years. His father Jack, is the patriarch, and he and other elders in the family preside over the gathering.

"The strength in that is those older people up front," says George, a former Montana legislator. "Who knows, maybe I will be up there one day."

At the reunions, and at other times, elders pass down the family's oral history and as they pass away, the younger generation takes over and the cycle keeps repeating. More than 100 descendants usually attend the summer gatherings. All children born in the last year are introduced and the family is updated on what is going on in each other's lives.

"I'm very fortunate to be a part of a family that embraces and recognizes the importance of family," George says. "In no uncertain terms, family is so important to us."

Ceremonial names also play a part in the Heavy Runner family. George was given the name Big

Person by his grandmother Mary Ground. His wife Rena, who is half Navaho and half Blackfeet, was given the name Different Tribes Woman by her grandmother. His son, George Jr., was given the name Holy Badger by Blackfeet chief Earl Old Person. The name was taken from George's grandfather, and as is custom with many Blackfeet, is a way of preserving the memory of someone who has died. George says he asked his father's permission, then Old Person's, before the public ceremony where George Jr. was named when he was 5 years old.

"It was very important for his remembrance," George says. "It's very strong in our family to do those types of things."

George's daughter Carissa and Michael West Wolf have an 18-month-old daughter, Mika. His family is discussing what ceremonial name to give her. George says the name will likely be one her ancestors had. But he says another event may guide the Heavy Runners. Mika was born on Sept. 11, 2000, and the family celebrated her first birthday on one of America's darkest days.

"It was a good day," George says, "but also a sad day."

Like George Kicking Woman and the Rides at the Doors, George says he is concerned with the decline of some traditions and the transfer of cultural ways from generation to generation. He cites poverty as one of the main reasons for modern Indians not keeping the traditions alive.

"It's hard to find the time to learn the old ways and find out about your past when you are just trying to find a way to eat," George says.

But, by staying close to his extended family and passing on traditions, George says he knows his name will serve as one way to keep his family together.

"It is important for us to still have our identity," he says.

**Author: Shane Doyle**

**Lesson Topic: Famous Apsáalooke People in 2014**

**Grade Band: Secondary**

**Includes lessons on Mardell Plainfeather, Christian Takes Gun, Kevin Red Star, and Joe Medicine Crow (See the following four lesson plans)**

#### **Background**

Most American Indian tribes did not use surnames, or last names. Many American Indian people experienced name changes during the course of their lives that reflected their experiences and thus, were known by several different names throughout their lifetimes. For people outside of this culture it may seem difficult to trace families, but because of the rich oral traditions that are an important part of American Indian culture, tribal elders know their family histories going back many generations.

Mainstream American naming patterns give children surnames that generally reflect their relationship to their father's family. This naming system is considered patrilineal. The patrilineal system of naming reflected early colonial beliefs that the wife was the property of the husband. In contrast many American Indian tribes did not have the concept of ownership of land or people, but instead governed their affairs according to a concept of stewardship. These tribes often trace their lineage through their clans or their mother's side of the family (matrilineal).

When the U.S. government began enumerating American Indian populations, Native naming systems were not compatible with their concept of lineage so federal census employees began replacing traditional names with a first and last name. Often the first name given was considered a "Christian name" and was followed by the person's original American Indian name.

The four people in the Famous Apsáalooke People in 2014 all have names that illustrate this history: Mardell Plainfeather, Christian Takes Gun, Kevin Red Star, and Joe Medicine Crow. In the lessons that follow students will become familiar with these important members of the Crow Tribe.

**Lesson Topic: Famous Apsáalooke People in 2013 – Mardell Plainfeather  
(Ethnography, ethnopoetry, and ethnophotography)  
Length of lesson: 5 50-minute lessons**



Mardell Plainfeather Hogan

<http://www.ywhc.org/index.php?p=37>

Desired Results
<p><b>Common Core State Standard(s):</b></p> <p><b>CCSS Literacy RH 10-1</b> Cite specific textual evidence to support analysis of primary and secondary sources, attending to such features as the date and origin of the information.</p> <p><b>CCSS Literacy RST 10-6</b> Analyze the author’s purpose in providing and explanation, describing a procedure, or discussing an experiment in a text, defining the question the author seeks to address.</p> <p><b>CCSS Literacy WHST 10-2</b> Write informative/explanatory texts, including the narration of historical events, scientific procedures/experiments, or technical processes.</p> <p><b>CCSS Literacy WHST 10-8</b> Gather relevant information from multiple authoritative print and digital sources, using</p>

advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation.

**CCSS Literacy WHST 10-9**

Draw evidence from informational texts to support analysis, reflection, and research.

**CCSS Literacy SL 10- 1d**

Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

d. Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.

**Understanding (s)/goals**

Students will understand:

What an ethnography is.

The role that ethnographic study has played in the formation of our understandings about people groups.

The role of the researcher in ethnographic research.

An American Indian perspective on a chosen issue gained through ethnographic study.

How to conduct an ethnographic study.

The importance of presenting the voice of the culture as an authentic source of reliable and viable information.

The purpose of ethnography, ethnopoetry, and ethnophotography.

How history has been formed through the use of historical writing and photographic images.

How photos and ethnographic writing can improve or mislead our construction of reality.

How images and words are used in our culture.

How images and ethnographic writing can create stereotypes and misinformation or achieve greater accuracy through the use of certain types of ethnographic methodology.

**Essential Question(s):**

- What is ethnography? Who is an ethnographer?
- How do we know what we know about people who are alive today?
- How do we know what we know about people of the past?
- How are our ideas of character and culture formed by ethnographic work?
- How accurate are our perceptions of historical people?
- How does ethnography help/hinder our understanding of the "truth" about people?
- How did Lewis and Clark's ethnographic work contribute to our understanding of and beliefs about American Indian people?
- How does ethnopoetry of the type written by Mardell Plainfeather help us to understand people more accurately?
- How are images and words used to communicate messages about our past, our history?
- What influences the interpretation of images and ethnographies from the past?
- How is meaning constructed from images and ethnographies?
- How does culture affect our interpretation of images and ethnographies?
- How does power influence the use

	<p>and interpretation of images and ethnographies?</p> <ul style="list-style-type: none"> <li>• How do images and written records construct our "reality"?</li> </ul>
<p><b>Student objectives (outcomes):</b>  Students will be able to:  Discern the intended message and links to historical events and climate of the time in which various photos and writing are used.  Examine how photographic images and ethnographic writing construct our reality and either improve or mislead our understanding of it.  Compare photographic and written messages to actual truths to determine the direction of influence of each image.  Understand the power and influence of image and ethnographic record in our history and also consider the roles of those wielding power to use images and words to influence the masses.  Understand and value the power that the use of images and words potentially hold.  Utilize critical thinking and independent thought to evaluate images and ethnographies and their intended messages and subsequent influence.</p>	
<p><b>Assessment Evidence</b></p>	
<p><b>Suggested Formative Assessment of Learning Outcomes:</b></p> <p><i>Part 1</i>  Epistemology discussion – Can students evaluate the source of their beliefs and the authenticity/reliability of these sources?</p> <p><i>Part 2</i>  The Lewis and Clark scenario discussion – Can students recognize how "truth" is impacted by perspective?</p> <p>Ronda reading -- Can students explain how our ideas about "the other" are constructed?</p> <p>Thinking about ethnography – Can students identify the effect of ethnography on our constructed understanding of humanity? Can students identify the qualities of a good ethnographer?</p> <p><i>Part 3</i>  Plainfeather interview – Can students define ethnopoetry and explain its value to the discipline of ethnography?</p> <p>Ethnopoetry reading – Can students</p>	<p><b>Culminating Performance Assessment of Learning Outcomes:</b></p> <p><i>Part 1</i>  Ethnography project presentation - students should organize their information and present it to the class, discussing how the ethnographic procedures helped them to better understand a group of people, how the study may have changed or improved their own thinking, reflections on the experience of being an ethnographer (objectivity), etc.</p> <p><i>Part 2</i>  For the ethnographic research study students will design and conduct a study of a group they wish to know more about. Their final product should interpret the results of the study.</p> <p><i>Part 3</i>  Students will gather a verbal recording and engage in ethnographic research by translating the recording into an ethnopoetic interpretation. They will discuss the value of presenting information in this way.</p> <p><i>Part 4</i></p>

<p>explain how this example of ethnopoetry illustrates the utility of this form of ethnography?</p> <p><i>Part 4</i> Photography discussion – Can students recognize how perception of images continue to shape our construction of reality?</p> <p>For each presentation the class will discuss what is seen and what is not seen, what is true and what may not be.</p> <p>Following the lesson students will show continued care in considering images and records and their intended messages.</p> <p>Following the lesson students will show continued careful consideration of the source of photos and writing and the truths being represented.</p>	<p>For the historical photography project, each student will research who took the photo, something significant about the person’s background that may contribute to the WHY of the photo’s taking, the historical climate at the time of the photo’s taking and public display, the intended purpose of the use of the photo, and the public’s reaction to the photo and present this information competently and in an organized fashion to the class.</p> <p>For the cultural photography project, each student will take a set number of photos attempting to capture the essence of a specific cultural group. Students will present their photos mounted on a standard sized piece of poster board. Each student will present what he/she feels is represented by each photo and what this idea tells about the culture being depicted.</p>
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**Learning Map**

**Background:**

Ethnography is the scientific description of the customs of individual peoples and cultures. Lewis and Clark used journals to collect ethnographic descriptions of the people they encountered. These descriptions became a foundation for what people in America who were far removed from the western frontier, knew about the American Indian people Lewis and Clark encountered. The accuracy of their ethnography and all ethnographies, is dependent upon the accuracy of the perceptions collected. It is important to recognize that there are multiple perspectives surrounding any event and that even though ethnography is a scientific process, and ethnographers try to create an objective record of the observations and experiences, ethnography is still a human endeavor that can contain misperceptions and untruths along with the valuable information they collect about a subject.

One of the most difficult tasks presenters of Native issues face is how to present images of Indian people and information about Indian people that will not encourage the continuation of stereotypes or misinformation. Because so much of our information about Indian people has been derived from a pictorial and written history of tribal life in the past, interpreted through non-Indian eyes and voices, much of the non-fiction of Indian life is unknown, misunderstood, or misinterpreted. Indian people must grapple with how their images are appropriated for profit (the use of Indian imagery and ideas to sell the popular Old West or mystical Indian ideas) and how images and words are used by the media to present them as a people.

One method Mardell Plainfeather, a member of the Crow (Apsáalooke) tribe, has explored to collect an accurate Apsáalooke perspective on a historical period is to employ what is known as ethnopoetics. Ethnopoetics is a method of recording text versions of oral poetry or narrative performances (i.e., storytelling) that uses poetic lines, verses, and stanzas (instead of prose paragraphs) to capture the poetic performance elements which would otherwise be lost in the written texts. The goal of ethnopoetry is to accurately reflect the unique manner in which information is shared orally within a specific cultural context.

According to the *Encyclopedia Britannica*, "An ethnography is a descriptive study of a particular human society or the process of making such a study. Contemporary ethnography is based almost entirely on fieldwork and requires the complete immersion of the anthropologist in the culture and everyday life of the people who are the subject of his study.

There has been some confusion regarding the terms ethnography and ethnology. The latter, a term more widely used in Europe, encompasses the analytical and comparative study of cultures in general, which in American usage is the academic field known as cultural anthropology (in British usage, social anthropology). Increasingly, however, the distinction between the two is coming to be seen as existing more in theory than in fact. Ethnography, by virtue of its intersubjective nature, is necessarily comparative. Given that the anthropologist in the field necessarily retains certain cultural biases, his observations and descriptions must, to a certain degree, be comparative. Thus the formulating of generalizations about culture and the drawing of comparisons inevitably become components of ethnography.

The description of other ways of life is an activity with roots in ancient times. Herodotus, the Greek traveler and historian of the 5th century BC, wrote of some 50 different peoples he encountered or heard of, remarking on their laws, social customs, religion, and appearance. Beginning with the age of exploration and continuing into the early 20th century, detailed accounts of non-European peoples were rendered by European traders, missionaries, and, later, colonial administrators. The reliability of such accounts varies considerably, as the Europeans often misunderstood what they saw or had a vested interest in portraying their subjects less than objectively.

Modern anthropologists usually identify the establishment of ethnography as a professional field with the pioneering work of the Polish-born British anthropologist Bronislaw Malinowski in the Trobriand Islands of Melanesia (c. 1915). Ethnographic fieldwork has since become a sort of rite of passage into the profession of cultural anthropology. Many ethnographers reside in the field for a year or more, learning the local language or dialect and, to the greatest extent possible, participating in everyday life while at the same time maintaining an observer's objective detachment. This method, called participant-observation, while necessary and useful for gaining a thorough understanding of a foreign culture, is in practice quite difficult. Just as the anthropologist brings to the situation certain inherent, if unconscious, cultural biases, so also is he influenced by the subject of his study. While there are cases of ethnographers who felt alienated or even repelled by the culture they entered, many—perhaps most—have come to identify closely with "their people," a factor that affects their objectivity.

In addition to the technique of participant-observation, the contemporary ethnographer usually selects and cultivates close relationships with individuals, known as informants, who can provide specific information on ritual, kinship, or other significant aspects of cultural life. In this process also the anthropologist risks the danger of biased viewpoints, as those who most willingly act as informants frequently are individuals who are marginal to the group and who, for ulterior motives (*e.g.*, alienation from the group or a desire to be singled out as special by the foreigner), may provide other than objective explanations of cultural and social phenomena. A final hazard inherent in ethnographic fieldwork is the ever-present possibility of cultural change produced by or resulting from the ethnographer's presence in the group.

Contemporary ethnographies usually adhere to a community, rather than individual, focus and concentrate on the description of current circumstances rather than historical events. Traditionally, commonalities among members of the group have been emphasized, though recent ethnography has begun to reflect an interest in the importance of variation within cultural systems. Ethnographic studies are no longer restricted to small primitive societies but may also focus on such social units as urban ghettos. The tools of the ethnographer have changed radically since Malinowski's time. While detailed notes are still a mainstay of fieldwork, ethnographers have taken full advantage of technological developments such as motion pictures and tape recorders to augment their written accounts."

**ethnography.** (2007). In *Encyclopædia Britannica*. Retrieved September 15, 2013, from Encyclopædia Britannica Online: <http://www.britannica.com/eb/article-9033138>

## **Part 1: Introduction to Ethnography**

### *Materials:*

Examples of ethnographic studies (see resources listed below)

### *Learning Modalities: visual, auditory*

### *Entry Questions:*

Begin by asking students to think about all the people we know about from different countries, ethnic groups, and cultures. Have we experienced all of these groups of people and cultures personally? How do we know what we think we know about different people groups? Where did our information come from? How has it been constructed over time? How does the past influence the present when we think about how we see people? What would be the best way to really understand what it's like to be a part of a specific group?

### *Situated Practice:*

For instance, if I as your teacher, wanted to better understand what it's like to be an avid skateboarder (or some other pertinent group), what would I have to do to gain that information? Allow students to suggest ways you could study this group. What things might help me get good information and what things might hinder me? (The researcher's interaction or lack thereof with the group, the willingness of participants to divulge truthfully or fully, preconceived opinions/assumptions the researcher has, etc.)

As a second example ask students what they know about North American Indians. Ask them to consider how they know what they know and how accurate and authentic they feel their understandings are. Next ask students to hypothetically consider studying a North American tribe to better understand a specific tribe as a unique cultural group. What would students be interested in studying or understanding? How could they go about gathering information that would be authentic and reliable?

*Overt Instruction:*

Introduce students to a formal definition of "ethnography" explaining how ethnographies contribute to our understanding of people groups, how they inform and misinform us, how ethnographers are influenced by the beliefs of their own time, how ethnographers try to be objective while also participating in the group, how ethnographers collect data (photographs, audio or video recordings, written journals or other writings), etc.

*Critical Framing:*

Read some samples from the suggested texts or websites in the resources list below. Allow students to evaluate the value, authenticity, and objectivity of the excerpts. Discuss what each author wants to know about and how he/she has gone about gaining good information. Discuss some of the barriers/challenges these authors may have had in gathering good information.

*Transformed Practice:*

Introduce the North American Tribes ethnography project. In this project students may study any aspect of life related to any of the North American tribes. Students will draft a single research project to focus their work as individuals, in small groups, or as a class. Possible questions might be: What is it like to be a bicultural teenager? Why is living on the (specific reservation) reservation important to Native Americans who do? What is it like to be an urban Indian? How do Indian (choose a specific tribe) young people define their identities? How do (specific tribe) Indian young people view the role of elders in their tribes? What is the experience of (specific tribe) Indians who participate in pow wows, etc.? As a next step ask students to plan whom they will contact for information and how they will gather this information. If interviews are chosen, students should draft a series of interview questions to guide their questioning. Set specific parameters for the amount of information to be gathered and also suggest resources for students to pursue (tribal colleges, Native American studies departments, Indian organizations, willing Indian students or adults, etc.) One or two interview sources should be adequate for students to gain a substantial amount of new information. As individuals, small groups, or as a class students should organize their information and present it to the class, discussing how the ethnographic procedures helped them to better understand a group of people, how the study may have changed or improved their own thinking, reflections on the experience of being an ethnographer (objectivity), etc.

*Differentiated instruction for advanced and struggling learners:*

Base ethnographic example information on auditory resources for struggling learners to reduce the amount of reading and comprehension work and create concrete examples of what to do for the assignment. Pair struggling learners with other students for the group project. For advanced learners allow students to choose an ethnographic study

and evaluate it for bias, motivation, etc.

*Resources:*

*Counting Coups: A True Story of Basketball and Honor on the Little Big Horn* by Larry Colton (a contemporary example of ethnographic writing about Crow Indian young people based in Hardin, MT.)

*A Braid of Lives* Edited by Neil Philip

Publication Date: 2000 ISBN: 0-395-64528-x

This book is a study of Native American childhood experiences through the compilation of direct quotations about childhood.

*The Power of Kiowa Song: A Collaborative Ethnography* by Luke E. Lassiter.

Many Kiowas believe that song is a gift from God. Its power, argues Luke E. Lassiter, rests in the many ways that community members hear, understand, and feel it: "Song has power. As I begin to understand what this means for my mentors, I am just beginning to understand what this means in my life. They are not just singers. They are vehicles for something greater than all of us. Indeed, I now understand that I am not just a singer. But . . . I will sing until I die." As a boy, Lassiter had an early fascination with pow wows. This interest eventually went from a hobby to a passion. As Lassiter made Kiowa friends who taught him to sing and traveled the pow wow circuit, serving many times as a head singer, he began to investigate and write about the pow wow as an experiential encounter with song. *The Power of Kiowa Song* shows how song is interpreted, created, and used by individuals, how it is negotiated through the context of an event, and how it emerges as a powerfully unique and specific public expression. *The Power of Kiowa Song* presents a collaborative, community-wide dialogue about the experience of song. Using conversations with Kiowa friends as a frame, Lassiter seeks to describe the entire experience of song rather than to analyze it solely from a distance. Lassiter's Kiowa consultants were extremely active in the writing of the book, re-explaining concepts that seemed difficult to grasp and discussing the organization and content of the work. In a text that is engaging and easily read, Lassiter has combined experiential narrative with ethnological theory to create a new form of collaborative ethnography that makes anthropology accessible to everyone. This book is designed for anyone interested in Native American studies or anthropology, and it also serves as a resource written by and for the Kiowa themselves. – University of Arizona Press Catalog You can hear excerpts from many of the songs discussed in this book at the following site: <http://www.uapress.arizona.edu/lib/cache/excerpts/kiowa/kiowasng.htm>

<http://visualarts.walkerart.org/detail.wac?id=2790&title=Artists%20in%20Residence>

This website tells how one young woman designed an ethnographic study that eventually became part of the permanent collection of the Hennepin History Museum in Minneapolis, MN. Go to this site for an inspirational excerpt about the project.

An interactive Web site that incorporates the stories she collected can be found at

<http://tceastafrica.walkerart.org>.

## **Part 2: Exploring the ethnography of Lewis and Clark**

### *Materials:*

Copy of scenarios

*Learning Modalities:* visual, auditory, tactile, kinesthetic (depending on research project choices)

### *Situated Practice:*

The ethnographic collections of Lewis and Clark are discussed at length through the Harvard Peabody Museum. Visit [http://peabody2.ad.fas.harvard.edu/Lewis\\_and\\_Clark/introduction.html](http://peabody2.ad.fas.harvard.edu/Lewis_and_Clark/introduction.html) to see images of some of the remaining artifacts brought to Washington D.C. as a result of Lewis and Clark's expedition.

Entry Question(s) – Allow 10 minutes for students to share their answers to the questions below with either small peer groups or the whole-class learning group. Imagine you are on the Lewis and Clark expedition. You are charged with bringing back a report of the people, places, animals, and land forms you encounter. In describing the different tribes of Indians you encountered what types of observations should you make? How would you make meaning of the new things you were seeing? What types of information about these people groups should be included in your journal reports? What do you need to know about a group of people in order to accurately define them?

### *Overt Instruction:*

Provide half the class with Lewis and Clark's report of the Clatsop stealing their elk meat. Give the other half the Clatsop story of Lewis and Clark stealing their canoe. Based on the description of this encounter, how would you define the character of the other group?

Group 1 Scenario – We have been stuck on the west coast all winter and each of us is eager to complete this mission and return home. We are going to need a lot of canoes to make an expedient return trip. We have purchased a few, but we need more. The Clatsops know how much we want them and I think this keeps them from trading with us for a canoe. We recently killed an elk. It was so big we were only able to carry a small portion of it back to our fort on foot. When returning to get the remainder of the elk, we found it had been stolen by the Clatsop. Today we plan to take a Clatsop canoe in exchange for that meat.

Group 2 Scenario – Lewis and Clark's men have long been after us about the price of a canoe. We have been very generous with them although they have shared little with us. They do not have enough goods in all their stores to match the price of one of our fine canoes. Our 30-foot cutwater canoes can carry 10,000 pounds of goods for them. They are so valuable we give them as wedding gifts (brideprice) and they are the burial vessels for our greatest people. One of these canoes was stolen by Lewis and Clark's men today. They say they have taken it in exchange for some elk meat, elk meat they left behind for the wolves to eat because they weren't prepared to carry what they killed on the hunt.

Ask students to report on their thoughts about the description of "the other" from their given perspective. Then read both scenarios aloud so that the whole class can hear the

two different perspectives on the same event. It is important for students to understand that although ethnography is scientific, there may be more than one truth involved. It is also important to realize that while Lewis and Clark were studying the Natives, they were also the objects of study for the tribes they encountered. Both sides were taking notes.

Read how James Ronda, an author on the topic of the Corps of Discovery, describes what this must have been like in retrospect.

An Interview with James Ronda – PBS transcript

James P. Ronda, H. G. Barnard Chair in Western American History at the University of Tulsa College of Law is a past president of the Western History Association. A specialist in the history of the exploration of the American West, he is the author of many books and essays as well as a consultant for several national museum exhibitions. Much of Dr. Ronda's work centers on relations between Euro-American explorers and native people.

Who's exploring who here, when they have their meetings?

Well, I think that this is the story of mutual discovery. Of mutual encounter. Who's really exploring who? Lewis and Clark are exploring what seems to them an unknown territory. But native people are also exploring what seems to them a new world. We could give that new world a name. We could call it Lewis and Clark. It's a new terrain...They're using visiting and observing and watching and trading...And so let's think about this entire journey as mutual encounter and mutual discovery. As human communities struggle to learn about each other and to put human faces and human names to the other.

They steal a canoe from the Clatsops or the Chinooks. Tell me about it. What does that mean?

The stealing of that canoe is an extraordinary moment. After all, the winter at Fort Clatsop was the winter of discontent, the winter of frustration and anxiety and eventually anger. They need to find a way home. They know that part of going home means having canoes. They weren't able to buy as many canoes. They'd tried trading and they discovered that the lower Chinook and the Clatsop people were in fact better traders than Lewis and Clark were. That they'd been out-traded. And now they decide that they're going to steal a canoe and for the first time, the expedition really violates its own moral code. Violates Jefferson's instructions. Again, its own moral code. And the explorers steal one of Coboways' canoes. It is an extraordinary moment. They were frustrated and angry and fearful and eager to escape a place that Meriwether Lewis saw as a prison. He said at one point that he was counting the hours 'til his escape from that damp mildewed prison. And stealing a canoe seemed a small price to pay to escape from the prison. It was an extraordinary moment. And I think it was also an emblematic moment. Here were the outsiders breaking their own rules. And then, going home. An emblematic moment because it pointed to the future. That there would be more thefts, thefts that could be easily justified as other strangers coming from the East would steal

things. Land, resources, water, and lives. And then justify that by saying that these people were not real people after all. That we could take from them whatever we needed for our own purposes. And so this canoe theft was in so many ways, not just an extraordinary moment, but it was also, I think, a moment that pointed to the future.

<http://www.pbs.org/lewisandclark/archive/ronda.html>

At the expedition's departure from Fort Clatsop on March 22, 1806, Lewis wrote in his journal that Coboway "has been much more kind an[d] hospitable to us than any other indian in this neighbourhood."

#### *Critical Framing:*

Imagine someone has come to study the teenagers in your class. What do you think they will observe and how do you think they will interpret what they see? What things may influence the way in which they write about you (their perspective and tone)? How would you like to be represented? What would be a fair representation? If a group of 40-year-old scientists collected ethnographic information about your class, do you feel like they would understand what they observed? What things do you think you would have to explain to them?

In small groups make a list of the qualities an ethnographer needs have to conduct a valuable study (unbiased, patient, thorough, open-minded, etc.). What does an ethnographer need to know about him/herself in order to conduct an effective study?

#### *Transformed Practice*

Advanced discovery -- Think of a people group you would like to better understand. It could be kindergarteners, skateboarders, school principals, custodians, parents, etc. Design an ethnographic study. Before beginning the study examine yourself as the ethnographic researcher. What is your motivation for doing the study? What biases might you have? Do you already expect to see something in particular? What impact might this expectation have on your study? Conduct the study to collect information about the group. You may record your observations and experiences in any form you wish (i.e., you could collect objects associated with the group, record verbal or video files (with their permission), draw pictures of important events, people, objects, etc., write journal entries, or any other recording method you can imagine, as long as it records accurately). What things did you learn about your population? Did you learn anything unexpected? How has your study influenced your perceptions of this group? How do you think your study will influence others who read it?

#### *Differentiated instruction for advanced and struggling learners:*

Struggling learners may be given more time to respond to the questions posed in discussion if they are allowed to take a list home and respond in writing or through voice recording. (Many students have phones with recording capabilities and can send audio files to a teacher's email.) Struggling students may also be paired with peers who can help guide them through discussion. They could also be paired with a peer to conduct the ethnographic study. Advanced learners can do a deeper analysis of the findings of their ethnographic research. They may also be instructed to read a formal ethnographic study to gain insight into the process and methods for this type of research and technical writing.

*Resources:*

Harvard Peabody Museum's website with a record of objects collected by Lewis and Clark for their ethnographic study:

[http://peabody2.ad.fas.harvard.edu/Lewis\\_and\\_Clark/introduction.html](http://peabody2.ad.fas.harvard.edu/Lewis_and_Clark/introduction.html)

PBS transcript of an interview with James Ronda:

<http://www.pbs.org/lewisandclark/archive/ronda.html>

### **Part 3: The ethnopoetry of Mardell Plainfeather**

*Materials:*

Copy of the book *The Woman Who Loved Mankind*, Lilian Bullshows Hogan or a link to view the first chapter on Amazon.

Cell phone

*Learning Modalities:* visual, auditory

*Overt Instruction:*

Ethnopoetry is a form of ethnography. Ethnopoetics is a method of recording text versions of oral poetry or narrative performances (i.e., storytelling) that uses poetic lines, verses, and stanzas (instead of prose paragraphs) to capture the poetic performance elements which would otherwise be lost in the written texts. The goal of ethnopoetry is to accurately reflect the unique manner in which information is shared orally within a specific cultural context. Mardell Plainfeather is a contemporary member of the Crow (Apsáalooke) tribe. She has used ethnopoetics to record the voice of her mother as a means of showing a more accurate picture of Crow life, thought, spirituality, identity etc. (Go to <http://www.prx.org/pieces/94029-mardell-hogan-plainfeather-co-author-of-the-woman> to listen to a public radio audio recording of an interview with Mardell Plainfeather about her book, *The Woman Who Loved Mankind*, Lilian Bullshows, Hogan). The book uses ethnopoetry to record the life story of a twentieth-century Crow elder.

Entry Questions:

How might ethnopoetry better explain a person or people than other forms of ethnography? What are the advantages of using ethnopoetry to learn about people? Why did Mardell choose ethnopoetry to record Lilian's life?

*Critical Framing:*

Allow students to read an excerpt from Mardell's book. The sections are short and can be read in about 5 minutes. You can either purchase a copy of her book or go to [http://www.amazon.com/Woman-Who-Loved-Mankind-Twentieth-Century/dp/0803216130/ref=sr\\_1\\_1?s=books&ie=UTF8&qid=1379272528&sr=1-1#reader\\_0803216130](http://www.amazon.com/Woman-Who-Loved-Mankind-Twentieth-Century/dp/0803216130/ref=sr_1_1?s=books&ie=UTF8&qid=1379272528&sr=1-1#reader_0803216130) The first chapter can be read on Amazon by clicking on the picture of the book where it says, "Look Inside". Students should read a segment and then examine the ways in which this literary form of ethnography may add to what we already know about Crow people from ethnographic work and other sources. How can ethnopoetics give us insight into the lives of a particular group of people? What does it teach us about humanity?

*Transformed Practice:*

Using a cell phone, record a person or two people speaking. How does the way that they talk give you insight into who they are and the things that influence them? Listen to your recording. How can this conversation be written so that it most effectively and accurately conveys the ethnographic information? Write up your conversation using the idea of ethnopoetics as a guide. Trade your ethnopoetry with another group. Analyzing what you have read, talk to the group about what their ethnopoetry communicated to you about the people you recorded.

*Differentiated instruction for advanced and struggling learners:*

Advanced students may read and analyze larger portions of the Plainfeather text and also examine other examples of ethnopoetry to look at differences and similarities between the examples. They may also analyze the effectiveness of these forms to communicate information about people groups. Rather than reading a portions of the Plainfeather text, the text could be read aloud for struggling students.

*Resources:*

Public radio interview with Mardell Plainfeather about her ethnopoetic work:

<http://www.prx.org/pieces/94029-mardell-hogan-plainfeather-co-author-of-the-woman>

Amazon site for *The Woman Who Loved Mankind*, the "look inside" link will allow students to read the first chapter: [http://www.amazon.com/Woman-Who-Loved-Mankind-Twentieth-Century/dp/0803216130/ref=sr\\_1\\_1?s=books&ie=UTF8&qid=1379272528&sr=1-1#reader\\_0803216130](http://www.amazon.com/Woman-Who-Loved-Mankind-Twentieth-Century/dp/0803216130/ref=sr_1_1?s=books&ie=UTF8&qid=1379272528&sr=1-1#reader_0803216130)

#### **Part 4: Examining Ethnophotography**

*Materials:*

A selection of historical photographs (you could consider using the historic photos found in Supaman's You Tube video, The Prayer in the Christian Takes Gun lesson).

Disposable cameras or cell phones with picture-taking capabilities

Poster board

*Learning Modalities:* visual, auditory

*Situated Practice:*

Discuss the power of image in various historical contexts (i.e., Lewis and Clark's drawings or the iconography surrounding the Corps of Discovery, J.F.K's presidential election following the first televised debate, Hitler's use of film and photograph as war propaganda – the construction of an alternate reality, WWII raising of the flag photograph illustrated in the movie *Flags of Our Fathers* as well as other images that moved the American people – Hurricane Katrina, atrocities in Darfur, AIDS in Africa, images of jets flying into the World Trade Center, etc.) During this discussion consider questions of the following nature: What is true about each photograph? How does the photo craft or influence our sense of reality? What meaning do we construe from each photo? What is the intended message or meaning? How does who controls the photo

affect how we see it?

*Overt Instruction:*

1. Allow students to select a historic photograph (independently or from a predetermined selection) to research. For each photograph students should find out who took the photo, something significant about the person's background that may contribute to the WHY of the photo's taking, the historical climate at the time of the photo's taking and public display, the intended purpose of the use of the photo, and the public's reaction to the photo. Students should present the photos and their research to the class. These presentations should be used as a bridge to discuss other photos that have shaped and continue to shape our beliefs about reality (such as those of Native Americans). When we see contemporary photos of Indian people we usually see them in their dance regalia. What is the significance of this observation? What do photos like this tell us about Indian people? What don't they tell us? Is what photos like these communicate true about Indian people? What is the purpose of using these types of photographs? Why is their use to depict contemporary Indian people so prevalent? Consider the photographs of Indian students taken during the boarding school era. Carlisle Indian Industrial School has many before and after photos of students. The first photos were taken when students entered the boarding schools. Students were photographed in their "Native" clothing and often placed sitting on the ground. Their dark skin was enhanced photographically. The second photos were taken after students were "civilized". Students were photographed in military uniform or domestic clothing, seated on chairs, and their skin appears lighter. What was the purpose of these photos? Scroll down this web page to see pictures of Tom Torolino:

<http://www.historicalsociety.com/archives.htm>.

*Critical Framing:*

Engage students in a discussion about how we take pictures of people. What are we trying to capture about them? How do we depict culture through photography? If we want to tell a story or capture the essence of the way in which a group of people live, what should we try to photograph? The use of the quotes and other materials included in the books and excerpts referenced below would lend much to this discussion.

Consider reading some parts of these books aloud or allowing students to read these books.

*Transformed Practice:*

Following the discussion and readings, give each student a disposable camera (or ask each student to purchase one or use cell phones) and ask them to use the set number of photos to capture the essence of a cultural group. (You may need to discuss what a cultural group is at this time.) As a way of allowing students to really think about what they "see" in other people, allow students to present their photos, mounted on a standard sized piece of poster board. Each student should present what he/she feels is represented by each photo and what this idea tells about the culture being depicted. For each presentation discuss as a class what is seen and what is not seen, what is true and what may not be. Also consider mentioning how possible biases may influence the taking of photos. Students should understand that biases are not necessarily bad, they just require awareness.

*Differentiated instruction for advanced and struggling learners:*

Allow struggling students to verbalize their descriptions of the photos they take rather than creating a poster board. This verbalization could happen in smaller groups or one-on-one with a teacher or peer depending on the level of modification needed. Advanced learners may work with controversial photos and research the impact of these photos on later historical events. They might also design a research study to show how people respond to photos they take to see how messages are transmitted through images or analyze cultural images in film or commercials.

*Resources:*

*Excavating Voices: Listening to Photographs of Native Americans*, by Michael Katakis, University of Pennsylvania Museum, 1998, ISBN 0-92-417157-X

"As a photographer, I know well the limitations that early documentarians had, such as glass plates and unstable chemicals. They could not capture life moving, so they stopped it and then constructed a world in their studios and in the field that often used Native Americans as props in the photographer's presentation of what an "Indian" is. The portraits have come to tell me more about the photographers and the times they lived in than the subjects themselves... It has been said that a picture is worth a thousand words, but I have often wondered if those words are fiction or non-fiction. If you believe, as I do, that the camera is never neutral, then you can never take a photograph at face value. Both the creation and the interpretation of photographs are dictated, in part, by the intricacies of personal experience and bias...As a society, we form our views and opinions from the words and photographs of others. That's what history is all about, but one must always ask who took the photographs, who wrote the words, and why. We must always ask who controls the recording of particular histories." Michael Katakis in his introduction entitled, *The Illusion of the Image*, pgs. 1-2 of *Excavating Voices*, Copyright 1998, University of Pennsylvania Museum. Used with permission from the University of Pennsylvania Museum

<http://www.upenn.edu/pennpress/book/13663.html>

*Regarding the Pain of Others*, by Susan Sontag

"The photographs are a means of making "real" (or "more real") matters that the privileged and the merely safe might prefer to ignore." (p.7)

<http://www.nativefields.com/tom/main/educate.htm#anchor459770>

Photography and art students can find writings, images, and web resources to assist them in learning about Native photography at the above address.

Carlisle Indian School photographs of Tom Torolino:

<http://www.historicalsociety.com/archives.htm>.

**Author: Shane Doyle**

**Lesson Topic: Famous Apsáalooke People in 2014 – Christian Take Gun – Social Commentary and Activism through Music**

**Grade band: Secondary**

**Length of lesson: 3 50-minute lessons (lyric critique and activism definition, social/political event research, group lyrics presentation and critique) plus group work time.**



Christian Parrish, used with permission

**Desired Results**

**Common Core State Standard(s):**

**CCSS Literacy SL 10- 1d**

Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

d. Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.

**CCSS Literacy RH 10-1,2,3, and 4**

1. Cite specific textual evidence to support analysis of a primary and secondary source, attending to such features as the date and origin of the information.
2. Determine the central ideas or information of a primary or secondary source; provide an accurate summary of how key events or ideas develop over the course of the text.
3. Analyze in detail a series of events described in a text; determine whether earlier events caused later ones or simply preceded them.
4. Determine the meaning of words and phrases as they are used in text, including vocabulary describing political, social, or economic aspects of history/social studies.

**Understanding (s)/goals**

Students will understand:  
The work of a contemporary Crow (Apsáalooke) music artist  
The role of activism in social awareness and change.  
The major players at the Massacre at Wounded Knee.  
The historical climate surrounding the Massacre.  
The appropriate amount and presentation of information necessary for the public to understand and respond to social messages.  
The messages presented by Supaman, Casper, and the Indigo Girls.  
Contemporary issues facing Indian tribes today.  
Ways in which young people can have an impact upon the social events and trajectory in their communities.

**Essential Question(s):**

- Who is Supaman?
- How does Supaman's work create a social commentary about contemporary Crow (Apsáalooke) life?
- What role does history play in understanding the present?
- What happened at Wounded Knee? How did it happen (examining the social climate)?
- Who are Sitting Bull, Red Cloud and Big Foot and what roles did they play in history?
- What is activism?
- How are musicians involved in activism?
- What information does the public need to have in order to understand an activist's message?
- How can students play a role in influencing public education about important issues?

**Student objectives (outcomes):**

Students will be able to:  
Define some contributions Crow Indians (Apsáalooke) have made to contemporary society.  
Define the meaning and purpose of activism and understand and critique the messages contained in the activist songs included in the lesson below.  
Understand the historical roles of Sitting Bull, Red Cloud, and Big Foot in the Massacre at

Wounded Knee as well as the social and political climate of the time.  
 Understand the history behind events mentioned and make connections between historical learning and the activist message that clarify the meaning of the song lyrics.  
 Evaluate activist information and make discriminating decisions about message content and delivery in their own work and the work of others.  
 Appreciate the results of activist work done by other teens.  
 Locate and research important issues and design effective social messages to communicate important information to the public about selected social issues.  
 Work cooperatively with others in the design, execution, and presentation of projects for activism.

**Assessment Evidence**

**Suggested Formative Assessment of Learning Outcomes:**

Class discussions.  
 Wounded Knee research worksheet.  
 Writing of social activism lyric.  
 Word web evaluation of lyrics.  
 Word web of group project images.  
 Higher order thinking applied to future social issue discussion.  
 Attention to the social/historical climate surrounding social thought.  
 An increased desire to understand and research issues presented for social action.  
 Greater scrutiny of social messages.

**Culminating Performance**

**Assessment of Learning Outcomes:**

Performance of poem, song, or video.  
 Performance should demonstrate clear understanding of chosen social issue, the sides involved, and the primary message they wish to convey through the performance.  
 Critique of peers' performances. Critiques should show evidence of independent critical thought, careful analysis of messages and issues presented, and ability to provide constructive criticism.

**Learning Map**

**Background:**

Christian Takes Gun is an enrolled member of the Crow tribe and a nationally-known rap artist, featured in March 2014 as MTV's Iggy Artist of the Week. He is a NAMMY (Native American Music Awards) winner and champion fancy dancer, traveling to pow wows, schools, and live shows to perform. Many of Chris' (a.k.a. Supaman's) songs fall into the category of social commentary. Often the lyrics reference the past and present history of Native Americans and the Apsáalooke (Crow) specifically. In addition, his music videos often blend both contemporary and historical images to reinforce and clarify his message and symbolism. You can find Chris' audio file about his Indian name connected to the lesson titled "What Does My Name Mean?"

**Learning Activities:**

*Entry Question(s)*

In the world of music many artists choose to use their music to talk about things in the world that they want to change or see improved. They write about the bad things that are happening and the good. Their goal is often to cause you to stop and think about an issue that is important to them. When music is used in this way, it is called social commentary. What songs/artists can you think of who have songs like this? What issues are they addressing? What is the goal of the song? Do they want you to do something, understand

an idea, be more aware, etc.? Now think about music videos that may accompany some of these songs. What types of images are used? How do the images affect your perception of what the song is saying? Do the images reinforce or strengthen a particular message? How do the images do this? What emotions does the combination of music and image cause you to feel?

*Materials:*

Computer/internet to access clips below and for student research  
Rhyming dictionaries  
Cell phones or video cameras  
Research guide worksheet copies (see worksheet at the end of this lesson)  
Butcher paper

*Learning Modalities:*

Auditory, visual, kinesthetic, tactile

*Situated Practice:*

Using the link below access the National Public Radio program *All Things Considered*. This link takes you directly to the program aired on October 11, 2011 with an interview of Christian Takes Gun (a.k.a. Supaman) talking about growing up on the Crow Reservation (Apsáalooke) and the impact of this on his musical career.

<http://www.npr.org/2011/10/11/141238763/supaman-rapping-on-the-reservation>

In addition to being a rap artist, Chris is also a member of the Crow tribe and very involved in the life of the collective Crow people. He is also a champion fancy dancer.

<http://www.youtube.com/watch?v=55GmgHT88Ps> – video of a fancy dance competition at the Browning pow wow, in Browning, Montana in which Chris (Supa Man) participated.

[https://www.youtube.com/watch?v=8yeRCsj\\_tKQ](https://www.youtube.com/watch?v=8yeRCsj_tKQ) The *Billings Gazette* also featured Christian Parrish Takes The Gun demonstrates the Fancy Dance.

In small groups make a quick list of what you now know about Supaman. How will what you know about him inform your experience of his music?

*Overt Instruction:*

Introduce the concept of social commentary in the context of Chris' observations of reservation life and of being an American Indian. "**Social commentary** is the act of using [rhetorical](#) means to provide commentary on issues in a society. This is often done with the idea of implementing or promoting change by informing the general populace about a given problem and appealing to people's sense of justice. Social commentary can be practiced through all forms of communication, from printed form, to conversations to computerized communication.

Two examples of strong and bitter social commentary are the writings of [Jonathan Swift](#) and [Martin Luther](#). Swift exposed and decried the appalling poverty in [Ireland](#) at the time, which was viewed as the fault of the British government. Luther initiated the [Protestant Reformation](#) against practices of the [Catholic](#) Church."

[http://en.wikipedia.org/wiki/Social\\_commentary](http://en.wikipedia.org/wiki/Social_commentary)

View Supaman's song *The Prayer*. You can access this music video at the YouTube link below or as a link in the NPR transcript. Remind students to listen to the lyrics and also to pay close attention to the images used.

<http://www.youtube.com/watch?v=4ICgD3U-0To> – The music video for Supaman's song

## The Prayer

### *Critical Framing:*

Engage students in a discussion about the song. In what ways is this song a form of social commentary? What are the issues presented? What is the overall message of the song? In your opinion, who is the intended audience?

Divide students into small groups and give each group a piece of butcher paper. Ask students to draw six large circles on the paper. Play the song a second time and ask the students to write the names of issues addressed by the song as they listen. If they are able to fill six circles they may add more circles if needed. When the song is finished ask the students to each work on a circle. When the song is played a third time each of the students will make a word web drawing a line from the issue to a new smaller circle. In these smaller circles students will list the images presented in the video that are associated with each issue. For example one issue is treaty rights so "treaty rights" would be listed in one large circle. Connected to this circle would be a line to a new smaller circle that describes the image of a group of Indians signing a treaty.

### *Transformed Practice:*

As a class allow students to brainstorm social issues they feel are important to educate the public about. For more ideas go to [http://freechild.org/youth\\_activism\\_2.htm](http://freechild.org/youth_activism_2.htm) to view some examples of youth-led activism projects. After coming up with a list of ideas, allow students to divide into small groups, select a social issue, engage in research, and begin writing the lyrics (basically a poem) for a song that will address their issue and achieve the goals of their commentary/activism. In order to do this well, students will need to research their issues (you may consider applying the research worksheet below to this research), decide what the public needs to know, and figure out how best to present a message about the issue. Students might also choose to apply music to their lyrics by composing an original tune or putting their words to a familiar song. After completing their lyrics, students should repeat the word web exercise as a project organizer. Students should list the issue(s) they are addressing and then organize images they would like to use to further experiment with symbolism and message. Students should be allowed to compile these images into a video to accompany their lyrics if time is permitting. Rhyming dictionaries often provide a nice catalyst for rap-type lyrics/poetry.

Each set of lyrics should be presented to the class and discussed. If students make videos, these should be presented to the class. Students should critique the presentation of the messages and discuss the effectiveness of the proposed activism through music. Some questions that can be used to guide the critique include: What is the message being presented? What is the most effective aspect of this presentation? What do the authors want to change? Are there any methods to attain the change proposed by the song? What aspects of the presentation impacted you the most?

### *Differentiated instruction for advanced and struggling learners:*

Struggling learners may wish to find a song that is already written and evaluate it rather than writing one of their own. They might also be allowed to suggest an issue and the teacher and/or other students may be able to help the student find a song about that issue that the student could critique. Students are probably familiar with different musicians who have staged concerts to promote activism about certain important social issues (Bono & U2 – AIDS, John Mellancamp, Neil Young, and Willie Nelson – Farm Aid, Bonnie Raitt –

Environmental and Women's Issues, etc.) For advanced learners discuss the goals of concerts like these and introduce the concept of social activism (in this case activism through music). "**Activism** consists of efforts to promote, impede, or direct [social](#), [political](#), [economic](#), or [environmental](#) change, or stasis. Activism can take a wide range of forms from writing letters to newspapers or politicians, political campaigning, [economic activism](#) such as [boycotts](#) or preferentially patronizing businesses, rallies, [street marches](#), [strikes](#), [sit-ins](#), and [hunger strikes](#). Research is beginning to explore how activist groups in the U.S.<sup>[1]</sup> and Canada<sup>[2]</sup> are using social media to facilitate civic engagement and collective action." <http://en.wikipedia.org/wiki/Activism>

Advanced students may examine one or both of the songs listed below in the resources (*Honor the People* by Casper and/or *Bury My Heart at Wounded Knee* by Buffy Saint-Marie). You may also allow students to read the lyrics of the song (listed below). Much of the burden of social activism lies in educating the public about certain issues. Discuss what each of the songs is addressing and allow students to suggest other types of information they may want to research to understand the issue(s) presented. (Students probably will not have a good understanding of the issues presented in the songs without performing some research.) Advanced learners may also do further research on Christian Parrish, a.k.a. Supaman. Google will yield a number of recent interviews and news articles about the artist and his work.

*Bibliography and Additional Resources:*

<http://www.npr.org/2011/10/11/141238763/supaman-rapping-on-the-reservation> - National Public Radio program *All Things Considered* interview with Supaman. You can listen to the audio program as it aired on the radio or read the transcript.

<http://www.youtube.com/watch?v=4ICgD3U-0To> – The music video for Supaman's song *The Prayer*

<http://www.youtube.com/watch?v=55GmgHT88Ps> – video of a fancy dance competition at the Browning pow wow, in Browning, Montana in which Chris (Supa Man) participated

Wounded Knee Memorial Movie from the Wounded Knee Museum

[http://www.woundedkneemuseum.org/main\\_menu.html](http://www.woundedkneemuseum.org/main_menu.html)

<http://www.youtube.com/watch?v=Qw7LGMd8LFk>

Song: *Honor the People* by Casper

[http://freechild.org/youth\\_activism\\_2.htm](http://freechild.org/youth_activism_2.htm)

Access this site to observe examples of youth-led social activism programs.

Idle No More

[http://en.wikipedia.org/wiki/Idle\\_No\\_More](http://en.wikipedia.org/wiki/Idle_No_More)

Flash Mobs and Round Dance Songs for Idle No More, a group of Canadian First Nations activists.

## INDIGO GIRLS – BURY MY HEART AT WOUNDED KNEE

indian legislation's on the desk of the do right Congressman  
now he don't know much about the issues so he picks up the phone  
and asks the advice of the senator out in indian country  
a darling of the energy companies their ripping off  
what's left of the reservation

i learned the safety rule  
i don't know who to thank  
don't stand between the reservation  
and the corporate bank  
they're sending federal tanks  
it isn't nice but it's reality

bury my heart at wounded knee  
deep in the earth  
i said cover me with pretty lies  
bury my heart at wounded knee

they got these energy companies  
who want to take the land  
and they got churches by the dozens  
trying to guide our hands  
and turn our mother earth  
over to pollution war and greed  
well

bury my heart at wounded knee  
bury my heart at wounded knee  
i said deep in the earth  
bury my heart at wounded knee

won't you cover me with your pretty lies  
bury my heart at wounded knee  
bury my heart at wounded knee

they got the federal marshalls  
we get the covert spies  
we get the liars by fire  
we get the fbi  
they lie in court and get nailed  
and still leonard peltier goes off to jail  
(the bullets don't match the gun)

bury my heart at wounded knee  
an eighth of the reservation  
bury my heart at wounded knee  
it was transferred in secret  
bury my heart at wounded knee  
we got your murder and intimidation  
bury my heart at wounded knee

my girlfriend anna may  
talked about uranium  
her head was full of bullets  
and her body dumped  
the fbi cut off her hands  
and told us she died of exposure  
yeah right

bury my heart at wounded knee  
bury my heart at wounded knee  
oh deep in the earth  
bury my heart at wounded knee  
won't you cover me with pretty lies  
bury my heart at wounded knee  
bury my heart at wounded knee  
bury my heart at wounded knee  
talk about a revolution

we had the gold rush wars  
why didn't we learn to crawl?  
and now our history gets written in a liar's scrawl  
they tell me " honey you can still be an indian  
down at the y on saturday night"

bury my heart at wounded knee  
bury my heart at wounded knee  
i said deep in the earth

bury my heart at wounded knee  
and cover me with your pretty lies  
bury my heart at wounded knee  
bury my heart at wounded knee

bury my heart  
it was an eighth of the reservation  
bury my heart  
it was transferred in secret  
bury my heart  
got your murder, murder, murder and intimidation  
bury me  
bury me  
bury me  
bury my heart  
bury my heart  
bury my heart  
bury my heart

words and music buffy sainte-marie  
copyright 1992 caleb music (ascap)

**Casper's Brave Underground Sound, January 18, 2005  
by Brenda Norrell, Indian Country Today**

PHOENIX, Ariz. - Casper's underground reggae sound on his new compact disc, "Honor the People", examines the imprisonment of Leonard Peltier and the corporate root of the war in Iraq. The Hopi artist from Third Mesa questions who won the last presidential election and how long before the voices of truth are silenced in America.

"There are things that need to be addressed at all cost. My biggest concern was that I might be jeopardizing my freedom, but somebody's got to do it," Casper Lomayesva told Indian Country Today.

The brave new sound of "Honor the People", Casper's third compact disc, is a musical blade cutting into the truth of genocidal boarding schools, the corporate seizure of Indian land and water and harassment by "Rez Cops."

"I'm surprised it got released, especially with the content," said Casper, who performs with the Mighty 602 Band in the Southwest and nationwide with Root Awakening, based in Santa Cruz, Calif.

"We're living in pretty rough times and it is going to get rougher. People all over the world doing this music are under a lot of scrutiny. We have to say something because in the near future we may not be able to without being incarcerated or shot."

At 36, the CEO and founder of Third Mesa Music has already accomplished his lifetime goals. Reggae sound and fearless lyrics set him apart. "I've got a different path. I like to call it 'Underground Native,' because we go beyond the beads and feathers."

Casper's message is respect for Indian sovereignty, human rights, honor for women and respect for all races of mankind. He sends a special message to Native youths: Stay in school and question everything.

"Question authority," he said, urging Natives to use their senses to determine truth. "Don't listen to the crap the government is trying to push down your throats; believe what your elders told you."

Why did a Hopi-Navajo growing up on Third Mesa choose reggae for his root sound?

"I used to see the best reggae in the world right there on Hopiland. I'd see these guys on stage and I'd say, 'This is my calling, this is who I am.'"

These days he listens to everything from hip hop to jazz. One thing is for sure, people everywhere are begging for positive sounds, wanting to hear something to jump start life and live it to its fullest.

Casper said he is surprised at how far his music has gone. "I've accomplished everything I set out to do. It's like therapy. It helps me get what's inside my head out.

"We're all human beings. I'm just speaking as a human being in this time and in this space. It is important that people speak up; the future is not promised to any of us.

"You have to live today like it is your last day. I do."

With the steady beat of reggae, Casper sings, "Set up, set up, frame up, frame up, set him free." "Brother Leonard," Casper sings to Leonard Peltier, "Take it one step further ... so we will not forget."

In the title song, he sings, "Honor the people, 'cause your treaties are unlawful."

He sings of decaying treaties and the trail of broken hearts, of genocide and slavery, relocation and the stealing of the Mississippi and broken dreams for the Shawnee and Chickasaw, Cherokee, Oneida, Apache and Comanche.

Singing "Love Life", he remembered the suicides on the reservations, and sang, "Love life, love life, love life again."

Breathing and living for the relatives, he sang for them to hold on to life, "The value of life must be thick, not thin."

In a perfect world, he sang, there would be no more destruction. In "Ideal," he says that his microphone and his lyrics are his only weapons.

"It's time to heal with positive thoughts, time to halt the injection of the negative.

"Bringing positive music, that's my pleasure," sang Casper as he called out the names of the places - New Mexico, Rhode Island, Quebec - of Native people in his song, "If you're ready."

Casper said in an interview that he believes in the democracy of this country and the hope that his ancestors died for. His older brother is currently in the military in Iraq. Casper's father, brothers, cousins and aunts, 20 in all, have served in the military.

Casper remembered his Hopi grandfather Sankey Lomayesva who nurtured him on Third Mesa and remains with him in spirit.

In his "Last Train to Hopiland", he sang of the greed of world leaders, now running cold, and said that if you're planning on riding the last train to Hopiland, you had better run, run.

"Bring no baggage, just bring your soul."

Onstage, whether in a regular gig or sacrificing his own dollars to protect mother Earth, like in the recent Winds of Change Tour, Casper's energy never falters.

Reggae is always dancing in Casper Lomayesva's head.

Name \_\_\_\_\_

## **ISSUES RESEARCH**

Event/Issue: \_\_\_\_\_

What happened/is happening?

How does this issue affect us right now?

Who are the major players in the event?

Analyze the social climate. What are people thinking? How are they reacting? Are these thoughts and/or actions appropriate or reasonable?

In summary, WHAT'S THE BIG DEAL? (Where does the power and importance of the message lie?)

**Author: Shane Doyle**

**Lesson Topic: Famous Apsáalooke People in 2014 – Kevin Red Star**

**Grade band: Secondary**

**Length of lesson: 2 50-minute lessons**



<http://www.slugmag.com/articles/4921/Artist-Talk-Kevin-Red-Star-UMFA-0418.html>

**Desired Results**

**Common Core State Standard(s):**

**CCSS Literacy SL 10- 1d**

Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.

d. Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.

**CCSS Literacy WHST 10-4**

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

**CCSS Literacy WHST 10-5**

Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

**Understanding (s)/goals**

Students will understand:  
 Who Kevin Red Star is.  
 The subject matter involved in Red Star’s art.  
 Some ways in which people are drawn to Red Star’s work.  
 The significance of Crow names to Red Star’s work.  
 The purpose of an artist’s statement.  
 The reality and mythology of Plains Indian iconography.

**Essential Question(s):**

Who is Kevin Red Star?  
 How does the Crow culture impact his art?  
 In what ways are Crow names important to him and his work?  
 What is important to you in your work?  
 How do we come to know each other?  
 What impact does knowing each other have on our classroom community?  
 In what ways does the artist use iconographic Plains Indian images to communicate his message?

**Student objectives (outcomes):**

Students will be able to:  
 Identify some of the characteristics/iconography of Red Star’s work.  
 Understand some of the factors that influence Red Star’s work.  
 Make connections between Crow names and Red Star’s work.  
 Identify important components of their lives and their influence on the work they do and the things they create.  
 Craft a concise and impactful artist statement.

**Assessment Evidence**

**Suggested Formative Assessment of Learning Outcomes:**

Active listening through note taking  
 Class discussion

**Culminating Performance**

**Assessment of Learning Outcomes:**

Twenty-five things list  
 Personal artist’s statement

**Learning Map**

*Entry Question(s)*

Is anyone familiar with Kevin Red Star? Look at the painting entitled “Early Morning Camp Along the Elk River”. Early Morning Camp Along the Elk River --

<http://www.kevinredstar.com/prints-posters-a-cards/original->

[lithographs.html?page=shop.product\\_details&flypage=details-OriginalLithographs.tpl&product\\_id=96&category\\_id=18](http://lithographs.html?page=shop.product_details&flypage=details-OriginalLithographs.tpl&product_id=96&category_id=18) (The painting is shown at the end of this lesson if needed.) What do the title and the painting suggest to you about who he might be? As students explore, help them to remember where the name Elk River comes from (it is the Crow/Apsáalooke name for the Yellowstone River). What perspective seems to be presented in the work? What does the artist seem to know about as represented by what he paints and how he paints it? How might the concept of Plains Indian iconography be related to this work?

*Materials:*

Computer and internet access or printed copies of the articles listed below.

*Learning Modalities:*

Auditory, visual

*Situated Practice:*

Introduce the students to the Crow (Apsáalooke) artist, Kevin Red Star. Allow students to view the video below and also read the article about him

<http://vimeo.com/39709388> - Kevin Red Star: Montana Influencer

*Distinctly Montana* Article, Artist Kevin Red Star -

<http://www.distinctlymontana.com/montana-art/kevin-red-star>

Before students begin reading the *Distinctly Montana* article, ask students to take notes.

"As you read listen for the ways in which Crow names are and have been significant to Kevin Red Star and his work. Write these ways down as you hear them." What does knowing Crow names do for Red Star and his art? (Reminds him of who he is in a centering way, causes him to look into the history of his tribe and know them better, and inspires what he wants to paint about.)

*Overt Instruction:*

Many artists create what are known as artist's statements. "An artist's statement is an artist's written description of their work. The brief verbal representation is about and in support of, his or her own work to give the viewer understanding. As such it aims to inform, connect with an art context, and present the basis for the work; it is therefore didactic, descriptive, or reflective in nature."

[http://en.wikipedia.org/wiki/Artist\\_statement](http://en.wikipedia.org/wiki/Artist_statement) To say it simply, an artist's statement attempts to explain why they do what they do. Most artists have a 50-100 word statement and a 500-1000 word statement and most will revisit and revise these many times over the course of their careers.

*Critical Framing:*

"Indian culture has in the past been ignored to a great extent. It is for me, as well as for many other Indian artists, a rich source of creative expression. An intertwining of my Indian culture with contemporary art expression has given me a greater insight concerning my art." <http://www.kevinredstar.com/home.html> This is Kevin Red Star's statement. It is 49 words long. After reviewing some of his work on his website, how well do you think this statement captures why he does what he does? Now think about yourself as an artist. Some of you may see yourselves as artists, while others of you may not. You may think, "I hate art, I can't even draw a stick person." But if you think

a little deeper you will notice that in our lives we all create things and we create them for a reason. Even if you create computer programs, if you make them as a way to express your own ideas, you are an artist. Think about what it is that you make in life. What is it that you are passionate about creating? Once you have thought of this, again try to think about yourself as an artist. What is it about what you do that is important? Why do you create what you create?

*Transformed Practice:*

Read the article "Twenty-five random things about you".

<http://luannudell.wordpress.com/2009/02/21/25-random-things-about-you-how-to-write-a-better-artist-statement/> *Twenty-five Random Things About You* article. Think about the Red Star article you read, the video you watched, and the artwork you viewed. Could you list 25 things you know about Kevin Red Star? Maybe not 25, but the information that you have had access to has allowed you to know him better as a person and that allows you to connect better with his art. Udell talks about how the Facebook generation uses 25-Things lists to get a sense of knowing others more intimately and maybe even giving us a reflective glimpse of ourselves we rarely take time to look at. At the end of the article the author gives the reader an assignment – to make a 25 things list as an artist. How about it?

Think about what is important to you, what makes you feel passionate, why you like the things you like, and where you got the foundation that you have? Then write a list of 25 things about yourself that essentialize these things. Find someone in the class who you feel you do not know as well as you would like, maybe someone you hardly know at all. Exchange lists with this person. Once you have read each other's list talk about the kind of art you each see yourself creating. Then, together draft a 50-word artist statement that explains, "This is why I do what I do." A 50-word statement must be very clear and very precise because it is so short. Sometimes the best approach to writing one is to say what you want to say and then work to carve this down to 50 words. Having a partner who can help you decide what is needed/not needed, what could be said in a more direct/shorter way can be very valuable. After crafting your statements, type them into a Word document. Use any font, but use size 20-24 letters, and make sure your 50 words can fit on one half sheet of 8.5 x 11" paper. Mount each half-sheet statement on a piece of construction paper. On the **back** of the paper, write your name. Post the statements around the room and number each statement. Allow students to travel around the room reading the statements. They should take a piece of notebook paper around with them. The paper should be numbered and for each corresponding statement the students should list to whom they think the statement belongs. After all of the students have listed their guesses, the correct authors should be revealed. Students should then post their 25-Things lists below their artist statement. Students should note which statements they guessed incorrectly and they should read the 25-Things lists corresponding to those statements. This will allow students to better know those they may not know well enough and help to build the classroom community. Closing question: What impact has today's exercise had on our classroom community?

*Differentiated instruction for advanced and struggling learners:*

Struggling learners may need to have a printed copy of all articles and have more time to read and locate important points using a highlighter. Struggling learners may

compose shorter lists. They may also be paired with a student who can help them to craft an artist statement. There are also artist statement generators on-line where students can fill in the blanks with their information and the program will generate a statement for them. Advanced learners could research the artist's statements of other artists in other genres whose work interests them. They could also write, or make audio or video journals about how these statements provide insight into particular works of art.

*Bibliography and Additional Resources:*

<http://vimeo.com/39709388> - Kevin Red Star: Montana Influencer

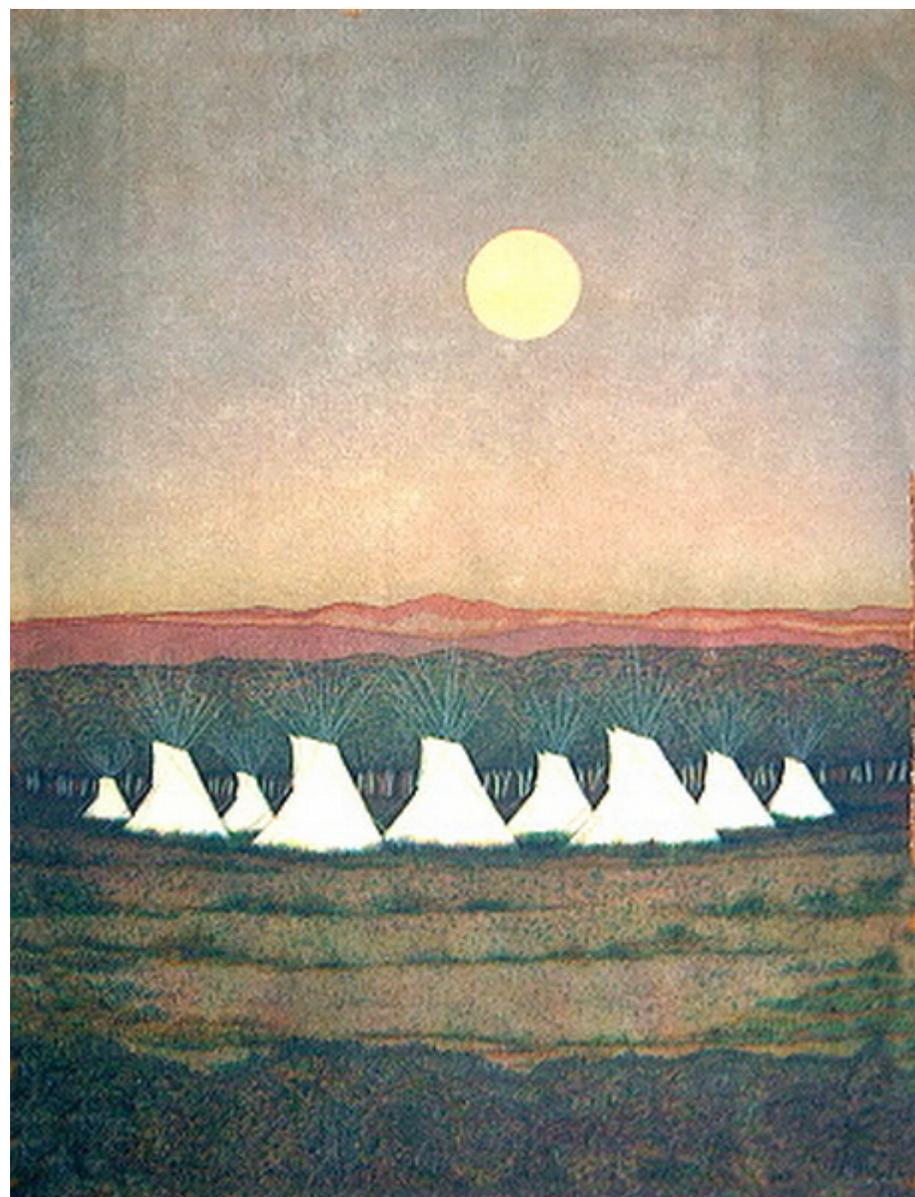
*Distinctly Montana* Article, Artist Kevin Red Star -

<http://www.distinctlymontana.com/montana-art/kevin-red-star>

[http://en.wikipedia.org/wiki/Artist\\_statement](http://en.wikipedia.org/wiki/Artist_statement) - Definition of an artist statement

<http://www.kevinredstar.com/home.html> - Kevin Red Star artist statement

<http://luannudell.wordpress.com/2009/02/21/25-random-things-about-you-how-to-write-a-better-artist-statement/> - Twenty-five random things about you article



**Author: Shane Doyle**

**Lesson Topic: Famous Apsáalooke People in 2014 – Dr. Joseph Medicine Crow**

**Grade band: Secondary**

**Length of lesson: 6 50-minute lessons**



[https://www.google.com/search?q=joe+medicine+crow&newwindow=1&client=firefox-a&hs=6Hi&rls=org.mozilla:en-US:official&channel=sb&source=Inms&tbm=isch&sa=X&ei=0ipCU4PcF4aIygHo64GYDw&ved=0CAkQ\\_AUoAg&biw=1600&bih=768#facrc=\\_&imgdii=\\_&imgrc=T2wsyaNkLXDssM%253A%3BpCpLJd2nLSYejM%3Bhttp%253A%252F%252Fwww.bacone.edu%252Ffiles%252F4913%252F0374%252F0223%252Fmedicine-crow.jpg%3Bhttp%253A%252F%252Fwww.bacone.edu%252Falumni%252Fspotlight%252Fjoseph-medicine-crow-36%252F%3B300%3B283](https://www.google.com/search?q=joe+medicine+crow&newwindow=1&client=firefox-a&hs=6Hi&rls=org.mozilla:en-US:official&channel=sb&source=Inms&tbm=isch&sa=X&ei=0ipCU4PcF4aIygHo64GYDw&ved=0CAkQ_AUoAg&biw=1600&bih=768#facrc=_&imgdii=_&imgrc=T2wsyaNkLXDssM%253A%3BpCpLJd2nLSYejM%3Bhttp%253A%252F%252Fwww.bacone.edu%252Ffiles%252F4913%252F0374%252F0223%252Fmedicine-crow.jpg%3Bhttp%253A%252F%252Fwww.bacone.edu%252Falumni%252Fspotlight%252Fjoseph-medicine-crow-36%252F%3B300%3B283)

**Desired Results**

**Common Core State Standard(s):**

**CCSS Literacy SL 10- 1d**

Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

d. Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.

**CCSS Literacy RST 10-6**

Analyze the author's purpose in providing an explanation, describing a procedure, or discussing an experiment in a text, defining the questions the author seeks to address.

**CCSS Literacy WHST 10-1 a,c,d,e**

Write arguments focused on discipline-specific content.

- b. Introduce precise claims, distinguish the claims from alternate or opposing claims, and create an organization that establishes clear relationships among the claims.
- f. Use words, phrases, and clauses to link the major sections of the text, create cohesion, and clarify the relationships between claims and reasons, between reasons and evidence, and between claims and counterclaims.
- g. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
- h. Provide concluding statement or section that follow from or supports the argument presented.

**Student objectives (outcomes):**

Students will be able to:  
Engage in pre-reading research to effectively gather information to provide the clues needed to understand the assigned reading.  
Make connections between personal experiences and those of the main character.  
Use vocabulary necessary to understand this text.  
Understand the meaning of counting coup both in the traditional and contemporary context.  
Listen attentively to my teacher and my peers.  
Take complete notes that are useful to me.  
Interpret details from text read to me.  
Think about how what I do in school will prepare me for being a leader in life.  
Write and present a strong speech about leadership.  
Respect and appreciate the contributions

**Essential Question(s):**

Who is Joe Medicine Crow?  
What are the qualities of an Apsáalooke leader?  
What lessons can be learned by hearing the stories of elders?  
What skills or abilities do you have in the area of leadership?  
What is mentoring and who can you mentor?  
How can we honor/recognize/thank people who have helped us find success?

<p>other people have made to my success. Work respectfully and effectively with others to organize a successful public event.</p>	
<b>Assessment Evidence</b>	
<p><b>Suggested Formative Assessment of Learning Outcomes:</b>  Leaders Log Entries  Class discussion  Evaluation of Pai’s speech  Leader selection rationale  Leadership event planning</p>	<p><b>Culminating Performance Assessment of Learning Outcomes:</b>  Leadership speech should demonstrate clear presentation of claims, reasons, and evidence in a formal style and with a concluding statement that is supported by the argument presented.</p>
<b>Learning Map</b>	
<p><i>Background:</i>  Joseph Medicine Crow, an enrolled member of the Crow Tribe in Southeastern Montana, wrote his autobiography when he was in his 90’s in cooperation with Herman J. Viola, Curator Emeritus of the Smithsonian Institution. There are four pages of photos inserted in the center of the book.</p> <p>In his own words, Joseph Medicine Crow chronicles his life as a child and young adult on the Crow Reservation during the period when the Crow people transitioned from their nomadic traditions to life on a reservation. In short stories he remembers his family and their experiences as he is raised to become a Crow warrior. While the time when warriors can “count coup” in the traditional sense is past, Medicine Crow’s experiences mold him into a leader, able to count the four coups and become a chief by the time he completes his service in WWII.</p> <p>Today, in 2013, Mr. Medicine Crow is 100 years old. In the clip below he is 96. For more biographical information about Dr. Medicine Crow see the article below published when President Obama awarded Dr. Medicine Crow the Presidential Medal of Freedom. <a href="http://www.bacone.edu/alumni/spotlight/joseph-medicine-crow-36/">http://www.bacone.edu/alumni/spotlight/joseph-medicine-crow-36/</a></p> <p><i>Entry Question(s)</i>  Begin class with a discussion of leadership. Allow students to suggest names of people they believe are leaders. Engage students in a discussion exploring the following questions: How did these people become leaders? What steps did they go through to become leaders? How do we define a leader? What do you have to do to be considered a leader? In what areas do you think you might be a good leader? Is it possible to lead even when you follow?</p> <p><i>Materials:</i>  Book <i>Counting Coup</i>  Montana, U.S., and world maps  Leaders Log materials (optional) – paper, video or audio recording equipment, etc.  <i>Whale Rider</i> movie or just the clip of Pai’s speech  <a href="https://www.youtube.com/watch?v=ms9Mfjplf1U">https://www.youtube.com/watch?v=ms9Mfjplf1U</a>  Leadership event supplies: Student-made giveaway gifts, decorations, invitations, etc.  Access to online and print resources for research</p>	

*Learning Modalities:*

Auditory, visual, kinesthetic, tactile

*Situated Practice:*

Read the introduction of *Counting Coup* out loud to the class. Ask students to reflect on the introduction. What expectations did the Crow people have for their leaders? What experiences did they want their leaders to have? This book is about Dr. Joseph Medicine Crow. Today he is one of the most respected men in the Crow (Apsáalooke) tribe and is 100 years old. Let's view a speech he gave when he was just 96.

<https://www.youtube.com/watch?v=8easozQ1Elg> Dr. Joe Medicine Crow Speaks. What strikes you most about this speech? What is the main idea of the speech? What questions did the speech generate for you?

*Overt Instruction:*

Introduce the Leader's Log – a way to examine yourself as a leader while you read about the experiences of Joe Medicine Crow. Students essentially take a mental journey through various aspects of leadership in their own lives. (Allow students to collect their log information in any format they choose... journal, plain paper pages, computer log, tape recorded, video recorded, etc. Inform them that for their final product, all of the entries must be submitted as one, cohesive entry. For example, if a student chooses to record his log on loose plain paper, all of the pages should be bound together in an organized, meaningful, and creative way.) Examples of what a log can be: NOAA Arctic Exploration Log at

<http://oceanexplorer.noaa.gov/explorations/02arctic/logs/sep5/sep5.html> and a holocaust video log made by Rabbi Salamon as he tours holocaust sites at

<http://www.ais.com/holocaust/resources/PolandVideoLog.asp> . The Lewis and Clark logs are also good examples.

Assign chapters 1-3, pgs. 13-34.

Following this reading, ask students to respond to the following questions in their Leader's Logs (remind them to record the question and then answer it): What are your expectations of a good leader? What kinds of experiences do you think strong leaders should have? Joe's grandfather put him through some experiences to train him to be stronger. What were these? What types of training have you gone through to get stronger? Who are the people who help prepare you and how do they prepare you? Joe talks about the history of the Crow people and about Crow traditions and beliefs? How do these things influence how he grows up? Think of at least two ways that your own family history, traditions, and beliefs have influenced how you are making it through life? When things are difficult, how do you stay strong and make good choices?

Assign chapters 4-8, pgs. 35-59.

Following this reading, ask students to respond to the following questions in their Leader's Logs (remind them to record the question and then answer it): In what ways are you learning to be self-sufficient? In what ways have you learned to work with others in a community? Why are both being self-sufficient and working with others important qualities in a leader? Joe Medicine Crow describes how the games he and his friends played prepared them for life. How do your school activities, sports, games, and other extracurricular activities improve your ability to be a leader? Joe Medicine Crow talks about how he learned to fear white people and Sioux. How are our perceptions of

other people and events influenced by those we grow up around? How can we examine our fears and try to understand the truth in order to make good choices? Are experiences worth having even if you fail, like when Joe came in last in the horse race? What have you gained from events where you have not done as well as you wanted to?

Engage students in a discussion about history. What is your definition of history? How do we learn about the past? What do we consider "valid" or "acceptable" ways to learn about the past? Are stories a way to learn history? Is it possible for two different accounts or stories of an event to both be true? Is the history we study in our textbooks subjective? If yes, in what ways? Can we use an autobiography like this one to learn truth about what has happened in the past? Why or why not?

Assign chapters 9-12, pgs. 59-94.

Following this reading, ask students to respond to the following questions in their Leader's Logs (remind them to record the question and then answer it): Joseph Medicine Crow said that chiefs were highly respected by the Crow people because they had earned the right to leadership. In what ways can you gain the respect of those around you to earn the right to leadership? How do the stories of those who have lived longer than we have teach us to be better leaders? Joe talked about the honor songs that were made for chiefs. What are some ways that we honor respected people in our cultures? What effect does prejudice have on opportunity? Do you think you have learned to think negatively about some types of people? As a leader how can you ensure that you will treat everyone you work with with respect? On page 71 Joe talks about how "we punished ourselves". What does he mean? Can you think of times when you have had similar experiences? Why do you think we sometimes feel the urge to bully others? As a leader how do you think you should respond to bullying and prejudice? Interview one person whom you consider wise or who sets a good example for you. Ask him/her to tell you one story that he/she thinks will help you in life. Remember not to ask the "leading questions" Joe Medicine Crow talked about. Record this story in your log.

Assign chapters 13-15, pgs. 95-118.

Following this reading, ask students to respond to the following questions in their Leader's Logs (remind them to record the question and then answer it): Joe Medicine Crow had a number of stories that were important to him as he grew up. Consider the teaching stories from your own culture (like Aesop's fables, why stories, Bible stories, nursery rhymes, etc.). Why is telling these stories valuable? Why is remembering these stories valuable? How do these stories form our character? Joe Medicine Crow liked to tell the other Indian students he met his Crow stories as a way of telling them who he was. What story would you tell to someone who wanted to know you? When things get difficult like they did sometimes for Joe, where do you find encouragement and how do you ground or center yourself? After Joe came back from WWII he gave his feather to his cousin Henry as a way of mentoring him. Are there any ways you could pass on what you have learned to someone else to mentor them? When you look back on your life, what has your legacy been thus far? Joe remembered how he thought his grandfathers would have been proud of him riding that horse he took in the war. What experiences have you had when you felt others would be proud of you? What do these moments reveal about your character and/or your abilities?

*Critical Framing:*

When Joe had completed his coups he was asked to give a speech to recite his war deeds, a way of demonstrating his leadership. Show students the brief clip of Pai's speech on leadership from the movie *Whale Rider* (or show the whole movie for greater impact) <https://www.youtube.com/watch?v=ms9Mfjplf1U>. You may need to provide some movie background and also some information on Maori culture in order for students to understand the speech. You may use this link for a brief summary of the film's plot: [http://en.wikipedia.org/wiki/Whale\\_Rider](http://en.wikipedia.org/wiki/Whale_Rider). Engage students in a discussion about what they have learned or thought about while composing their leaders' logs. Students may also evaluate Pai's speech discussing what they think she intended to communicate, who her audience was, etc.

*Transformed Practice:*

Assign a leadership speech according to your own parameters of length and content. Talk to students about the traditional Crow giveaway described on page 121. Engage students in a discussion about the people who have made their successes possible. Ask each person to consider one or two people they would like to honor for the role they have played in each student's success. Then discuss as a class what the students might be able to make to give away to these people at a special leadership event. Coordinate the leadership event so that students may help with the planning and set-up. Delegate jobs such as decorating, making invitations, making giveaway gifts, organizing the program, getting a meeting space, setting up chairs, etc. Invite each of the students' honored guests. Present each student with his/her leadership award and allow each student to give a brief leadership speech and to give his/her gift to the honored guest who has contributed to his/her success. As a class reflect on the impact of the leadership event.

*Differentiated instruction for advanced and struggling learners:*

This lesson can be differentiated for students by using alternative recording methods (other than writing) and by selecting only certain questions rather than all leaders log questions. Accelerated learners may pursue research on one or more of the many cultural traditions discussed in the book and may present this learning to the class to help expand their understanding of the book and the culture. Accelerated students may also be interested in completing the leadership curriculum developed for the *Whale Rider* film referenced above. To view this curriculum visit:

<http://www.filmeducation.org/pdf/film/WhaleRider.pdf>

*Bibliography and Additional Resources:*

<https://www.youtube.com/watch?v=8easozQ1Elg> Dr. Joe Medicine Crow Speaks  
Medicine Crow, J. (2006). *Counting Coup: Becoming a Crow chief on the reservation and beyond*. National Geographic Society.

*Using Primary Sources:*

This book can be considered a primary source because Joe is writing about his own life during the period of 1913 to the present.

