

MONTANA INDIAN STORIES



The Montana Historical Society

Project funded by a Teaching American History Grant
and the Golden Triangle Cooperative



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Inventory

Borrower: _____ Booking Period: _____

The borrower is responsible for the safe use of the footlocker and all its contents during the designated booking period. Replacement and/or repair for any lost items and/or damage (other than normal wear and tear) to the footlocker and its contents while in the borrower's care will be charged to the borrower's school. **Please have an adult complete the footlocker inventory checklist below, both when you receive the footlocker and when you repack it for shipping, to ensure that all of the contents are intact.** After you inventory the footlocker for shipping to the next location, please mail or fax this completed form to the Education Office.

ITEM	BEFORE USE	AFTER USE	CONDITION OF ITEM	MHS USE
Paperback books: 20 copies of each title:				
<i>Coyote Stories of the Montana Salish Indians</i>				
<i>How Marten Got His Spots and Other Kootenai Indian Stories</i>				
<i>How the Morning and Evening Stars Came to Be and Other Assiniboine Indian Stories</i>				
<i>How the Summer Season Came and Other Assiniboine Indian Stories</i>				
<i>Mary Quequesah's Love Story - A Pend D'oreille Indian Tale</i>				
<i>Owl's Eyes & Seeking a Spirit - Kootenai Indian Stories</i>				
<i>The Turtle Went to War and Other Sioux Stories</i>				

(continued)

Montana Indian Stories
Inventory (continued)

ITEM	BEFORE USE	AFTER USE	CONDITION OF ITEM	MHS USE
ANIMALS:				
Bear Puppet (Black Baby)				
Bison (Stuffed Animal)				
Coyote Puppet				
Deer Puppet				
Field Mouse Puppet (in bag, small)				
Fox Puppet				
Marten (Animal Skin, in bag)				
Owl Puppet (Great Horned)				
Rabbit (White bunny, in bag)				
Raven Puppet				
Turtle Puppet				
Wolf Puppet (Timber)				
4 Montana Maps				
User Guide				
Two Padlocks				

Education Office, Montana Historical Society, PO Box 201201, Helena, MT 59620-1201
 Fax: 406-444-2696, Phone: 406-444-9553, MHSEducation@mt.gov

Teachers Name _____ Phone number _____

School _____ Footlocker Reservation Dates _____



Footlocker Use—Some Advice for Instructors

How do I make the best use of the footlocker?

In this User Guide you will find many tools for teaching with objects and primary sources. We have included teacher and student level narratives, as well as a classroom outline, to provide you with background knowledge on the topic. In section one there are introductory worksheets on how to look at/read maps, primary documents, photographs, and artifacts. These will provide you and your students valuable tools for future study. Section three contains lesson plans for exploration of the topic in your classroom—these lessons utilize the objects, photographs, and documents in the footlocker. The “Resources and Reference Materials” section contains short activities and further exploration activities, as well as bibliographies.

What do I do when I receive the footlocker?

IMMEDIATELY upon receiving the footlocker, take an inventory form from the envelope inside and inventory the contents in the “before use” column. Save the form for your “after use” inventory. This helps us keep track of the items in the footlockers, and enables us to trace back and find where an item might have been lost.

What do I do when it is time to send the footlocker on to the next person?

Carefully inventory all of the items again as you put them in the footlocker. If any items show up missing or broken at the next site, your school will be charged for the item(s). Send the inventory form back to:

Education Office, Montana Historical Society,
Box 201201, Helena, MT 59620-1201 or
fax at (406) 444-2696.

Who do I send the footlocker to?

At the beginning of the month you received a confirmation form from the Education Office. On that form you will find information about to whom to send the footlocker, with a mailing label to affix to the top of the footlocker. Please insure the footlocker for \$1000 with UPS (we recommend UPS, as they are easier and more reliable than the US Postal Service) when you mail it. This makes certain that if the footlocker is lost on its way to the next school, UPS will pay for it and not your school.

What do I do if something is missing or broken when the footlocker arrives, or is missing or broken when it leaves my classroom?

If an item is missing or broken when you initially inventory the footlocker, **CONTACT US IMMEDIATELY** (406-444-4789), in addition to sending us the completed (before and after use) inventory form. This allows us to track down the missing item. It may also release your school from the responsibility of paying to replace a missing item. If something is broken during its time in your classroom, please call us and let us know so that we can have you send us the item for repair. If an item turns up missing when you inventory before sending it on, please search your classroom. If you cannot find it, your school will be charged for the missing item.



Footlocker Evaluation Form

Evaluator's Name

Footlocker Name

School Name

Phone

Address

City

Zip Code

1. How did you use the material? (choose all that apply)

- School-wide exhibit Classroom exhibit "Hands-on" classroom discussion
 Supplement to curriculum Other _____

2. How would you describe the audience/viewer? (choose all that apply)

- Pre-school students Grade school—Grade____ High school—Grade____
 College students Seniors Mixed groups Special interest
 Other _____

2a. How many people viewed/used the footlocker? _____

3. Which of the footlocker materials were most engaging?

- Artifacts Documents Photographs Lessons Video
 Audio Cassette Books Slides Other _____

4. Which of the User Guide materials were most useful?

- Narratives Lessons Resource Materials Biographies/Vocabulary
 Other _____

5. How many class periods did you devote to using the footlocker?

- 1-3 4-6 More than 6 Other _____

6. What activities or materials would you like to see added to this footlocker?

(continued)

7. Would you request this footlocker again? If not, why?

8. What subject areas do you think should be addressed in future footlockers?

9. What were the least useful aspects of the footlocker/User Guide?

10. Other comments.



Montana Historical Society Educational Resources Footlockers, Slides, and Videos

Footlockers

Architecture: It's All Around You—Explores the different architectural styles and elements of buildings, urban and rural, plus ways in which we can preserve buildings for future generations.

Cavalry and Infantry: The U.S. Military on the Montana Frontier—Illustrates the function of the U.S. military and the life of an enlisted man on Montana's frontier, 1860 to 1890.

Coming to Montana: Immigrants from Around the World—Showcases the culture, countries, traditions, and foodways of Montana's immigrants through reproduction clothing, toys, and activities.

Contemporary American Indians in Montana—Highlights the renaissance of Montana's Indian cultures and their efforts to maintain their identities and traditions.

Discover the Corps of Discovery: The Lewis and Clark Expedition in Montana—Traces the Corps' journey through Montana and their encounters with American Indians. Includes bison hide, trade goods, books, and more!

East Meets West: The Chinese Experience in Montana—Explores the lives of the Chinese who came to Montana, the customs that they brought with them to America, how they contributed to Montana communities, and why they left.

From Traps to Caps: The Montana Fur Trade—Gives students a glimpse at how fur traders lived and made their living along the creeks and valleys of Montana, 1810-1860.

Gold, Silver, and Coal—Oh My!: Mining Montana's Wealth—Chronicles the discoveries that drew people to Montana in the late 19th century and how the mining industry developed and declined.

Inside and Outside the Home: Homesteading in Montana 1900-1920—Focuses on the thousands of people who came to Montana's plains in the early 20th century in hope of make a living through dry-land farming.

Lifeways of Montana's First People—Emphasizes the various tribal lifeways of the people who utilized the land we now know as Montana in the years around 1800.

(continued)

Montana Indian Stories Lit Kit—Offers a taste of Montana Indian storytelling legacy with class sets of seven Indian Reading Series titles and also animal puppets. Literature, Reading, Social Studies, and Speaking and Listening activities included.

Prehistoric Life in Montana—Exposes Montana prehistory (10,000-12,000 years ago) and archaeology through a study of the Pictograph Cave prehistoric site.

Stones and Bones: Prehistoric Tools from Montana's Past—Uncovers Montana's prehistory and archaeology through a study of reproduction stone and bone tools. Contains casts and reproductions from the Anzick collection found in Wilsall, Montana.

The Cowboy Artist: A View of Montana History—Presents over 40 Charles M. Russell prints and hands-on artifacts that open a window into Montana history by discussing Russell's art and how he interpreted aspects of Montana history.

The Home Fires: Montana and World War II—Describes aspects of everyday life in Montana life during the 1941-1945 war years. Illustrates the little-known government projects such as the Fort Missoula Alien Detention Center and Civilian Public Service Camps.

The Treasure Chest: A Look at the Montana State Symbols—Provides hands-on educational activities that foster a greater appreciation of our state's symbols and their meanings.

To Learn a New Way—Through a child's voice, as much as possible, this footlocker explores the late 1800's and early 1900's time in which Montana Indians were moved to reservations, experienced allotment and boarding schools - all of which resulted in dramatic changes in their lands, languages, and way of life.

Tools of the Trade: Montana Industry and Technology—Surveys the evolution of tools and technology in Montana from late 1700s to the present.

Woolies and Whinnies: The Sheep and Cattle Industry in Montana—Reveals the fascinating stories of cattle, horse, and sheep ranching in Montana, 1870 to 1920.

(continued)

SLIDE UNITS

Children in Montana—Presents life in Montana through photographic images of children.

Fight for Statehood and Montana’s Capital—Outlines how Montana struggled to become a state and to select its capital city.

Frontier Towns—Illustrates the development, character, and design of early Montana communities.

Jeannette Rankin: Woman of Peace—Portrays the life and political influence of the first woman elected to Congress.

Native Americans Lose Their Lands—Examines the painful transition for native peoples to reservations.

Power Politics in Montana—Covers the period when the copper industry influenced state politics.

The Depression in Montana—Examines the Depression and federal project successes in Montana.

The Energy Industry—Discusses the history and future of the energy industry in Montana.

Transportation—Describes the development and influence of transportation in the state.

(continued)

VIDEOS

Bella Vista—Reveals the story of 1,000 Italian detainees at Fort Missoula’s Alien Detention Center between 1941 and 1943.

For This and Future Generations—Tells the compelling story of 100 grassroots delegates and a staff of some of the best and brightest young people under the Big Sky, who gathered in Helena in 1972 for what many would recall as the proudest time of their lives. Their task: to re-write the lumbering, old state constitution. Two months later, all 100 delegates unanimously signed a document that would affect the lives of generations of Montanans to come.

Hands-On History!—Teaches how history can be fun through the experiences of ten Montana kids as they pan for gold, go on an architectural scavenger hunt, and commune with former residents in Virginia City. Accompanied by lesson plans.

“I’ll ride that horse!” Montana Women Bronc Riders—Captures the exciting skills and daring exploits of Montana’s rich tradition of women bronc riders who learned to rope, break, and ride wild horses, told in their own words.

Montana: 1492—Describes the lifeways of Montana’s first people through the words of their descendants.

Montana Defined by Images: An Artist’s Impression—Surveys Montana’s artistic landscape over the last 30 years and looks at the work of contemporary Montana artists and the ways in which they explore issues of transition and conflicting needs in a changing physical and cultural landscape.

Montana State Capitol Restoration—Captures the history, art, and architecture of Montana’s State Capitol prior to the 1999 restoration. Created by students at Capital High School in Helena.

People of the Hearth—Features the role of the hearth in the lives of southwestern Montana’s Paleoindians.

Russell and His Work—Depicts the life and art of Montana’s cowboy artist, Charles M. Russell.

Sacagawea of the Northern Shoshoni—Traces the amazing life story of Sacagawea and her experiences with Lewis and Clark Expedition. Created by students at Sacajawea Middle School in Bozeman.

The Sheepeaters: Keepers of the Past—Documents the lifeways of a group of reclusive Shoshone-speaking Indians known as the Sheepeaters. Modern archaeology and anthropology, along with firsthand accounts of trappers and explorers, help to tell their story.



Primary Sources and How to Use Them

The Montana Historical Society Education Office has prepared a series of worksheets to introduce you and your students to the techniques of investigating historical items: artifacts, documents, maps, and photographs. The worksheets introduce students to the common practice of using artifacts, documents, maps, and photographs to reveal historical information. Through the use of these worksheets, students will acquire skills that will help them better understand the lessons in the User Guide. Students will also be able to take these skills with them to future learning, i.e. research and museum visits. These worksheets help unveil the secrets of artifacts, documents, maps, and photographs.



MONTANA HISTORICAL SOCIETY

See the examples below for insight into using these worksheets.

Artifacts

Pictured at left is an elk-handled spoon, one of 50,000 artifacts preserved by the Montana Historical Society Museum. Here are some things we can decipher just by observing it: It was hand-carved from an animal horn. It looks very delicate.

From these observations, we might conclude that the spoon was probably not for everyday use, but for special occasions. Further research has told us that it was made by a Sioux Indian around 1900. This artifact tells us that the Sioux people carved ornamental items, they used spoons, and they had a spiritual relationship with elk.

Photographs

This photograph is one of 350,000 in the Montana Historical Society Photographic Archives. After looking at the photograph, some of the small “secrets” that we can find in it include: the shadow of the photographer, the rough fence in the background, the belt on the woman’s skirt, and the English-style riding saddle.

Questions that might be asked of the woman in the photo are: Does it take a lot of balance to stand on a horse, is it hard? Was it a hot day? Why are you using an English-style riding saddle?



MONTANA HISTORICAL SOCIETY

(continued)



MONTANA HISTORICAL SOCIETY

Documents

This document is part of the Montana Historical Society’s archival collection. Reading the document can give us a lot of information: It is an oath pledging to catch thieves. It was signed by 23 men in December of 1863. It mentions secrecy, so obviously this document was only meant to be read by the signers.

Further investigation tell us that this is the original Vigilante Oath signed by the Virginia City Vigilantes in 1863. The two things this document tell us about life in Montana in the 1860s are: there were lots of thieves in Virginia City and that traditional law enforcement was not enough, so citizens took to vigilance to clean up their community.

Maps

This map is part of the map collection of the Library of Congress. Information that can be gathered from observing the map includes: The subject of the map is the northwestern region of the United States—west of the Mississippi River. The map is dated 1810 and was drawn by William Clark. The three things that are important about this map are: it shows that there is no all-water route to the Pacific Ocean, it documents the Rocky Mountains, and it shows the many tributaries of the Missouri River.



LIBRARY OF CONGRESS



How to Look at an Artifact

(Adapted from the National Archives and Records Administration Artifact Analysis Worksheet.)

Artifact: An object produced or shaped by human workmanship of archaeological or historical interest.

1. What materials were used to make this artifact?

- | | | | |
|----------------------------------|----------------------------------|------------------------------------|--------------------------------------|
| <input type="checkbox"/> Bone | <input type="checkbox"/> Wood | <input type="checkbox"/> Glass | <input type="checkbox"/> Cotton |
| <input type="checkbox"/> Pottery | <input type="checkbox"/> Stone | <input type="checkbox"/> Paper | <input type="checkbox"/> Plastic |
| <input type="checkbox"/> Metal | <input type="checkbox"/> Leather | <input type="checkbox"/> Cardboard | <input type="checkbox"/> Other _____ |

2. Describe how it looks and feels:

Shape _____	Weight _____
Color _____	Moveable Parts _____
Texture _____	Anything written, printed, or stamped on it _____
Size _____	_____

Draw and color pictures of the object from the top, bottom, and side views.

Top

Bottom

Side

(continued)

How to Look at an Artifact (continued)

3. Uses of the Artifacts.

- A. How was this artifact used? _____
- B. Who might have used it? _____
- C. When might it have been used? _____
- D. Can you name a similar item used today? _____

4. Sketch the object you listed in question 3.D.

5. Classroom Discussion

- A. What does the artifact tell us about technology of the time in which it was made and used?

- B. What does the artifact tell us about the life and times of the people who made and used it?



How to Look at a Photograph

(Adapted from the National Archives and Records Administration Photograph Analysis Worksheet.)

Photograph: an image recorded by a camera and reproduced on a photosensitive surface.

- 1. Spend some time looking at the whole photograph. Now look at the smallest thing in the photograph that you can find.**

What secrets do you see? _____

- 2. Can you find people, objects, or activities in the photograph? List them below.**

People _____

Objects _____

Activities _____

- 3. What questions would you like to ask of one of the people in the photograph?**

- 4. Where could you find the answers to your questions?**



How to Look at a Written Document

(Adapted from the National Archives and Records Administration Written Analysis Worksheet.)

Document: A written paper bearing the original, official, or legal form of something and which can be used to furnish decisive evidence or information.

1. Type of document:

- | | | | |
|------------------------------------|-----------------------------------|--|--|
| <input type="checkbox"/> Newspaper | <input type="checkbox"/> Journal | <input type="checkbox"/> Press Release | <input type="checkbox"/> Diary |
| <input type="checkbox"/> Letter | <input type="checkbox"/> Map | <input type="checkbox"/> Advertisement | <input type="checkbox"/> Census Record |
| <input type="checkbox"/> Patent | <input type="checkbox"/> Telegram | <input type="checkbox"/> Other _____ | |

2. Which of the following is on the document:

- | | | |
|--------------------------------------|--|--------------------------------------|
| <input type="checkbox"/> Letterhead | <input type="checkbox"/> Typed Letters | <input type="checkbox"/> Stamps |
| <input type="checkbox"/> Handwriting | <input type="checkbox"/> Seal | <input type="checkbox"/> Other _____ |

3. Date or dates of document: _____

4. Author or creator: _____

5. Who was supposed to read the document? _____

6. List two things the author said that you think are important:

1. _____

2. _____

7. List two things this document tells you about life in Montana at the time it was written:

1. _____

2. _____

8. Write a question to the author left unanswered by the document:



How to Look at a Map

(Adapted from the National Archives and Records Administration Map Analysis Worksheet.)

Map: A representation of a region of the earth or stars.

1. What is the subject of the map?

- | | | |
|----------------------------------|------------------------------------|--------------------------------------|
| <input type="checkbox"/> River | <input type="checkbox"/> Stars/Sky | <input type="checkbox"/> Mountains |
| <input type="checkbox"/> Prairie | <input type="checkbox"/> Town | <input type="checkbox"/> Other _____ |

2. Which of the following items is on the map?

- | | | |
|----------------------------------|--------------------------------|---|
| <input type="checkbox"/> Compass | <input type="checkbox"/> Scale | <input type="checkbox"/> Name of mapmaker |
| <input type="checkbox"/> Date | <input type="checkbox"/> Key | <input type="checkbox"/> Other _____ |
| <input type="checkbox"/> Notes | <input type="checkbox"/> Title | |

3. **Date of map:** _____

4. **Mapmaker:** _____

5. **Where was the map made:** _____

6. **List three things on this map that you think are important:** _____

7. **Why do you think this map was drawn?** _____

8. **Write a question to the mapmaker that is left unanswered by the map.**



Montana Standards For Literature

Fourth Grade

NOTE: All seven books in this footlocker are represented by individual “lessons” in the User Guide (synopsis, story complexity, vocabulary, and discussion questions, etc.); however, all of the suggested activities and exercises (see p. 39), and therefore the following chart, are compatible with every story.

Content Standard	Activity and Exercise SECTION A	Activity and Exercise SECTION B	Activity and Exercise SECTION C
Students construct meaning as they comprehend, interpret, analyze and respond to literary works.	All activities in this section.	All activities in this section.	All activities in this section.
Students recognize and evaluate how language, literary devices, and elements contribute to meaning and impact of literary works.	All activities in this section.	Act. 1 - 7	All activities in this section.
Students reflect upon their literary experiences and purposefully select from a range of works.			
Students interact with print and nonprint literary works from various cultures, ethnic groups, and traditional and contemporary viewpoints written by both genders.	All activities in this section.	All activities in this section.	All activities in this section.
Students use literary works to enrich personal experience and to connect to the broader world of ideas, concepts and issues.	All activities in this section.	All activities in this section.	All activities in this section.

(continued)



Montana Standards For Reading Fourth Grade

NOTE: All seven books in this footlocker are represented by individual “lessons” in the User Guide (synopsis, story complexity, vocabulary, and discussion questions, etc.); however, all of the suggested activities and exercises (see p. 39), and therefore the following chart, are compatible with every story.

Content Standard	Activity and Exercise SECTION A	Activity and Exercise SECTION B	Activity and Exercise SECTION C
Students construct meaning as they comprehend, interpret, and respond to what they read.	All activities in this section.	All activities in this section.	All activities in this section.
Students apply a range of skills and strategies to read.	All activities in this section.	All activities in this section.	All activities in this section.
Students set goals, monitor, and evaluate their progress in reading.			
Students select, read, and respond to print and non-print materials for a variety of purposes.	All activities in this section.	All activities in this section.	All activities in this section.
Students gather, analyze, synthesize, and evaluate information from a variety of sources, and communicate their findings in ways appropriate for their purposes and audiences.	All activities in this section.	All activities in this section.	All activities in this section.

(continued)



Montana Standards For Social Studies Fourth Grade

NOTE: All seven books in this footlocker are represented by individual “lessons” in the User Guide (synopsis, story complexity, vocabulary, and discussion questions, etc.); however, all of the suggested activities and exercises (see p. 39), and therefore the following chart, are compatible with every story.

Content Standard	Activity and Exercise SECTION A	Activity and Exercise SECTION B	Activity and Exercise SECTION C
Students access, synthesize, and evaluate information to communicate and apply social studies knowledge to real world situations.	Act 2	Act 5	Act 1
Students analyze how people create and change structures of power, authority, and governance to understand the operation of government and to demonstrate civic responsibility.	Act 2	Act 5	Act 1
Students apply geographic knowledge and skill (e.g., location, place, human/environment interactions, movement, and regions).	All activities in this section.	All activities in this section.	All activities in this section.
Students demonstrate an understanding of the effects of time, continuity, and change on historical and future perspectives and relationships.			Act 1
Students make informed decisions based on an understanding of the economic principles of production, distribution, exchange, and consumption.			
Students demonstrate an understanding of the impact of human interaction and cultural diversity on societies.	All activities in this section.	All activities in this section.	All activities in this section.

(continued)



Montana Standards For Speaking and Listening Fourth Grade

NOTE: All seven books in this footlocker are represented by individual “lessons” in the User Guide (synopsis, story complexity, vocabulary, and discussion questions, etc.); however, all of the suggested activities and exercises (see p. 39), and therefore the following chart, are compatible with every story.

Content Standard	Activity and Exercise SECTION A	Activity and Exercise SECTION B	Activity and Exercise SECTION C
Students demonstrate knowledge and understanding of the communication process.	All activities in this section.	All activities in this section.	All activities in this section.
Students distinguish among and use appropriate types of speaking and listening for a variety of purposes.	All activities in this section.	All activities in this section.	All activities in this section.
Students apply a range of skills and strategies to speaking and listening.	All activities in this section.	All activities in this section.	All activities in this section.
Students identify, analyze, and evaluate the impacts of effective speaking and evaluative listening.	All activities in this section.	All activities in this section.	All activities in this section.

(continued)



Historical Narrative for Students

Stories

(Folktales, fairytales, myths and legends)

In our lives, things seem to change so fast - especially technology. You just get a new computer or cell phone, and there are newer ones immediately available. There is a world, however, you can visit where very little changes, and you do not even need technology - the world of storytelling. That does not mean that you cannot use technology to find great stories and share them - it just means that the basics of reading or listening to stories and then telling them to others does not require any technology. You do not need any electricity, cable, the Internet, a cell phone or a computer - all you need is you, your senses and mind, and other people. And, although technology changes every day, storytelling, basically, has never changed. People have always told stories and still are today. Maybe you already tell them ... if not, you can start and then you can help carry them into tomorrow.

The famous author, J.R.R. Tolkien said these words. "The cauldron of story is always boiling." (A cauldron is a large cooking pot.) Imagine an gigantic pot hanging over a fire with stories "cooking" in it, like soup ... imagine spooning out a story or two for yourself or others. Imagine tasting the stories until you find the ones you like best. You drink those up, and they become a part of you! Imagine that the fire never goes out, and the stories last forever, as long as humans share them. That's what Tolkien meant by his words.

There seem to be two main reasons for storytelling: for entertainment and for teaching. The teaching might have to do with a culture's religious beliefs or values - in other

words, what is thought to be important. Subjects such as good and bad, how people should treat one another and the world around them, family, honor, sacrifice, bravery, cleverness, trickery, and magic are just some that you can find in stories. In particular, children are told stories as a way to help them learn what their parents (elders) think is important for them to know in life. Think about it - which style of learning would you rather be a part of? Reading a rule in a book or hearing a story that shows you the rule? Which do you think you would best remember? Why?

People who collect and study stories from around the world notice that often they have similarities and patterns that are alike. Even if the stories come from very different countries and cultures, and the characters in them look and sound differently, the main ideas in the stories often resemble one another. For example, many stories from different places feature what is called a "trickster" character - Anansi the spider from Africa, Coyote from the Salish, and Inkdomi from the Assiniboine are all trickster characters who are sometimes selfish or mean or greedy or play tricks that really cause problems. In their stories, they usually pay a pretty steep price for their wrongdoings!

A favorite kind of story found all over the world is the one that answers the question "Why?" In fact, people who study stories have a word for them. It is from the French language and it means "why." Spelled *porquois*, it is pronounced poor-quah, with the accent on the last syllable. These stories usually explain something in nature, such as

(continued)

why an animal is colored a certain way or sounds a certain way or how seasons came to be or why the moon, sun, and stars are the way they are in the sky. People usually easily remember these kinds of stories.

The collection of Montana Indian stories you find in this footlocker were collected in 1972 by an organization called the Northwest Regional Educational Laboratory. Then, the Montana Historical Society recently reprinted them so that all Montana children would be able to hear them or read them. We are fortunate in Montana that the practice of storytelling is alive and well among Montana Indian people, as well as many other ethnic groups. It is tradition that most storytelling by Montana Indian people takes place in the cold, winter months, when families were warmly tucked inside their lodges. (Out of respect for this tradition, the Montana Historical Society makes these stories available during the months of November through March.)

This particular collection of stories represents the following groups of Montana Indian people: Assiniboine, Kootenai, Salish, Pend d'Oreille, and Sioux. See if you can find these names on the Montana map in the footlocker.

So, why might YOU want to become a storyteller? (If you are not one already ...)

First of all, you learn a lot, both about other cultures and people, in general. Second of all, your brain gets really, really strong when you listen to and/or read a story, remember it, practice telling it and then continue to share it. It's as though, without being aware of working hard, you exercise your brain, and it gets stronger. Third, by telling stories, you become linked to other cultures and maybe your own in a deeper way. Fourth, it does not cost any money and you do not need any technology. And, last of all, it's fun to entertain people!



Historical Narrative for Educators

Stories

(Folktales, fairytales, myths and legends)

Despite living in a world where technology seems to change on a daily basis, demanding extensive human time and energy, the power of stories and the telling of them (the oral tradition) remains a satisfying, steadfast constant for all people, of all ages, for all time.

J.R.R. Tolkien expressed the idea that “the cauldron of story is always boiling.” Judith Saltman, who wrote *The Riverside Anthology of Children’s Literature* teaches “... certain tales and accounts have persisted in human memories, beginning long before the advent of printing, and continuing generation after generation to the present. This heritage, preserved by oral transmission, is the ... soup in the cauldron of Tolkien’s metaphor; the ancient, persistent, constantly evolving mystery that is called, in the broadest sense of the work, myth and is indissolubly linked to human language and the human impulse to make patterns.”

Stories from around the world provide many similar patterns. People can listen to stories from diverse cultures in widespread parts of the world and find tales of good versus evil (with good winning!), bravery and sacrifice being rewarded, entities working together for the good of all, cleverness defeating brute strength, the supernatural or magic, answers to the question ‘why’, and an array of trickster characters. The characters in these stories may speak different languages from one another, wear different clothing, and interact with different animals, etc., but the themes, or patterns, are very much alike; therefore, regardless of where the stories come from, they tend to unite us and give us a common language.

Another common element of stories reveals itself when the question “Why?” is somehow answered. Folklorists use the term “porquois” stories, using the French word for “why.” These types of stories are also found in cultures all over the world. They frequently explain something found in nature, such as a particular animal’s coloration or habits, or the seasons, or aspects of astronomy. Easily understood and usually unforgettable, these kinds of stories often become favorites.

Sometimes stories have to do with a specific culture’s religious beliefs. All have the qualities of teaching lessons important to a specific culture, as well as being entertaining. And, for all time, people have used stories with their children for these two purposes. So, what can today’s generation of children gain from participation in stories and storytelling?

We are fortunate in Montana to have the richness of ethnic variety, not only through multi-cultural children’s literature teachings from families and from schools, but also through exposure to the stories that come to us from our various Montana Indian groups, for whom storytelling remains an active, essential cultural practice. For many Montana Indian people, the custom of story telling took place only during the cold winter months, with families tucked warmly in their lodges. (Out of respect for that tradition, the Montana Historical Society will make the Montana Indian Stories Literature Kit available from November through March.)

“In 1972, the Northwest Regional Educational Laboratory received funding from

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the National Institute of Education for the development of a community-based reading and language arts program especially for Indian children. Twelve Northwest Indian reservations actively participated in the program from its beginning. For the next 11 years, the NWREL Indian Reading & Language Development Program produced 140 culturally relevant stories written by local Indian authors and illustrated by Indian artists.”

(<https://educationnorthwest.org/resources/indian-reading-series>)

The Montana Historical Society has reprinted seven of these small collections. They represent Montana Assiniboine, Kootenai, Salish, Pend d’Oreille, and Sioux storytelling. A class set of each of these readers is included in this footlocker.

Another component of story, of course, is the teller. A person who tells stories always gets a good brain workout! Memory, use of detail, pronunciation and enunciation, phrasing, sometimes performing, logic, a sense of

chronology, and vocabulary all improve when a person, regardless of age, exercises with storytelling. Excellent storytellers become revered. But even beginners realize the benefits and power of knowing a story well and being able to give it to others. It is a proud tradition for any and all who participate.

In today’s world, reading, listening to, and telling Montana Indian stories, authentically and simply carries on the powerful tradition and connects students to many, many generations of people and their ways. It also has the potential to link students to their own family stories, as well as to build bridges between cultures - not just here in Montana, but around the world. For example, students will easily grasp and enjoy the parallels between Inkdomi, from the Assiniboine, Coyote, from the Salish, and the African Anansi the Spider. Storytelling is the unprecedented medium for all time, or as Judith Saltman puts it, “... storytelling is one of the great human legacies.”



Outline for Classroom Presentation

I. Review inventory

II. Peruse User Guide

- A. Note Historical Narratives, Amazing Montanans, Comprehensive Objectives, Activities and Exercises – Overview and Details.
- B. Skim the lessons on each story – note that they are organized by tribe and each has a complexity rating, as well as synopsis, vocabulary, themes, and discussion questions.
- C. **READ AHEAD OF TIME THE STORIES YOU INTEND TO USE WITH YOUR STUDENTS.**
- D. Review information found in the user Guide section titled *Essential Understandings Regarding Montana Indians* or on the OPI website listed with each lesson regarding *Essential Understanding of Montana Indians* to share with your students.
- E. Consider activities and exercises that would compliment the stories you use. Note their alignment in the Standards section of the User Guide.
- F. Consider how you might want to have your students use the puppets!

- III.** Note other Montana Indian information and storytelling websites provided, as well as the animal identification site provided by the department of Montana Fish, Wildlife, and Parks. Encourage students to identify local storytellers and to swap stories.



Amazing Montanans—Biography

Jack Gladstone

Jack often sings a special song when he is performing. “Speak to Me Grandma,” tells the story of the most important storyteller in his life, his Blackfeet grandmother. Every time he sings this song, he is honoring her; it is his ongoing tribute to her and what she taught him about who he is and where he came from. She taught him about Blackfeet Indian beliefs and his family history by telling him stories.

Jack describes her storytelling with these words. “The vibration and intonation of her voice, her gestures and flashing eyes were mesmerizing. In Seattle [where he grew up] my grandmother was the oasis of illumination for our Indian heritage.”

Now, he has become the storyteller.

Many people across Montana, and other parts of the country, know Jack Gladstone as a composer, singer, and lecturer. Besides performing in school gyms and auditoriums, concert halls, and at many outdoor events, he has released several albums. But, it is his storytelling that provides the foundation for all that he creates. His songs, lectures, and music all come from his Blackfeet heritage combined with his life experiences in a blend of cultures.

Growing up in Seattle, Washington, he loved both school and sports. He attended the

University of Washington on a football scholarship and is proud to wear a Rose Bowl Championship ring, and that he graduated with a degree in Speech Communications. After college, Jack moved to Montana and immersed himself in his Blackfeet roots. Besides telling stories, composing, and performing, the next years were spent teaching and deepening his knowledge of American Indian tradition and history.

Year after year now, Jack Gladstone links cultures and builds bridges with his storytelling. It does not matter how old his listeners are: they hear tales sacred to him - of respect, honor, sacrifice, love, and courage. Some of his stories are funny. Every story he shares carves a path for all people to proudly walk on.



Photo courtesy of Jack Gladstone



Amazing Montanans—Biography

Minerva Allen

Storyteller and teacher Minerva Allen was one of Everall Fox's teachers in high school. Everall is now the Academic Dean of Students at Little Big Horn College. He remembers asking her, when he was in high school, how the Gros Ventre and Assiniboine kept warm in their lodges, especially in below-zero weather, before electric or gas heat or even wood stoves. "I remember her saying that on top of having a fire pit in the middle, they would also insulate the inside of the walls with hides or blankets. On the outside, they would line the outer walls with pine branches or boughs to act as further insulation."

It was in this setting, with children burrowed snugly under robes and furs, safe from dangerous, freezing cold, howling wind and deepening snow, that the ages-old custom of

Montana Indian storytelling frequently took place. The elders and other grown-ups told ancient stories to their children both to entertain them and to teach them about the history of who they are, what they believe, and what is important to always remember and pass on. Minerva absorbed the storytelling custom from her grandmother, mother, and aunts. She became a very, very good storyteller by sharing her stories and information over and over, with her own children and grandchildren and with students, such as Everall. She also tells her stories at gatherings, workshops, and meetings of teachers. She will never stop telling stories to people. She knows that stories reveal the history, languages, customs, and cultures of Montana Indians. By sharing and teaching them, they will live.



MONTANA HISTORICAL SOCIETY

Photo courtesy of Minerva Allen

Minerva spent many years of her life preparing to be a teacher. She studied in Michigan, Utah, and Montana, earning both a Bachelor's degree and a Master's degree. One of the academic areas important to her is early childhood education. She went on to be involved with certifying both Head Start and day care teachers, in other words helping make certain that the people who want to teach young children are very well qualified to do so. She also taught at

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many different levels in the Hays/Lodge Pole Schools. Regardless of her students' age levels, they heard her stories.

There are not many people left in Montana who can speak the Montana Indian languages of Assiniboine and Gros Ventre. Minerva is one of the few who can, and like her story telling, she has continuously shared her knowledge of Native languages and promoted bilingual (speaking more than one language) education. On the national and state levels, people who are responsible to help schools plan what students should learn highly respect her background, skill, and knowledge in the areas of bilingual education, English as a second language, and reading. It seems she is always giving something back to her community and to the state of Montana. She also shares her knowledge of plants and herbs, used in traditional Montana Indian ways for medicine, her doll collection from various tribes, writing poetry, and how to make and play Assiniboine games.

Minerva Allen loves to tell stories about Inkdomi, the Assiniboine trickster character who fools people and animals for his own purposes, but always gets punished for his selfish actions. You can read the story "Inkdomi and the Buffalo" in the book *How The Morning and Evening Stars Came To Be*. Here is the beginning of that story:

"Once, long ago, while Inkdomi was on a journey, he saw a herd of buffalo. He had been walking for two days without anything to eat and was very hungry. Inkdomi began to think how he could kill one of the buffalo. Finally, he had an idea. As he walked toward the buffalo, he started to cry. ..."

If Minerva could tell you the rest of this story, she would want you to enjoy it, remember it, and share it.

"My goal is to leave for the new generation stories, history, and culture about their people and to feel the beauty of life and its surroundings."

ESSENTIAL UNDERSTANDINGS REGARDING MONTANA INDIANS

Social Studies Model Curriculum

Developed by the Office of Public Instruction

OPI

LINDA MCCULLOCH, SUPERINTENDENT
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ESSENTIAL UNDERSTANDING 1

There is great diversity among the 12 tribal Nations of Montana in their languages, cultures, histories and governments. Each Nation has a distinct and unique cultural heritage that contributes to modern Montana.

BACKGROUND



An Indian reservation is a land base that a tribe reserved for itself when it relinquished its other land areas to the United States through treaties.

RESERVATIONS: TRIBAL GROUPS:

Flathead	Salish, Kootenai, Pend d' Oreille
Blackfoot	Blackfoot
Rocky Boy's	Chippewa-Cree
Fort Belknap	Gros Ventre, Assiniboine
Fort Peck	Sioux, Assiniboine
Northern Cheyenne	Northern Cheyenne
Crow	Crow

The Little Shell Chippewa Tribe is without a reservation or land base and members live in various parts of Montana. Their tribal headquarters is located in Great Falls, MT.

About 35 percent of Montana's Indian population do not live on reservations, and, instead, reside in the small communities or urban areas of Montana. The individual history and circumstances of Montana's urban Indian people are as diverse as the people themselves.

Most Montana Indian students attend public schools across the state. There are only two tribally controlled K-12 schools in Montana. Each reservation also has its own tribally controlled community college.

ESSENTIAL UNDERSTANDING 2

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

BACKGROUND

Identity is an issue with which human beings struggle throughout their lifetime. Questions of "Who am I?" and "How do I fit in?" are universal questions of the human condition. Schools have historically been a place for students to explore their identity. However, when the culture of students' homes and communities are not evident in school, finding a way to belong within that system is more difficult and can lead to frustration. Educators need to ensure that each student has an opportunity to feel included in the classroom either through materials or pedagogical practices.

Even larger issues of "Who is an Indian/Tribal Member?" are questions among Indian people themselves. The federal, state and tribal governments may all have their own definition for who is a member. As a general principle an Indian is a person who is of some degree Indian blood and is recognized as an Indian by a tribe/village and/or the United States. There exists no universally accepted rule for establishing a person's identity as an Indian. The criteria for tribal membership differs from one tribe to the next. To determine a particular tribe's criteria, one must contact that tribe directly. For its own purposes, the Bureau of the Census counts anyone an Indian who declares to be such (Native American Rights Fund).

Amidst all of these issues, educators must remember that Indian students come to school with a variety of backgrounds. They have differences of skin color, dress, and behavior; and there may be deeper and subtler differences of values and of ways of being and learning.

A continuum exists between traditional and nontraditional American Indian students. And within the continuum there are those who show characteristics of American Indian ways of being and belief, and those who show themselves to be American Indian yet do not have what some people might at first see as American Indian behavior and appearance.

What is important is that all humans be allowed feelings of integrity and pride connected with who they are, with whom they identify. Respecting what others value and do is a way to help them develop both the self-esteem and the feelings of integrity that will enhance their learning.

It should also be noted that there is not a single American Indian learning style, nor is there a group of several styles of learning that fits all American Indians, either as individuals or tribal groups. Teachers should recognize that there are a variety of learning styles and adapt their teaching methods to the individual learner. At the same time teachers should build on and expand the individual student's approaches to learning. However, recognizing that teachers must use a variety of teaching methods to meet individual learning styles does not mean that culture doesn't have an influence on learning styles. The differences in the cultures of home and school certainly impact the teaching-learning process. Classrooms need to integrate culture into the curriculum to blur the boundaries between home and school. Schools need to become a part of, rather than apart from, the communities in which they serve. (Collected Wisdom)

ESSENTIAL UNDERSTANDING 3

The ideologies of Native traditional beliefs and spirituality persist into modern day life as tribal cultures, traditions and languages are still practiced by many American Indian people and are incorporated into how tribes govern and manage their affairs.

Additionally, each tribe has its own oral history beginning with their origins that are as valid as written histories. These histories pre-date the "discovery" of North America.

BACKGROUND

American Indian languages, cultures, and traditions are alive and well throughout Indian country. Although, in some aspects, much of the culture has changed, this does not mean that culture is dead, it has only become transformed through

a process of acculturation. Indigenous languages are still spoken, sacred songs are still sung, and rituals are still performed. It is not important for us to understand all of the complexities of modern day, contemporary American Indian culture but it is important that we do have an understanding and awareness that these cultures exist and influence much of the thinking and practice of American Indians today.

These histories and traditions may be private, to be used and understood only by members of that particular tribe. Educators should be aware of this issue when asking students about their histories, ceremonies and stories.

Educators should also be consistent with policies surrounding "religious/spiritual activities" and ensure that Native traditions and spirituality are on par with other religious traditions and spirituality.

Each tribe has a history that can be traced to the beginning of time. Many of these histories will be told only orally as they have been passed down through generations. These histories are as valid as any other mythology or belief. Some tribes may only tell certain stories during certain times of the year and this knowledge should be respected in classrooms.

Many tribal histories place their people in their current traditional lands in Montana. Be cognizant of this issue when teaching about "the history of mankind," in particular, about the Bering Strait Theory. The use of revisionist history is a positive teaching tool to look at various perspectives of historical occurrences and questioning the idea of who wrote history and how that viewpoint plays out in today's society.

ESSENTIAL UNDERSTANDING 4

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

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

BACKGROUND

Indian Nations located in Montana Territory prior to the passage of the Montana

Constitution in 1889, held large land bases as negotiated through their treaties with the United States. The treaties assigned tribes to certain areas and obligated them to respect the land of their neighbors. However, in the 1860s, as miners and others rushed into the prime gold fields that often lay along or within the designated tribal lands, tribal life was disrupted. The new inhabitants demanded federal protection; this started the garrisoning of Montana and the eventual relocation of the tribes to smaller and smaller reserves.

The federal government and the Montana citizens did not understand the lifestyles of Montana's Indian tribes and, therefore, dealt with them from the expectations and from the non-Indian point of view. However, the federal government did understand that these tribal groups were sovereign nations and they needed to enter into treaty negotiations with them.

ESSENTIAL UNDERSTANDING 5

There were many federal policies put into place throughout American history that have impacted Indian people and shape who they are today. Much of Indian history can be related through several major federal policy periods.

Examples:

Colonization Period

Treaty Period

Allotment Period

Boarding School Period

Tribal Reorganization

Termination

Self-determination

(See the OPI Publication A History and Foundation of American Indian Education Policy)

BACKGROUND

Public schools began to operate on Indian reservations in Montana in the early 1900s. Although public schools were originally opened to meet the educational needs of non-Indian children residing on Indian reservations, Indian students began to enroll almost from the beginning. The public schools provided an opportunity for Indian people to receive an education in their local communities. The curriculum and instruction in public schools was, and continues to be, designed to meet the standards of the state education system. The curriculum offered limited information on the local Indian culture, history and

traditions of the local tribal groups, and it did not encourage participation from local tribal government officials in its decision-making policies. However, this trend is beginning to change as Indian people become empowered to lead and make decisions about their local schools. There are now Indian people involved in the system as teachers, administrators, and school board members who are cognizant of the fact that communities and schools must be linked together in order to improve educational outcomes for Indian students. (See the OPI publication *A History and Foundation of American Indian Education Policy*)

ESSENTIAL UNDERSTANDING 6

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

BACKGROUND

Much of our history has been told from one perspective. It has been only recently that American Indians have begun to write about and retell history from an Indigenous perspective.

Books such as *Lies My Teacher Told Me* by Loewen expose the underlying bias that exists within much of our history curriculum by leaving certain voices out of the stories. In examining current curriculum content it is important to keep the following in mind:

Children's history books use terms such as "westward expansion" and "Manifest Destiny" to describe what would be more accurately called ethnic genocide. These books alternately portray Indians as "noble savages," "faithful Indian guides," or "sneaky savages" who lead "ambushes" and "massacres," while in contrast, cavalymen fight "brave battles." These books propagandize the "glory and honor" of taking land and oppressing native people for European purposes that are portrayed as holy and valid (Loewen 1996).

A multicultural history curriculum, by focusing on the experiences of men and women of diverse racial, ethnic, and religious groups in United States history, will provide students with a historical context in which to situate and understand the experiences and perspectives of these groups in American society today (Mehan, 1995). A transformation such as this would benefit all Americans as we work on building a free and democratic society for all.

ESSENTIAL UNDERSTANDING 7

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

BACKGROUND

Mark A. Chavaree, Esq., "Tribal Sovereignty," Wabanaki Legal News, Volume 2, Issue 1, winter 1998:

Before colonization, Indian tribes possessed complete sovereignty. However, given the governmental structure of the United States and the complex history of tribal-federal relations, tribes are now classified as domestic dependent nations. This means tribes have the power to define their own membership; structure and operate their tribal governments; regulate domestic relations; settle disputes; manage their property and resources; raise tax revenues; regulate businesses; and conduct relations with other governments. It also means that the federal government is obligated to protect tribal lands and resources; protect the tribe's right to self-government; and provide social, medical, educational and economic development services necessary for the survival and advancement of tribes.

A very important, but often unappreciated, point is that tribal sovereignty does not arise out of the United States government, congressional acts, executive orders, treaties or any other source outside the tribe. As Felix Cohen puts it, "perhaps the most basic principle of all Indian law... is that those powers which are lawfully vested in an Indian tribe are not, in general, delegated powers granted by expressed acts of Congress, but rather inherent powers of a limited sovereignty, which has never been extinguished (NARF)."

Sovereignty can be defined as "The supreme power from which all political powers are derived." It is "inherent"--- It cannot be given to one group by another. In government-to-government negotiations, states and Indian nations exercise or use their sovereign powers.

Sovereignty ensures self-government, cultural preservation, and a peoples' control of their future. Sovereignty affirms the political identity of Indian Nations --- They are not simply a racial or ethnic minority. <http://www.okstatetribalrelations.com/BasicsIE.html>



Montana Indian Stories – COMPREHENSIVE OBJECTIVES FOR LESSONS

At the conclusion of the lessons, by means of discussion, retelling, writing, and/or projects, students will be able to:

Demonstrate comprehension of stories (identifying main characters, setting, themes, story grammar).

Identify the American Indian Tribe the story belongs to and locate that tribe's reservation on a Montana State map.

Demonstrate awareness of the importance of storytelling in Montana tribal cultures: by using contextual clues to determine the general age/date of the stories (ex.- before horse culture) and by providing an explanation of the stories' ability to continue exclusively through oral tradition.

Compare similarities and/or differences among cultures presented in the stories and others known to the students.

Give a brief definition of “oral tradition” and oral literature.”

Tell stories.



Activities and Exercises – Overview

The emphasis of using these stories is simply the joy and legacy found in storytelling in Montana; however, the following activities and exercises are offered in support, reinforcement, and enhancement of established curricular standards and literacy practices, involving reading comprehension, listening and writing skills, storytelling, and creativity. Any of these suggested activities and exercises might be used with any or all of the stories. All may be used with individual students, small groups, or entire classes. Students would benefit from a variety of activities, if time allows the use of many stories. See the following pages for masters and/or procedures for the activities and exercises.

Comprehension and general language skill practice

1. Story Mapping Master – both in pictures and words (simple)
Story Mapping Master – (more complex)
2. Talking about main ideas and details
3. Find all of the action words (verbs) in a story. Start a class book of action words.
4. Five senses – either discussion or writing.

Storytelling

Retelling the story with puppets, mobiles, dioramas, murals, seminar, role-playing, and pantomime.

Writing

Answering the discussion questions offered with each story in writing,

Create comic-style books and appropriate character dialogue in cartoon-style balloons,

Students make up a story test – include true/false, multiple choice, and short answer.

Five senses – either discussion or writing.

Creativity/Art

Retelling the story with puppets, mobiles, dioramas, murals, seminar, role-playing, and pantomime.



Activities and Exercises – Details

(Many activity ideas adapted from the Indian Reading Series: Stories and Legends From the Northwest <https://educationnorthwest.org/resources/indian-reading-series>)

SECTION A - COMPREHENSION AND GENERAL LANGUAGE SKILL PRACTICE

Activity 1. (See masters on following page)

Story Mapping Master – (simple) both in pictures and words

Story Mapping Master (complex)

Activity 2. Talking about main ideas and details

This activity is the practice of listening ... talking ... expressing a point of view ... summing up what happened in the story. It involves students saying what they have listened to or read, in one or two words, or a phrase, or in more detail. Consider having students hear or read the story more than once before asking the questions. **Prompt questions:**

Who

Did what?

When?

Where?

How?

Why?

For more detail:

What is the story about?

Who was in the story?

Describe them.

What happened?

What does it tell us?

For even more detail:

Tell us more! What else happened!

A successful conclusion to this exercise is for all of the students to contribute to a retelling of the story, taking turns, filling in pieces of information.

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Activity 3. Find all of the action words (verbs) in a story, both in the text and in illustrations. Start a class book of action words, and keep it by the dictionaries. The book could become sort of a library of words; students could borrow from it whenever they needed strong action words for their own writing. If they were not familiar with a thesaurus, this would be a good time to show its use.

Activity 4. Five senses – either discussion or writing.
Read or listen to the story. Stop anywhere you want. Let students move into what they think, using their five senses. They can respond either in writing or with discussion.

Stop and think of what you see ...

Stop and think of what you feel ...

Stop and think of what you smell ...

Stop and think of what you taste ...

Stop and think of what you hear ...

SECTION B - STORYTELLING, RETELLING AND CREATIVITY

Encouraging telling the story, again, becomes a strong tool for the reinforcing so many different skills and positive outcomes: memory, language use, presenting in front of others, confidence building, success, are just a few.

Activity 1. Use of puppets

The footlocker contains ten Folkmanis puppets. They feel and look like real fur and feathers. Enjoy! For needed critters and people characters that are not a part of this collection, students can make paper facsimiles and tape them to popcicle sticks or pencils. They can be as elaborate or as simple as time and skill allow. They will all work.

The puppet show retelling of the story can be impromptu or scripted, depending on time and what skills you want students to work on. Different groups of students could put on shows retelling different stories from one another, but stories all have either heard or read.

Activity 2. Mobiles

Students draw characters on round circles of paper, or construct them any way they want. Characters are attached to sticks and strung together so that the story, if hung in a prominent place, can be read at any time. Students could work as a group or individuals.

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Activity 3. Dioramas

Dioramas are scenic representations in which figures blend into a realistic background and which can be made to represent scenes from the stories. Students can make them out of small cardboard boxes (shoe boxes work well) and fill them with clay figures, paper figures, weeds, cotton, pieces of leather or buckskin or whatever else is handy. After generating a list of “scenes” making up the story, students could choose the scene he/she wanted to recreate and when all were put together, the entire story would be represented.

Activity 4. Murals

Murals use pictures, sometimes on a large scale, to tell stories. Students can use paper, marker boards, or the sidewalk to retell stories they have learned. Students who do not know a particular story can guess what happened in the story from the pictures. This activity would relate easily to ledger art and winter counts. (See reference section.)

Activity 5. Seminar

In this discussion method, students sit in a circle, either in chairs or on the floor. Going around the circle, each contributes to, first of all, a retelling of the story’s plot, and then a deeper discussion of what the story seems to be about. (The discussion questions at the end of each story might be a good place to start a deeper level of discussion.) It’s ok to “pass” once in a while, but encourage students to take their turn when it comes and contribute what he/she can. If someone leaves out an important detail, it’s ok for someone to use his/her turn to tell that detail. The teacher’s role is to prompt only when absolutely necessary and to support the students assuming responsibility to contribute as individuals to the whole.

Activity 6. Role Play/Drama

Role-playing involves the students empathizing with and acting out the characters of a story. First, read the story aloud and discuss it. Then discuss the characters as individuals – their likes, dislikes, opinions, actions, needs, physical make-up or behavior.

Students can become the characters and act out how they think the characters feel. Then, as one student reads the story, have another group of students act out the physical part of the story. The class might want to create a painted backdrop as well, to help set the scene. Another option, if time allows, would be for the students to write the story through dialogue between the characters and eliminate the narrator.

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Activity 7. Pantomime/Drama

Similar to Activity 6, only in this one, the students should go through the actions of the story as though in a silent movie. Narration could be used, or not. Prepare by the students studying individual characters and practice performing how those characters might move. For example, in a coyote story, how would he walk and gesture and hold his head? Exaggeration of a character's behaviors or mannerisms would enhance the performance. Add inanimate characters to the performance, such as trees, fire, hills, a river, etc.

It might be helpful to have a quiet moment before and after the pantomime.

BEFORE – Ask students to think about how they will act and what they will feel.

AFTER – Think about what each character did and how they liked it.

Activity 8. Fill In The Gaps

Read aloud or tell the story. Then, reread. Or tell, leaving out parts for the class to complete orally.

SECTION C – WRITING

Activity 1. Responding to Questions

Discussion questions are included at the end of each story. Select any or all for students to complete in writing, following your school's writing process model. An important part of most writing processes is the "publishing" part; allow time to share the responses with the class when possible. If they have had time to invest in the story, they will know it well, and be interested in other's responses to the questions.

Activity 2. Comic Books

Make a pattern of boxes, either four or six to a page. Duplicate as needed for your class. Students retell a story drawing appropriate characters with dialogue balloons. Students could either make their own comic books of a story, or collaborate with a partner in this activity. Simply staple the pages together for a simple book.

Activity 3. The Story Test

In this activity, the students make up a test for one or more stories – in three styles – true/false, multiple choice, and short answer. They are also responsible for making up an answer key and for the short answer, suggested points that would successfully answer the question. They could work as individuals or with a partner. Demonstrate different

(continued)

levels of thinking and require that they address all of the layers in their tests. (from simple yes/no, moving to more complex associations).

Activity 4. Five Senses - either discussion or writing.

Read or listen to the story. Stop anywhere you want. Let students move into what they think, using their five senses. They can respond either in writing or with discussion.

Stop and think of what you see ...

Stop and think of what you feel ...

Stop and think of what you smell ...

Stop and think of what you taste ...


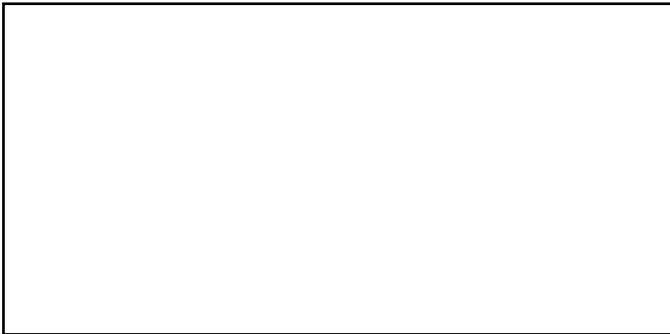
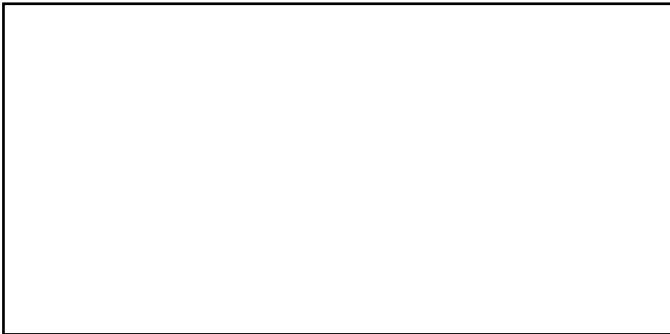
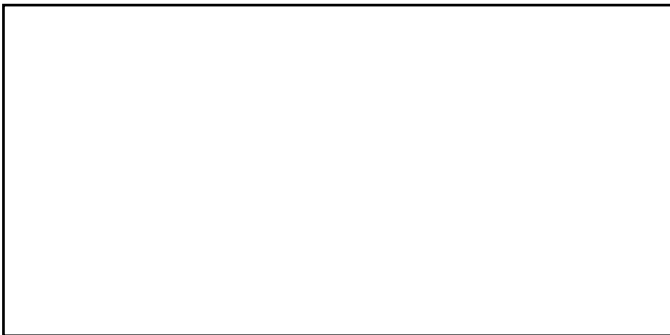
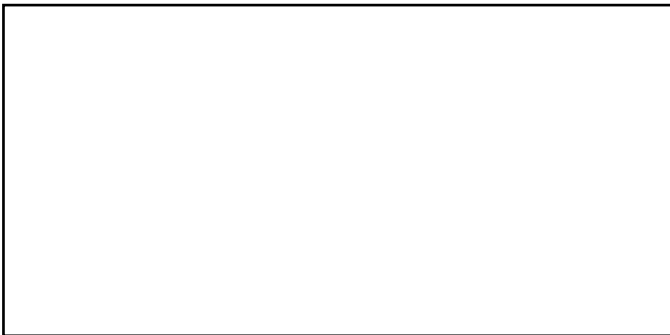
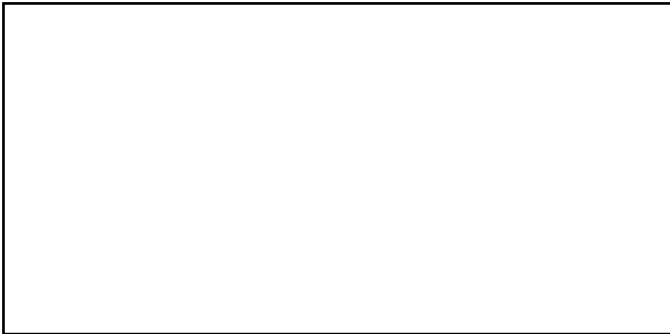
Stop and think of what you hear ...

Story Map

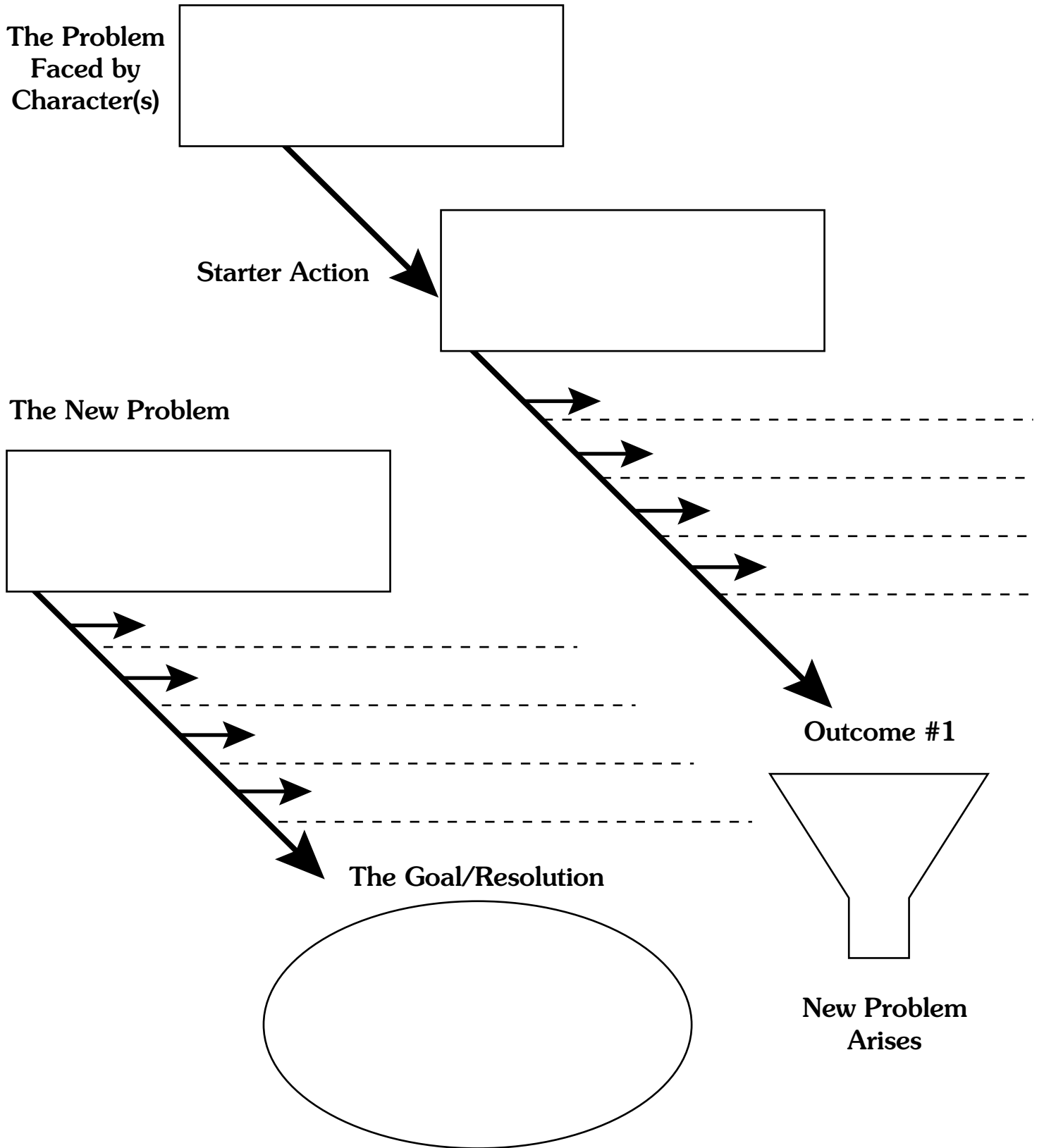
Picture Panels

Writing Panels

In the beginning . . .



Story Map (alternative)



Author _____ Story Title _____



Lesson 1: Salish

Objective

See Comprehensive Objectives, p. 38

Time

Allow 30-50 minute class periods to read or hear each individual story and discuss. Additional activities/projects time will vary.

Materials

• Footlocker materials:

Montana map

Class set COYOTE STORIES OF THE MONTANA SALISH INDIANS (three stories)

Complexity ratings stated here are for individual stories in a book (includes consideration of number of elements, characters, and the maturity level needed to grasp content/subjects). The scale is 1-5 -least to most complex.

5 Coyote Gets Lovesick

2 Coyote and Raven

4 Coyote's Dry Meat Turns Into Live Deer Puppets (opt.): Coyote Stories ... Coyote, raven, fox

• User Guide Materials:

Montana Indians: Their History and Location or [view on the web](https://opi.mt.gov/Educators/Teaching-Learning/Indian-Education/People-Place-History) or [find a link](https://opi.mt.gov/Educators/Teaching-Learning/Indian-Education/People-Place-History) at <https://opi.mt.gov/Educators/Teaching-Learning/Indian-Education/People-Place-History>

Template of project activities (opt.) Select, as needed, for class, groups, or individual students.

Essential Understandings Regarding Montana Indians or [view on the web](http://opi.mt.gov/Portals/182/Page%20Files/Indian%20Education/Indian%20Education%20101/essentialunderstandings.pdf) at <http://opi.mt.gov/Portals/182/Page%20Files/Indian%20Education/Indian%20Education%20101/essentialunderstandings.pdf>

Amazing Montanans bios (opt.)

Synopsis, discussion questions, etc.

Pre-Lesson Preparation

Read the books thoroughly to determine which stories would be best suited for your class or individual students; consider both the content of the stories and also the reading levels, which vary between fourth and sixth grade. Note complexity scale for individual stories provided above. Review project possibilities.

Note the Montana Indian group from which the stories came. Locate on the Montana map the reservation connected with that group. Read about them in *Montana Indians: Their History and Location*

Procedure

1. Share with the students where the stories come from – the Montana Indian name and the reservation connected to that group. Show that area on the map and note where your community is, in relation to that area. Ask students what they know about this group and share some information from *Montana Indians: Their History and Location*.
2. Hand out the book you have chosen to use.
3. Students can either read the story aloud, taking turns, or silently, or it can be told to them, by you or prepared others. (Suggestion – the puppets can be used for telling or retelling the story and/or

(continued)

students might enjoy taking turns holding a puppet while reading.)

4. Discuss the story. (See questions for each.)
5. Discuss the vocabulary words.
6. Choose activities or projects to carry out. (Opt.)
7. Retell the story.

Story synopses and Discussion

Coyote Gets Lovesick – Synopsis

Camp Robber and Coyote are good friends; after Coyote discovers that Camp Robber is smitten with a beautiful woman, the daughter of a chief, and spends his days yearning for her, he visits the camp where she lives. He, too, is so struck by her beauty that he does not leave, even to go home to sleep and eat. Day after day, he watches her from afar and finally dies from lack of food and water. Camp Robber, a true friend, finds him dead but brings him back to life, proclaiming that no man will die of “lovesickness,” no matter how miserable being in love might make him!

Behaviors/values/cultural history presented in the story:

Coyote’s usual greediness – a little time admiring the woman is not enough!

The power of love

The power of friendship

Looking well – being clean and tidy

Presenting oneself with care

Vocabulary:

Camp Robber

yearn

flirt

lovesick

Discussion:

1. Who is the better friend – Camp Robber or Coyote? Why?
2. What do Coyote and all of the young men do to try to make themselves seem attractive to the beautiful woman?
3. How important is beauty to everyone in this story? Is there more than one kind of beauty described?
4. Describe what Coyote does when he goes to see the woman for himself and what finally happens to him.
5. Sometimes cartoon characters do foolish things when they are “in love.” Do you think they are similar to Coyote in this story? Explain.

Coyote and Raven – Synopsis

This story will sound familiar; it is like Aesop’s fable *The Fox and the Crow*. Hungry Coyote, not working for his dinner but just waiting for some to come his way, finally badgers Raven to answer his questions, thereby dropping the food in his mouth, which Coyote promptly gobbled up.

Behaviors/values/cultural history presented in the story:

Impatient Raven loses his food to demanding Coyote

Coyote is lazy and an opportunist

Vocabulary:

Probably there are no words new to most fourth grade students’ vocabulary, other than the tribal name Nez Perce is mentioned at the end of the story.

Discussion:

1. What do you think the “grease” is that Raven is carrying?
2. Find a copy of the story from Aesop’s Fables called *The Fox and the Crow*.

(continued)

Compare and contrast this story with it – how are they similar and how are they different?

3. Why doesn't Coyote just go hunting for his dinner?
4. Why does Raven give in and speak to Coyote?

Coyote's Dry Meat Turns Into Live Deer
- Synopsis

In this story, Fox and Coyote are friends who depend on one another. But, they are hungry. Fox discovers a source of food in a camp where a man is drying lots of deer meat, which he shares. At first, Fox does not want to tell Coyote about it, knowing that Coyote cannot usually be trusted, but he does tell him. Sure enough, Coyote was not satisfied with sharing; he killed the man who provided the bounty so he could have it all. Magic happens. The dead man becomes a wood tick and all of the dried deer meat turns into live deer, as does the lodge, the parfleches, and even the deer eaten by Coyote leaps from his stomach into life again. Fox reminds Coyote that that was the reason he was reluctant to tell him about the source of the food, and Coyote is left hungry again, due to his greediness.

Behaviors/values/cultural history presented in the story:

Collaborative living and sharing

Traditional meat preparation – drying and storing

Supernatural

Custom of sweats

Animal and human interaction

Punishment for greediness

Vocabulary:

Parfleche

sweathouse or sweatlodge

Discussion:

1. Why did Fox keep the information about the available meat from Coyote at first?
2. What do you think is the purpose of the sweatlodge?
3. Describe what seems to happen as soon as Coyote killed the man who gave him dried meat.
4. What all turned into running deer? Why did these things become deer?
5. How well did Fox know Coyote's faults?
6. In today's world, how important do you think it is to share and not be greedy? Is it different than the world of Fox and Coyote in the story?



Lesson 2: Assiniboine

Objective

(See Comprehensive Objectives, p. 38)

Time

Allow 30-50 minute class periods to read or hear each individual story and discuss. Additional activities/projects time will vary.

Materials

- Footlocker materials:
Montana map with Montana Indian reservations.
Class set of HOW THE MORNING AND EVENING STARS CAME TO BE (Three stories)
Complexity ratings stated here are for individual stories in a book (includes consideration of number of elements, characters, and the maturity level needed to grasp content/subjects). The scale is 1-5 - least to most complex.
5 How the Morning and Evening Stars Came To Be
2 The Crow
3 Inkdomi and the Buffalo
Puppets (opt.): How the Morning ...
Crow/raven, buffalo, fox
- User Guide Materials:
Montana Indians: Their History and Location or [view on the web](https://opi.mt.gov/Educators/Teaching-Learning/Indian-Education/People-Place-History) or [find a link](https://opi.mt.gov/Educators/Teaching-Learning/Indian-Education/People-Place-History) at <https://opi.mt.gov/Educators/Teaching-Learning/Indian-Education/People-Place-History>
Template of project activities (opt.) Select, as needed, for class, groups, or individual students.
Essential Understandings Regarding Montana Indians or [view on the web](http://opi.mt.gov/Portals/182/Page%20Files/Indian%20Education/Indian%20Education%20101/essentialunderstandings.pdf) at <http://opi.mt.gov/Portals/182/Page%20Files/Indian%20Education/Indian%20Education%20101/essentialunderstandings.pdf>
Amazing Montanans bios (opt.)
Synopsis, discussion questions, etc.

Pre-Lesson Preparation

Read the books thoroughly to determine which stories would be best suited for your class or individual students; consider both the content of the stories and also the reading levels, which vary between fourth and sixth grade. **Note complexity scale for individual stories provided above.** Review project possibilities.

Note the Montana Indian group from which the stories came. Locate on the Montana map the reservation connected with that group. Read about them in *Montana Indians: Their History and Location*

Procedure

1. Share with the students where the stories come from – the Montana Indian name and the reservation connected to that group. Show that area on the map and note where your community is, in relation to that area. Ask students what they know about this group and share some information from *Montana Indians: Their History and Location*.
2. Hand out the book you have chosen to use.
3. Students can either read the story aloud, taking turns, or silently, or it can be told to them, by you or prepared others. (Suggestion – the puppets can be used for telling or retelling the story and/or students might enjoy taking turns holding a puppet while reading.)

(continued)

4. Discuss the story. (See questions for each.)
5. Choose activities or projects to carry out. (Opt.)
6. Retell the story.

How the Morning and Evening Stars Came To Be – **Synopsis**

This story tells about the concept of telling time before clocks, and how two brothers became the morning and evening stars in order to be useful to their people – to help them know when it was time to get up and when it was time to go to bed. It tells how they prevented a witch, who had the power to change into an elk, from luring hunters into the woods and turning them into trees. It is an example of a porquois story, as well.

Behaviors/values/cultural history presented:

The work of men and women – responsibilities to the community and how its member interact

Foods

Family closeness

Rites of passage

Reasons for stars to be where they are

Vocabulary:

Pemmican

horizon

Discussion:

1. Why do you think the boys' father told them they had to go on the long journey?
2. Why do you think the boys took separate trails instead of staying together on the journey?
3. What did the brothers decide was the sign that one of them had died?
4. Describe the clever actions of the

second brother that resulted in saving the first brother who had been turned into a tree by the old woman.

5. Is growing up a kind of a “journey?” How so?

The Crow – **Synopsis**

Inkdomi is a trickster character found in many Assiniboine stories. He does both good and bad things, and be careful ... he might trick you! He does not always tell the truth. He can take many different forms. In this story, Inkdomi turns crow the color black. (Similar characters form other cultures: Blackfeet – Napi; African – Anansi the Spider; Salish – Coyote.) This story is a porquois story.

Behaviors/values/cultural history presented:

Importance of humility

Communication skills

Use of power

Meaning of beauty

Consequences for actions

Vocabulary:

Legendary

versions

Discussion:

1. How do you feel when you are around someone who is showing off?
2. Describe how crow used to look and sound. What colors were its feathers? What did it sound like when it sang bird songs?
3. Describe crow now.
4. Why did this happen to crow?
5. Why do you think Inkdomi turned into an eagle to punish crow?
6. Did crow have opportunities to change before being punished?

(continued)

7. Do you think crow's punishment was too harsh? Why or why not?

***Inkdomi and the Buffalo* – Synopsis**

In the form of a man in this story, Inkdomi succeeds in tricking a herd of buffalo, and they die. Inkdomi plans to keep all of the meat for himself, but he meets his match when he won't feed a hungry, lame fox. Many animals unite to get even with greedy Inkdomi.

Behaviors/values/cultural history presented:

Teamwork

The power of a group compared to an individual

Problem solving

Punishment

Vocabulary:

Overtake

gourd

tripe

trickery

greed

Discussion:

1. Why is Inkdomi crying at the beginning of the story?
2. How big of a lie did he tell?
3. How successful was he, in the beginning with his lie? What did he accomplish?
4. Why doesn't Inkdomi give Fox some of the meat right away?
5. Who all helped Fox get even with Inkdomi?
6. Describe how they got even?
7. Do you think his punishment was a fair one? Explain.
8. How important is the idea of greed in today's world? Does it matter if people are greedy or not? Explain.



Lesson 3: Assiniboine

Objectives

(See Comprehensive Objectives, p. 38)

Time

Allow 30-50 minute class periods to read or hear each individual story and discuss. Additional activities/projects time will vary.

Materials

- **Footlocker materials:**

Montana map

Class set of HOW THE SUMMER SEASON CAME AND OTHER ASSINIBOINE STORIES (Six stories)

Complexity ratings stated here are for individual stories in a book (includes consideration of number of elements, characters, and the maturity level needed to grasp content/subjects). The scale is 1-5 – least to most complex.

4 How the Summer Season Came

2 Assiniboine Woman Making Grease

5 Indian Love Story

5 How the Big Dipper and the North Star Came to Be

3 The Story of a Ghost

5 Duckhead Necklace

Puppets (opt.): How the Summer ... Coyote, fox, wolf, buffalo

- **User Guide Materials:**

Montana Indians: Their History and Location or [view on the web](#) or [find a link](#) at <https://opi.mt.gov/Educators/Teaching-Learning/Indian-Education/People-Place-History>

Template of project activities (opt.) Select, as needed, for class, groups, or individual students.

Essential Understandings Regarding Montana Indians or [view on the web](#) at <http://opi.mt.gov/Portals/182/Page%20Files/Indian%20Education/Indian%20Education%20101/essentialunderstandings.pdf>

Amazing Montanans bios (opt.)

Synopsis, discussion questions, etc.

Pre-Lesson Preparation

Read the books thoroughly to determine which stories would be best suited for your class or individual students; consider both the content of the stories and also the reading levels, which vary between fourth and sixth grade. Note complexity scale for individual stories provided above. Review project possibilities.

Note the Montana Indian group from which the stories came. Locate on the Montana map the reservation connected with that group. Read about them in *Montana Indians: Their History and Location*

Procedure

1. Share with the students where the stories come from – the Montana Indian name and the reservation connected to that group. Show that area on the map and note where your community is, in relation to that area. Ask students what they know about this group and share some information from *Montana Indians: Their History and Location*.
2. Hand out the book you have chosen to use.
3. Students can either read the story aloud, taking turns, or silently, or it can be told to them, by you or prepared others. (Suggestion – the

(continued)

puppets can be used for telling or retelling the story and/or students might enjoy taking turns holding a puppet while reading.)

4. Discuss the story. (See questions for each.)
5. Discuss the vocabulary words.
6. Choose activities or projects to carry out. (Opt.)
7. Retell the story.
8. Story synopses and Discussion Questions

HOW THE SUMMER SEASON CAME AND OTHER ASSINIBOINE STORIES

How the Summer Season Came - Synopsis

One of the porquois stories (answers the question “why?”), this story tells how the people used to live without summer. After they discovered where a different group of people kept summer (in a bag, in a lodge, closely guarded by four old men), they figured out a way to bring summer to their people. Five animals – the lynx, the red fox, the antelope, the coyote, and the wolf – were chosen to team up and accomplish bringing summer to the people. Each animal knew it would sacrifice its life doing so. Using their individual talents and teamwork, the plan goes well, but with a twist ... through negotiation, each group realizes summer for six months of the year. Finally, another seasonal refinement takes place, which brings four, instead of just two, seasons.

Behaviors/values/cultural history presented in the story:

The color yellow is associated with summer

Teamwork, planning, negotiation, bargaining (win-win)

Sacrifice for the good of all

Recognition of individual skills/talents/ability contributing to the good of all

Positions of leadership/responsibilities within a group: chief, medicine man, camp crier

How being older is valuable to a community

Parallel value of humans and animals

Practical use of buffalo stomach – a bag

Explanations of how all four seasons came to be

Explanations of how flowers in the spring come about

Assiniboine words for the seasons

Vocabulary

Spokesman	midday	encampment
tripod	representative	Camp crier
pursuers	migratory	gradually
proclaim		

Discussion:

1. Why were these specific animals chosen for their tasks? What is unique about each that makes it a good choice?
2. What would it feel like to know that you could help your people, but in doing so, you would lose your life?
3. Who is a hero in this story? Is there more than one hero? Is any more important than the other?
4. Which is more important in the story - the animals or the humans?
5. How did summer and winter become summer, winter, spring, and fall?
6. What are the names of the seasons in the Assiniboine language?

(continued)

7. Which century do you think this story might be from? Why?
8. Why do you think the number “4” is special in this story?

Assiniboine Woman Making Grease - Synopsis

An old woman goes about her task of making grease (needed for tanning hides) when the band decides to pack up and move in order to find better hunting. She stays behind to finish her job. When a group of enemies come into her camp, she uses her wits instead of brute strength; she tricks them into jumping off a cliff, thereby saving her whole band. She becomes a heroine.

Behaviors/values/cultural history presented in the story:

The work people do, according to gender

Practical aspects of how to prepare and store meat

Some information about tanning hides

Tools

How to obtain grease and what it is used for

Why people moved their camps

What people eat in the wintertime

How to make a torch

How to have light and work, hands free

The value of using one’s brain over one’s physical strength

Source of honor

The importance of completing tasks

Vocabulary:

Encampment	radius	pegged
elkhorn	Rendered	scarce
abundant	green wood	Pemmican
heroine		

Discussion:

1. Locate the town of Frazer on a Montana

map. See how close you can get to the site of the encampment, as described at the beginning of the story. Where do you live in relation to that area?

2. Describe the process of drying meat? Why was this process used?
3. Describe the process of tanning a buffalo hide.
4. What does a scout do?
5. Why did the camp decide to move?
6. Why did the old woman not go with them? Why was it important that she finish her task?
7. How did she accomplish working hands-free and with light?
8. How did she trick the enemy warriors?
9. What might have happened if the enemy warriors had reached her band of people?
10. Why did the chief not believe her at first when she told her story?
11. Which do you think is more important - being clever or being strong?
12. When do you think this story might have taken place?

Indian Love Story - Synopsis

The power of love is the theme of this story. A young man leaves with a war party in spite of his sweetheart’s urging that he not do so, even stating she will die of sorrow if he does go to war and leave her. When he returns, he finds her dead, securely housed in a lodge and covered with the beautiful porcupine quill robe he had given her before he left. He refuses to leave her side, regardless of what others say to him (“These things happen.”) He awakens from a deep sleep to find her preparing a meal for him. She has come back to him - as a ghost. She gives him the power to be invisible, which helps him become a great hunter and warrior. Four years pass. Finally,

(continued)

Lesson 3: Assiniboine (continued)

she tells him she has done all that she can for him and he is to marry her sister. The young man consents to her wishes, and their life is good.

Behaviors/values/cultural history presented in the story:

Horse culture and raiding horses

Courtship practices

Power of love

How a man earns honor

Coups

Gift-giving

Valued gifts

Supernatural beliefs

Value of physical appearance

Loyalty

Family unity

Celebrations

Vocabulary:

Roamed	victor	coups
raid	Quillwork	staked
entwined	encampment	Soul
uneaten	strayed	ceremony

Discussion:

1. Describe how horse raiding was part of an honor system.
2. Describe three things that are part of the courtship in this story. How do they compare with courtship today?
3. How does the young woman try to convince the young man that he does not need to go to war?
4. Why does he go with the war party in spite of her wishes?
5. Why does he think it is his fault that she died?
6. How does he know that she is a ghost?

7. What special power does she give him?
8. Describe his parents' attitude about her becoming a part of their lives?
9. What do you think might be special about the number '4,' in this story?
10. How does the story end? Do you like this ending? Why or why not?
11. What century do you think this story might be from? Why do you think that?

How the Big Dipper and North Star Came To Be - Synopsis

Another "porquois" story, this one explains how certain stars got into the sky and why they are important. It is for mature thinkers and is quite complex – subjects include long-ago monsters who roamed the earth hunting for people to eat. Reminiscent of Snow White and the Seven Dwarfs, seven brothers are fathers to a little girl who gets stolen by a monster. Thanks to her pet beaver, a clever grandmother, and a man who can change into an eagle, she is saved. The girl and her seven fathers leave the earth for the safety of the sky; they become the North Star and the Big Dipper.

Behaviors/values/cultural history presented in the story:

Importance of family bonds

Loyalty

Explanation of major astronomical bodies

Cleverness and trickery

Magic

Animals and humans working together

Sharing the workload/working cooperatively

Vocabulary:

Buffalo berry	gnawing	hollered
Scent	peeked	roam

Discussion:

1. Compare How the Big Dipper and the

(continued)

Lesson 3: Assiniboine (continued)

North Star Came To Be to Snow White and the Seven Dwarfs.

2. What magical things happen in this story?
3. Who all help the girl to escape from the monster?
4. Why do the girl and her seven fathers go up into the sky?
5. What is important to people about the North Star and the Big Dipper?

True Story of A Ghost – Synopsis

Respect is the theme of this story. Four boys visit a burial site and take the dead man's possessions. The man's spirit seeks revenge immediately by following the boys. After two of his friends die mysteriously, the oldest boy realizes how deeply her has violated something very sacred to his people. He also realizes the power of forgiveness and the importance of sharing the lessons he learned.

Behaviors/values/cultural history presented in the story:

Burial customs

How important sacred rituals are

The supernatural world

Punishment for wrongdoing

Parents as guides

Telling the truth

Showing remorse

Forgiveness

Teaching others

Vocabulary:

Scaffold	celebration	anxious
burial	Valuables	buckskin
possessions		

Discussion:

1. Why did the oldest boy want to go to the burial grounds?

2. How did he trick the others into going with him?
3. Compare the younger boys' attitude about being with the dead man and taking his things to the older boy's attitude.
4. What would you have done, if you were along?
5. Describe what happened as they were leaving the site?
6. How serious was the boy's punishment for what he did? Do you think it was a fair punishment? What does it tell you about how important respecting a person who has died is?
7. Why is the boy forgiven for what he did?

Duckhead Necklace – Synopsis

A mystical and complex story for mature thinkers, it is also a porquois story that explains some animals' characteristics. A young woman who marries a sky man, has a baby boy who becomes orphaned and then adopted by a grandmother who gives him a duckhead necklace that protects him always. Through his power and courage he saves people from starving.

Behaviors/values/cultural history presented in the story:

Reasons for animal characteristics

The supernatural

The importance of grandmother

Toys for boys/toys for girls

Mourning customs

Storytelling customs

Pride

Helping others

Vocabulary:

Turnips	rawhide	buckskin
mourning	Buffalo wallow	bolder

(continued)

Discussion:

1. Where did the young mother make the hole in the sky?
2. How did she plan to get back to earth?
3. Why did the grandmother leave a doll and a set of bow and arrows out for the child?
4. What did she do when she was in mourning?
5. What had happened to make her so sad?
6. Describe what happened with the snakes, the bears, and the white birds?



Lesson 4: Kootenai

Objectives

(See Comprehensive Objectives, p. 38)

Time

Allow 30-50 minute class periods to read or hear each individual story and discuss. Additional activities/projects time will vary.

Materials

• Footlocker materials:

Montana map

Class set HOW MARTEN GOT HIS SPOTS

(Four stories)

Complexity ratings stated here are for individual stories in a book (includes consideration of number of elements, characters, and the maturity level needed to grasp content/subjects). The scale is 1-5 – least to most complex.

3 How Marten Got His Spots

4 Coyote and Trout

3 Little Weasel's Dream

2 Tepee Making (not a story, but an illustrated description of tepee making)

Puppets (opt.): How Marten Got His Spots - Coyote, bear, fox

• User Guide Materials:

Montana Indians: Their History and Location or

[view on the web](https://opi.mt.gov/Educators/Teaching-Learning/Indian-Education/People-Place-History) or [find a link](https://opi.mt.gov/Educators/Teaching-Learning/Indian-Education/People-Place-History) at <https://opi.mt.gov/Educators/Teaching-Learning/Indian-Education/People-Place-History>

Template of project activities (opt.) Select, as needed, for class, groups, or individual students.

Essential Understandings Regarding Montana Indians or

[view on the web](http://opi.mt.gov/Portals/182/Page%20Files/Indian%20Education/Indian%20Education%20101/essentialunderstandings.pdf) at <http://opi.mt.gov/Portals/182/Page%20Files/Indian%20Education/Indian%20Education%20101/essentialunderstandings.pdf>

Amazing Montanans bios (opt.)

Synopsis, discussion questions, etc.

Pre-Lesson Preparation

Read the books thoroughly to determine which stories would be best suited for your class or individual students; consider both the content of the stories and also the reading levels, which vary between fourth and sixth grade. Note complexity scale for individual stories provided above. Review project possibilities.

Note the Montana Indian group from which the stories came. Locate on the Montana map the reservation connected with that group. Read about them in *Montana Indians: Their History and Location*

Procedure

1. Share with the students where the stories come from – the Montana Indian name and the reservation connected to that group. Show that area on the map and note where your community is, in relation to that area. Ask students what they know about this group and share some information from *Montana Indians: Their History and Location*.
2. Hand out the book you have chosen to use.
3. Students can either read the story aloud, taking turns, or silently, or it can be told to them, by you or prepared others. (Suggestion – the puppets can be used for telling or retelling the story and/or students might enjoy taking turns holding a puppet while reading.)

(continued)

4. Discuss the story. (See questions for each.)
5. Discuss the vocabulary words.
6. Choose activities or projects to carry out. (Opt.)
7. Retell the story.
8. Story synopses and Discussion

How Marten Got His Spots – Synopsis

In this cautionary, as well as porquois tale about the importance of minding parents/elders, Marten gets burned trying to escape from Bear, which is where the spots come from. He had been told not to “go over the hill,” but he had not listened!

Behaviors/values/cultural history presented in the story:

Brotherhood

Taking care of those you love

Family providing guidance and protection

What can happen when one does not follow good advice

Curiosity

Explanation for the coloring of an animal

Vocabulary:

Marten mink curiosity
pemmican Scorched

Discussion:

1. Who takes care of Marten?
2. What are the words of warning that Marten had always heard from his big brother, Mink?
3. When Marten does not follow Mink’s advice, what happens?
4. Marten and Mink are described as brothers in this story – look up information about these two animals and see what you think about how similar they are, physical.
5. Could they be considered brothers in

other ways other than just physical? Explain.

Coyote and Trout – Synopsis

Once again, Fox comes to greedy and opportunistic Coyote’s rescue – this time both to bring him back to life when he thinks he is tougher than he really is and to keep him from killing off all of the trout after he marries a trout and starts stealing all of their food.

Behaviors/values/cultural history presented in the story:

Faithful friendship

Looking out for the good of all

Greed causing severe problems

Magic

Punishment for bragging and false pride

Vocabulary:

Wrestled dangling sinew

Discussion:

1. What is Coyote’s first problem in this story?
2. What happens to him after he brags about his strength?
3. How does he get helped out of this tough situation?
4. Then, how does he remain involved with the woman who was stronger than he?
5. What is his attitude toward the other trout in the lake?
6. Why does Fox know there is yet another problem with Coyote?
7. How does Fox help Coyote at the end of this story?
8. Would you have helped him? Why or why not?
9. Who else got helped when Fox helped Coyote? Explain.

(continued)

Lesson 4: Kootenai *(continued)*

Little Weasel's Dream - Synopsis

When a group of mothers and children were berry picking on a warm, summer afternoon, Little Weasel wanders off, not minding his mother. He becomes exhausted and falls asleep. His dream of a bear coming after him terrifies him, but he awakes, cries, and his mother finds him. The message: Mind your parents!

Behaviors/values/cultural history presented in the story:

Food gathering customs

Role of women and children

Family closeness and responsibility for one another

Authority and its challenges

Lesson learning

Vocabulary:

Weasel	whortleberry	berry patch
alarmed	desperately	village
exhausted	elders	

Discussion:

1. Describe the setting of the berry picking event: the time of year, the weather, who goes, what kind of berries are they gathering, how they travel, how they carry the berries, etc.
2. What were the warnings given to the children? How old is Little Weasel and how does he get lost?
3. What happens to him? What is his "lesson?"
4. Do you think you would enjoy a day like the one in the story? Explain.

Tepee Making - Synopsis

This writing is a simple illustrated description of how a Kootenai tepee is made. It explains that women are responsible for this task and how Kootenai tepees were decorated at one time.

Behaviors/values/cultural history presented in the story:

Roles in the community

Who makes tepees, what materials are used and how they are made and put up

How they used to be decorated

Practical aspects of dealing with weather and smoke

Pride

Vocabulary:

Canvas	lodgepole pine	pyramid
snug	ripple	decorative
beautify		

Discussion:

1. Why do you think women have the responsibility to make tepees?
2. What might tepees be made of?
3. How do the poles work?
4. How do people keep out the rain and snow?
5. Can there be a fire inside? How does the smoke get out?
6. Describe decorations that women used to use.
7. How do women feel when their tepees look very nice and are weather-proof?

(continued)



Lesson 5: Pend d'Oreille

Objective

(See Comprehensive Objectives, p. 38)

Time

Allow 30-50 minute class periods to read or hear each individual story and discuss. Additional activities/projects time will vary.

Materials

• Footlocker materials:

Montana map

Class set of MARY QUEQUESAH'S LOVE STORY (one story) Complexity ratings stated here are for individual stories in a book

(includes consideration of number of elements, characters, and the maturity level needed to grasp content/ subjects). The scale is 1-5 –least to most complex.

5 Mary Quequesah's Love Story

Puppets (opt.): Mary Quequesah's ... none for this story

• User Guide Materials:

Montana Indians: Their History and Location or [view on the web](https://opi.mt.gov/Educators/Teaching-Learning/Indian-Education/People-Place-History) or [find a link](https://opi.mt.gov/Educators/Teaching-Learning/Indian-Education/People-Place-History) at <https://opi.mt.gov/Educators/Teaching-Learning/Indian-Education/People-Place-History>

Template of project activities (opt.) Select, as needed, for class, groups, or individual students.

Essential Understandings Regarding Montana Indians or [view on the web](http://opi.mt.gov/Portals/182/Page%20Files/Indian%20Education/Indian%20Education%20101/essentialunderstandings.pdf) at <http://opi.mt.gov/Portals/182/Page%20Files/Indian%20Education/Indian%20Education%20101/essentialunderstandings.pdf>

Amazing Montanans bios (opt.)

Synopsis, discussion questions, etc.

Pre-Lesson Preparation

Read the books thoroughly to determine which stories would be best suited for your class or individual students; consider both the content of the stories and also the reading levels, which vary between fourth and sixth grade. Note complexity scale for individual stories provided above. Review project possibilities.

Note the Montana Indian group from which the stories came. Locate on the Montana map the reservation connected with that group. Read about them in *Montana Indians: Their History and Location*

Procedure

1. Share with the students where the stories come from – the Montana Indian name and the reservation connected to that group. Show that area on the map and note where your community is, in relation to that area. Ask students what they know about this group and share some information from *Montana Indians: Their History and Location*.
2. Hand out the book you have chosen to use.
3. Students can either read the story aloud, taking turns, or silently, or it can be told to them, by you or prepared others. (Suggestion – the puppets can be used for telling or retelling the story and/or students might enjoy taking turns holding a puppet while reading.)
4. Discuss the story. (See questions for each.)
5. Discuss the vocabulary words.
6. Choose activities or projects to carry out. (Opt.)
7. Retell the story.

(continued)

Story synopses and Discussion:

A soap-opera like tale for older and more mature students, it tells of a woman, Mary Quequesah, whose husband left her for a younger woman. Heartbroken, Mary cried and complained about her situation until an older woman, for a price, offers strong medicine to help her win back her husband. The strategies work, the husband returns, Mary finally takes him back, only to set him free at the end of the story, and she marries another.

Behaviors/values/cultural history presented in the story:

There are no guarantees in matters of the heart

Relationships can be influenced by strong medicine

The value of a pleasing appearance

Moving for access to better hunting

Toys - dolls

Vocabulary:

Pend d'Oreille buckskin

rouge scents

Discussion:

1. In the beginning of the story, what had caused Mary's sadness?
2. People use the term "a broken heart." Why? How does that term fit this story?
3. Describe some of the strong medicine strategies the old woman provided to Mary to help her?
4. Did they help Mary? Explain.
5. How strong was Mary at the end of the story compared to the beginning?



Lesson 6: Kootenai

Objective

(See Comprehensive Objectives, p. 38)

Time

Allow 30-50 minute class periods to read or hear each individual story and discuss. Additional activities/projects time will vary.

Materials

• Footlocker materials:

Montana map

Class set OWL'S EYES & SEEKING A SPIRIT: Kootenai Indian Stories (Two stories)

Complexity ratings stated here are for individual stories in a book (includes consideration of number of elements, characters, and the maturity level needed to grasp content/subjects). The scale is 1-5 - least to most complex.

2 Owl's Eyes

2 Seeking A Spirit

Puppets (opt.): Owl's eyes ... owl, mouse, buffalo

• User Guide Materials:

Montana Indians: Their History and Location or [view on the web](https://opi.mt.gov/Educators/Teaching-Learning/Indian-Education/People-Place-History) or [find a link](https://opi.mt.gov/Educators/Teaching-Learning/Indian-Education/People-Place-History) at <https://opi.mt.gov/Educators/Teaching-Learning/Indian-Education/People-Place-History>

Template of project activities (opt.) Select, as needed, for class, groups, or individual students.

Essential Understandings Regarding Montana Indians or [view on the web](http://opi.mt.gov/Portals/182/Page%20Files/Indian%20Education/Indian%20Education%20101/essentialunderstandings.pdf) at <http://opi.mt.gov/Portals/182/Page%20Files/Indian%20Education/Indian%20Education%20101/essentialunderstandings.pdf>

Amazing Montanans bios (opt.)

Synopsis, discussion questions, etc.

Pre-Lesson Preparation

Read the books thoroughly to determine which stories would be best suited for your class or individual students; consider both the content of the stories and also the reading levels, which vary between fourth and sixth grade. Note complexity scale for individual stories provided above. Review project possibilities.

Note the Montana Indian group from which the stories came. Locate on the Montana map the reservation connected with that group. Read about them in *Montana Indians: Their History and Location*

Procedure

1. Share with the students where the stories come from – the Montana Indian name and the reservation connected to that group. Show that area on the map and note where your community is, in relation to that area. Ask students what they know about this group and share some information from *Montana Indians: Their History and Location*.
2. Hand out the book you have chosen to use.
3. Students can either read the story aloud, taking turns, or silently, or it can be told to them, by you or prepared others. (Suggestion – the puppets can be used for telling or retelling the story and/or students might enjoy taking turns holding a puppet while reading.)
4. Discuss the story. (See questions for each.)
5. Discuss the vocabulary words.
6. Choose activities or projects to carry out. (Opt.)
7. Retell the story.

(continued)

Story synopses and Discussion:

Owl's Eyes – Synopsis

A porquois story, Owl did not always have such big eyes. In this tale, he is sleeping when Mouse wants him to come out of the tree and play with him. Owl does not wake up until he hears Mouse screaming when Snake attacks. He watches in horror as his dear friend, Mouse, gets gobbled by a snake, which makes his eyes forever large.

Vocabulary:

Slithered gobble

Behaviors/values/cultural history presented in the story:

Friendship and loyalty

Taking care of others

Explanation for something found in nature

Discussion:

1. Do you think it was Owl's fault that Snake gobbled him up? Explain.
2. Tell why Owl's eyes are so wide open?
3. What about this story is different from what you may know about the diet of an owl?

Seeking A Spirit – Synopsis

Lassaw, a young Kootenai boy, goes through the process of seeking a medicine helper through a vision quest. He cannot eat or drink for days and even cuts his finger to prove his strength and courage. He prays and sees a buffalo; he knows that that creature will always watch over him and help him to be strong.

Vocabulary:

Kootenai seek

Behaviors/values/cultural history presented in the story:

Custom of adolescent male vision quest/seeking a spirit helper

Rite of passage into adulthood

Courage

Strength

Fasting

Faith

Spiritual belief

Discussion:

1. Make a list of the feelings you think you might have if you were alone on the top of a mountain, waiting for something that was supposed to help you, but you did not know exactly what, and you had no food or water.
2. What does Lassaw do to his finger? Why do you think he adds to his difficulty by doing this?
3. Finally, what does he see and what does it mean?



Lesson 7: Sioux

Objective

(See Comprehensive Objectives, p. 38)

Time

Allow 30-50 minute class periods to read or hear each individual story and discuss. Additional activities/projects time will vary.

Materials

- **Footlocker materials:**

Montana map

Class set *THE TURTLE WHO WENT TO WAR AND OTHER SIOUX STORIES* (Five stories)

Complexity ratings stated here are for individual stories in a book (includes consideration of number of elements, characters, and the maturity level needed to grasp content/subjects). The scale is 1-5 – least to most complex.

5 The Turtle Who Went To War

3 Moosehide Robe Woman

3 Pet Crow

2 Owl Boy

5 White Rabbit

Puppets (opt.): The Turtle ... turtle, crow/raven, owl, and rabbit

- **User Guide Materials:**

Montana Indians: Their History and Location or [view on the web](https://opi.mt.gov/Educators/Teaching-Learning/Indian-Education/People-Place-History) or [find a link](https://opi.mt.gov/Educators/Teaching-Learning/Indian-Education/People-Place-History) at <https://opi.mt.gov/Educators/Teaching-Learning/Indian-Education/People-Place-History>

Template of project activities (opt.) Select, as needed, for class, groups, or individual students.

Essential Understandings Regarding Montana Indians or [view on the web](http://opi.mt.gov/Portals/182/Page%20Files/Indian%20Education/Indian%20Education%20101/essentialunderstandings.pdf) at <http://opi.mt.gov/Portals/182/Page%20Files/Indian%20Education/Indian%20Education%20101/essentialunderstandings.pdf>

Amazing Montanans bios (opt.)

Synopsis, discussion questions, etc.

Pre-Lesson Preparation

Read the books thoroughly to determine which stories would be best suited for your class or individual students; consider both the content of the stories and also the reading levels, which vary between fourth and sixth grade. Note complexity scale for individual stories provided above. Review project possibilities.

Note the Montana Indian group from which the stories came. Locate on the Montana map the reservation connected with that group. Read about them in *Montana Indians: Their History and Location*

Procedure

1. Share with the students where the stories come from – the Montana Indian name and the reservation connected to that group. Show that area on the map and note where your community is, in relation to that area. Ask students what they know about this group and share some information from *Montana Indians: Their History and Location*.
2. Hand out the book you have chosen to use.
3. Students can either read the story aloud, taking turns, or silently, or it can be told to them, by you or prepared others. (Suggestion – the puppets can be used for telling or retelling the story and/or students might enjoy taking turns holding a puppet while reading.)

(continued)

4. Discuss the story. (See questions for each.)
5. Discuss the vocabulary words.
6. Choose activities or projects to carry out. (Opt.)
7. Retell the story.

Story synopses and Discussion:

***The Turtle Who To War* – Synopsis**

This story is not for the faint of heart – listeners and readers need to have some maturity – might even be frightening to younger students. The Turtle chief leads other animals in a war against the humans because they have been too greedy, killing too many turtles for food. He kills and scalps the chief and then tricks the person who is supposed to drown him as punishment, kills and scalps him too! The message is very strong – that greed putting lifeways out of balance will not be tolerated.

Vocabulary:

Sioux

Behaviors/values/cultural history presented in the story:

Brotherhood of animals

Punishment for greed

Severity of punishment

Ritual smoking a pipe at important gatherings

Rituals of dressing for war

Revenge

Discussion:

1. Have you ever been in a situation where someone took more than their share of something? Describe.
2. Are there situations in the world where groups of people take more than their share? Describe.

3. How do you feel about the severity of the punishment and revenge in the story?

***Moosehide Robe Woman* – Synopsis**

Moosehide Robe Woman has two special suitors, but she soon realizes that Star Boy is the one for her because he is so kind to his mother. She loves Star Boy so much that she follows him to war, hides him when he is injured, nurses him back to health, and helps him get back home to their families.

Vocabulary:

Most students will be familiar with the words in this story.

Behaviors/values/cultural history presented in the story:

Family love and bonds

The power of love, in general

The importance of kindness

Courage

Women's and men's roles

Celebrations

Discussion:

1. Why does Moosehide Robe Woman choose Star Boy over the other young man she might marry?
2. Describe Moosehide robe Woman's bravery.
3. Why was she so brave? Where did her power come from?

***Pet Crow* – Synopsis**

This porquois story tells why crow became black. He was badly burned by lightning at the same time his loyal friend, a great chief, was killed. The chief had helped Crow when he was wounded and had taught him his language. Crow, in return, flew to enemy camps and brought back valuable information. He knew the lightning was

(continued)

coming, but did not abandon his friend.

Vocabulary:

Most students will be familiar with the words in this story.

Behaviors/values/cultural history presented in the story:

Loyalty

Animals and Humans having the same value

Using skills

Spirituality

Leadership

Power and how power can change

Discussion:

1. Tell what you know about the chief – what is he like do you think?
2. Does he use his power wisely at all times?
3. Describe Crow's loyalty to him?
4. What happens to the chief and Crow?

Owl Boy - Synopsis

Owl saves a baby boy whose parents thought he had died of a sickness; he raises him well and eventually helps him get back home to his grateful and loving family.

Vocabulary:

Burial platform

Behaviors/values/cultural history presented in the story:

Family love

Animals as human helpers

Sensitivity and kindness

Discussion:

1. Why did Owl raise the boy?
2. Describe the burial custom told of in this story.

3. What did the boy have to do to convince his parents of who he really was?

White Rabbit - Synopsis

A fairly long story, it tells of a couple (Mad Bear and White Horse Woman) who long to have a child. They are good and patient, but sad to not have one. Years go by, and White Horse Woman finds a beautiful little white rabbit whom she cares for and who brings a lot of joy. She has a dream of having a beautiful little girl. Then White Rabbit leaves. A baby girl finally comes, rewarding patience and the kind spirit of White Rabbit and White Horse Woman.

Vocabulary:

Kindhearted

chokecherry

elders

Great Spirit

buckskin

awaited

Bless

patient

Behaviors/values/cultural history presented in the story:

Value of children

Patience rewarded

Freedom

Faith

Spirituality

Animal helper

Roles of men and women

(continued)

Discussion:

1. How important were children to the people in this story?
2. Describe some of the things that men and women do in this story to contribute to the good of all?
3. Why does White Rabbit need to leave White Horse Woman?
4. Does she come back? Explain.



Links and Resources

STATE OF MONTANA - OFFICE OF PUBLIC INSTRUCTION IEFA PAGE

<https://opi.mt.gov/Educators/Teaching-Learning/Indian-Education>

GENERAL WEB RESOURCES

<https://www.storyarts.org/classroom/index.html>

<https://www.storyarts.org/links/index.html>

MONTANA ANIMAL INFORMATION

<http://fieldguide.mt.gov/>

PEOPLE

Seek out local storytellers - invite them to swap stories with your students.

Visit with your school librarian about stories and storytelling

Through the OPI link, contact your nearest Tribal College to find storytellers who might come to your school