Indian Education for All
Model Teaching Unit

Art, Language Arts, and Social Studies

Crossing Boundaries Through Art:

Seals of Montana Tribal Nations

Model Lesson for Grades 3-5

Indian Education
Montana Office of Public Instruction
Denise Juneau, Superintendent

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Created in Collaboration
with Artist Marina Weatherly

A special thank you to Marina Weatherly for sharing her knowledge and resources

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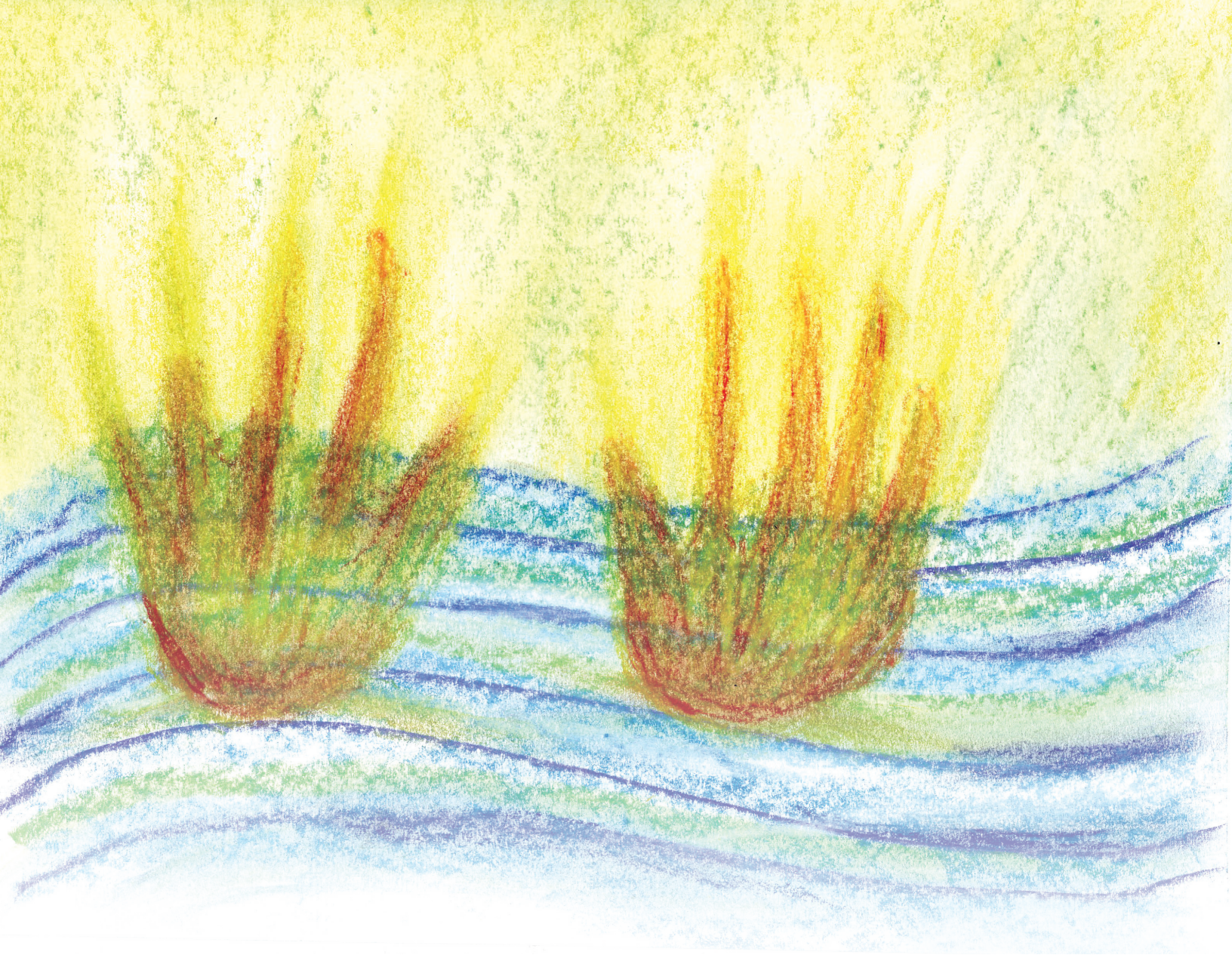

Crossing Boundaries Through Art: Seals of Montana Tribal Nations

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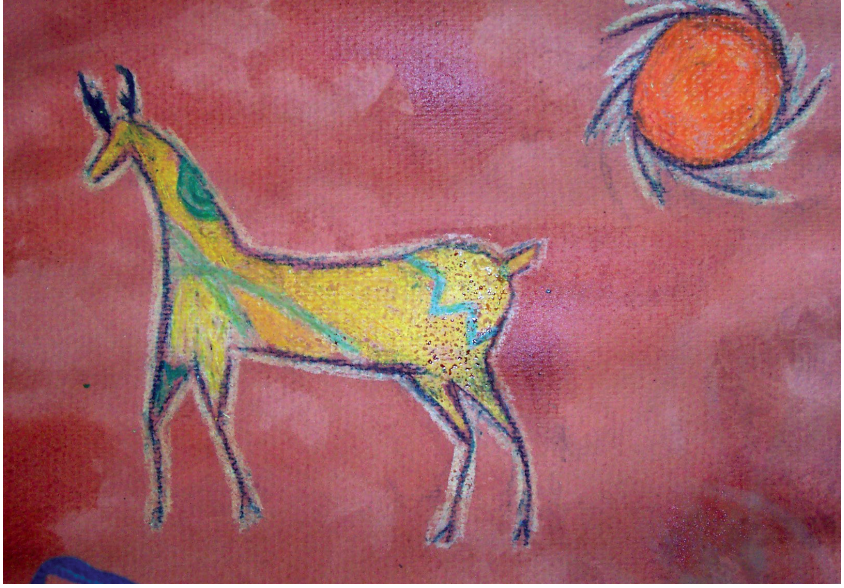
Overview

Lesson Summary



"Crossing Boundaries through Art: Seals of Montana Tribal Nations" offers elementary students in grades 3-5 an opportunity to learn about Montana indigenous people as distinct, sovereign nations while simultaneously studying symbolic art. Students will examine how tribal identity and diversity are expressed through symbols that have their roots in distinct tribal histories, cultures, and geographies. In order to make a personal connection with what they are learning, students will also create original symbols that represent themselves, their class, and their shared "culture" at school. The lesson will culminate in the collaborative creation of a class seal that depicts students' individual and collective identities and expresses their connections to place, time, and culture.

Throughout this unit, students will identify connections between art and life as they discover how perspective (personal, historical, cultural, and temporal) informs or influences art. They will actively engage in the learning process by making observations, asking questions, seeking possible answers, and demonstrating what they have learned in original artistic works, in writing, and in discussions. This unit is divided into seven 40-50 minute activities and one longer (2-3 class periods) activity. Each activity can be modified, if necessary, to suit grade level and ability.

Timeframe

Part 1: Flag Song; Montana Tribes and Geography; IEFA Vocabulary

Part 2: Art Vocabulary; Assessing Artistic Elements in Tribal Seals; What is a Symbol? Researching Tribal Symbols Using KWL

Part 3: Sharing What We Learned; Roots of Identity; First Nations Video and Discussion.

Part 4: Creating Individual Identity Symbols; Vocabulary Crossword Puzzle (optional)

Part 5: Creating Collective Identity Symbols and Designing the Class Seal (two or more periods)

Part 6: Self-Evaluation/Artist's Statement (This segment can be done as homework.)

Part 7: Presenting the Class Seal

Rationale for Teaching "Crossing Boundaries through Art"

Art "acknowledges the human spirit, promotes mutual respect for diverse peoples and, in particular, promotes awareness of Indian people, not only in a historical context but as contemporary and contributing members of the world . . . Designs, symbols and stylistic expressions reflect the identity and tradition of one's tribe, culture, family and self. The Arts provide powerful tools for understanding human experiences and cultures—past, present and future." *Integration of IEFA in K-12 Visual Arts Education-Primary Considerations for Guiding Principles,* http://opi.mt.gov/pdf/IndianEd/Resources/INED_Integration_K_12_Visual_Arts.pdf

Montana is home to twelve American Indian tribes, eleven of whom are recognized as nations by the United States through treaties and executive orders that established the seven reservations in our state. The Little Shell Chippewa Tribe, which has no reservation, is recognized by the State of Montana and is currently seeking federal recognition. Each tribe has its own culture, language, identity, and history which continue to be important to today despite many changes over the last two centuries.

Tribal seals are emblems of tribal governments and as such express the sovereignty of Montana tribal nations. The symbols on these seals represent important aspects of tribal histories and cultures and can be used as a starting place for introducing students to Montana tribes, and for studying the similarities and differences among them.

The *Guiding Principles,* above, remind us that, "Culturally relevant American Indian art instruction [that] includes content and context for background knowledge allows for depth of learning in respectful, artistic expression." As visual documents, tribal seals allow students to study Montana tribal nations while also learning about design elements, symbolism, and artistic representation of identity. Students will discover that although Montana tribes are linguistically and culturally diverse, they also have commonalities rooted in their long occupation of this region and in their shared experiences. Students will build respect and appreciation for Montana American Indian people by learning about tribal cultures and histories. As they make connections between culture, history, geography, and identity, students will also ask, "Who am I?" and "What is my own culture?"

To answer these questions, students will apply what they have learned about design, symbolism, and perspective to create original symbols that express their individual identities. They will discover that identity, like art, is rooted in place, history, culture, values, and personal experiences. They will also define, from their unique vantage point as students, their sense of collective identity and will create symbolic art to reflect that shared identity.

Learning Objectives

This multidisciplinary unit incorporates diverse themes, concepts, and facts through a variety of hand-on activities that emphasize a broad spectrum of skills. Individually, in pairs, and as a class, students will observe, discuss, define, evaluate, question, read, write, draw, compare, share, listen, and discuss what they are studying. By the end of this unit, students will be able to:

- ✓ define reservation, nation, tribe, tribal nation, and state;
- ✓ name and locate the tribes and reservations in Montana;
- ✓ identify similarities and differences between Montana tribal nations;
- ✓ define identity (personal, collective) and recognize that identity is shaped by history, culture, geography, and personal experience;
- ✓ define sovereignty as it applies to tribal nations, who have their own governments and intrinsic rights;
- ✓ recognize tribal seals as emblems of tribal sovereignty;
- ✓ define symbol (image, metaphor) and distinguish between abstract, geometric, and realistic symbols;
- ✓ identify specific symbols on tribal seals and connect these symbols to their cultural, historical, and geographical roots or to specific people within particular tribes;
- ✓ identify, evaluate, interpret, and create meaningful symbols of individual and collective identity;
- ✓ recognize and articulate the connections between art, identity, and perspective;
- ✓ recognize and articulate the connections between art and its roots in culture, history, geography, and personal experience while distinguishing between these different contexts;
- ✓ share and express ideas clearly and respectfully, while building on one another's ideas;
- ✓ use multiple mediums of expression (including reading, listening, observing, writing, discussing, and drawing) for gathering information and expressing new knowledge;
- ✓ understand and apply design principles and visual art elements (such as balance, symmetry, color, shape, line, etc.);
- ✓ find inspiration in the artistic works of other cultures;
- ✓ collaborate to create new works of art and to find meaning in what is read or observed;
- ✓ evaluate their own and other's creative work and assess their ability to communicate ideas and express identity effectively through art;
- ✓ develop an academic vocabulary that is both subject-specific and general; and
- ✓ actively facilitate their own learning process by generating questions to guide their inquiry, engaging in dialogue, and applying new concepts creatively and in original ways.

Strategies

To engage fully with the subject matter they are studying, students need to be active learners rather than passive recipients of information. Teachers can facilitate active learning processes by providing multiple opportunities for students to make unhindered observations, generate open-ended questions, find and assess possible answers, and establish evaluation criteria. By choosing *what* the focus of their attention is and by determining how they gather and process information, students will better understand concepts, principles, and processes. They will move beyond fact-gathering and memorization stages and will gain the ability to approach complex or challenging learning situations with critical-thinking and problem-solving skills.

Essential Questions as an Umbrella:

Essential Questions can form a conceptual structure to help students a) link one aspect of what they've learned with another, b) identify and articulate larger concepts, c) analyze what they've learned and why it is important, and d) consider how new knowledge or skills can be applied to other topics. Students can help formulate Essential Questions, and Essential Questions can be revisited, revised, and expanded as the unit progresses. They can also be used in a summative assessment. **Some Essential Questions that could be considered in this unit are:**

1. What are **symbols?** How do they communicate **ideas?**
2. What are **seals?** Why do tribes have seals?
3. How did each tribe use **color, shape, symmetry,** and **balance** in their seals?
4. How are the seals and their symbols different from one another? What do these differences suggest about **diversity** among Montana tribes?
5. How are the seals or symbols similar to one another? Why are there **similarities?**
6. What do the symbols in state and tribal seals mean? Whose **culture, history,** or **identity** is represented by these symbols?
7. Which symbols represent **historical events**? How or why are those events important?
8. Which symbols represent **nature** or **natural resources**? How were nature and natural resources important in the past? How are they important for us today?
9. Which symbols represent **culture** or **cultural identity**? Whose culture is represented?
10. Which symbols represent specific **people**? How are these individuals important to their tribes (in the past, presently, or in the future)?
11. How were you **inspired by** the tribal seals, their symbols, and the stories/histories behind them?
12. How are art and identity linked to culture, history, geography, and personal experience?
13. How could you create an ***original* symbol** to represent your own identity? Why would your seal be different from anyone else's symbol? Why shouldn't one person (or group) copy someone else's symbol?
14. Can a class have its own **identity** or own culture? How could we **express** or **describe** our class culture or collective identity using original symbols?
15. How can art or images be used to communicate ideas?

KWL (know/want to know/learned):

The K/W/L strategy can be used to help students identify about WHAT THEY KNOW, ask questions about what they WANT TO KNOW, and describe WHAT THEY LEARNED about Montana tribal nations and seals through this lesson. Information can be added to the KWL chart as each seal is explored. *(Do not assume American Indian students are familiar with the meaning of a particular tribal seal and its symbols.)*

It is important to remember that the WHAT I LEARNED category is *not just for facts;* it is also for concepts and ideas. Students may need guidance to move beyond facts toward the underlying concepts—which are often revealed by considering how or why the facts are important. For example, a student may write for WHAT I KNOW: "There is a chief in the Salish and Kootenai seal." Then, in WHAT I WANT TO KNOW, he/she could write, "Who is this chief and why is he important?" After learning more about this important man, he/she may write in WHAT I LEARNED the following fact: "Chief Koostatah was one of the last traditional Kootenai chiefs." It may take a bit of prompting to help some students identify the concepts that may be embedded in particular symbols, such as the concept that traditional leaders demonstrated values that are still important today or that leadership is important for a tribal nation. Younger students might not always make the leap from concrete fact to underlying concept, but should be encouraged to try.

Incorporating the Academic Vocabulary from "Crossing Boundaries through Art"

While teachers will need to incorporate the academic vocabulary terms into this lesson in order for students to understand these concepts, the extent to which the vocabulary terms are incorporated is up to the teacher. For a list of the vocabulary words and definitions, see Appendix A: Academic Vocabulary for "Crossing Boundaries through Art." In order to meet the Montana CC ELA Standards for Language [L] and Reading Foundational Skills [RF] listed in this unit, teachers can include the academic vocabulary from this unit into their weekly spelling and vocabulary lessons according to students' grade level and ability (see the Extended Learning Activities). Vocabulary terms can be divided into groups according to the foundational reading or language skill they address. There is also a crossword puzzle (Appendix H) that incorporates all twenty-five vocabulary terms that can be used as an assessment for comprehension.

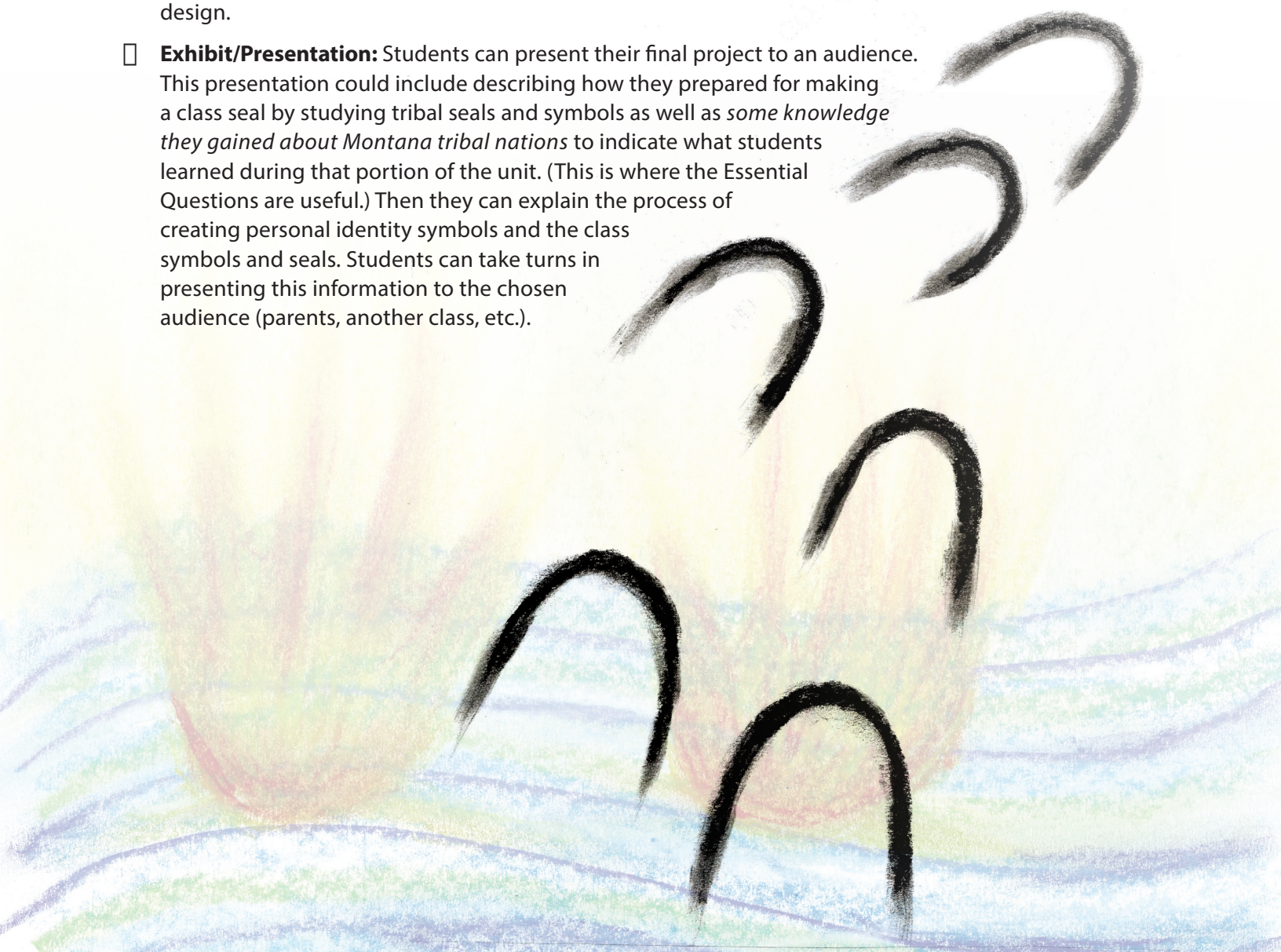
Assessment

Formative Assessments

- **Student narratives** describing each symbol made by each student. These brief narratives and the symbols themselves will demonstrate how well the student understands and is applying the information in this unit.
- **KWL worksheets and discussion** regarding tribal symbols, tribal diversity, and roots of tribal symbols.
- **Vocabulary journals** and **crossword puzzle** to assess comprehension of new terms, if ELA Language (L) and Reading Foundation (RF) skills are being taught.
- **Contributions to general discussion** and class activities.
- **Contributions creation** of class symbols and seal.

Summative Assessments

- **Essential Questions** can be modified and used in a summative assessment. Students can assess what they've learned and can evaluate how that knowledge is important by considering thoughtfully (in writing, or verbally, or both) questions that probe both their retention of new factual information and their understanding of new concepts. Such questions can be broad and should review the main objectives of this unit. A summative assessment that uses the Essential Questions should be combined with an assessment of students' artwork and their artists' statements.
- **Artist statement/Self-evaluation:** Students should evaluate in writing their own work in terms of its artistic merit and also in how well it communicates their intended meaning. If the teacher deems it useful, students could assess one another's self-identity symbols and write down what he/she infers from another student's symbol, and then the creator of that symbol can gauge the effectiveness of his/her creation.
- **Culminating Project:** The class seal is a culminating project that demonstrates what students have learned about identity and about conveying meaning through visual imagery. The categories of their symbols will reveal how they define their collective identity as well as how they describe the roots of that shared identity. The class seal demonstrates their collective understanding of the basic concepts of design.
- **Exhibit/Presentation:** Students can present their final project to an audience. This presentation could include describing how they prepared for making a class seal by studying tribal seals and symbols as well as *some knowledge they gained about Montana tribal nations* to indicate what students learned during that portion of the unit. (This is where the Essential Questions are useful.) Then they can explain the process of creating personal identity symbols and the class symbols and seals. Students can take turns in presenting this information to the chosen audience (parents, another class, etc.).



Resources and Materials

- ✓ Computer, internet, projector, screen, speakers for audio
- ✓ Art supplies: pencils, erasers, markers, crayons, unlined white paper, erasers, tape, glue, mural-size paper (or cardboard, or other material), small paper plates or plastic lids 6" in diameter, scissors, compass or string (to draw larger circles), painting supplies, clean-up supplies.
- ✓ Notebooks for student vocabulary journals
- ✓ Appendices (some are handouts to be printed):

  Appendix A: Academic Vocabulary for "Crossing Boundaries through Art"

  Appendix B: Great Seal of the State of Montana

  Appendix C: Map of Tribal Territories, Reservations, and Tribes

  Appendix D: Map of Tribal Nations' Seals

  Appendix E: Seals of Montana Tribal Nations

  Appendix F: KWL Worksheet for Analyzing Tribal Seal Symbols

  Appendix G: "Who am I?" Worksheet

  Appendix H: "Crossing Boundaries through Art" Crossword Puzzle (optional)

Teacher Preparation

- See each section in the **Instructional Plan** for lists of necessary materials and specific preparations for each day.
- Review Teaching **Strategies** and **Learning Objectives,** and **Instructional Plan** and decide on the best method of implementation that will work with your students.
- Preview video, flag song, maps, online resources, and worksheets.
- Familiarize yourself with the names and locations of the twelve Montana American Indian tribes and seven reservations, noting which tribes occupy a shared reservation.
- Review the Academic Vocabulary (Appendix A) for this unit and vocabulary-related extensions.
- Review the principles of design, composition elements, and elements of visual art.
- Gather a variety of art supplies to make symbols and seals.
- Prepare your classroom by creating space for a Word Wall (optional), space to hang printed maps and individual seals, and a large space (in or near the classroom) for displaying the final project (class seal).
- Invite parents, school administrators, community members, and/or another class of students to your students' presentation of their self-identity symbols and class seal.
- See **Extended Learning Activities** for suggestions of ways to augment this lesson.

Instructional Plan for "Crossing Boundaries through Art"

This unit is structured to be completed in segments. Each segment involves a different activity that will take approximately 40-50 minutes.

The first activity (Part One) is an introduction to Montana tribes and reservations. If your students have already been introduced to Montana tribes and their reservations, you might not need to spend as much time on this activity. *However, you will still need to present all of the Indian Education for All vocabulary terms that accompany Part One.*

If you have access to tribal flags, these could be substituted for the tribal seals or used in conjunction with seals. When creating the culminating class project, a class flag could be made instead of a class seal.

Suggestions are made throughout the Instructional Plan for adapting the unit to suit the grade and ability level of you students. Teachers can modify it as needed to meet students' needs; however, teachers should refrain from feeding the information to students. Teachers may be tempted to control the creation process so that the final product "looks nice," but doing so could send a message that the students did not do it well and could undermine their sense of ownership of the project. Instead, provide them with the tools (such as design principles and clear expectations) so that they can take pride in creating a work of art.

Throughout the unit, encourage students to make observations, to ask questions, to seek and evaluate possible answers, and to enter into constructive conversations so that they can be autonomous learners.

Part One: Flag Song; Montana Tribes, Geography, and IEFA Vocabulary

Resources and Materials

- ✓ Computer, projector, and speakers for flag song; maps; tribal names
- ✓ *Indian Education for All* Vocabulary List (Appendix A)
- ✓ Appendix C: Map of Tribal Territories, Reservations, and Tribes (print to display): http://www.montanatribes.org/learning_activities/images/09TrTerrMap1100.jpg
- ✓ Map of Reservations and Tribes (digital to show; print one to display in classroom): http://www.montanatribes.org/learning_activities/flash/name_dropping_game.swf
- ✓ Tribal names in tribal languages matching game (optional): http://www.montanatribes.org/learning_activities/ww.html
- ✓ Notebooks or folders for student vocabulary journals
- ✓ Space on a bulletin board or wall for a Word Wall (optional)
- ✓ If doing Word Wall: several 3x5 notecards with Part One vocabulary words (see Implementation instructions, below) printed at the top; tape or thumbtacks to attach.

Teacher preparation

- ➢ **Preview Northern Cheyenne Flag Song** (Lame Deer version) sung by Conrad Fisher (1:56 minutes): https://www.youtube.com/watch?v=9vnfleR8aOk.
- ➢ **Review *Indian Education for All* Vocabulary.** If doing a Word Wall, create space for it in the classroom and pre-label notecards with terms for students to define and post.

- **Preview and prepare to show each digital map** listed in the Resources and Materials in order. The Reservation and Tribes map is interactive and requires that you label each reservation in order to see which tribes reside there. After it has been labeled, you can print it for displaying in the classroom.
- **Print and post in your classroom:** Appendix C: Map of Tribal Territories, Reservations, and Tribes.
- **Select and include relevant terms** from IEFA Vocabulary List for individual student spelling lists, if applicable.

Implementation

1. **Introduction:** Explain to students they will be listening to a flag song from the Northern Cheyenne tribal nation. Listen to Northern Cheyenne Flag Song (Lame Dear version) sung by Conrad Fisher (1:56), https://www.youtube.com/watch?v=9vnfleR8aOk. Use it to capture students' interest. Have them make observations (language, flag behind singer, use of drum, etc.) Ask them to think about what a flag song, a tribe, and a nation are. You might use the U.S. flag as an example of something that represents the U.S. as a nation. View the PowePoint slide show that provides a brief introduction to the Tribal Nations and their seals. http://opi.mt.gov/Streamer/IndianEd/TribalSealsPresentation_1.mp4

2. Using the IEFA Vocabulary, define the following terms: **state, nation,** and **tribe**. Have students think of examples for each one. Select students to write the definitions of these words on 3x5 notecards and post them onto the Word Wall. If students are keeping a vocabulary journal, have students write definitions into it at the end of this period.

3. Define **government, sovereignty,** and **treaty.** Discuss how tribes are also **tribal nations** because the U.S. regarded them as sovereign countries when it made treaties (international agreements) with them. Select students to write definitions for these terms and post them to the Word Wall. Remind students that they saw the Northern Cheyenne tribal nation flag in the flag song video.

4. Using the maps below (in order) explain these concepts: **tribe, tribal nation**, and **reservation.** As you locate and identify each tribal nation, reinforce that tribes are sovereign nations with distinct/diverse cultures. (Define culture, diversity, and similarity as you proceed, and select students to post to Word Wall.)

   - Locate historical tribal territories (circa 1855), reservations, and tribes at http://www.montanatribes.org/learning_activities/images/09TrTerrMap1100.jpg
   - **Identify the tribes** residing on each of Montana reservations, taking time to inform students that tribal nations, as they are today, may share a reservation land base. http://www.montanatribes.org/learning_activities/flash/name_dropping_game.swf
   - **Together, listen to tribal names** in their own languages, while reminding students that these languages are part of each distinct culture and are different from one another, using the interactive game http://www.montanatribes.org/learning_activities/ww.html. Reinforce that there is no single "Indian" language, but over 300 different tribal languages spoken in the U.S. today by over 500 separate tribes. http://www.montanatribes.org/learning_activities/audio_guide/

5. Allow time for student questions, for discussion, and for students to add new vocabulary to their **vocabulary journals.**

6. In their sketchbooks (or in their vocabulary journals), students can draw a map of Montana with its reservations and tribes correctly labeled.

Part Two: Art Vocabulary; Assessing Artistic Elements in Tribal Seals; What is a Symbol? and Researching Tribal Symbols using KWL

Resources and Materials

- ✓ Art Vocabulary List (Appendix A)
- ✓ Map of Tribal Nations' Seals (Appendix D)
- ✓ Seals of Montana Tribal Nations (Appendix E) – images and text
- ✓ KWL worksheets (Appendix F) – one for each student

Teacher Preparation

- ➢ **Review Art Vocabulary** and prepare notecards for students to fill in definitions and post them on the Word Wall.
- ➢ Print Map of Tribal Nation's Seals (Appendix D) and post in your classroom next to map of tribes, territories, and reservations.
- ➢ Review the text that accompanies one seal. Choose one symbol to present as a demonstration.
- ➢ Print each tribal seal in color (with the image on front and descriptive text on back) from Appendix E. (You may want to laminate these.) Display the seals at intervals throughout the classroom so that students can view them.
- ➢ Print KWL worksheets for students.

- **Prepare computer and projector** to view tribal seals map and the tribal seals.
- You may want to find examples (images) of actual symbols to show to students and to illustrate the differences between **abstract, realistic,** and **geometric.**

Implementation

1. **Show students the map of tribal seals** in Montana, noting that each one is located at its corresponding reservation. Remind students that tribal nations have their own governments, and that some tribes share a reservation, a government, and a seal. Allow students to view the seal and make observations about what they see, what they are curious about, and what they like. Students should respect the seals as tribal emblems.

2. **Define "seal" as it is used in this unit**. Post to Word Wall. It may be helpful for students to understand the concept of a seal as a symbol of a nation if you mention that the tribal seals are also used on tribal flags and then ask students to consider the significance of the U.S. flag, its colors, and its symbols. Help students make the observation that the U.S. flag "stands for" the U.S. as a country, so they can later understand the concept of a flag as a symbol of identity. (You can reinforce this idea later in the discussion of symbols and identity.)

3. **Introduce the Art Vocabulary words: design, balance, symmetry, shape, color, complex, simple.** Post terms to Word Wall. Students will use the art vocabulary terms to assess the tribal seals from a design perspective. Viewing the seals as a class (preferably projected on a screen), have students identify examples of balance, symmetry, use of color, use of shape, etc. Some possible questions to guide this discussion: What are some *design elements* these seals have in common?

    - How does that large circle create balance?
    - Which tribal seals use symmetry?
    - How does symmetry create balance?

4. **Define "symbol."** This may take some practice with younger students, so you could begin by drawing commonly used symbols on the board or by having students think of some (such as: girl/boy symbols on bathroom doors, emoticons, stop sign shape, handicap symbol). Discuss the purpose of symbols: *to communicate meaning*.

5. **Ask students to consider color as another kind symbol.** Have students think of examples of colors being used as symbol (such as red for stop, green for go). What colors can they identify in the seals? Ask students if they think these colors might have meaning, the way other symbols have meaning. *(Students might discover more about the significance of particular colors to specific tribes when they do their KWL worksheets. Not all tribes attach the same meaning to the same colors, nor is every color especially meaningful to any given tribe.)*

6. **Discuss and define styles of symbols: abstract, geometric, realistic,** while presenting examples to illustrate these concepts. In a class discussion, have students identify symbols on the tribal seals and decide if they are abstract, geometric, or realistic. Post the new terms and definitions to Word Wall.

7. **Identify one symbol on a particular seal and use it to model the KWL process.** (Perhaps choose one that students are less likely to notice or choose, such as the hide stretched on a frame in the Fort Peck seal or a color in the background of another seal.)

8. Tell your students WHAT YOU **KNOW:** what the symbol appears to be (describe it); what tribal national seal it came from, what tribe(s) belongs to that nation.

9. Tell your students WHAT YOU **WANT TO KNOW**, in the form of questions, such as: What does this symbol mean? How is [symbol] important to [tribe]? Where did the idea for this symbol come from?

10. Tell you students WHAT YOU **LEARNED** when looked for more information about this symbol, starting with "I learned that…" and answering your "WANT TO KNOW" questions. Then, indicate whether the symbol you studied has its roots in **culture, history, geography,** or **personal experience.** These categories will help students understand that symbols originate from the context of our lives that help shape our identities.

11. **Pass out the KWL worksheets to students.** Working individually, students will explore the tribal symbols on one seal. (Students can choose which seal, but the teacher will need to ensure that each seal is used by at least one student.) Students should use *only the seal images* to complete the "WHAT I KNOW" and "WHAT I WANT TO KNOW" portions of the worksheet.

12. **Students will choose at least four symbols to learn more about** and should be prepared to speak about one symbol they studied. They will need to indicate in the "WHAT I KNOW" column the tribal nation and tribe(s) that correspond to each symbol they choose.

13. **Next, students will create "How"** or **"Why" questions** for the "WHAT I WANT TO KNOW" section for *each* selected symbol.

14. *After* a student has filled in the "WHAT I KNOW" and "WHAT I WANT TO KNOW" sections, he/she can use the text that accompanies each seal to **find more information** about his/her selected symbols in order to complete the KWL worksheets. (The texts can be printed in advance, separately from the images, if desired.) If necessary, students can complete the worksheets as homework to be due the next day. Other reference materials, as are available, can also be used but are not necessary.

15. Remind students to **update vocabulary journals and Word Wall** with the Art Vocabulary terms.

Part Three: Sharing What We Learned; Roots of Identity; First Nations Video and Discussion.

A People of Vision

Resources and Materials

- ✓ Completed KWL worksheets.
- ✓ IEFA Vocabulary List from Appendix A (culture, history, geography, identity, diversity);
- ✓ notecards for Word Wall (if necessary)
- ✓ Video: *Introducing the First Nations of Montana to the World,* http://visitmt.com/places_to_go/indian_nations/
- ✓ Computer, projector, and screen for viewing video
- ✓ Space on the board for four categories labeled History, Culture, Geography, and Personal Experience. Alternatively, you can use a very large cardboard box (at least 20" x 20" square) for this activity and put one label on each side.

Teacher Preparation

- ➢ Preview the video and have it ready to view.
- ➢ On the whiteboard, chalkboard, or extra-large box, create four columns labeled HISTORY, CULTURE, GEOGRAPHY, and PEOPLE/PERSONAL EXPERIENCE.
- ➢ Review the Essential Questions in the Strategies section of this unit and highlight questions that might help guide the class in a discussion of how history, culture, geography, and personal experience all shape identity (tribal, personal, shared).

Implementation

1. **Define history, culture, geography, and personal experience (or people).** Talk about how each of these things influences or shapes who people are **(identity).** (Teacher can modify these categories as necessary to meet student ability/grade level by using everyday terms, such as "Things that Happened," or "Things People Use at Home or for Work" or "Nature" or "Places." The important idea to communicate to students is that symbols—like identity—come from a wide variety of sources, not just from one aspect of our lives.) Add definitions to Word Wall.

2. **Have each student present ONE symbol from his/her completed KWL worksheet,** organizing these presentations by seal. (Encourage each student to present a symbol that another student hasn't already presented on. This might not always be possible.) Each student should present all categories of their KWL worksheet for the selected symbol, including the tribes and reservations. As each student is done presenting his/her symbol, students as a class or individually will decide if that symbol has its roots in HISTORY, CULTURE, GEOGRAPHY, or PEOPLE/PERSONAL EXPERIENCE by considering the definitions of those terms. Students may determine that some symbols belong in more than one category. **Students will write or draw the symbol and tribe(s) in the corresponding category on the board or on the box.**

3. After every student has had a chance to present a symbol and place it in one of the four conceptual categories, **the class can discuss the symbols in each category.** Which categories have the most symbols? Which symbols could go in more than one category? Which tribes used similar symbols in the same categories? Did any symbol not fit into one of these categories? (Why not? What new category could be created for this type of symbol?)

4. **Remind students that the symbols they have just presented are representations of tribal identities.** Help students define **identity** as who one person is (*individual* identity) *and* as who many people together are (collective identity). Have students offer examples of collective/shared identities (such families, tribes, nations, etc.). Remind students that identity is influenced by the world around us – our shared culture/values/behaviors, our shared history, the place where we live, and our personal experiences.

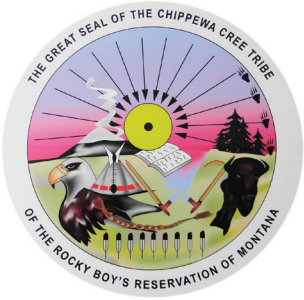
5. **Prepare to watch the video by telling your students that this video talks about the roots of tribal identities** from the viewpoint of tribal members. While they are watching the video, students will hear words that tell about tribal identity or that suggest tribes' values (what matters to their identity, what they believe in). Encourage students to write down some of the words in the video that explain or describe tribes' identities.

6. **View the video, Introducing the First Nations of Montana to the World** (8:46) at http://visitmt.com/places_to_go/indian_nations/. Ask students to share (words, ideas, images) that they heard or saw in the video that had to do with identity. According to the video, what are some of the similarities among Montana tribes? What are some of the differences? Have students revisit the concept of diversity. Use quotes from the video to inspire conversation. For example: What did Al Wiseman (Little Shell Chippewa/Métis) mean when he said, ***"We were always taught by our elders to be proud of who you are and what you are, because we are what we are until we die."?***

7. **Lead a discussion about collective identity,** incorporating relevant questions from the Essential Questions, terms students noticed in the video, words from the IEFA Vocabulary List, and student-generated questions. Students may want to consider their own collective identity as children, classmates, Montanans, or Americans.

8. Have students update their **vocabulary journals** with the terms **history, culture, geography, identity,** and **diversity.**

Part Four: Creating Self-Identity Symbols; Vocabulary Crossword Puzzle



Resources and Materials

- ✓ Blank white paper
- ✓ Paper plates or large plastic lids (approximately 6" in diameter)
- ✓ Pencils, erasers, markers, crayons, scissors, tape
- ✓ "Who Am I?" Worksheet (Appendix G)
- ✓ Optional: Vocabulary Crossword Puzzle (Appendix H)

Teacher Preparation

- ➢ Review the implementation steps.
- ➢ Gather art supplies for drawing and coloring self-identity symbols.
- ➢ Create a self-identity seal to model this activity. See Steps 2-4.
- ➢ Print copies of the "Who Am I?" Worksheet.
- ➢ If using it, print copies of the Vocabulary Crossword Puzzle.

Implementation

1. **Introduce the class seal project to your students.** Tell them that first each student will be working independently to create an original symbol of his or her own identity. Then, they will work together to create symbols of their class (shared/collective) identity to be used on a class seal.

2. **Review the definition of "symbol" and the styles of symbols: abstract, geometric, or realistic.** Review the concepts of balance, shape, color, line (etc.) and their overall importance to design. Students should consider these concepts when creating symbols. If useful, print the visual art elements and principles of design glossaries listed in Appendix A.

3. **To practice making symbols and seals, each student will create a self-identity seal** that uses at least four symbols that represent aspects of his or her individual identity. In preparation to create these four symbols, each student should brainstorm on paper things that influence his/her identity (such as family, likes, talents/abilities, interests, values, what I like about myself, etc.). Encourage students to be creative in how they define themselves.

4. **Pass out the "Who Am I?" worksheet (Appendix G).** Students will use it to guide their creation of self-identity symbols. This assignment should reinforce each student's positive self-image and should facilitate the creation of symbols of that reflect each student's best assessment of him/herself. It may be useful to review the elements of art.

5. **When students have completed their symbol worksheets, they are ready to create their self-identity seals.** Have them trace a paper plate or large plastic lid on a page of paper to create a space for the seal. Review the principles of design and remind students to consider these concepts (as they are capable) when designing their seal. They may wish to include other symbols, including symbolically meaningful colors, in their seal.

6. **Below the seal (or on the back) students will write a 4-6 sentence paragraph** that tells why they chose to represent their identities as they did. Encourage them to incorporate new vocabulary into their descriptions. The teacher can model this activity if necessary.

7. **Have students display their completed self-identity seals in the classroom.**

Part Five: Creating Collective Identity Symbols and Designing a Class Seal

Resources and Materials

- ✓ Blank white paper, folded in half
- ✓ Pencils, erasers, markers, crayons
- ✓ Compass or string for drawing larger circles
- ✓ Large butcher paper (approximately 3' square)
- ✓ Whiteboard and dry erase markers

Teacher Preparation

- ➢ Review the implementation steps.
- ➢ Gather art supplies.
- ➢ Make sure there is ample room on the whiteboard to create four identity categories and to write symbol ideas below each one (mimicking the process used to connect tribal symbols with specific contextual categories).
- ➢ Create a compass out of a long (roughly 16-17") string tied to a pencil.

Implementation

There are two different options for creating a class seal. In both options, students will incorporate original symbols from four different categories of their shared identity. In the first option, students can work in groups of four, choosing if they want to include one self-identity symbol for each member of the group in addition to the four shared symbols; in the second option, the entire class can choose eight shared symbols (two from

each category) and create a single large class seal. One advantage of the four-person groups is that each group will create a class seal, yet each seal will be different from the others even though they all represent the same class. This could lead to interesting discussions about the fluidity of art and why different artists portray the same event or community in different ways.

1. **Students will brainstorm aloud to generate four different *categories*** of things that shape their shared identity, building on what they learned about how collective identity has roots in history, geography, culture, and personal experiences. It is important to let students take the lead in identifying these identity categories, but if they get stuck, prompt them by asking questions. (A few *possible categories* are: what we learn about in class, what we do in class, values that are promoted in our class, things we like about our school, etc.) Write these categories on the board, leaving room under each one for ideas.

2. **Students will suggest ideas** that could go into a specific category and will frame their ideas in a sentence. For example, if students have defined a category called "What We Do" then they could make the statement "We read books." These statements will become the *ideas* for the class symbols. Have them take turns writing their statements on the board under the corresponding category. Teacher should ensure that no category is left empty and that each student provides at least two suggestions. If any statements are redundant, have students come up with another idea.

3. **Have each student choose two *symbol ideas*** from the suggestions on the board (each one from a different category). They do not have to choose their own ideas. It is okay if more than one student creates a symbol for the same idea, as long as symbols are being created for ideas in each of the four categories.

4. **Using the two folded pieces of paper, students will create their symbols at the top half of each page (one per page).** Below each symbol, each student should write a three-to-four sentence description of the symbol he/she created. The description should include the meaning of the symbol as well as how and why the student applied specific design elements to his/her symbol and why the student created it as he/she did (such as why he/she chose a certain color; why she/he made it abstract, geometric, or realistic; how the student used line or shape, etc.).

5. **Once all students are done creating symbols, they will tape the symbols on the board (each in its corresponding category).** Then, students (in the groups of four or as class) will choose *two* symbols from each category to be included in the class seal. When evaluating which symbols to choose, students should consider the principles of design – which symbols will contrast or complement each other on a seal? Which symbols work well together?

6. **As a class, students will decide on a title for their class seal(s)**, such as, "Great Seal of Mrs. Johnson's Awesome Fourth Graders." Encourage students to be creative with their title.

7. **Students (in each group or as a class) should decide if one symbol should be an "anchor" symbol** for the seal; if so, it could be larger than the other symbols. Each group can make its own design choices and sketch a plan for the seal on a piece of paper. Remind them to apply design principles and consider visual elements. They will need to choose a background color or agree on a background image (like in the Montana seal)**. *(It may be useful to have students create a check list for their seal, including on this list: symbols from each identity category, title, background, incorporate visual elements and principles of design (use glossaries as needed), anchor symbol, symbolic colors.)***

8. **Allow ample time for students to create their class seal(s).** They should recreate the chosen symbols onto their seal, keeping these recreations true to the original symbols, but changing *only the size as* desired to fit their design plan.

9. **When the class seal is complete, display it in the classroom.** If more than one class seal is made, lead a class discussion about the similarities and differences in the seals. Have students talk about why artists can portray the same thing (in this case, their class) in different ways, or discuss how each seal is representative of the class as a whole and yet different from the other seals.

Resources and Materials

- ✓ Lined paper, pencils (or computers)
- ✓ Essential Questions from Strategies section

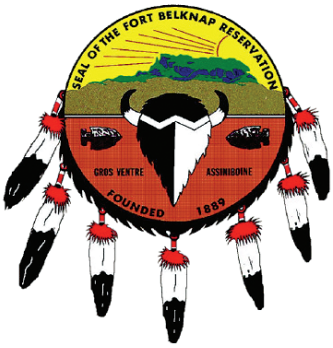
Teacher Preparation

- ➢ Each student will write an individual artist's statement before the class seal presentation so that information from these statements can be incorporated into the presentation as needed. If students worked in small groups to create class seals, they could collaborate on the artists' statement. These statements can be assigned to be done as homework or can be done in class.
- ➢ Copy each finished statement for displaying at the presentation.

Implementation

1. For the artist's statement, students should write at least five full sentences and include their names on the artists' statements. Potential questions could include some of the Essential Questions from the Strategies section and/or the following suggestions:
   - **What elements of design did you use in the self and class symbols you created?**
   - **Which tribal symbol or seal especially inspired you? How did it inspire you?**
   - **What was the most challenging part of this project? How did you handle that challenge?**
   - **What did you like best about making the class seal? Why?**
   - **Do you think the class seal shows who you are as a class? Why or why not?**
2. Post students' completed artists' statements around the classroom or near their class seal.

Resources and Materials



- ✓ Completed Class Seal
- ✓ Students' Self-Identity Symbols
- ✓ An audience, a place, and a set time for the presentation
- ✓ Student's individual artist's statements (See Step 1.)
  One copy to postnear the class seal.
- ✓ Guest comment forms on notecards or paper. (See Step 4.)
- ✓ Tribal Seals (printed images)

Teacher Preparation

- ➢ In advance, decide with your class who will be the audience for the presentation of the class seal and self-identity symbols. Some possible audiences are parents, another class, local tribal members, or the local school board.
- ➢ Set the time and date of the presentation.
- ➢ Locate the class seal(s) where the audience will be able to see it (them) during the presentation.
- ➢ Also post around the classroom the self-identity symbols, tribal seals, and artists' statements.
- ➢ Invite the audience and tell them what the presentation will be about. Consider inviting a local newspaper reporter or video-taping the presentation and posting it on a class or school website. Also consider preparing a guest comment form (a notecard or slip of paper with a symbol from the seal on it, perhaps) for the audience members to provide feedback.

- Review the Essential Questions in the Strategies section of this lesson plan. Choose several questions that can be used to help focus students' presentation of their class seal. You could also with your class generate new questions that could be answered by the presentation. Prepare a list or outline of topics to be addressed in the presentation.

Implementation

1. **Review with students the speaking and listening protocols** for class presentations as well as the expectations for the presentation itself.

2. **Working together, organize the presentation.** The presentation could cover how they learned about symbols through studying tribal seals, the purpose of tribal seals, the function of symbols (maybe using some examples) to communicate identity, the creation of self-identity seals, the creation of class symbols and what they mean (could have parents guess), and the final class seal. If necessary, use the **Essential Questions** to help structure the presentation.

3. **As a class, choose responsibilities for each student in the presentation.** Some roles could be welcoming the audience and introducing the project, introducing student speakers, speaking about what the class learned from studying the tribal seals and symbols, talking about the individual identity symbols, and speaking about the class seal and its symbols. Students can speak about art, identity, or tribal histories and cultures. Each student should have a specific topic to address in the presentation.

4. **Encourage students to use their new academic vocabulary in their presentation.** The presentation may take 15-20 minutes. Each student needs to know when to speak and should be ready to make a short statement on his or her topic.

5. **If you have prepared guest comment forms,** decide who will pass these out to the audience and when to do so, as well as when to collect the completed form. The guest comment form can be a note card, a slip of paper with a symbol from the class seal printed on it, or another piece of paper. It could include a question or two (such as, "What did you learn about our class from our class seal(s) and our presentation?" or "How did the symbols on our class seal(s) tell you more about us?").

6. **Encourage the audience members to view the self-identity seals, read the artists' statements, and view the tribal seals and class seals after the presentation.** During this time, audience members can fill out their guest comment forms and, if doing so, will need instructions on where/when to leave these comments for the class.

7. **Students should thank the audience for attending**. Then, the teacher can share the guests' comments with the class. Be sure to add your own compliments of their hard work.

Assessment

See the Assessment suggestions following the Strategies section in this unit for more suggestions for formative and summative assessments. Several aspects of the unit can be used to assess each student's participation and performance throughout the unit. In your assessment of each student, include consideration of activities that focus on art, IEFA, reading, writing, speaking, and listening:

- ✓ the verbal analysis/assessment of the tribal seals from an artistic/design perspective;
- ✓ the KWL worksheets and presentations on single symbols;
- ✓ the self-identity symbols and their accompanying narratives, along with the "Who Am I?" worksheet, poem about self, or love letter to self;
- ✓ any additional, optional writing assignments (such as poem about self, letter to self)
- ✓ class identity symbols and their accompanying narratives;
- ✓ individual contributions to class symbol and seal-making activities;
- ✓ the vocabulary crossword puzzle and any other language/reading foundation skills assignments;
- ✓ the artists' statements;
- ✓ contributions to the class seal presentation.

Student-created symbols and narratives: The brief narratives that students wrote to accompany their individual and class symbols can be used to assess student comprehension of the art component of this unit. These short narratives and their accompanying symbols should reveal each student's understanding of symbol, individual and collective identity, and various design elements and/or principles. The teacher should use other means for assessing the IEFA components of this unit.

Standards

IEFA Essential Understandings Regarding Montana Indians (EUs)

http://www.opi.mt.gov/pdf/indianed/resources/essentialunderstandings.pdf

Essential Understanding 1: There is great diversity among the 12 tribal Nations of Montana in their languages, cultures, histories and governments. Each Nation has a distinct and unique cultural heritage that contributes to modern Montana.

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

Essential Understanding 4: Reservations are lands that have been reserved by the tribes for their own use through treaties, statutes, and executive orders and were not "given" to them.

National Core Arts Standards

http://www.nationalartsstandards.org/

The National Core Art Standards can be viewed by discipline, process, and grade level. On this site, teachers can create a customized handbook with for specific disciplines at designated grade levels.

Montana Standards for the Arts

http://opi.mt.gov/PDF/standards/ContStds-Arts.pdf

Art Content Standard 1: Students create, perform/exhibit, and respond in the Arts. Rationale: Students understand and express themselves in depth through an art form by: generating original art; participating, re-creating, and exhibiting; and reacting and placing value. As a result, they arrive at their own knowledge and beliefs for making personal and artistic decisions.

- **Benchmark 4.1.1:** Students will identify their own ideas and images based on themes, symbols, events and personal experiences.
- **Benchmark 4.1.3:** Students will present their own work and works of others.
- **Benchmark 4.1.4:** Students will collaborate with others in the creative process.

Art Content Standard 5: Students understand the role of the Arts in society, diverse cultures, and historical periods. *Rationale: It is important for students to be knowledgeable about the nature, value, and meaning of the Arts in the context of their own humanity with respect to community, environment, and culture, including the distinct and unique cultural heritage of Montana's American Indians.*

- **Benchmark 4.5.2:** Students will identify and describe specific works of art belonging to particular cultures, times and places.
- **Benchmark 4.5.3:** Students will recognize various reasons for creating works of art.
- **Benchmark 4.5.4:** Students will recognize common emotions, experiences, and expressions in art.

- **Benchmark 4.5.6:** Students will explore their own culture as reflected through the Arts.

Art Content Standard 6: Students make connections among the Arts, other subject areas, life, and work.

- **Benchmark 4.6.4:** Students will identify how works of art reflects life.

Montana Standards for Social Studies

http://opi.mt.gov/pdf/Standards/ContStds-SocSt.pdf

Social Studies Content Standard 3: Students apply geographic knowledge and skills (e.g., location, place, human/environment interactions, movement, and regions). *Rationale: Students gain geographical perspectives on Montana and the world by studying the Earth and how people interact with places. Knowledge of geography helps students address cultural, economic, social, and civic implications of living in various environments.*

- **Benchmark 4.3.2:** Students will locate on a map or globe physical features (e.g., continents, oceans, mountain ranges, land forms) natural features (e.g., flora, fauna) and human features (e.g., cities, states, national borders).
- **Benchmark 4.3.3:** Students will describe and illustrate ways in which people interact with their physical environment.
- **Benchmark 4.3.5:** Students will use appropriate geographic resources (e.g., atlases, databases, charts, grid systems, technology, graphs, maps) to gather information about local communities, reservations, Montana, the United States, and the world.

Social Studies Content Standard 4: Students demonstrate an understanding of the effects of time, continuity, and change on historical and future perspectives and relationships. *Rationale: Students need to understand their historical roots and how events shape the past, present, and future of the world. In developing these insights, students must know what life was like in the past and how things change and develop over time. Students gain historical understanding through inquiry of history by researching and interpreting historical events affecting personal, local, tribal, Montana, United States, and world history.*

- **Benchmark 4.4.1:** Students will identify and use various sources of information (e.g., artifacts, diaries, photographs, charts, biographies, paintings, architecture, songs) to develop an understanding of the past.
- **Benchmark 4.4.3:** Students will examine biographies, stories, narratives, and folk tales to understand the lives of ordinary people and extraordinary people, place them in time and context, and explain their relationship to important historical events.
- **Benchmark 4.4.4:** Students will identify and describe famous people, important democratic values (e.g.," democracy, freedom, justice)[,] symbols (e.g., Montana and U.S. flags, state flower) and holidays, in the history of Montana, American Indian tribes, and the United States.
- **Benchmark 4.4.7:** Students will explain the history, culture, and current status of the American Indian tribes in Montana and the United States.

Social Studies Content Standard 6: Students demonstrate an understanding of the impact of human interaction and cultural diversity on societies. *Rationale: Culture helps us to understand ourselves as both individuals and members of various groups. In a multicultural society, students need to understand multiple perspectives that derive from different cultural vantage points. As citizens, students need to know how institutions are maintained or changed and how they influence individuals, cultures and societies. This understanding allows students to relate to people in Montana, tribes, the United States and throughout the world.*

- **Benchmark 4.6.1:** Students will identify the ways groups (e.g., families, faith communities, schools, social organizations, sports) meet human needs and concerns (e.g., belonging, self-worth, personal safety) and contribute to personal identity.
- **Benchmark 4.6.2:** Students will describe ways in which expressions of culture influence people (e.g., language, spirituality, stories, folktales, music, art, dance).
- **Benchmark 4.6.4:** Students will identify characteristics of American Indian tribes and other cultural groups in Montana.
- **Benchmark 4.6.5**: Students will identify examples of individual struggles and their influence and contributions (e.g., Sitting Bull, Louis Riel, Chief Plenty Coups, [etc.]).

Montana Common Core Standards for English Language Arts

This unit addresses the multiple Montana Common Core Standards for English Language Arts & Literacy in History/Social Studies, Science, and Technical Subjects. It offers diverse levels of thinking and response to meet the needs of students from a variety of grade levels and abilities. **To view grade-specific benchmarks within each strand, see the indicated pages in** http://opi.mt.gov/pdf/CCSSO/11NovELACommonCoreGradeband.pdf.

College and Career Readiness Anchor Standards for Reading [R] (p12)

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

R.CCR.7: Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

Reading Informational Texts [RI], (p15-16)

College and Career Readiness Anchor Standards for Writing [W] (p20-23)

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

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

College and Career Readiness Anchor Standards for Speaking and Listening [SL] (p24-26)

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

SL.CCR.2: Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

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

SL.CCR.5: Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.

College and Career Readiness Anchor Standards for Language [L] (p27-32)

L.CCR.4: Determine or clarify the meaning of unknown and multiple-meaning words and phrases by using context clues, analyzing meaningful word parts, and consulting general and specialized reference materials, as appropriate.

Example: Grade 4 benchmarks:

a. Use context (e.g., definitions, examples, or restatements in text) as a clue to the meaning of a word or phrase.

b. Use common, grade-appropriate Greek and Latin [suffixes] and roots as clues to the meaning of a word (e.g., telegraph, photograph, autograph).

c. Consult reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation and determine or clarify the precise meaning of key words and phrases.

L.CCR.6: Acquire and use accurately a range of general academic and domain-specific words and phrases sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge.

Reading Standards: Foundational Skills [RF] (p17-19)

RF.1-5.3: Know and apply grade-level phonics and word analysis skills in decoding words.

Example: Grade 3 benchmarks:

a. Identify and know the meaning of common prefixes and derivational suffixes.

b. Decode words with common Latin suffixes.

c. Decode [multi-syllable] words.

d. Read grade-appropriate irregularly spelled words.

RF.2-5.4. Read with sufficient accuracy and fluency to support comprehension.

Example: Grades 3-5 benchmarks:

a. Read grade-level text with purpose and understanding.

b. Read grade-level prose and poetry orally with accuracy, appropriate rate, and expression on successive readings.

c. Use context to confirm or self-correct word recognition and understanding, rereading as necessary.

Appendices

Appendix A: Academic Vocabulary for "Crossing Boundaries through Art"

Appendix B: Great Seal of the State of Montana (image and text)

Appendix C: Map of Tribal Territories, Reservations, and Tribes

Appendix D: Map of Tribal Nations' Seals

Appendix E: Seals of Montana Tribal Nations (images and text)

Appendix F: KWL Worksheet for Analyzing Tribal Seal Symbols

Appendix G: "Who am I?" worksheet

Appendix H: "Crossing Boundaries through Art" Crossword Puzzle

Appendix A: Academic Vocabulary for Elementary Grades 3-5

Indian Education for All Vocabulary

Culture – The shared identity, language, history, values, behaviors, social customs, laws, economic and political systems, and material objects of a group of people.

Diversity – Difference, variation. There is great diversity between the tribes of Montana. (Adjective: diverse. Opposite: similarity.)

Geography – The physical earth and its features (mountains, rivers, oceans, prairies, etc.).

Government – The ruling body of a state or nation. Governments make and enforce laws.

History – The events and experiences of the past as shared from one generation to the next. Because different people experience events differently, what we recall and share about those events depends on the perspective of the person or people presenting it.

Identity – Who you are (*individual* identity) or who a group of people are (collective identity). Identity is shaped by personal experiences, beliefs, culture, when and where you live, and your interactions with others. Collective identity is the identity shared among many people, such as a tribe or a culture.

Nation – A *sovereign* country with its own government and laws. (Example: The United States.)

Oral history – History that is told from one generation to the next, often in the form of stories about specific people or events. Many cultures around the word have oral histories rather than written ones. Oral histories are as valid (true or meaningful) as written histories.

Reservation – Tribal land that was not "given" to tribes, but was held back (reserved) by them when they made treaties with the U.S. Some reservations were created by acts of Congress or by executive (presidential) order to replace some of the land that had been taken from tribes.

Seal – An emblem or symbol of an official entity such as a state, a tribal nation, or a country. A tribal seal is a mark of an official tribal government.

Sovereignty – Self-rule; the status of nation. A sovereign nation has its own laws and rights. American Indian tribal nations did not give up their sovereignty when the United States took over most of their lands. They are sovereign nations inside the U.S. (Adjective: sovereign.)

State – A specific geographical region that has its own local government. A state is part of a nation and is governed by its own laws and the laws of the nation. (Example: Montana.)

Treaty – An agreement between nations. The U.S. government made treaties with many tribal nations in order to obtain land. These treaties are international agreements.

Tribal nation – A tribe (or a group of tribes) that is recognized as a sovereign entity with a right to self-rule. When the United States made treaties with tribes, it recognized them as tribal nations. (Example: Blackfeet Nation.)

Tribe – A tribe is a group of inter-related people who share a culture, history, language, and geographical region. (Example: Apsáalooke or Crow Tribe.)

Art Vocabulary

For a printable glossary of **visual art elements,** go to: http://www.oberlin.edu/amam/asia/sculpture/documents/vocabulary.pdf

For a printable glossary of the **principles of design**, go to: http://www.getty.edu/education/teachers/building_lessons/principles_design.pdf

Abstract – Not realistic; not representing something just as it is. (Example: a wavy line could be an abstract symbol for a river.)

Balance – The state of being equal or uniform in measure, size, or form. One type of balance is symmetry, because opposite sides are equal in size and shape.

Color (use of color) – Color can be used to create a realistic representation of an object (for example, using green paint to make a green leaf). Color can also be used in a symbolic way to suggest meaning. (*Example:* The color red is often used as a symbol of warning—as in a stop sign—or as a symbol of courage like the Red Cross.) Different colors have different symbolic meaning to different cultures of people.

Complex – Having lots of detail, layers, or images. (Example: A realistic landscape painting.)

Design – The overall composition of a work of art, including balance, color, complexity, tone, shape, texture, etc.

Geometric – Made from angles, straight lines, or the perfect circles of geometry. Not realistic. (Example: A triangle on top of a small rectangle might look like a geometric symbol for a tree.)

Realistic – Representing something as it actually appears; not abstract or geometric. A realistic image looks like what it represents. (Example: Your school photograph is a realistic image of your face.)

Simple – Having few details, layers, or images. (Example: A solid red dot.)

Symbol – an image that represents something else. (Example: ☺ is a symbol for happiness.)

Symmetry – The state of having two (or more) identical sides. (Adjective: symmetrical.)

See **APPENDIX H** *for an optional* ***cross-word puzzle*** *that contains all twenty-five vocabulary terms.*

Appendix B: Great Seal of the State of Montana

Great Seal of the State of Montana

GREAT SEAL OF THE STATE OF MONTANA

The Great Seal of the State of Montana evolved from a territorial seal design submitted by Francis McGee Thompson, a representative from Beaverhead County at the First Legislative Assembly at Bannack, the Territorial capital, during the winter of 1864-65.

Thompson was not without some expertise: he had engraved seals for Montana's first mining districts on the ends of ax handles. The committee who oversaw the creation of the territorial seal wanted to incorporate into its design the essential elements of Montana's economy and its natural attributes. The first seal originally included bison and other animals, but these were removed by later designers who thought the seal was too cluttered. (Thompson's original hand-drawn design for the seal is preserved at the Historical Society of Montana.)

Thompson's original design contained the phrase "Oro el Plata," which was changed to read "Oro y Plata" – Spanish for "gold and silver" – to represent two of the riches that gave rise to Montana's nickname, the "Treasure State." The First Territorial Legislative Assembly had considered using the term "Eldorado" instead of "Oro y Plata," but this proposal of was voted down.

The finished seal featured a plow and a miner's pick and shovel above these words to illustrate the state's agricultural and mineral wealth. These were surrounded by the mountains for which Montana was named, as well as by the Great Falls of the Missouri River, which so dazzled explorers Lewis and Clark.

The Territorial resolution accepting Thompson's design was passed on February 9, 1865, and signed the same day by Territorial Governor Sidney Edgerton. The resolution read: *"The Territorial seal shall as a central group represent a plow, a miner's pick and shovel, upon the left mountain scenery, underneath as a motto the words Oro el Plata. The seal shall be two inches in diameter and surrounded by these words, The Seal of the Territory of Montana."*

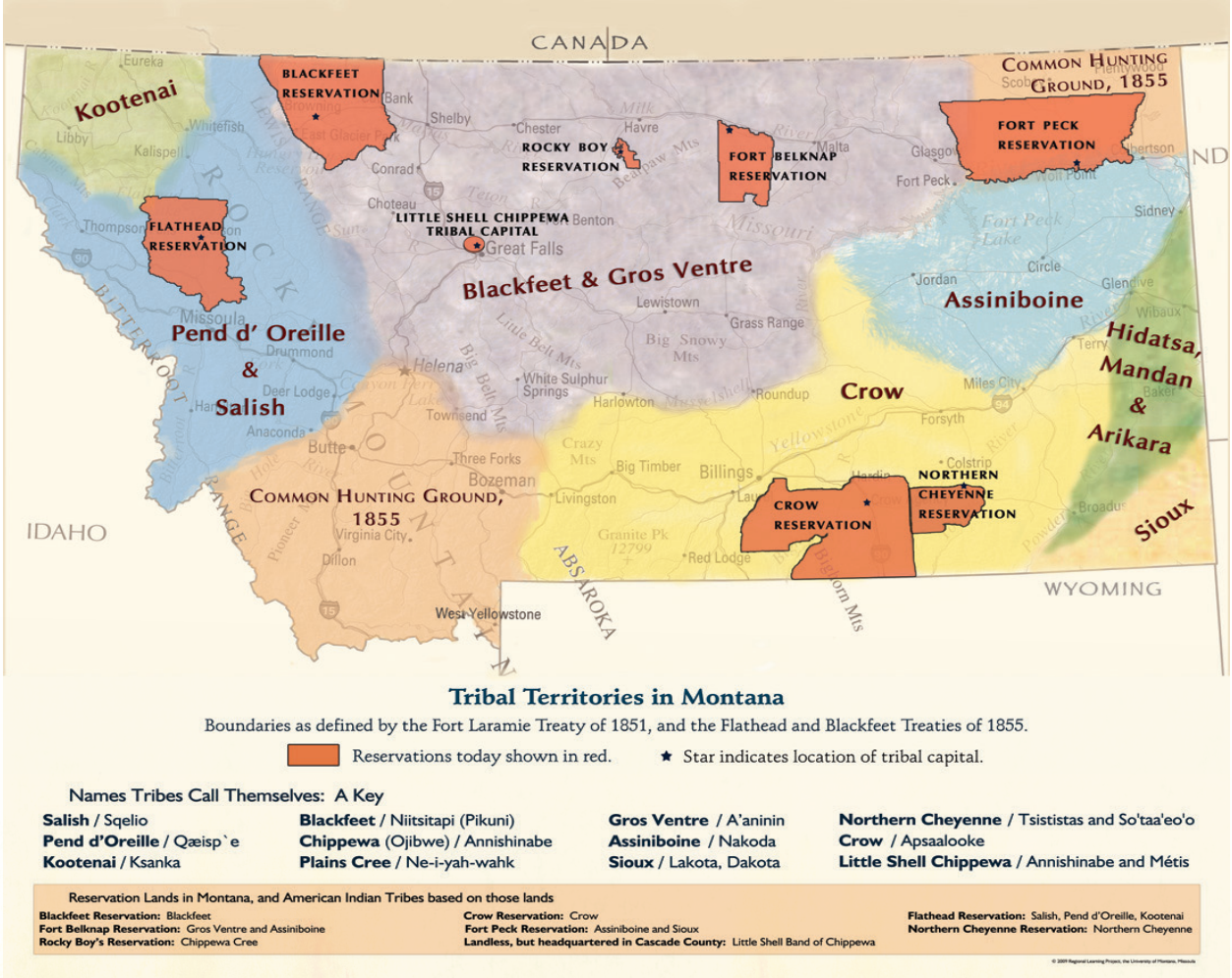
When Montana changed from a territory to a state in 1889, the seal changed, too. State legislators debated the design of the seal at length and suggested adding Indians, settlers, miners, horses, sheep, cattle – even a train or stagecoach. Recognizing that the seal could quickly become overpopulated, the lawmakers finally decided to leave well enough alone. They satisfied themselves with changing the word "Territory" to "State."

The Territorial seal was used until the Third Legislative Assembly when the seal design, as redrawn from Thompson's original by Mr. G. R. Metten, received sanction as The Great Seal of the State of Montana on March 2, 1893. Metten was paid $20 for his work.

By law, the Secretary of State is charged with keeping the State Seal and is the only one who has the authority to affix it to public documents, including those signed by the governor.

Adapted from http://sos.mt.gov/about_office/State_Seal.asp

Appendix C: Map of Tribal Territories, Reservations, and Tribes



Blackfeet Reservation: Blackfeet

Fort Belknap Reservation: Gros Ventre (White Clay) and Assiniboine

Rocky Boy's Reservation: Chippewa-Cree

Crow Reservation: Crow

Fort Peck Reservation: Assiniboine and Sioux

Flathead Reservation: Salish, Pend d'Oreille, Kootenai

Northern Cheyenne Reservation: Northern Cheyenne

Landless, but headquartered in Cascade County: Little Shell Chippewa and Métis

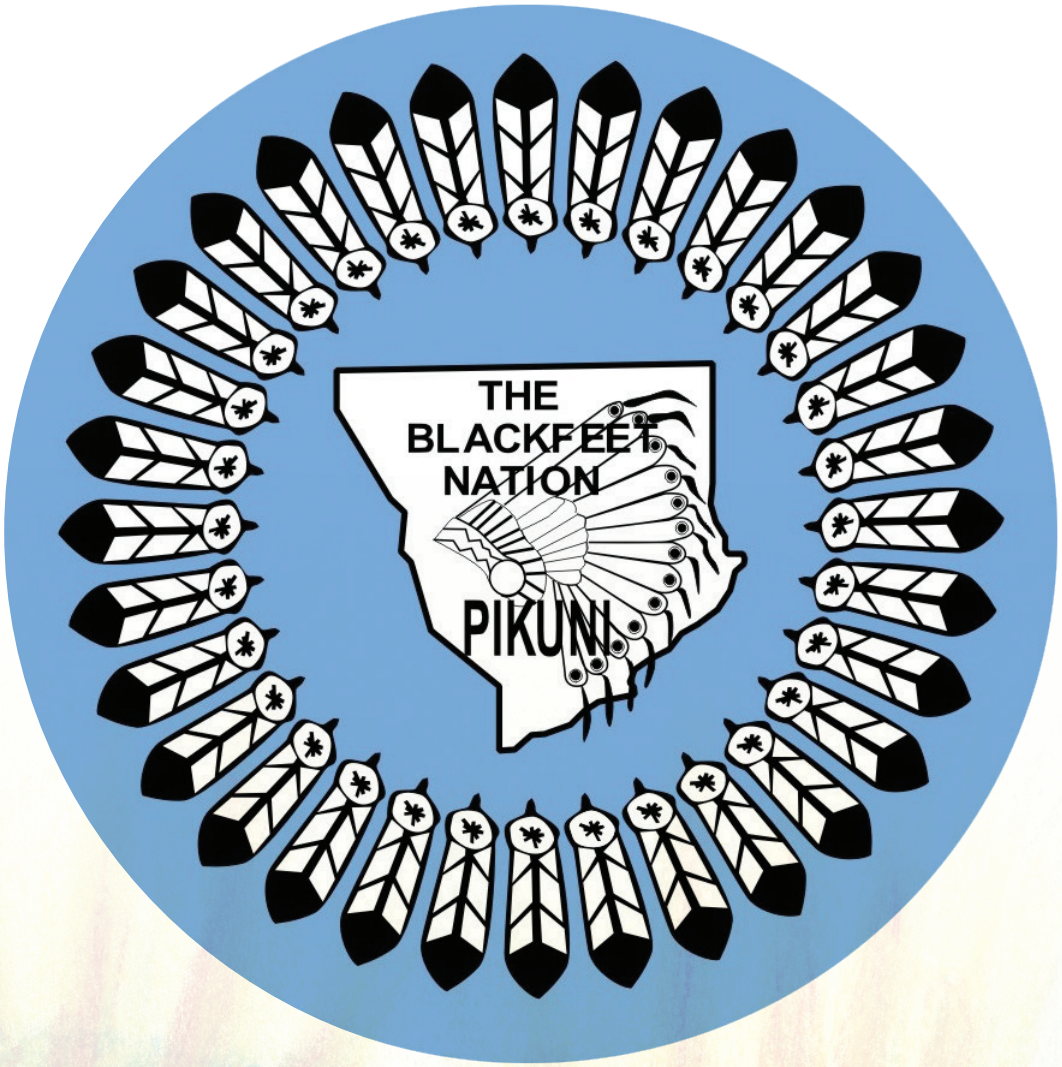
Appendix D: Map of Tribal Nations' Seals

Each seal is located at the site of that tribal nation's government on the corresponding reservation. The Little Shell Chippewa Tribe, which does not have a reservation land base, is located in Great Falls.

An interactive, pop-up version of this map is available at:
http://opi.mt.gov/Programs/IndianEd/ReservationsMap.html

Appendix E: Seals of Montana Tribal Nations

Tribal Seal of the Blackfeet Tribal Nation (Blackfeet Reservation)



Blackfeet – Pikuni

BLACKFEET INDIAN RESERVATION

Blackfeet (Amskapi – Pikuni)

Tribal Seal Description: The Blackfeet seal was created in 1980. "The Blackfeet Media Department sponsored a contest for the design. A panel of judges consisting of artists, elders, and community members chose it.

The design is black and white on blue sky. A multitude of single eagle feathers creates a circle. Inside the circle is the current land base of the Blackfeet Nation. . . Colors and design represent the earth, the cosmos, the elements, the plants and the animals, as well as the people.

The circle represents the cycle of life. The many feathers equate to the bands of the numerous Blackfeet are arranged in a circle, like life. The sun rises in the East and circles to the West. The moon rises and sets in this circular motion, as does the cosmos. Blackfeet people pitch the lodges with the doors to the East, knowing that they start life with the circle in mind.

The feathers represent the majesty and mysticism of the eagle. Eagle feathers represent long life, energy, power, and accomplishment or coup."

[The war bonnet was to be changed to a Blackfeet-style, straight-up war bonnet; however, the creator of the seal, Lawrence Tailfeathers, passed away before he had a chance to change the drawing.]

Tribal Website: http://tribalnations.mt.gov/blackfeet (At present there is not a Blackfeet Tribal Nation website.)

Blackfeet Timeline: http://www.opi.mt.gov/pdf/IndianEd/IEFA/BlackfeetTimeline.pdf

Tribal Seal of the Crow Nation (Crow Reservation)

Crow – Apsáalooke

CROW INDIAN RESERVATION

Crow (Apsáalooke)

Tribal Seal Description: "The Crow Cultural Commission designed the Crow tribal emblem [tribal seal] and flag and the graphic illustration were designed by Lawrence Big Hair. The emblem on the flag [which is the tribal seal] is encircled. This represents the Path of All Things. There is the sun and its rays. These represent the clans of the Crow.

Three mountains are depicted. They are the three mountains on the present day Crow Reservation: the Wolf Teeth, the Pryor and the Big Horn Mountains. They are considered sacred by the Crow. The two rivers depicted are the Big Big Horn and the Little Big Horn Rivers.

The tipi is white because it represents purity and goodness. The tipi has the foundational structure of the four base poles. They represent the never ending Cycle of the Seasons. The tipi has the two ventilator flap poles. They are the sentries that watch over the home: the Coyote by day and the Owl at night. The tipi is anchored by stakes, which were gifts from the badger who said the stakes have the strength of his claws when they are imbedded in the ground. The tipi is flanked by the two war bonnets, representing the Crow clan system.

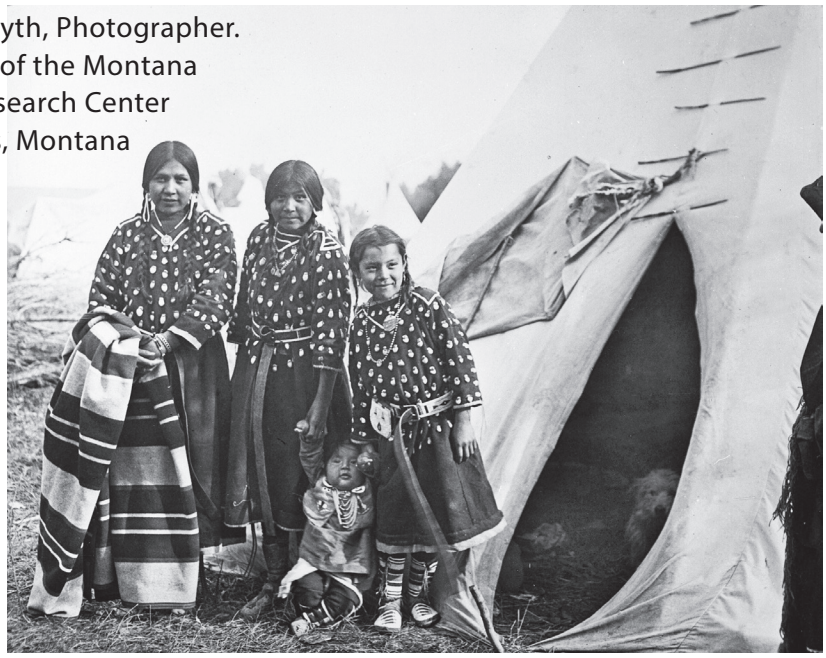
The Crow belief system has four major foundations, and each is represented on the emblem: the clan system, the sweat lodge, the sacred tobacco bundle, and the pipe. The tipi on the emblem represents the white tipi given to Yellow Leggins by White Owl.

The sweat lodge is a gift from the Creator since the beginning of the Crow. The sacred tobacco bundle represents the foundation of the religion of the Crow. The pipe is the spiritual gift from the Seven Sacred Buffalo Bulls and Buffalo Woman. When the pipe is lit, the mind is to be filled with good, pure thoughts and peace."

Tribal Website: http://www.crow-nsn.gov/

Crow Timeline: http://www.opi.mt.gov/pdf/IndianEd/IEFA/CrowTimeline.pdf

Crow Girls. N.A. Forsyth, Photographer. ST001.338. Courtesy of the Montana Historical Society Research Center Photograph Archives, Montana Historical Society, Helena, Montana."



Tribal Seal of the Confederated Salish and Kootenai Tribal Nation (Flathead Reservation)

A People of Vision

Salish – Sélis
Pend d'Oreille – Q'lispé
Kootenai – Ktunaxa

FLATHEAD INDIAN RESERVATION

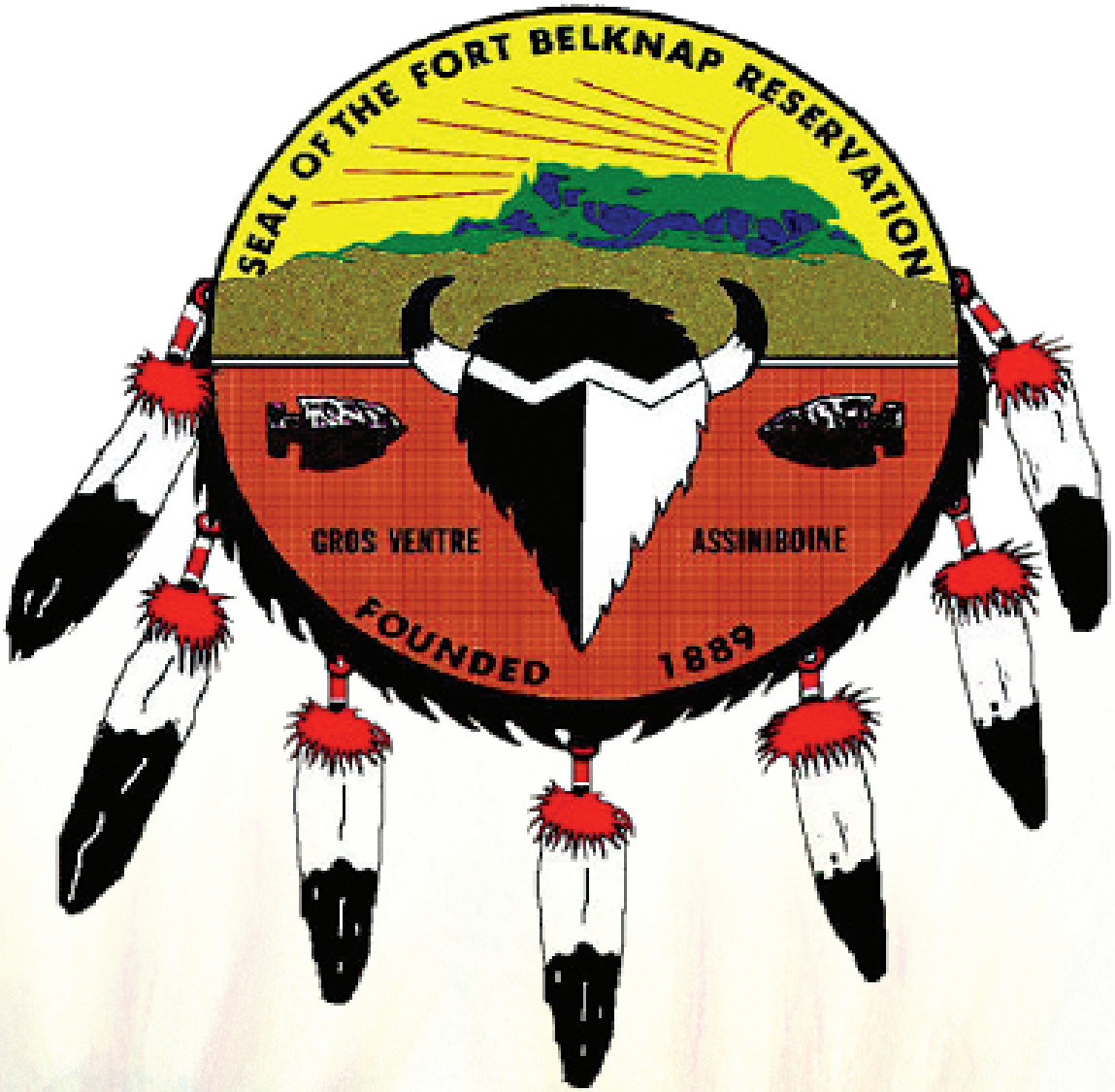
Bitterroot Salish – Séliṡ, Pend d'Oreille – Qlispé, Kootenai – Ktunaxa-Ksanka

Tribal Seal Description: "The official seal of the Confederated Salish and Kootenai Tribes shows one of the last chiefs, Chief Koostatah, standing on a rock outcropping that overlooks roaring white water. The current seal was inspired by a talented young tribal artist, Corky Clairmont, who had not yet reached high school at the time. This was the early '60s. Corky is now passing his artistry to a new generation at Salish Kootenai College. He said in an interview that his original intention was to show the people connecting to the land and water. He chose one of the last chiefs to help capture that sacred connection. The original work was revamped in the early 1980s, which made the raised hand more of a pointing gesture. More colors and textures were also added."

Tribal Website: http://www.cskt.org/index.htm

Salish & Kootenai Timeline: http://www.opi.mt.gov/pdf/IndianEd/IEFA/FlatheadTimeline.pdf

Tribal Seal of the Gros Ventre and Assiniboine Tribal Nation (Fort Belknap Reservation)



Gros Ventre/White Clay – A'aninin

Assiniboine – Nakoda

FORT BELKNAP RESERVATION

Gros Ventre (A'aninin) and Assiniboine (Nakoda)

Tribal Seal Description: "Created by George "Sonny" Shields, the emblem of the Fort Belknap Reservation's seal is the traditional shield, symbolizing the shield's protection of the two tribes, the Gros Ventre and Assiniboine. The shield illustrates the protection for the two tribes [in] the past, present and future, and protection against the loss of tribal culture, tribal identity and tribal land base. The circular shape of the shield symbolizes life itself, or the constant cycle of life, each living thing dependent on one another for life.

The four directions and the four seasons are symbolized in the use of the four colors: red for summer, yellow for fall, white for winter, and green for spring.

The buffalo skull symbolizes the existence of two tribes on the reservation, who function as a whole. The colors divide it, yet the skull remains as one. The skull has a jagged line from horn to horn representing the Milk River, a major tributary of the Missouri. Snake Butte is illustrated above the skull. This butte is a well-known landmark for tribes throughout the North.

The two arrowheads facing each other emphasize the strong traditional ties with the past. Seven feathers hang from the shield. Each feather is for every two of the twelve council members who represent the reservation's three districts and the center feather represents the tribal chairman."

Tribal Website: http://www.ftbelknap.org/

Fort Belknap Timeline: http://www.opi.mt.gov/pdf/IndianEd/IEFA/FortBelknapTimeline.pdf

Tribal Seal of the Assiniboine and Sioux Tribal Nation (Fort Peck Reservation)

Assiniboine – Nakoda

Sioux – Dakota and Lakota

FORT PECK INDIAN RESERVATION

Assiniboine (Nakoda) and Sioux (Dakota, Lakota) Tribes

Tribal Seal Description: "The seal was created in the 1980s. The Tribal Employment Rights Office (TERO) received a request from oil companies drilling on the reservation to purchase water from the tribes. The oil companies requested a map of water ways on the reservation. After the map was created by TERO, it was discovered that the water ways on the map resembled the outline of a buffalo in the middle of the reservation boundaries. The seal includes this representation of the buffalo and the Fort Peck Reservation boundaries were added to the drawing displayed on a hide."

Tribal Website: http://www.fortpecktribes.org/

Fort Peck Timeline: http://www.opi.mt.gov/pdf/IndianEd/IEFA/FortPeckTimeline.pdf

Tribal Seal of the Little Shell Chippewa Tribal Nation

Chippewa – Annishinabe or Ojibwe

Métis – (Annishinabe *and* French, Irish, or Scottish)

LITTLE SHELL CHIPPEWA TRIBE

Chippewa and Métis

Tribal Seal Description: "The seal and flag of the Little Shell Chippewa Tribe was designed in 2006 by then Tribal Vice-Chairman James Parker Shield. Shield came up with four different versions for a new tribal flag and seal, which he had printed in the tribe's newsletter so tribal members could vote on which one they liked best. This design, with the buffalo, eagle staff and Métis flag, was the top choice.

The buffalo was central to the survival and economy of the Pembina Chippewa (from whom the Little Shell are descended) and the Métis people. The buffalo image faces West to symbolize the migration of the Little Shell Chippewa and Métis from the Great Lakes region in Minnesota to what is now North Dakota and Montana.

Years ago, tribal spiritual leader Henry Anderson was presented with a single eagle feather by a Chippewa man from Wisconsin. The eagle feather is very old and now hangs from the "crook" in the eagle staff that is behind the buffalo. The eagle staff represents the full-blood, traditional heritage of the Little Shell Chippewa Tribe. The eagle staff was made by Henry Anderson and presented to the tribe. It is carried by a tribal leader or veteran, leading the Grand Entry at the Little Shell Chippewa Pow-Wow each year.

The red and white background colors of the "Assiniboia" flag used by the Métis people represent the mixed blood heritage of the tribe. The yellow "fleur de lis" represents the French heritage of the mixed blood Chippewa while the green shamrock represents the Scots/Irish heritage. The yellow background on the Little Shell flag depicts the color of the sun."

Tribal Website: http://tribalnations.mt.gov/littleshell (At present there is not a Little Shell Tribal Nation website.)

Tribal Seal of the Northern Cheyenne Nation (Northern Cheyenne Reservation)

Northern Cheyenne – Tsetsêhesêstâhase So'taa'eo'o

NORTHERN CHEYENNE INDIAN RESERVATION

Northern Cheyenne (Tsetsêhesêstâhase- So'taa'eo'o) Tribe

Seal Description: "The Northern Cheyenne Flag was developed during the tribal administration of Chairman John Wooden Legs. The diamond shape represents the Morning Star, which was also another tribal name of Chief Dull Knife [who is pictured with Little Wolf in the center of the Morning Star symbol]. His descendants are called "The Morning Star People."

The Morning Star on the flag has a simple design but its message is the past and present survival of the people. The Morning Star will rise each day and bring light to the Cheyenne people now and to those yet to be born. The Northern Cheyenne identify themselves as the people of Chief Morning Star and Little Wolf, who led their people on a heartbreaking journey back from their forced placement in Oklahoma to their homelands in the great Northern Plains."

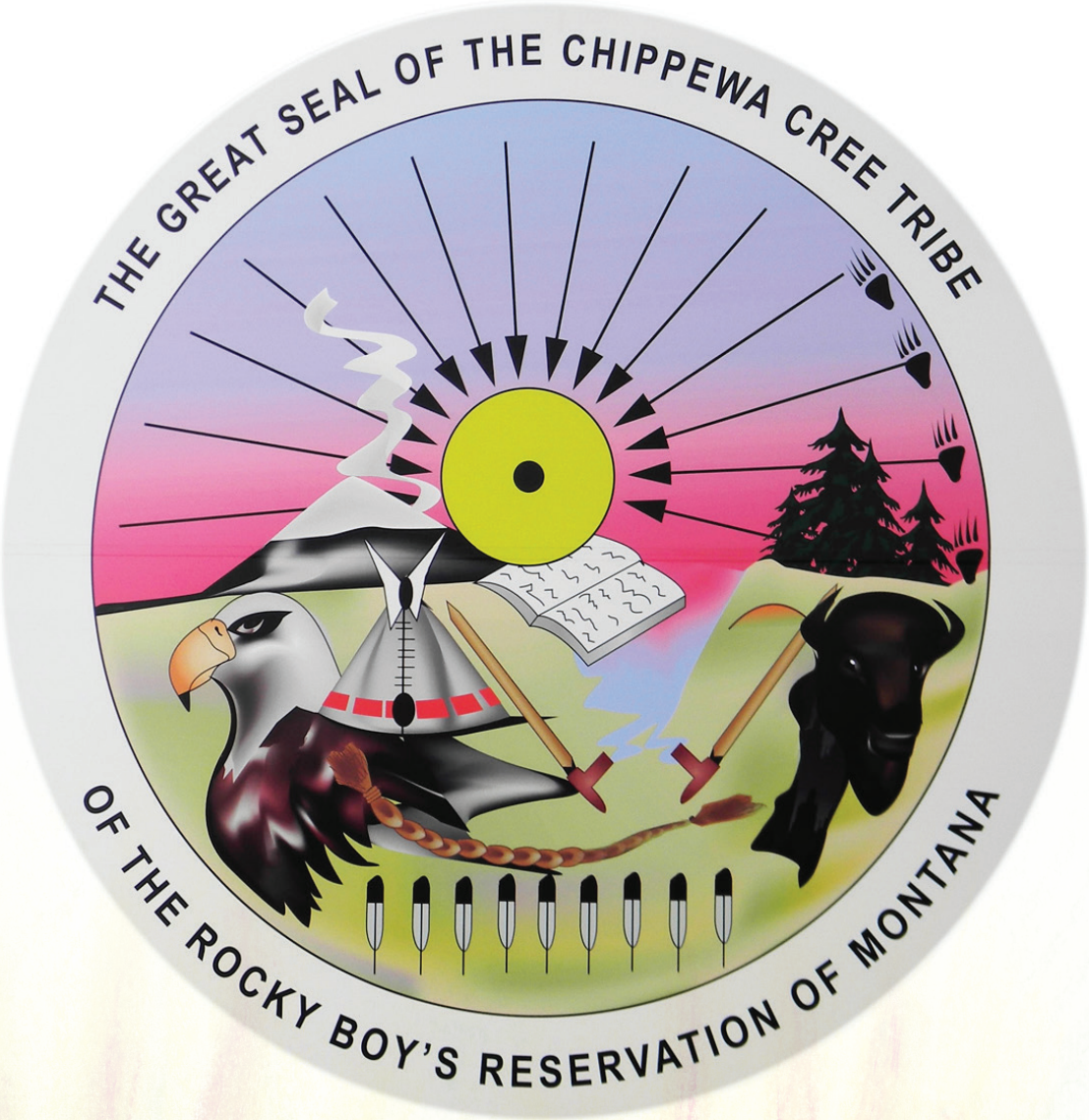
Tribal Website: http://www.cheyennenation.com/

Northern Cheyenne Timeline: http://www.opi.mt.gov/pdf/IndianEd/IEFA/NorthernCheyenneTimeline.pdf

Photograph of Little Wolf (standing) and Dull Knife, also known as Morning Star: Two Northern Cheyenne chiefs who lead their people back to their homeland in southeastern Montana in the 1870s after they had been forced to move to the southern Plains. The two leaders and their tribe experienced many hardships while making this 1,500-mile journey, including being pursued by the U.S. Army and Cavalry.

Source: *We, The Northern Cheyenne People, page 31*.

Tribal Seal of the Chippewa and Cree Tribal Nation (Rocky Boy's Reservation)



Chippewa – Annishinabe or Ojibwe

Cree – Ne-i-yah-wahk

ROCKY BOY'S RESERVATION

Chippewa – Ojibwe, Cree – Ne-i-yah-wahk

Tribal Seal Description: "The Chippewa and Cree have come from two nations of the American continent. Each tribe has come together to form the present day Rocky Boy's Indian Reservation. The picture of this seal represents the circle of life on the Rocky Boy's Reservation. Baldy Butte is the sacred mountain of the tribe. The sun represents life rising from the east. Also, the sun's rays represent the fifteen Sacred Grass Dance Chiefs who are active in preserving the culture of the Chippewa Cree Tribe. The sun also represents the Sacred Grass Dance Drum of the tribe.

The Sacred Four Bodies text under the sun represents good health and good fortune for the tribe, so that they can prosper in education. Tribal customs and traditions are integrated into each of the schools on the Rocky Boy's Reservation. The eagle represents strength, wisdom, bravery, and honor, all elements conceived from the bird that represents the thunder and lightning of the sacred sky.

The buffalo, a source of food and shelter for the tribe for many years, is also a sacred animal representing the source of life and a Sundance element. Bear paw tracks represent the Bear Paw Mountains where the Chippewa Cree now make their present home. Also, the bear is a sacred animal of the tribe.

The tipi is where all values and customs are derived from as well as the life and traditions the Chippewa Cree have always held. The sacred pipes were held by the last official chiefs of the Chippewa and Cree, Chief Rocky Boy and Chief Little Bear. The braid of sweet grass is an element of communication to the Creator and the Spirits. The nine eagle feathers represent the nine elected chiefs of the Chippewa Cree Business Committee.

In conclusion, these elements of the Great Seal are formed together to represent the Chippewa Cree Tribe of the Rocky Boy's Reservation of Montana, in values, traditions, and customs, so greatly valued by the Chippewa Cree People. (As told by Lloyd Top Sky, 1991)"

Tribal Website: http://www.chippewacree.org

Chippewa-Cree Timeline: http://visitmt.com/listings/general/indian-nation/rocky-boy-indian-reservation.html

Baptiste Samatt, also known as Dressed In White. Photo circa 1940s, Rocky Boy, Montana

Courtesy of the Montana Historical Society

Appendix F: K/W/L worksheet for "Crossing Boundaries through Art"

Name: _____

Instructions: First, fill in the first two categories for each symbol you chose. Then, Montana Tribal Flags and Seals guide and other resources to find answers to your questions. In "What I Learned" include the facts that answer your questions from the "What I Want To Know" column, and then explain why what this symbol represents might be important to the tribe.

WHAT I *KNOW* (What the symbol appears to be, the tribe(s) it comes from, and the reservation)	**WHAT I *WANT* TO KNOW** (One or two "How" or "Why" questions about the symbol.)	**WHAT I *LEARNED*** (Information about this symbol and why this is important to the tribe)

Appendix G: "Who Am I?" Worksheet

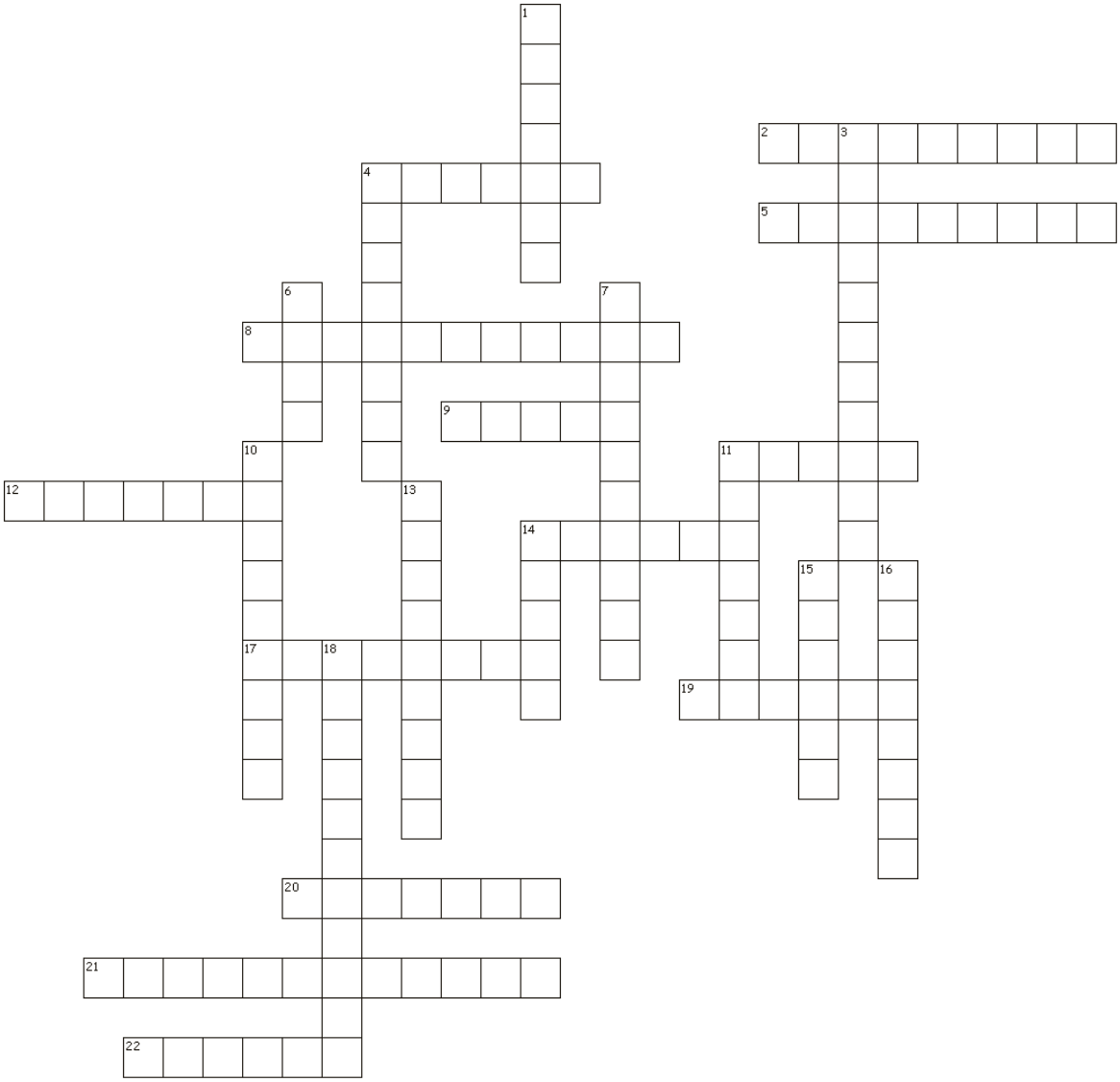
Name: _____

Instructions: Answer each question with a sentence. Then draw a symbol for each one. Do not copy someone else's symbol, as each person is unique.

What do you like about yourself? ***I like…***	Draw a symbol of what you like about yourself:
What is something you like to do? ***I like to…***	Draw a symbol of what you like to do:

Compare yourself to something else: ***"I am as _____ as a*** ***_____."***	Draw a symbol for something that you are like:
What is something you are good at? ***I am good at…***	Draw a symbol of something you are good at:

Appendix H: "Crossing Boundaries through Art" Crossword Puzzle



Across

2. Made from angles, straight lines, or perfect circles.
4. Having few details, layers, or images.
5. Representing something as it actually appears.
8. Tribal land that was not "given" to tribes, but was held back by tribes when they made treaties with the U.S.
9. A group of inter-related people who share a culture, history, language, and place.

11. This can be used to create realistic representation of an object or in a symbolic way to suggest meaning.

12. The state of being equal or uniform in measure, size, or form.

14. An image that represents something else.

17. Not realistic.

19. The overall composition of a work of art, including balance, color, complexity, tone, shape, and texture.

20. The events and experiences of the past as shared from one generation to the next.

21. A tribe (or group of tribes) that is recognized as a sovereign entity.

22. An agreement between nations.

Down

1. Having lots of detail, layers, or images.

3. History that is told from one generation to the next, often in the form of stories about specific people or events.

4. The state of having two or more identical sides.

6. An emblem or symbol of an official entity such as a state, tribal nation, or country.

7. The ruling body of a state or nation.

10. The physical earth and its features.

11. The shared identity, language, history, values, behaviors, social customs, laws, economic and political systems, and material objects of a group of people.

13. Difference, variation.

14. A specific geographical region that has its own local government but is also part of a nation.

15. A sovereign country with its own government and laws.

16. Who you are or who a group of people are. This is shaped by personal experiences, beliefs, culture, where and when you live, and your interactions with others.

18. Self-rule; the status of a nation.

Bibliography of Resources

American Indians 101 with Montana Indian Reservation Map. Montana Office of Public Instruction. http://opi.mt.gov/pdf/indianed/resources/americanindians101.pdf

Blackfeet Tribe timeline. http://www.opi.mt.gov/pdf/IndianEd/IEFA/BlackfeetTimeline.pdf

Chippewa Cree Tribe timeline. http://www.opi.mt.gov/pdf/IndianEd/IEFA/RockyBoyTimeline.pdf

Confederated Salish & Kootenai Tribes timeline. http://www.opi.mt.gov/pdf/IndianEd/IEFA/FlatheadTimeline.pdf

Crow Tribe timeline. http://www.opi.mt.gov/pdf/IndianEd/IEFA/CrowTimeline.pdf

Essential Understandings Regarding Montana Indians, including background explanations: http://www.opi.mt.gov/pdf/indianed/resources/essentialunderstandings.pdf

Fort Belknap Gros Ventre and Assiniboine Tribes timeline. http://www.opi.mt.gov/pdf/IndianEd/IEFA/FortBelknapTimeline.pdf

Fort Peck Assiniboine and Sioux Tribes timeline. http://www.opi.mt.gov/pdf/IndianEd/IEFA/FortPeckTimeline.pdf

Integration of IEFA in K-12 Visual Arts Curriculum - Guiding Principles. Montana Office of Public Instruction. http://opi.mt.gov/pdf/IndianEd/Resources/INED_Integration_K_12_Visual_Arts.pdf

Introducing the First Nations of Montana to the World. (video, 8:46 minutes) Montana Office of Tourism. http://visitmt.com/places_to_go/indian_nations/_

Montana Indian Reservations Map. (Click on Montana to see pop-up state seal; click on reservations to see tribal seals.) http://opi.mt.gov/Programs/IndianEd/ReservationsMap.html

Montana Tribal Flags and Seals (brochure). University of Montana. http://www.cas.umt.edu/nas/Documents/29151%20NAC%20Story%20of%20Flags%20brochure.pdf

Montana Tribal Histories: Educator's Resource Guide and Companion DVD. Montana Office of Public Instruction. http://www.opi.mt.gov/pdf/IndianEd/IEFA/TribalHistoryTimelinesAll.pdf

Montana reservations and tribes (game). http://www.montanatribes.org/learning_activities/flash/name_dropping_game.swf

Montana tribal names in their own languages (audio). http://www.montanatribes.org/learning_activities/ww.html

Montana tribal territories (circa 1855) and current reservations. http://www.montanatribes.org/learning_activities/images/09TrTerrMap1100.jpg

Northern Cheyenne Tribe timeline. http://www.opi.mt.gov/pdf/IndianEd/IEFA/NorthernCheyenneTimeline.pdf

The Great Seal of the State of Montana. http://montanakids.com/facts_and_figures/state_symbols/state_seal.htm

Extended Learning Activities

Here are some ideas for enriching this lesson or broadening it to meet a wider range of subject areas and grade-specific objectives:

Incorporating the Vocabulary from "Crossing Boundaries through Art"

Teachers can incorporate the IEFA and art vocabulary from this unit into their weekly spelling and vocabulary lessons depending on students' grade level and ability. The following word groupings offer possibilities for how this unit's vocabulary could be incorporated into language lessons to meet the Language [L] and Reading - Foundational Skills [RF] standards.

Silent "e" (long vowel, consonant, silent "e"): tribe state VCV (long vowel, single consonant, vowel): tribal oral Vowel diagraph "ea" ("ea" sounds like /ē/): seal, treaty, realistic Consonant blends (tr, st, str, gr): tribe, tribal, treaty, geometric state, history, realistic abstract geography "C" as /s/ and "g" as /j/ after an e or i: balance (compare with "c" as /k/ in realistic) geometric (compare with "g" as /g/ in government) Sound /er/ spelled "or" or "er": color, history government, reservation, diversity	"Y" as /ĭ/ at beginning of word, and as /ē/ at end of word: symbol for y as /ĭ/ symmetry for y as /ĭ/, but symmetry for y as /ē/ history, treaty, diversity, sovereignty, identity, and geography for y as /ē/ Suffix "-ture": culture Suffix "-tion": nation reservation Root words (word origins): "geo" = earth: geometry, geography "metr" = measure: symmetry, geometric "hist" = story: history "sym" = same or alike: symmetry, symbol Challenging words with silent "g": design (silent "g" and "ign" says /īn/) sovereignty ("eign" says /ĕn/)

Incorporate Computer Technology

If your students are learning to use computer technologies, you could have students use computers to create images, design their seals, or type their artists' statements.

Creative Writing Assignment

Have students incorporate several vocabulary terms into a written work about one or more of the seals. This written work could be a newspaper article, a letter to a friend, an encyclopedia entry, or a poem. Use the RAFT strategy to help students focus their writing for an intended audience:

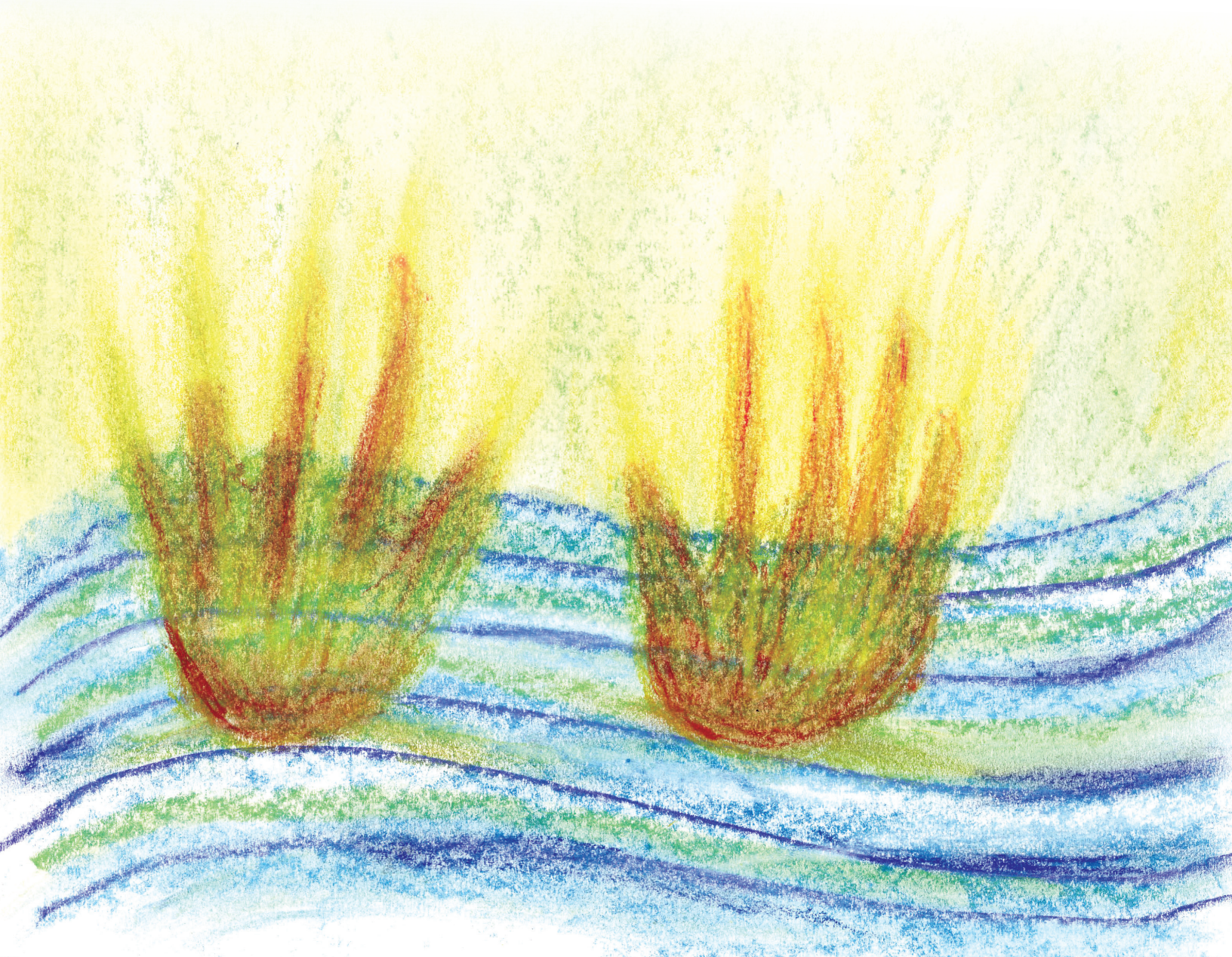
Role of the Writer: Who are you as the writer? A movie star? The President? A plant?

Audience: To whom are you writing? A senator? Yourself? A company?

Format: In what format are you writing? A diary entry? A newspaper? A letter?

Topic: What are you writing about? Use expressive verbs.

For more on the RAFT strategy, see http://www.readwritethink.org/professional-development/strategy-guides/using-raft-writing-strategy-30625.html.



Design: Ellen Leidl

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