Lesson Plan
Indian Life Readers: Indian Stories for Boarding School Students

Grade Levels 8 and up
Use the pdf version of this lesson in order to link directly to the resources identified.

Summary:
This flexible group activity framework—which builds on the content presented for the book *Field Mouse Goes to War* in the Education Outreach Kit—may be adapted for use with school groups as well as general audiences. The lesson offers a variety of components, including: brief background information about Indigenous languages and the impact of Indian boarding schools on language; lesson extension ideas related to Indigenous languages; additional resources for exploring *Field Mouse Goes to War* in greater depth (see p. 13); and resources for reading and discussing a variety of other Indian Life Readers produced by Indian boarding school presses.

Timeframe:
Elements can be isolated, combined, and adapted in various ways, to serve as brief (one session)—or more extensive—classroom or museum visitor engagement activities, as desired.

Background:
A Brief Introduction to Indigenous Languages in America
More than 300 Indigenous languages were spoken in the area that would become the United States before 1492, and these languages represent more than two dozen distinct linguistic families. However, fewer than 200 remain today, and many of those are considered “critically endangered.” Centuries of war, disease, treaty actions, and forced removal from ancestral lands dramatically and tragically reduced the Native American population from an estimated ten million people in 1492 to less than 300,000 in 1900. Confinement to reservations (sometimes with other tribal groups), twentieth-century migration to cities (the Indian Relocation Act), and boarding school education policies had devastating effects on Native languages.

Indigenous language is an important aspect of tribal identity and a significant factor in community cohesion. The stories of an Indigenous group are largely preserved and passed down orally; so if a language is decimated or lost, so too, is a great deal of knowledge—including human events, natural history, cultural heritage, and oral literature.

According to a 2015 US Census Bureau American Community Survey data set, summarizing data collected 2009–2013, more than 150 different Native North American languages are spoken today by more than 350,000 people. The largest Native languages today, defined by number of speakers, are: Navajo (166,826 speakers), Yupik (19,750 speakers), Dakota (17,855 speakers), Apache (13,445 speakers), Keres (13,190 speakers), and Cherokee (11,465 speakers).

One resource for exploring this research is “Native North American Languages Spoken at Home in the United States and Puerto Rico: 2006–2010,” an American Community Survey Brief published by the US Census Bureau in December 2011. Although this publication is older than the 2015 data set, it focuses on Indigenous languages specifically and includes the map of Native American language speakers by county that follows.

Using UNESCO’s online *Atlas of the World’s Languages in Danger*, you can select the United States of America from the country list and click “Search languages” to explore the 192 Indigenous languages in danger in the United States, i.e., languages considered under one of the following designations: vulnerable, definitely endangered, severely endangered, critically endangered, or extinct. By clicking on a marker in the interactive map or on a language from the alphabetized list, you can see the number of speakers and where they lived in 2010, the last time the atlas was updated. In “vulnerable” languages, children speak the language, but in limited settings; but a “critically endangered” language has only elderly, infrequent speakers.

Note: US Census and Indigenous language reports are updated periodically, so be sure to check for the latest data.

Dig Deeper—
Ask your group to brainstorm strategies that could help revitalize Native languages, from mobile language apps to talking dictionaries to language teacher certification programs. Assign small groups to research each of the strategies suggested during the brainstorming session and share their findings with the larger group.

Explore Indigenous language revitalization programs such as these:

- **Rock Point Community School**, in the Navajo Nation, Arizona, became one of the first Indigenous literacy programs when it launched bilingual instruction in 1967. Professor Jon Reyhner writes about it here: [http://jan.ucc.nau.edu/~jar/NAL17.html](http://jan.ucc.nau.edu/~jar/NAL17.html)

- In 1979, the **Akwesasne Freedom School** was established in Hogansburg, New York—a grassroots, community-based Mohawk language and culture immersion program. Learn about it in the book, *Free to Be Mohawk* by Louellyn White (University of Oklahoma Press, 2015).

- **Sealaska Heritage Institute** offers a wide range educational resources (workbooks, curricula, apps, podcasts, and more) for the Tlingit, Haida, and Tsimshian languages. [https://www.sealaskaheritage.org/institute/language/resources](https://www.sealaskaheritage.org/institute/language/resources)

- Every spring, hundreds of student speakers and learners of Native languages from Oklahoma and other states gather at the Sam Noble Museum in Norman, OK, for the **Oklahoma Native American Youth Language Fair** (ONAYLF), to present and to learn. [https://samnoblemuseum.ou.edu/collections-and-research/native-american-languages/oklahoma-native-american-youth-language-fair/onaylf-categories/](https://samnoblemuseum.ou.edu/collections-and-research/native-american-languages/oklahoma-native-american-youth-language-fair/onaylf-categories/)

- In October 2019, the principal chief of the **Cherokee Nation**, Chuck Hoskin Jr. announced a $16 million investment to expand language initiatives. This funding will advance the Cherokee Nation’s distinguished, 200-year history of written language development, publishing, and bilingual education. [https://anadisgoi.com/archive/2638-chief-hoskin-announces-largest-language-initiative-in-tribe-s-history](https://anadisgoi.com/archive/2638-chief-hoskin-announces-largest-language-initiative-in-tribe-s-history)

Identify the Indigenous language program closest to your location.

“Native Words, Native Warriors” is a lesson plan supplementing the Smithsonian Institution exhibition of the same name. The project honors the American Indian Code Talkers who used their traditional tribal languages as vital military communication tools during WWI and WWII. The site offers information on Native languages and Indian boarding schools, discussion frameworks, and activity ideas, as well as full lesson plans and related resources for grades 6–12. [https://americanindian.si.edu/education/codetalkers/html/index.html](https://americanindian.si.edu/education/codetalkers/html/index.html)
The Loss of Native Languages at Native American Boarding Schools

_They took me to the boarding school where I wasn’t allowed to talk my native tongue... I got hit so much...I lost my native tongue...We have to have our own language, because what we do when we talk to our spirits—they don’t understand English._

—Andrew Windy Boy Sr. (Chippewa/Cree), educated at Wahpeton Indian School (ND) and Flandreau Indian School (SD) in the 1960s and 1970s, interviewed for the 2008 documentary film _Our Spirits Don’t Speak English_

Efforts to suppress children from speaking their Indigenous language began with the Civilization Fund Act of 1819, a congressional statute funding missionary schools that used English as the only language of instruction. English-only education was further advanced at Indian boarding schools, beginning with the first (Carlisle) in 1879. Upon arrival at school grounds, all students were forbidden to speak their Native language (even to each other) and were forced to learn English. Most of the students spoke only their Native language at home. These devastating policies continued for decades.

Boarding School Reform and Indian Life Readers, 1930s–1940s

In 1928, the Meriam Report criticized many aspects of Indian education; and the Indian Reorganization Act (or Indian New Deal) of 1934 provided funding for some progressive educational reforms. Some boarding schools began to gradually relax policies forbidding Native languages; at others, strict English-only instruction continued. In time, some boarding schools closed, and more Native students were sent to day schools and public schools instead. In some boarding schools, the curriculum was “Indianized” to include Indian history, arts, and language.

The earliest picture book projects, documented in the timeline that follows, adapted American Indian stories to a Euro-American storytelling format. Produced for the general children’s book market, they were illustrated by Native American students. These books inspired Bureau of Indian Affairs (BIA) education director Willard Beatty to imagine new readers specifically for Indian students; and in 1940, dual language readers began to be produced for use in Indian boarding schools around the country. The book projects aspired to interest Indian students in reading by setting stories in Native communities, incorporating Native languages, and featuring illustrations by boarding school student artists and alumni. However, the primary goal was to speed up acquisition of English.

Although there were more than 200 Indigenous languages spoken during this period, the BIA “Indian Life Readers” were developed in languages with the largest numbers of Native speakers. The first were created for students in the Pueblos; and due to the diversity of Native languages spoken there, the books were in English and Spanish—the common second language in the Pueblos since the seventeenth century. The first dual language books for Navajo students were made possible by a project to develop a Navajo orthography (writing system) in the 1930s. In the 1940s, dual language books in Lakota and Hopi—also illustrated by Native American artists—were produced as well. Most of these classroom readers were printed at one of three boarding schools: Haskell Institute (KS), Chilocco Indian School (OK), or Phoenix Indian School (AZ).
Timeline of Indian Books for Indian Students

1922—*Taytay’s Tales: Folklore of the Pueblo Indians* was published—stories collected and retold by Santa Fe Indian School (SFIS) teacher Elizabeth DeHuff (non-Native) and illustrated by teenaged SFIS students Fred Kabotie (Hopi) and Otis Polelonema (Hopi). It was one of the early books published that featured illustrations by Native artists.

1934—Responding to criticisms of boarding schools published in the 1928 Meriam Report, and following the trends of progressive reform in American public education, the Indian Reorganization Act was passed. This federal legislation, commonly called the Indian New Deal, sought to reverse assimilationist policies and to strengthen and encourage tribal traditions and cultures. Sociologist John Collier, US Commissioner of Indian Affairs from 1933 to 1945, was responsible for enacting policies to reflect the new legislation.

1936—Willard Beatty was named education director for the Bureau of Indian Affairs (BIA). During his tenure, which ended in 1952, Beatty initiated some of the earliest bilingual and English as a Second Language (ESL) programs in the United States: dual-language training for teachers, projects to advance Indigenous language writing, and Indian Life Readers—bilingual books featuring Native stories and values that were illustrated by Native artists, mostly boarding school students and alumni.

1939—E-Yeh-Shure’ (also known by the names Blue Corn and Louise Abeita), from Isleta Pueblo, wrote *I Am a Pueblo Indian Girl* in 1939, when she was just thirteen years old. Allan Houser (Chiricahua Apache), Gerald Nailor Sr. (Navajo), and Quincy Tahoma (Navajo) illustrated the book. E-Yeh-Shure’ attended the day school in her Pueblo, not a boarding school; but the three illustrators were students of Dorothy Dunn at Santa Fe Indian boarding school. *One of the first children’s books written and illustrated by Native Americans*, it was published by William Morrow and sponsored by the National Gallery of the American Indian, a short-lived nonprofit in Washington, DC, supporting Indian arts and crafts.

1940—Willard Beatty coordinated the first bilingual picture book project for Indian students, with text by Santa Fe Indian School (SFIS) teacher Ann Nolan Clark and illustrations by SFIS alumna Tonita Lujan (Taos Pueblo). *Little Boy with Three Names* was printed at Chilocco Indian School (OK) in both English and Spanish—the common second language established by missionaries in the Pueblos in the seventeenth century. Other Pueblo Series books followed.

1940—With a newly developed Navajo orthography (writing system) available, a series of Navajo bilingual Indian Life Readers was published about the seasons in the life of a Navajo girl—the Little Herder books. Ann Nolan Clark wrote the text, John P. Harrington and Robert W. Young developed the Navajo translations, and Phoenix Indian School (AZ) alumnus Hoke Denetsosie (Navajo) illustrated. These books were printed at Phoenix Indian and Haskell Institute (KS).

1941—Ann Nolan Clark adapted some of her own students’ stories for the English-only picture book *In My Mother’s House*, with illustrations by SFIS alumnus Velino Herrera (Zia Pueblo). The book was one of four runners-up for the prestigious Caldecott Medal in 1942.
1942—Ann Nolan Clark developed the text for the next series of bilingual readers—these in the Lakota language (Teton dialect)—translated by Emil Afraid of Hawk and illustrated by Andrew Standing Soldier (Oglala Lakota).

1944—*Field Mouse Goes to War* became the first Indian Life Reader to be based on an Indigenous spoken text, recorded in Hopi by Albert Yava (Tewa-Hopi) and translated into English by the BIA’s Indian language specialist Edward Kennard. (Earlier readers in the series were literary works written by non-Native authors who took their inspiration from Native stories and had the text translated into an Indigenous language.) Hopi artist and Santa Fe Indian School alumnus Fred Kabotie contributed the illustrations to *Field Mouse*.

**Timeline of Key Legislation that Impacted the Survival of Indigenous Languages**

1968—**Bilingual Education Act**—Also known as the amendments to Title VII of the Elementary and Secondary Education Act of 1965, this legislation provided federal funding in the form of competitive grants to establish “new and imaginative” educational programs for students with limited English speaking ability, including “children who come from environments where the dominant language is other than English.” The act reflected a cultural shift away from assimilation and toward diversity, and included support for “programs designed to impart to students a knowledge of the history and culture associated with their languages.” Funding was given to programs supporting American Indian and Alaskan Native languages, as well as programs for children of immigrants to the United States.

1975—**Indian Self-Determination & Education Assistance Act**—Recognizing and advancing the proposition that Indian tribes can provide better governmental services to their own members than can distant federal bureaucracies, this landmark legislation gave federally recognized Indian tribes the authority to contract with the Federal government to operate programs serving their tribal members and other eligible persons. Under this act, Native people were able to operate their own schools. The Act reversed a thirty-year effort by the federal government, under its preceding termination policy, to sever treaty relationships with and obligations to Indian tribes. The Act was the result of fifteen years of agitation and change, influenced by American Indian activism, the Civil Rights Movement, and grassroots community development.

1990—**Native American Languages Act** is the short title for the executive order enacted by the US Congress and fully titled, An Act to reauthorize the Tribally Controlled Community College Assistance Act of 1978 and the Navajo Community College Act. Seeking to formally reject a long history of policies which tried to eradicate Indigenous languages, this public law states that “It is the policy of the United States to…preserve, protect, and promote the rights and freedoms of Native Americans to use, practice, and develop Native American languages.” Some of its provisions, include: allowing exceptions to teacher certification requirements in order to employ qualified Native language teachers; encouraging Native languages as a medium of instruction at all levels; recognizing the right of tribes to give official status to their languages; and allowing academic credit to be granted in the study of Native languages, as it is with foreign languages.

2006—**Esther Martinez Native American Language Preservation Act**—This federal legislation, named after a Tewa teacher and storyteller who was dedicated to preserving her Native language, funds immersion and restoration programs that work “to preserve Native American languages.”
Exploring a Variety of Readers for Indian Boarding School Students—
Read and Discuss

On following pages are links and suggested resources for locating several different readers created for, and with the participation of, Indian boarding school students. All were originally published in the 1920s, 1930s, and 1940s. Many have been published in various forms over the years. When funding was limited, sometimes early copies were mimeographed for use in the Indian schools. Some were created by commercial publishers, and some by the United States Indian Service, using student labor in the printing shops of boarding schools.

Indian Life Readers may be found in a variety of places today. Check with your local library and note that some early editions may be housed in non-circulating collections, including rare book departments or archives. Early editions are available for purchase at vintage book shops and online retailers, too. Some of these books have been reissued more recently and may be available, new or used, from booksellers. Many have been digitized and made available through online archives, to view and in some cases download. The links below are just a start, and additional publications are easy to locate.

For a more detailed historical overview, with lots of images from the books, we recommend Native American Picture Books of Change: The Art of Historic Children’s Editions by Rebecca C. Benes (Museum of New Mexico Press, 2004). A copy travels in the mini resource library with the Away from Home exhibition.

Choose books to read and discuss, using questions from the general list below or specific questions included with each listing.

General Questions for Discussion:
These questions could apply to any book below.

How is knowledge—of daily life skills, community living, individual responsibility, cultural heritage, faith practice, values, etc.—disseminated in traditional Native American communities? What are the threats—past and present—to these lifeways and traditions and to traditional teaching?

Why do you think the story recorded in this book was told?

Does the book seem to express authentic stories from Indigenous traditions or is a cultural outsider’s viewpoint or perspective present? Cite evidence to support your opinions.

Do the illustrations seem to relate to traditional Indian art and design forms, techniques, or approaches? Cite examples to support your opinions.

What were the goals of Indian Life Readers?

What literary devices do you find in this book? Can you cite examples of metaphor, personification, anthropomorphism, foreshadowing, etc.
What themes are explored in this book? (For example: change, seasons, fertility, coming of age, cultural traditions, assimilation, work ethic…)

What does the role of community, land, plants, animals, elders, children, dance, music, art, etc., in this book communicate about Indigenous worldview?

After reviewing several books, consider:
Do you see common themes, styles, or approaches—either in storytelling or illustration—in more than one book?

**Dig Deeper**—
Invite a Native speaker to read one of these books and provide an brief introduction to the language. Request that they bring along a recently published children’s book or story in the language to share as well.

Perform the story as an oral reading or movement exploration, or adapt the book into a script to be performed as a play or puppet show. Consider sharing the live performance with younger students or recording it as a short film.

In the late nineteenth and early twentieth centuries, few Native authors—including Susan La Flesche Picotte (Omaha), Charles Alexander Eastman (Santee Sioux), and Luther Standing Bear (Oglala Lakota)—wrote short stories and books for children about the Indian experience and published them in English, primarily for non-Native audiences. Luther Standing Bear, who attended Carlisle Indian Industrial School (PA), is featured in the “yearbook” in the *Away from Home* Education Outreach Kit. Susan La Flesche attended boarding school at Hampton Institute (VA) when the school accepted Native American students; and Charles Alexander Eastman attended the Flandreau (SD) and Santee (NE) Indian schools. Explore the works these boarding school alumni wrote for children. How did their writings contribute to an understanding of the Native American experience?

Identify and explore recently published books that depict Indigenous perspectives and stories today. Discuss the effects that children’s books can have on a child’s image of self and others. Is it important for children to see themselves in the books they read?

Learn about the American Indian Youth Literature Award—created by the American Indian Library Association in 2006—to honor children’s books by and about American Indians. Check out some books that have earned this honor.


*Taytay’s Tales: Folklore of the Pueblo Indians* by Elizabeth DeHuff, illustrated by Fred Kabotie (Hopi) and Otis Polelonema (Hopi). New York: Harcourt, Brace & Co., 1922.

This English-only book collects forty-six folktales, stories passed down from one generation to the next by Indians in the Pueblos (the location where each story was collected is identified). A glossary of both terms and cultural ideas is provided at the end. Elizabeth DeHuff, art teacher at Santa Fe Indian School (and wife of the school superintendent) recorded the stories told by her students and asked her teenaged students to create the accompanying drawings. Many of the stories contain short folk songs performed during the telling of the stories, as well. This illustrated book project was an early step in allowing the students to express Indian culture, in contrast to the Euro-American stories and art traditions that the Bureau of Indian Affairs mandated for its schools. By 1926, DeHuff’s husband was demoted and transferred.

Published online, courtesy University of California Libraries, at the Internet Archive: [https://archive.org/details/taytaystales00dehuiala/page/n8](https://archive.org/details/taytaystales00dehuiala/page/n8)

*Who do you think is the audience for this book?*
*What can you learn about Hopi culture and daily lifeways from the book?*
*Compare the various stories from different Pueblos. Locate these communities on a map.*
*How are these stories similar to folktales you may know from other cultures?*
*Research the lives and careers of the illustrators of Taytay’s Tales. How old were they when they created these images? How did their work change as they matured as artists?*
*Compare these illustrations to those in the later readers, created when Indian art programs were expanding at boarding schools.*

Fred Kabotie’s illustration for the story “The Thieving Foxes,” from Seama, a Laguna Pueblo, in the collection *Taytay’s Tales* (1922).
**Komoki of the Cliffs** by Isis L. Harrington, illustrated by her students. New York: Charles Scribner’s Sons, 1934.

Isis Harrington was the principal of Albuquerque Indian School. Written in English only, *Komoki of the Cliffs* tells the story of a Hopi boy’s day to day life in Oraibi. Ko-mo-ki attends a government-run school in the valley near his village. Since he’s not sent to a boarding school far away from his community, he is able to participate in the traditional lifeways of his village. In addition to watercolor scenes painted by Harrington’s students, there are symbols from traditional Hopi culture reproduced throughout the book.

*Komoki of the Cliffs* has been digitized by the Internet Archive and may be virtually borrowed if you create a free account: [https://archive.org/details/komokiofcliffs00harr](https://archive.org/details/komokiofcliffs00harr)

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*Little Boy with Three Names* tells the story of a boy who must accept the fact that he is called by three different names: one name in his native language at home, one in English at boarding school, and one in Spanish at the Pueblo’s Catholic church.

Modern reprints have been produced by Kiva Publications and Ancient City Press and are available for purchase.

Google Books has made a digital file of the first edition available: [https://play.google.com/books/reader?id=5qIEAQAAIAAJ&hl=en&pg=GBS.PA5](https://play.google.com/books/reader?id=5qIEAQAAIAAJ&hl=en&pg=GBS.PA5)

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*How does the Little Boy with Three Names story capture one aspect of the conflicted cultural identity that a boarding school student experienced?*

*Research how an early career as a reading teacher at the Tesuque Pueblo School led Ann Nolan Clark (1896–1995) to develop many books for Indian children. Write a biography of the writer.*

In this story, a young boy from Picuris Pueblo learns to hunt turkey with his grandfather. A brief summary of the Pueblo bilingual readers series, and the challenges in producing them, is provided at the end of the book, including this statement:

*The introduction of teaching materials in the native languages presents a basic change in governmental policy, for the federal schools heretofore have discouraged the use of native languages rather than encouraged them.*

A biography of illustrator Velino Herrera, who was about forty years old when he completed these illustrations, is also included in the book. Learn more about him on the card “Artworks by Former Boarding School Students” in the Education Outreach Kit.

Modern reprints of *The Young Hunter of Picuris*, produced by Kiva Publications, are available for purchase, and HathiTrust has digitized a University of California’s copy of the book as well: [https://catalog.hathitrust.org/Record/006154765](https://catalog.hathitrust.org/Record/006154765)

*Who do you think is the audience for this book?*  
*What can you learn about Taos Pueblo culture from the book?*

From a book review in 1941:

...Here, through the eyes and minds of Indian children one shares the experiences of daily life, the things that are of importance in the Tesuque pueblo, near Santa Fe, the home, the food, the activities, the game, the crops. Though the actual form is developed by Miss Clark, the "feel" is wholly Indian, both in rhythms and in word pictures. Velino Herrera has illustrated the text in line and soft colors, "borrowing" from the tribal art forms with a result that is decorative and realistic at the same time, and that has an authentic folk quality.

This book was named a Caldecott Honors book in 1942. Velino Herrera (1902–1973) was the first Indigenous illustrator to be honored by the Caldecott committee; and as of 2019, when this lesson was written, he was the only one so honored. (Note: His name is spelled Herrara on the cover, but Herrera—the correct spelling—on the inner pages.) The dust jacket of one edition indicates that it is based on writings, poems, and stories of Native American children. The simple, repetitive nature of the text reflects the fact that these early readers were designed to be alternatives for books like the Dick and Jane series.

Several editions have been produced over the years, including printings in 1991 and 2009, so copies are readily available at libraries or booksellers. A copy travels in the mini resource library for the Away from Home exhibition.

Who do you think is the audience for this book? Does the publisher’s information provide a clue? Do you think the book would be accessible to children learning English as a second language?

The dust jacket calls In My Mother’s House a depiction of a “primitive community.” How do you respond to that statement?

Discuss the gender roles depicted in the book. What is important for the boy telling the story to learn? Who teaches him? Research matrilineal and patrilineal kinship systems in the Pueblos.

Analyze the graphic approaches. Are some illustrations more reflective of traditional Native art? Examine the mirrored art on the page 18 spread. How are the parallel depictions of corn plants and dancers—both under rain clouds—reflective of the text on the page?

On page 50, connect the illustrations of ceremonial dances with the text. What can you infer about the instructional aspect of the dances?

In this book, what can you observe about Pueblo: architecture, community cooperation, foodways, ceremonies, seasonal activity, agriculture/irrigation methods, environmental challenges, plant foraging/silviculture practices, natural resources and sustainability...? Which crop is the most important? Which domestic animal? Which wild plants?

What message about the land is communicated? Does it surprise you?

How is the interconnectedness of all things in nature communicated?
Field Mouse Goes to War / Tusun Homichi Tuwvōta by Edward Kennard, illustrated by Fred Kabotie. Washington, DC: Bureau of Indian Affairs, 1944. (The modern edition in the outreach kit is by the Indigenous press, Native Child, 2017.)

A scan of the original 1944 edition of Field Mouse Goes to War, printed at Haskell Institute, is available for download by the Arizona State Library, a project of the Arizona Memory Project: https://azmemory.azlibrary.gov/digital/collection/feddocs/id/2707/

An interpretive framework for exploring this book is provided on one of the cards in the Education Outreach Kit. In addition, the Museum of Northern Arizona has adapted this story as a puppet show. The script (which could also function as a script for a skit or creative movement activity) is published here: https://musnaz.org/wp-content/uploads/2017/02/Field-Mouse-Goes-to-War-Puppet-Show-script.pdf

A vocabulary for the book follows. (You may want to ask students to create similar word banks for other books in this unit.)

**Field Mouse Goes to War Vocabulary**

**bow standard**—traditional weapon for shooting arrows

**burro**—a small donkey used as a pack animal

**Crier**—one of the Hopi village chiefs (along with the Village Chief and War Chief); he announces the ceremony from the rooftop

**dance day**—day of ceremonial dancing to prepare for a big event

**eagle feathers**—in traditional Hopi culture, eagle feathers are prized and sacred; they are specially prepared and are worn ceremonially and tied to objects such as prayer sticks

**greasewood**—greasewood (*Sacrobatus vermiculatus*) is a thorny shrub with succulent leaves in the goose foot family; it grows at high elevations throughout the western United States and Mexico. Because of its tough wood, greasewood was traditionally used by the Hopi to make tools, such as arrows and planting sticks. It was also used as firewood, and its seeds and leaves were eaten.

**kachina**—(or katsina)—spirit messengers representing all things in the natural world, as well as Hopi ancestors; dancers in regalia performing sacred dances following a ceremonial cycle. Katsina dolls teach children to recognize these various spiritual beings, their attributes and teachings.

**Kikmongwi**—the traditional Village Chief, the leader of the Hopi tribal government; each of the three mesas in Northeastern Arizona has a Kikmongwi
kilt—the traditional Hopi kilt (or pitkuna) is a wrap-around, skirt-style garment

kiva—a usually round chamber in a pueblo, built wholly or partially underground, used for religious ceremonies or political gatherings; it represents the world from which the ancestral people emerged

mesa—a flat-topped hill with steep sides; three mesas are located within the Hopi Reservation in Arizona

Mishongnovi—one of the three villages located on Second Mesa in the Hopi Reservation

moccasins—traditional Native footwear made from soft leather; Hopi moccasins usually have tall sides

noqkwivi—stew made with lamb and hominy

pik’amí—a sweet corn pudding

piki—a Hopi bread made from blue corn meal; it is culturally and nutritionally significant

prayer stick—a prayer object intended to represent the god to which the prayer is directed; traditionally made of cottonwood with feathers attached

pueblo—multi-storied villages built of adobe and stone; also the people who live in these villages

somiviki—a sweet blue corn cake

tobacco pouch or tobacco bag—small personal bag (usually made of animal hide) for carrying sacred tobacco

tobacco smoking—since ancient times, many Indian peoples have smoked sacred tobacco for religious and political purposes; for example, burning tobacco in sacred pipes carries prayers to the Creator in the rising smoke, and sharing a sacred pipe is a way to unify the participants gathered

totokya—the main day of ceremonial preparation right before a big event

war club—long-handled weapon used for striking the enemy

war paint—colorful designs painted onto faces and bodies to protect a warrior going into battle and to help ensure victory

This chapter book focuses on the daily life of a ten-year-old Zuni boy who is brought home from boarding school so his grandfather Hotima, the Sun Priest of Zuni Pueblo, can teach him traditional ways. He experiences the activities of each season with his community. This book offers an opportunity to consider the dichotomy of an Indian child’s two worlds of boarding school and home community. The book was illustrated by Percy Tsisete Sandy, who attended both Santa Fe Indian School (NM) and Sherman Institute (in California).

Modern reprints of *Sun Journey* by Ancient City Press (1988) are available for purchase and HathiTrust has digitized the University of California’s copy (title page below) of the first edition book as well: [https://catalog.hathitrust.org/Record/006154817](https://catalog.hathitrust.org/Record/006154817)

*How does the main character Ze-do feel about the government school he attended? Make notes about the aspects of Zuni Pueblo culture, lifeways, and worldview that are mentioned in the book.*

*What ways of the “White man’s school” are described in contrast? How does the book compare the different ways of learning—Grandfather’s teachings at Zuni and Ze-do’s experiences at boarding school?*
my sisters help my mother.
shádí dóó shideezhí shimá yíká 'anáhi'nîchéeh.

Little Man’s Family / dine yázhí ba'álchíní by J. B. Enochs, illustrated by Gerald Nailor (Navajo), published by the Bureau of Indian Affairs in 1940 and revised in 1950. Printed at Phoenix Indian School.

An e-book was produced by Project Gutenberg in 2011 (page illustration above), available for download: https://www.gutenberg.org/ebooks/37829

Created for the earliest readers by a former teacher at a Navajo tuberculosis hospital school, the book names objects that would be familiar to a Navajo child: a hogan, sweathouse, cradleboard, corral, and plants and animals around the Navajo community. It also documents the various steps from cleaning wool to weaving a rug. Illustrator Gerald Nailor Sr. (1917–1952) had been a student of art teacher Dorothy Dunn at Santa Fe Indian School (NM).

The foreword by BIA education director Willard Beatty describes the project to develop a practical written form of the Navajo language, and indicates that the book uses this new Harrington-LaFarge alphabet. The final pages of the publication include a guide to: the Navajo alphabet, pronunciation, and the basic characteristics of word and sentence structure.

Investigate the early efforts to develop a writing system for the Navajo language—also called Diné bizaad (the “People’s language”). Who were the individuals who worked on the Harrington-LaFarge alphabet project and published the monthly newspaper that helped standardize the written language, Ádahóoñílígíí, in print from 1943–1957?

Who is taking the lead with Diné bizaad language projects today?

In 1977, the movie Star Wars Episode IV: A New Hope was dubbed in Diné bizaad. Find a clip of the translated film and watch it!
*Coyote Tales*, stories collected by anthropologist William Morgan, illustrations by Andrew Tsinajinnie, (Navajo), originally published by the Bureau of Indian Affairs in 1949 and printed at Phoenix Indian School.

This last book published in the Navajo reader series offers six tales of Coyote the Trickster. In the story “Coyote and Horned Toad,” Coyote tries to take Horned Toad’s land, and when Horned Toad stands up for what is his, Coyote eats him. Horned Toad crawls up Coyote’s wind pipe and chokes him to death, saying, “See what happens when you try to take things from weak people!”

An Ancient City Press edition (1988) with illustrations by Jenny Lind—a Santa Fe artist known primarily as a potter—is readily available for purchase. However, used copies of the original edition, with art by Andrew Tsinajinnie (an alumnus of Dorothy Dunn’s art program at Santa Fe Indian School), are also available for purchase, as are modern reprints (with colorized versions of the original black and white illustrations) published by the Navajo press, Native Child: [http://nativechild.com/pdfs/cat0316.pdf](http://nativechild.com/pdfs/cat0316.pdf)

The 1988 edition of *Coyote Tales* (with art by Jenny Lind; cover below) has been digitized by the Internet Archive and may be virtually borrowed if you create a free account: [https://archive.org/details/navajocoyotetale00morg](https://archive.org/details/navajocoyotetale00morg)

*Read the story “Coyote and Horned Toad” and discuss how the story may serve as allegory. Compare the two different approaches to illustrating this book.*
The “Sioux Series” of Bilingual Readers
The most extensive series of bilingual readers, with nine books, was the “Sioux Series.” There are three regional variations of Siouan language—Lakota, Santee, and Yankton—and all of the books in this series were translated into Lakota, which had the largest number of speakers. Each of the books includes guides to the Lakota alphabet and the pronunciation of the language. Christian missionaries developed a Lakota orthography around 1840, translated the Bible into Lakota, and published a grammar and dictionary book in 1852. After the other bilingual readers were published, the tribe requested that a Lakota series be produced as well.

Ann Nolan Clark was less familiar with Lakota culture, so she wrote these books as “just-for-fun stories” about anthropomorphic animal characters, rather than stories depicting Lakota lifeways.

The artist for this series was Andrew Standing Soldier (1917–1967) who had studied art with Olaf Nordmark, artist-in-residence at Pine Ridge Boarding School in South Dakota. Nordmark was a Swedish painter who emigrated to America, and from 1938–1943 was employed by the Bureau of Indian Affairs to teach fresco painting to American Indians. Several of his students (at various locations) became prominent artists, including Andrew Tsinajinnie, Allan Houser, Oscar Howe, Fred Kabotie, and Gerald Nailor, many of whom served as illustrators of Indian readers.

This photograph shows Andrew Standing Soldier painting a mural in the auditorium at Pine Ridge Boarding School in 1940, the same period he was illustrating the “Sioux Series” readers. Courtesy Library of Congress.
The Slim Butte Raccoon by Ann Nolan Clark, illustrated by Andrew Standing Soldier (Oglala Lakota), published in 1942 in English and Lakota by the United States Office of Indian Affairs. Printed at Haskell Institute.

The Cornell University Library offers The Slim Butte Raccoon (from the Huntington Free Library in Lawrence, KS; cover above) in their Digital Collections at: https://digital.library.cornell.edu/catalog/hunt:0090


From the same series, Google has digitized a Ohio State University-owned copy of The Pine Ridge Porcupine by Ann Nolan Clark, illustrated by Andrew Standing Soldier, published in 1940 in English by the United States Office of Indian Affairs. Printed at Haskell Institute. Note: the Lakota translation is not included in this edition. Download a pdf from HathiTrust Digital Library here: https://babel.hathitrust.org/cgi/pt?id=osu.32435050773100;view=1up;seq=1
Google has digitized a University of California-owned copy of *The Hen of Wahpeton* from the same series. By Ann Nolan Clark, illustrated by Andrew Standing Soldier (Oglala Lakota), published in 1943 in English and Lakota by the United States Office of Indian Affairs. Printed at Haskell Institute. Download a pdf from HathiTrust Digital Library here: https://babel.hathitrust.org/cgi/pt?id=uc1.b5120466;view=1up;seq=10

Read some of these “just-for-fun” stories and discuss whether or not you think that they may have served other purposes as well. For example:

*What lesson does the Slim Butte raccoon learn after trying to live his life as an Indian, rather than a racoon? Who do you think the racoons and the Indians represent in the story? Do you think it’s significant that the Indians are participating in farming practices by the school?*

*In The Grass Mountain Mouse, who do you think the following represent: the Grass Mountain mouse, her aunts and cousins, Mrs. Two-Bears, the rodeo cowboys? Is there a moral to this story?*

*In The Pine Ridge Porcupine, what do you think is the significance of the mean little porcupine choosing to leave his home under the box elder tree and move to the Agency? What are the steps involved in traditional quillwork? Do you think there is an underlying meaning in the lesson that the porcupine has no business learning to do quillwork?*

*Do you think the War-Bonnet family in The Hen of Wahpeton might serve, allegorically, as a positive example of Indian assimilation, in the view of the US government? If so, cite evidence of this.*
Common Core Standards for English Language Arts and Literacy in History/Social Studies

Grades 9–10

**Key Ideas and Details:**

CCSS.ELA-LITERACY.RH.9-10.1
Cite specific textual evidence to support analysis of primary and secondary sources, attending to such features as the date and origin of the information.

CCSS.ELA-LITERACY.RH.9-10.2
Determine the central ideas or information of a primary or secondary source; provide an accurate summary of how key events or ideas develop over the course of the text.

CCSS.ELA-LITERACY.RH.9-10.3
Analyze in detail a series of events described in a text; determine whether earlier events caused later ones or simply preceded them.

**Craft and Structure:**

CCSS.ELA-LITERACY.RH.9-10.4
Determine the meaning of words and phrases as they are used in a text, including vocabulary describing political, social, or economic aspects of history/social science.

CCSS.ELA-LITERACY.RH.9-10.5
Analyze how a text uses structure to emphasize key points or advance an explanation or analysis.

CCSS.ELA-LITERACY.RH.9-10.6
Compare the point of view of two or more authors for how they treat the same or similar topics, including which details they include and emphasize in their respective accounts.

**Integration of Knowledge and Ideas:**

CCSS.ELA-LITERACY.RH.9-10.7
Integrate quantitative or technical analysis (e.g., charts, research data) with qualitative analysis in print or digital text.

CCSS.ELA-LITERACY.RH.9-10.8
Assess the extent to which the reasoning and evidence in a text support the author's claims.

CCSS.ELA-LITERACY.RH.9-10.9
Compare and contrast treatments of the same topic in several primary and secondary sources.

**Range of Reading and Level of Text Complexity:**

CCSS.ELA-LITERACY.RH.9-10.10
By the end of grade 10, read and comprehend history/social studies texts in the grades 9–10 text complexity band independently and proficiently.
Common Core Standards for English Language Arts and Literacy; Reading Standards for Literature

Grades 9–10

Key Ideas and Details:
Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

Determine the theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

Craft and Structure:
Determine the meaning of words and phrases in context as they are used in a text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).

Integration of Knowledge and Ideas:
Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment (e.g., Auden’s “Musée des Beaux Arts” and Breughel’s Landscape with the Fall of Icarus).

Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).

Range of Reading and Level of Text Complexity:
By the end of grade 10, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 9–10 text complexity band independently and proficiently.