# 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 6-8**

Indian Education
Montana Office of Public Instruction
Denise Juneau, Superintendent

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*Special thanks to Teresa Heil for sharing her knowledge and resources*

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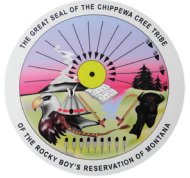
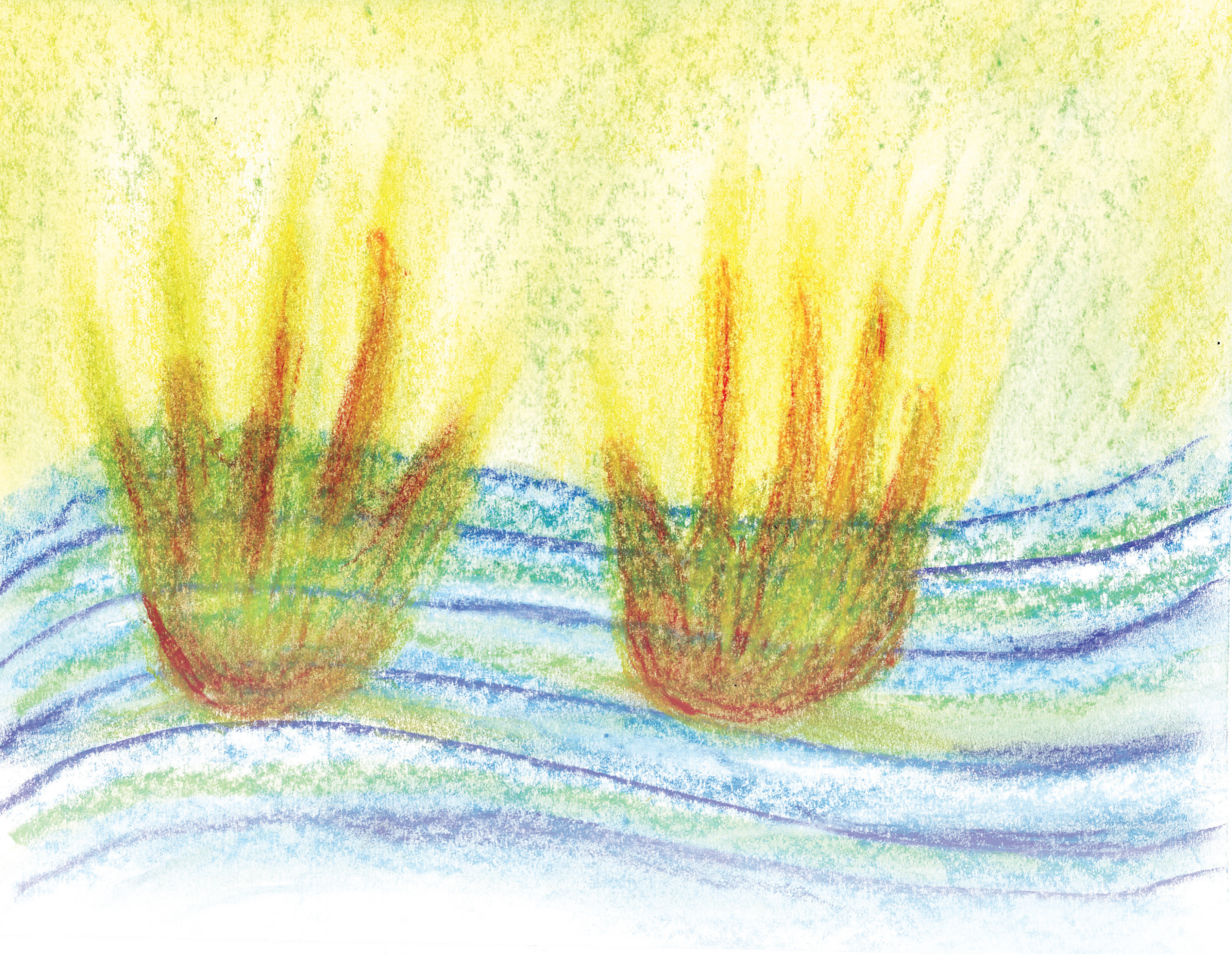
**Indian Education**
Montana Office of Public Instruction



*A People of Vision*



# **Crossing Boundaries Through Art:** Seals of Montana Tribal Nations

## Table of Contents


Overview....2

Rationale....3

Learning Objectives....4

Strategies....4

Resources and Materials....8

Teacher Preparation....8

Instructional Plan....9

- Activity 1: Introduction to Montana Tribal Nations....9
- Activity 2: Assessing Tribal Seals as Works of Art....10
- Activity 3: Applying Visual Thinking Strategies to the Montana State Seal....11
- Activity 4: Investigating the Symbols on Tribal Seals....12
- Activity 5: Individual Art – Creating Self-Identity Symbols....13
- Activity 6: Researching and Creating Symbols for a Group Seal....14
- Activity 7: Designing and Creating a Class or Group Seal....16
- Activity 8: Self-Evaluation via an Artist's Statement....18

Assessment....18

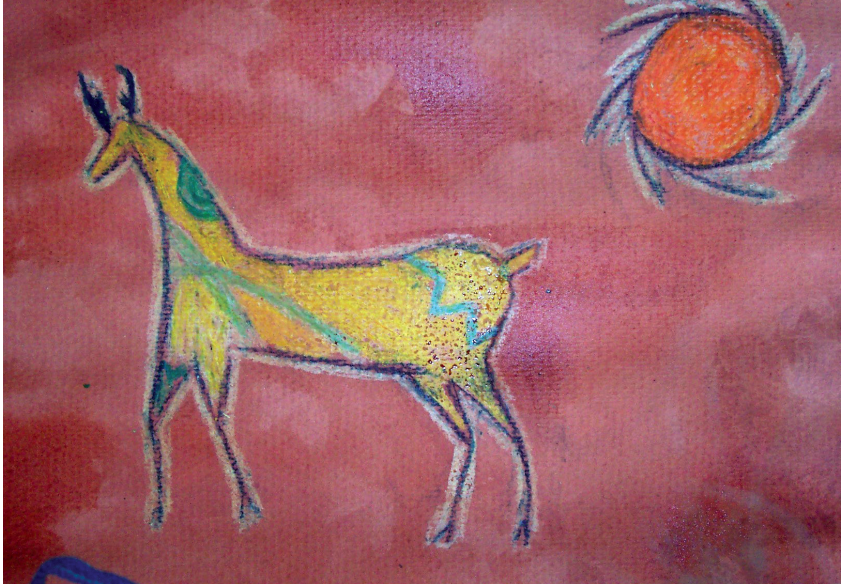
Standards....19

Appendices....26

- Appendix A: Map of Montana Tribal Territories and Current Reservations....27
- Appendix B: Map of Tribal Seals in Montana....28
- Appendix C: Academic Vocabulary for "Crossing Boundaries Through Art"....29
- Appendix D: Venn Diagram for Assessing Tribal Seals as Works of Art....32
- Appendix E: Great Seal of the State of Montana....33
- Appendix F: Seals of Montana Tribal Nations....35
- Appendix G: Tribal Seal and Symbols Worksheet....52
- Appendix H: Peer Assessment/Art Critique of Self-Identity Symbols....55
- Appendix I: Questions for Artist's Statement/Self-Evaluation (Handout)....56

Bibliography....57

Extended Learning Activities....58



# Overview

## Lesson Summary

"Crossing Boundaries Through Art: Seals of Montana Indian Nations" enables middle school students to learn about Montana Indian tribes as distinct, sovereign entities while studying and creating symbolic art.

Throughout the first half of this unit, students will build a conceptual framework that will serve as a foundation for the activities in the second half. They will identify and locate the tribes, tribal nations, and reservations in Montana. They will use the principles of design and elements of visual art to analyze tribal seals as works of art. Students then will study the Great Seal of the State of Montana to learn the purpose of seals and explore how culture, history, geography, and identity influence art. Using this knowledge, students will investigate symbols on the tribal seals to discover their historical, geographical, and cultural contexts. These activities will help students understand symbols as powerful means for communicating ideas and expressing identity.

In the second half of this unit, students will apply what they have learned to create original works of art. They will create self-identity symbols and engage in a peer art critique. Students will then work together to research and create symbols for a school seal, and then compose and create a group seal. After constructing their seal, students will assess their work and reflect on what they learned throughout this unit by writing individual artists' statements. Finally, students will present their seal to an audience, such as another class, parents, or members of the community.

## Timeframe

The entire unit will take approximately three weeks to complete. Not every activity will take an entire class period and portions of some activities can be assigned as homework at the discretion of the teacher. Approximate time for each activity is listed.

Activity 1: Introduction to Montana Tribal Nations – 1 class period (or less)

Activity 2: Assessing Tribal Seals as Works of Art – 1 class period

Activity 3: Applying Visual Thinking Strategy to the Montana State Seal – 1 class period (or less)

Activity 4: Investigating the Symbols on Tribal Seals – 1 to 2 class periods

Activity 5: Individual Art—Creating Self-Identity Seals – 2 class periods (or part as homework)

Activity 6: Researching and Creating Symbols for Group Seal – 2 class periods (plus homework)

Activity 7: Designing and Creating a Class or Group Seal – 1 week or more

Activity 8: Self-Evaluation via an Artist's Statement – 1 class period (or as homework)

# 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

Eleven of the twelve Montana American Indian tribes 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 in Montana, is recognized by the state of Montana and is currently seeking federal recognition. Each of these tribal nations has its own culture, language, identity, and history which continue to be important to its identity 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, their similarities, and their differences.

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 present students with the opportunity to study Montana tribal nations while 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. They will build respect and appreciation for Montana American Indian people by learning about tribal cultures and histories and by identifying connections between culture, history, geography, personal experiences, and identity. Through this process, students will come to 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, and personal experiences. They will then work collaboratively to create symbols and a seal that represent their shared identity.

## Learning Objectives

This unit emphasizes diverse themes, concepts, and skills through a variety of hands-on activities and engaging discussions. Working individually, in pairs, and as a class, students will develop a conceptual framework and artistic skills that they then will apply in multiple ways as the unit progresses. By the end of this unit, students will:

- ✓ find inspiration in the seals of Montana tribal nations and recognize that the cultures, values, places, historic events, and people represented on these seals are still important to Montana tribes today;
- ✓ understand the principles of design and apply these concepts to analyzing tribal seals as works of art in a respectful manner and to creating original symbols and seals;
- ✓ identify the symbols in Montana's state seal and be able to explain the meaning, culture, values, and perspectives represented by these symbols;
- ✓ be able to name and locate the Montana tribes and reservations;
- ✓ identify examples of differences and similarities between Montana tribes as they learn more about the histories, cultures, places, people, and values symbolized on the tribal seals;
- ✓ recognize tribal seals as emblems of tribal governments and distinct cultures;
- ✓ be able to define sovereignty and recognize that tribal seals represent unique, sovereign entities that are acknowledged in treaties between tribal nations and the United States;
- ✓ discover that oral histories provide valuable information for understanding the past while recognizing how perspective and culture shape how we interpret historical events;
- ✓ use multiple means of expression (including reading, listening, observing, writing, dialogue, and drawing) for gathering information and communicating new knowledge;
- ✓ understand that symbols can represent individual and/or collective identities;
- ✓ investigate (in writing, through discussion, and in art) how identity is influenced by culture, time, place, and personal experiences;
- ✓ create meaningful symbols to express individual and collective identity;
- ✓ develop their ability to communicate ideas effectively through original works of art;
- ✓ work independently, in pairs, and collaboratively to create original works of art, including a culminating group project;
- ✓ provide one another with constructive art criticism so as to help each other grow as artists, and evaluate their own art via an artist's statement; and
- ✓ develop an academic vocabulary that is both subject-specific and general and apply this vocabulary in class discussions, in presentations, when reading, and in written work.

## 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 the focus of their attention 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 of learning and will gain the ability to approach complex 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 an assessment. Some Essential Questions that could be considered in this unit are:

1. What are **symbols**? How do symbols communicate **ideas**?
2. What do the symbols in Montana's state seal mean? Whose **culture**, **history**, or **identity** is represented by these symbols?
3. What is a **seal**? Why do tribal nations have seals?
4. How did each tribe use **principles of design** in their seals?
5. How are the tribal seals and their symbols different from one another? What do these differences suggest about **diversity** among Montana tribes?
6. How are the seals or symbols similar to one another? Why are there similarities?
7. Are any symbols used by more than one tribe? If so, does its **meaning** stay the same or does it change depending on which tribe is using that symbol? Why might some symbols be shared, while others are unique to a specific tribe?
8. Which symbols represent **historical events**? How or why are those events important?
9. Which symbols represent **connections to place** or the **natural environment**? How were these connections to place and natural environment important in the past? How are they important today?
10. Which symbols represent **culture or cultural identity**? Whose culture is represented?
11. Which symbols represent specific **people**? How are these individuals important to their tribes (in the past, presently, or in the future)?
12. How were you **inspired** by the tribal seals, their symbols, and the stories/histories behind them?
13. How are **art and identity** linked to culture, history, place, and personal experience?
14. 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?
15. 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?

## Venn Diagram

In this unit, a Venn diagram will be utilized for comparing two tribal seals as works of art. This diagram helps students organize, compare, and contrast data, allowing them to develop their ability to recognize the similarities and differences in the visual elements and design principles used in two works of art. It should be followed-up with class discussion, ideally incorporating relevant Essential Questions, regarding the merits of employing different principles of design.

## Visual Thinking Strategy (VTS)

Students will apply VTS toward learning more about the Great Seal of the State of Montana (and/or the Seal of the United States). Facilitated by the teacher, VTS allows students to use their skills of observation, to discover clues to meaning, and to formulate questions that can guide them towards learning more about a visual document. By applying VTS to their observation o the Montana seal, students will prepare themselves to look more thoughtfully at the tribal seals and to consider more critically the symbols (and their meaning) depicted on each one. For more information on how to use VTS (including a tutorial video), see http://www.vtshome.org/.

## RAFT Strategy

The RAFT writing strategy is suggested as one possible method preparing students to create self-identity symbols by having them write a short piece on which they reflect on their own identity. Other brief writing strategies could be used instead, but RAFTs is useful because it is a brief, clearly structured method to help students craft a cohesive piece with a guiding prompt. For the purposes of this unit, the Topic (T) in the RAFTs is the student himself/herself. For more information on the RAFT strategy, see http://www.readwritethink.org/classroom-resources/printouts/raft-writing-template-30633.html.

## Collaborative Learning Strategies

As a culminating project for "Crossing Boundaries through Art," students will work collaboratively to create a group seal. This group project will require students to communicate well with one another, weigh the merits of one another's ideas, consider multiple possibilities, and contribute equitably towards a shared goal. In order for this project to be successful, it may be useful to review some effective strategies for collaborative learning.

**Teacher Tip:** "According to proponents of collaborative learning, the fact that students are actively exchanging, debating and negotiating ideas within their groups increases students' interest in learning. Importantly, by engaging in discussion and taking responsibility for their learning, students are encouraged to become critical thinkers (Totten, Sills, Digby & Russ, 1989). . .

For collaborative learning to be effective, there should be both "group goals" and "individual accountability" (Slavin, 1989). This means that the collaborative learning task must ensure that every group member has learnt something. Ideally, a collaborative learning task would allow for each member to be responsible for some concept necessary to complete the task. This implies that every group member will learn their assigned concept and will be responsible for explaining/teaching this to other members of the group. (Webb, 1985)." From "Constructing Knowledge Together," in Telecollaborative Language Learning: A Guidebook to Moderating Intercultural Collaboration Online. M. Dooly, editor. Bern: Peter Lang, 2008: 21-46.
http://pagines.uab.cat/melindadooly/sites/pagines.uab.cat.melindadooly/files/Chpt1.pdf

***See also:***

- Collaborative Learning website: http://www.gdrc.org/kmgmt/c-learn/index.html
- Conditions for Effective Collaborative Learning:http://www.gdrc.org/kmgmt/c-learn/conditions.html

### Peer Assessments/Art Critiques

Students will conduct peer assessments using an art critique method that focuses on giving one another constructive criticism that will help each one improve as an artist and will reaffirm what each one is already doing successfully. Art critique is also an important tool for connecting the audience of the work to the artist who created it.

### Artist's Statement as Self-Evaluation

Writing an artist's statement is an essential part of the art creation process, as it gives the artist a means for reflecting on his or her own work and a chance to assess both art and process from multiple perspectives. Such reflection encourages personal growth and increases understanding of what it is to be an artist. At the culmination of this unit, each student will compose an artist's statement by responding to questions that ask him/her to reflect on the final project, personal choices made as an artist, and what he/she gained from the unit as a whole.

## Resources and Materials

*See the Instructional Plan for specific materials listed as they are used in each activity.*

Students' sketchbooks and drawing supplies
Drawing and painting supplies for symbols and seal
Computers, internet, projector, screen (for viewing seals, maps, and video)
Access to computers, internet, and library for doing additional research
Appendices:

Appendix A – Map of Montana Tribal Territories and Current Indian Reservations

Appendix B – Map of Tribal Seals in Montana

Appendix C – Academic Vocabulary for "Crossing Boundaries through Art" (handout)

Appendix D – Venn Diagram for Assessing Tribal Seals as Works of Art (handout)

Appendix E – Great Seal of the State of Montana (image and description)

Appendix F – Seals of the Tribal Nations of Montana (images and descriptions)

Appendix G – Tribal Seal and Symbols Worksheet (handout)

Appendix H – Peer Assessment/Art Critique of Self-Identity Symbols (handout)

Appendix I – Questions for Artist's Statement/Self-Evaluation (handout)

## Teacher Preparation

*See the Instructional Plan for specific teacher preparation necessary for each daily or weekly activity.*

- Familiarize yourself with Montana Indian Tribes, the reservations, and their locations. (See Appendices A and B.)
- Review the Academic Vocabulary, including IEFA vocabulary and Art terms (Appendix C).
- Preview the video, PowerPoint and online resources.
- Familiarize yourself with each of the strategies listed in the Strategies section and, if necessary, view the accompanying online tutorials for how to implement each strategy.
- Review the protocols for teaching about tribes and for using tribal flags and/or seals: http://lib.lbhc.edu/index.php?q=node/161 and http://www.fptc.org/ccoj/title_3/chapters/chapter1.pdf

# Instructional Plan for "Crossing Boundaries through Art"
# Activity 1: Introduction to Montana Tribal Nations
## Resources and Materials

- Computer, internet, projector, screen for viewing video and maps
- Video: "Introducing the First Nations of Montana to the World" (8:46 minutes), Montana Office of Tourism http://visitmt.com/places_to_go/indian_nations/
- Map of Montana Tribes and Reservations (Appendix A) or online at http://www.montanatribes.org/learning_activities/images/09TrTerrMap1100.jpg
- Interactive, pop-up Map of Montana Tribal Seals http://opi.mt.gov/Programs/IndianEd/ReservationsMap.html (Appendix B is a printable version of this map with all of the seals already at their corresponding locations.)

## Teacher Preparation

- Preview the video at http://visitmt.com/places_to_go/indian_nations/ (The video is accessible at the bottom of the webpage.)
- Preview the maps. Locate each of the seven reservations, identify the tribes at each reservation, and find the Little Shell Tribal Headquarters in Cascade County. If desired, print the maps from Appendix A and Appendix B and display them in your classroom.
- Review the Academic Vocabulary (Appendix C) for the IEFA terms that apply to this portion of the unit (reservation, tribal nation, sovereignty, tribal government, seal).

## Implementation

**A.** Show video "Introducing the First Nations of Montana to the World" (8:46 minutes), Montana Office of Tourism, Sacred Lands from Peaks to Plains http://visitmt.com/places_to_go/indian_nations/

- Allow time for students' questions and comments. What interested them in the video? What caught their attention? What are they curious about?

**B.** Students will learn there are twelve tribes and seven reservations in Montana, as well as one landless tribe. Show students the map of Montana tribes and reservations. Some students will not know which tribes are located in Montana, where their reservations are located, or that some tribes share a reservation. This information is an important IEFA component of the unit, so take time to cover this material as you look at the maps.

- Share the map of Montana tribes and Reservations: http://www.montanatribes.org/learning_activities/images/09TrTerrMap1100.jpg. As you view the map and learn the names and locations of Montana tribes, define the terms ancestral homeland, reservation, and tribal nation. Remind your students that tribal members also live throughout Montana and the United States.

- Share the pop-up map of Montana reservations and tribal seals; click on each reservation to see the associated tribal nation seal. As you view this map, define the terms **sovereignty, tribal government,** and **seal** (as an emblem of that tribal nation and its government). You do not need to discuss the seals' symbols at this time. http://opi.mt.gov/Programs/IndianEd/ReservationsMap.html
- Display the maps in your classroom for students to view throughout the unit.

# Activity 2: Assessing Tribal Seals as Works of Art

## Resources and Materials

- Printed, laminated tribal seals images
- Art Vocabulary (See Appendix C and printable glossaries)
- Venn Diagram Worksheet (Appendix D)

## Teacher Preparation

- Print each tribal seal in color on a separate piece of paper. They should be printed with the corresponding text on the back, even though students won't need to access the text in this activity.Laminating them is suggested, as they will be used multiple times and by many students during this unit.
- Post the tribal seal images at intervals around the classroom where 2-3 students at a time can view each image. (Students will not need to read the text at this time.)
- Print a copy of the Venn diagram worksheet (Appendix D) for each student or each pair of students if they will be working in pairs.
- Review the Art Vocabulary in Appendix C and make copies, as needed, for your students. Links to printable, single-page glossaries are listed in the Academic Vocabulary (Appendix C) to be used if needed.

## Implementation

**A.** Introduce or review the **art vocabulary** and **principles of design** as necessary so that students understand these concepts before applying them to analyze the tribal seals as works of art. Students may want to write new terms and definitions into their sketchbooks or may want to have an art glossary handy in the classroom.

**B.** Students will use the Venn diagram (Appendix D) to analyze, compare, and contrast the visual elements and design principles of two different tribal seals. The purpose of this activity is to increase students' ability to recognize and assess these components. Students can work in pairs to complete the Venn diagram. Each written response should contain descriptive words and specific examples.

- Hand out the Venn diagram and introduce it to students as a way to organize ideas while comparing the visual elements and design principles of two tribal seals.
- Read the instructions together.
- Students can choose which two seals to compare, but make sure there is a relatively even distribution of students to each seal and that no seal is excluded from consideration.
- Set a sufficient amount of time for students to complete their Venn diagrams so that there will be time afterward to share and compare their findings in class.

**C.** After completing their Venn diagrams, students will share their findings with the class. You may wish to structure this discussion by seal, first identifying its unique qualities and then identifying the qualities it shares with other seals. Students should be prepared to cite evidence to support their observations and to provide specific examples.

# Activity 3: Applying Visual Thinking Strategies to the Montana State Seal

## Resources and Materials

- Great Seal of the State of Montana – digital image and text (Appendix E)
  http://sos.mt.gov/about_office/State_Seal.asp
  http://montanakids.com/facts_and_figures/state_symbols/state_seal.htm
- Great Seal of United States of the America (image and text) – optional
  http://www.statesymbolsusa.org/National_Symbols/USA_Seal.html
- Essential Questions from Strategies section
- Computer, internet, screen, and projector if viewing digitally

## Teacher Preparation

- Review the Visual Thinking Strategy (VTS).The website has a helpful introductory video, if you are not familiar with this strategy: http://www.vtshome.org/.
- Prepare to display the Great Seal of the State of Montana and/or the Seal of the United States of America.
- Print the descriptive text for the Montana seal (Appendix E).
- Review the vocabulary that pertains to this activity (culture, perspective, history, geography/place, identity).

## Implementation

**A.** As a class, look at the Great Seal of the State of Montana (and/or the Great Seal of the United States) and use VTS to study its features. Explain to students what is expected of them as they use VTS to look at the seals:

- Look carefully at works of art.
- Talk about what they observe.
- Back up their ideas with evidence.
- Listen to and consider the views of others.
- Discuss multiple possible interpretations.

**B.** Allow time for students to study the seal closely for a few minutes before the teacher begins the discussion.

**C.** Using VTS, facilitate student discussion of the state or national seal. Ask three open-ended questions and allowing students to respond with their observations:

- What's going on in this image?
- What do you see that makes you say that?
- What more can we find?

**D.** As students make their observations, the teacher should facilitate the discussion by:

- Paraphrasing comments neutrally;
- Pointing at the area being discussed;
- Linking and framing student comments.

**E.** Incorporate into the class discussion the vocabulary terms **culture**, **history**, **perspective**, and **identity**. Use the text about the Montana seal to provide students with more information about each symbol's meaning and about the historical and cultural context that influenced this seal.

**F.** Ask your students to consider the following Essential Questions, and allow time for thoughtful discussion:

- What historical events are evident in the Montana seal? How are they represented? Whose history do these symbols represent?
- Whose culture is represented in the Montana seal? What evidence supports your observations?
- What does the information in the seal suggest about the identity of "Montana" at the time this seal was made?
- If you were making a Montana seal today, how might the symbols, culture, or history represented, or expression of collective identity differ from the existing state seal? Why?
- From studying the Montana state seal, what can we infer or deduce about how perspective (cultural, historical, temporal, personal) influences art? What can we infer about art's capacity to communicate ideas and to express identity?

# Activity 4: Investigating the Symbols on Tribal Seals

## Resources and Materials:

- Tribal Seals Images and Text (Appendix F)
- Tribal Seal and Symbols Worksheet (Appendix G)
- School library resources on Montana tribes (optional)
- Computers for more research (some information is included with the seal texts)
- Notebooks or paper for taking notes
- Montana Tribal Histories: Educator's Resource Guide and Companion DVD (available in your school library)
- Tribal history timelines (Tribal timeline websites are listed on the text for each seal in Appendix F.) http://www.opi.mt.gov/pdf/IndianEd/IEFA/TribalHistoryTimelinesAll.pdf

## Teacher Preparation

- Print the tribal seals (image on front, text on back, one per page) in color; laminate.
- Coordinate with the school librarian, if desired, to gather more reference materials on Montana tribal nations.
- Print copies of the Tribal Seal and Symbols Worksheet (Appendix G) for each student.

## Implementation

**A.** Working independently, students will choose one tribal seal to research in order to find out more about the tribe(s) represented, the significance of each symbol, and the culture, history, connections to place, and personal experiences expressed in that seal. Ask each student to choose a tribal seal, but also encourage a fairly even distribution of seals so that every seal is used and not all students are choosing the same seal. (Some online resources are suggested in the text.)

**B.** Hand out the worksheet and read each question aloud, making sure students understand each expectation and reviewing definitions as necessary. Remind students to cite reference materials. If necessary, provide examples of citations of online and print resources.

**C.** Have students work individually to complete the worksheet. Check that each student has sufficient material to complete the research worksheet, including the printed seals and descriptive text, resources from the school library, and the following online resources:

- Official tribal websites (listed on the back of each seal)
- Tribal history timelines (listed on the back of each seal,) or go to http://www.opi.mt.gov/pdf/IndianEd/IEFA/TribalHistoryTimelinesAll.pdf
- Montana Tribal Histories: Educator's Resource Guide and Companion DVD (have copy available)
- Montana Tribal Flags and Seals from The University of Montana http://hs.umt.edu/nas/Documents/29151%20NAC%20Story%20of%20Flags%20brochure.pdf (This provides the same seal descriptions that are included on the back of each seal. These descriptions were provided by each tribe.)

**D.** Allow sufficient time for students to complete the worksheets. Completed worksheets can be evaluated to assess student understanding and comprehension. After evaluating the worksheets, address any concerns or misunderstandings before continuing to the creation portion of this unit.

# Activity 5: Individual Art – Creating Self-Identity Symbols

## Resources and Materials

- Student sketchbooks
- Drawing materials, including pencils, pens, markers, colored pencils
- Appendix H: Peer Assessment/Art Critique of Self-Identity Symbols (handout)

## Teacher Preparation

- Review Step A, below, and decide on which creative writing approach you will use with your class. Some options include a poem, a love letter, or using a RAFT prompt.
- Review the peer assessment/art critique process in Step C, which could be printed or written on the board for students to keep in mind as they evaluate one another's work.

## Implementation

**A.** **Creative Writing Assignment**: In preparation for making self-identity symbols, students will do a short creative-writing assignment. The purpose of this writing assignment is to help every student articulate and define meaningful aspects of his or her identity and to reinforce in each student a positive sense of self. It can include any facet of student's identity, culture, family, interests, character traits, values, work, hopes and dreams, etc. A variety of formats could be used, such as:

- A poem about oneself, perhaps modeled after a favorite poem;
- A love-letter to oneself expressing appreciation for one's actions, personality, character, physical self, values, interests, contributions to society, hopes and dreams, friendships, hard work, participation in school or community activities, etc.
- Using the RAFTs strategy, a student could compose a written work, choosing aspects of himself/herself to address as the topic (T) in this RAFT prompt:
  **R** = Role of the Writer – First person? Friend's point-of-view? Reporter?
  **A** = Audience – For whom will this piece be written?

**F** = Format – What form will this piece take? (Newspaper article, letter?)
**T** = Topic (That's YOU, the student!) Use strong, descriptive verbs.

**B. Sketchbook assignment**: Upon completion of the creative writing assignment (which could be done as homework or in class), students use it to sketch three or four ideas for a self-identity symbol in their sketchbooks. Students can draw these symbols directly into their sketchbooks and then add details and color.

**C. Peer Assessment**: Each student will critique peer's work providing one another with constructive criticism. This critique is an important process in the creation of art as it facilitates the artist's self-awareness and personal growth. This peer assessment is also a valuable exercise for preparing students to create the final seal project and for writing an artist's statement (self-evaluation) at the end of this unit.

Have students exchange their self-identity symbols (one or more) with another student, and pass out the peer assessment/art critique guidelines (Appendix H). Together, review the expectations for the peer assessments/art critiques:

- **Interpret –** What do you see or notice first? Why? What are your reactions?
- **Compliment** – Let the artist know what you like and point out strengths.
- **Question** – Learn from the artist. Ask about techniques, subject or intention.
- **Suggest** – Express something that may help the artist improve in the future.

D. Each student whose work is being critiqued should take notes on his/her peer's comments. Students can discuss what was intended by each artist and what was inferred by the viewer. Students can use the critique constructively when making symbols for their group seal.

E. Consider displaying one of each student's self-identity symbols in the classroom.

# Activity 6: Researching and Creating Symbols for a Group Seal

## Resources and Materials

Computer, internet, screen, and projector for viewing Corwin "Corky" Clairmont video

- Research tools (computers, internet, school library, local library)
- Art supplies and sketchbooks for sketching ideas

## Teacher Preparation

- Preview the brief video of Corky Clairmont: http://opi.mt.gov/streamer/IndianEd/Salish-KootenaiContemporary.mp4 The entire video is just over twelve minutes long, but the portion that pertains to the Flathead Seal is at the beginning (from 0:00 to 3:28).
- The implementation instructions are written with the assumption that the students will create a school seal. However, the topic of the seal is up to the teacher. See the Extended Learning Activities for some alternative ideas for seal themes or allow students to choose a topic for the seal.
- Let your school and local librarians know what the students are working on, so they can assist students as necessary in their research and/or provide additional resources.

## Implementation

Students have already learned that the symbols on the tribal seals were rooted in cultural, historical, geographical and personal contexts. Now, they will need to define contextual categories for the symbols on the school seal they will make as the culminating project for this unit. As a class, students will need to brainstorm the potential contextual categories, keeping in mind the overall meaning they hope to convey through their seal.

**A.** As inspiration for creating a culminating project, show your students the video of Corwin "Corky" Clairmont's commentary of the Flathead Reservation tribal seal: http://opi.mt.gov/streamer/IndianEd/Salish-KootenaiContemporary.mp4. Allow time for class discussion about a) what the students learned from this video about the process of creating a tribal seal, b) the importance of identity and culture in shaping an artist's perspective, and c) art's function as a means of self-expression.

**B**. Using the tribal seals as an example, define and discuss with students the concept of **collective identity**. Students may wish to refer back to the Essential Questions or to specific seals to consider how and why symbols can be powerful representations of identity that can communicate complex ideas, values, cultural attributes, historical events, a specific relationship to place, or personal experiences. The teacher can work as a facilitator of this process.

**C**. Students should agree on four or more contextual categories for their symbols, so that the symbols represent a spectrum of the identity of the school. (Let students define these categories, but if they get stuck, some possibilities are school sports, the history of the school and its establishment, prominent people from the school, the school's location and its ties to the local area, a possible "claim to fame" of your school.)

**D**. Once they have agreed on these categories, they can work in pairs or independently to do more research to support their symbols. As needed, work with your school and local librarians to find useful sources of information for your theme. Students should take notes during their research and should cite all sources used in their research.

To learn more about their school, students could use any or all of the following resources:

a. Locate your school handbook and read your school's mission or vision statement. Student could identify aspects of the mission or vision statement that could be translated into symbols.

b. School name: for whom or what is your school named? Investigate.

c. Who founded your school? What year was it established? Consider looking at former yearbooks for ideas to translate into symbols.

d. Where is your school located? Are there historic photos of this school? Did it ever serve a different purpose?

e. Identify significant events in the history of your school, its mascot or its motto, its sports teams, its teachers, principals, or graduates. Does your school have a "claim to fame"? Local newspapers may have articles about your school and its history.

f. Investigate the history of your town and county. How is it relevant to your school? (For example, is your school one of many that was constructed during the Homestead boom along a railroad line? Was it built to accommodate the children of immigrant miners or a growing urban population? Was it once a one-room school?)

g. If applicable to the theme of the group seal, include a few sketches of symbols from the tribal seal that is located nearest to your school or generate new symbols to represent the tribe(s) on whose ancestral lands your school now stands. Remember to represent the tribe(s) accurately and with respect. This might involve doing more research or reviewing what you learned from studying the tribal seal.

**E.** Students will draw thumbnail sketches in their sketchbooks of possible symbols for inclusion on their group seal.

**F.** Students will present and share the symbols they have created, explaining the relevance of each one to the seal theme, and then, as a group, agree on which symbols should be included on the seal, being sure to choose symbols from each of the contextual categories they identified and considering how each symbol would contribute to the overall design.

# Activity 7: Designing and Creating a Class or Group Seal

## Resources and Materials

- Drawing supplies: Pencils/erasers, sketchbooks, drawing boards, rulers/compass, bond paper, tag board, scissors, choice of art media-variety, tape, clips, color pencils, markers, sharpies
- Seal-making supplies: Acrylic primer or gesso, acrylic paint (variety of colors), variety of brushes, palettes, aprons, yard sticks/rulers, water/containers, ladder, tarp/newspaper, rags, buckets, clean-up supplies

## Teacher Preparation

- Review strategies for effective collaborative learning. These suggestions can help you facilitate a positive and successful group project where every student shares in the responsibilities and contributes meaningfully to the project. For more information, see the Strategies section or view "Constructing Knowledge Together" at: http://pagines.uab.cat/melindadooly/sites/pagines.uab.cat.melindadooly/files/Chpt1.pdf
- Decide how large the seal will be and where it can best be located (classroom wall, hallway, or other location) and get permission from building administrator.
- Gather the necessary art supplies. Depending on the resources available in your art program, you may consider using roll paper, or large pieces of matt board, or gessoed cardboard to create the seal.
- The role of the teacher in the final project is as facilitator. Encourage students to work as a self-reliant group as much as possible to compose their seal based on the principles of design, to define the steps they need to take in order to create the seal, to make a realistic daily and weekly plan of execution, and to distribute tasks equitably.
- Print the list of student responsibilities from the Implementation plan.
- Implementation

Students are responsible for composing and creating their seal in an equitable and responsible manner, relying on what they have learned already in this unit. Take time to present effective group project/collaborative learning strategies as necessary to promote a successful group project. The teacher can work as facilitator, but the students must rely on themselves to execute the work and to make group decisions well. The expectations for students and teachers are outlined below.

**Students:**

**A**. With your teacher, review the strategies for effective collaborative learning and the expectations for decision-making among yourselves.

**B**. Work with the teacher to establish a daily and weekly work plan. Delineate specific daily tasks so that each student has a variety of tasks throughout the week and participates in all phases of the composition, preparation, creation, assessment, and clean-up.

**C**. Review the element and principles of design and place emphasis on symmetry, balance and repetition while composing. Composing is complex and challenging, so the class will have to act as a group to make choices, to rearrange or reconsider the composition, and to edit based on the principles of art.

**D**. As a group, decide how each symbol will be incorporated and consider various options for the overall composition of the seal. This could be done on a computer (scanning in the symbols), making it possible to enlarge certain symbols to become the center of interest, rearrange them, and try various design options. Create a draft of what the final seal will look like.

**E**. Decide on a title for the seal and how it will be incorporated onto the seal as well as who will complete this task.

**F**. Construct templates of all symbols to scale on poster board and cut out.

**G**. Make a simple compass from string, tape and a pencil to create the desired size circle where the students will paint. Create a large circle on the selected surface location of the seal. Leave room around the edges of the circle for symbols or embellishments that may extend beyond the circle (as the feathers on the Fort Belknap Tribal Seal do).

**H**. Prime area for seal location.

**I**. Transfer templates to seal location with pencil or sharpie.

**J**. Assess progress regularly. Remember to think about how the use of colors, contrast, light, and shadow will help draw attention to symbols.

**K**. Work on painting the seal, and continue refining, outlining, edging,and adding details until the seal is complete.

**L**. Share equitably in the daily preparation, creation, and clean-up duties.

**Teacher(s):**

**A**. Establish housekeeping routine and procedures with students for set-up and clean-up.

**B**. Assign students areas to prepare, paint, and clean up if students need assistance distributing these duties. Assist them in planning a daily/weekly painting schedule.

**C**. Monitor student progress and communication between students. Give positive feedback and encouragement, but be mindful to let students "own" this work and make their own decisions. If necessary, help facilitate positive communication between students.

**D**. Photograph seal throughout process and write up a press release to send to local newspapers.

**E**. Plan a celebration for the completion of the seal: the theme, art process, collaboration with students, and skill gained. Students may want to invite family members to view their artwork.

# Activity 8: Self-Evaluation via an Artist's Statement

## Resources and Materials

- Paper, pens
- Appendix I: Questions for Artist's Statement/Self-Evaluation

## Teacher Preparation

- Review artist's statement questions below and modify as necessary; consider incorporating some of the Essential Questions in the artist's statement.
- If possible, find an example of a Montana artist's statement to use as an example.
- Print Appendix I for students.

## Implementation

The process of reflection is an important aspect in the production of original artwork, because it increases self-awareness and personal growth. Each student will compose an artist's statement in which he or she considers what he or she has learned from this unit and how he or she has grown as an artist. The artist statement should reveal the beliefs, emotions, and feelings of the artist as well as the impact of this unit's activities on his or her awareness of the role art plays in expressing culture and identity.

**A**. It may be useful for the class to revisit and discuss (briefly) the Essential Questions listed in the Strategies section before assigning the artist's statement/self-evaluation.

**B**. Provide each student with a copy of the questions he or she will be addressing in the artist's statement (Appendix I), and review aloud each question. Remind students to compose their statements as a cohesive essay. Students should be allowed ample time to complete their artists' statements, so that they can answer each question thoroughly.

**C**. Collect the finished artists' statements and evaluate students' responses. The artists' statements can be used as an assessment.

# Assessment

## Formative Assessments

**Participation:** Throughout this unit, students should be evaluated for their meaningful involvement in class discussions, active participation in VTS activities, and contribution to collaborative assignments.

**Venn Diagram for Assessing Tribal Seals as Works of Art:** This diagram can be used to assess student understanding of visual art elements and the principles of design in so far as it prepares them to create their own works of art using these concepts.

**Self-Identity Symbols and Peer Art Critique:** The peer art critiques will reveal students' understanding of the visual art elements and design principles. As a formative assessment tool, the self-identity symbols and the peer art critiques can be compared to a student's contributions to the group seal and his or her own artist's statement to measure how a student has continued to develop as an artist.

**Essential Questions:** The Essential Questions can be used to gauge student understanding of necessary concepts as the unit progresses, thus being useful as an on-going formative assessment. They may also be used in a cumulative evaluation to assess students' overall comprehension and integration of the Indian Education for All and Art components of this unit.

## Summative Assessments

**Tribal Seal and Symbol Worksheet:** The tribal seal and symbols worksheet can be used to assess comprehension of the IEFA-related and Art-specific contents of this unit. Mastery of this material should be a primary objective of the overall lesson.

**Culminating Project (Class or Group Seal):** As a culminating project, the class or group seal should reflect each student's integration of the concepts and objectives of this unit, as well as the ability of the class as a whole to work collaboratively to create a meaningful piece of art. The class or group seal should demonstrate student understanding of the elements of visual art and principles of design. As an expression of collective identity, the final project should also reveal how well students understand how art and identity are extensions of culture, history, geography/place, and personal experiences.

**Individual Artist's Statement:** Each student's artist statement, which could be tied back to the Essential Questions, is a powerful indication of how well he or she has met the objectives of this unit. The artist's statement can be used to measure student growth as an artist as well as his/her ability to critique works of art in addition to an assessment of his/her comprehension and application of the concepts and skills required by this unit.

# Standards

## Essential Understandings Regarding Montana Indians

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

**Essential Understanding 1:** There is great diversity among the twelve 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. The principle that land should be acquired from the Indians only through their consent with treaties involved three assumptions:

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

**Essential Understanding 7:** Under the American legal system, Indian tribes have sovereign powers separate and independent from the federal and state governments. However, the extent and breadth of tribal sovereignty is not the same for each tribe.

## 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 for specific disciplines at designated grade levels. These standards also include Essential Questions connected to each discipline.

## Montana Content 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.*

- **Grade 8, Benchmark 1.1:** Students will create a work from their own ideas and images based on themes, symbols, events and personal experiences.
- **Grade 8, Benchmark 1.4:** Students will collaborate with others to make artistic choices.
- **Grade 8, Benchmark 1.5:** Students will describe and analyze artistic choices in their own work and works of others.

**Art Content Standard 2: Students apply and describe the concepts, structures, and processes in the Arts.** *Rationale: The ability to use and share knowledge is fundamental to human experience. The Arts . . . provide many tools for students to interact successfully with their world.*

- **Grade 8, Benchmark 2.1 COMPOSITION in Visual Arts:** Students will apply the elements of line, shape, form, color, space, value, and texture to compose works of art and the principals of design–pattern, balance, contrast,rhythm, proportion, economy, movement, and dominance.
- **Grade 8, Benchmark 2.4: FUNCTION in Visual Arts:** Students will demonstrate and compare examples of cultural, political, communication, expressive, commercial, and environmental visual arts.

**Art Content Standard 3: Students develop and refine art skills and techniques to express ideas, pose and solve problems, and discover meaning.** *Rationale: Artistic expression is a critical form of self-expression and communication requiring specific skills, knowledge, and techniques. In the Arts there is no one correct answer. Students must exercise judgment. This helps to develop the ability to weigh the benefits among alternative courses of action. This process yields multiple rather than singular solutions.*

- **Grade 8, Benchmark 3.2:** Students will communicate intended meaning based on their own ideas and concepts form other sources.

**Art Content Standard 4: Students analyze characteristics and merits of their work and the works of others.** *Rationale: Reflecting on the Arts heightens critical thinking and qualitative judgment. Students practice and use higher order thinking skills of analysis, synthesis, and evaluation to works of art.*

- **Grade 8, Benchmark 4.1:** Students will evaluate the quality and effectiveness of their own and other art works by applying specific criteria appropriate to the style and offer constructive suggestions for improvement.

- **Grade 8, Benchmark 4.3:** Students will develop and apply criteria for evaluating quality and effectiveness of the work of art.

**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, values, 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.*

- **Grade 8, Benchmark 5.1:** Students will demonstrate how history, culture, and the Arts influence each other.

- **Grade 8, Benchmark 5.2:** Students will identify, describe and analyze specific works of art as belonging to particular cultures, times and places in the context in which they were created.

- **Grade 8, Benchmark 5.6:** Students will determine the connection of a work of art to societal and cultural change or preservation, including American Indian culture and art.

**Art Content Standard 6: Students make connections among the Arts, other subject areas, life, and work**. *Rationale: Arts are part of everyone's daily experience. The Arts reflect the culture that produces them. As students work in the Arts, it is important to understand how the Arts disciplines relate to one another, to other subjects, and to [students' lives].*

- **Grade 8, Benchmark 6.4:** Students will identify how works of art reflect the environment in which they are created.

# Montana Content Standards for Social Studies

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

**Social Studies Content Standard 1: Students access, synthesize, and evaluate information to communicate and apply social studies knowledge to real world situations.**

- **Grade 8, Benchmark 1.1:** Students will apply the steps of an inquiry process (i.e., identify question or problem, locate and evaluate potential resources, create a new product, and evaluate product and process).

- **Grade 8, Benchmark 1.3:** Students will interpret and apply information to support conclusions and use group decision-making strategies to solve problems in real world situations.

**Social Studies Content Standard 2: Students analyze how people create and change structures of power, authority, and governance to understand the operation of government and to demonstrate civic responsibility.**

- **Grade 8, Benchmark 2.3:** Students will identify the significance of tribal sovereignty and Montana tribal governments' relationship to local, state, and federal governments.

**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.*

- **Grade 8, Benchmark 4.2:** Students will describe how history can be organized and analyzed using various criteria to group people and events (e.g., chronology, geography, cause and effect, change, conflict, issues).

- **Grade 8, Benchmark 4.4:** Students will identify significant events and people and important democratic values (e.g., freedom, equality, privacy) in the major eras/civilizations of Montana, American Indian, United States and world history.

- **Grade 8, Benchmark 4.6:** Students will explain how and why events (e.g., American Revolution, Battle of the Little Big Horn, immigration, Women's Suffrage) may be interpreted differently according to the points of view of participants, witnesses, reporters, and historians.

- **Grade 8, Benchmark 4.7:** Students will summarize major issues affecting the history, culture, tribal sovereignty, 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 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. . .*

- **Grade 8, Benchmark 6.1:** Students will compare and illustrate the ways various groups (e.g., American Indian tribes) meet human needs and concerns . . . and contribute to personal identity.

- **Grade 8, Benchmark 6.2:** Students will explain and give examples of how human experience (e.g., language, literature, arts, architecture, traditions, beliefs, spirituality) contributes to the development and transmission of culture.

- **Grade 8, Benchmark 6.4:** Students will compare and illustrate the unique characteristics of American Indian tribes and other cultural groups in Montana.

**Social Studies Content Standard 6: Students demonstrate an understanding of the impact of human interaction and cultural diversity on societies.** *Rationale: Culture helps us 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. . .*

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- **Grade 8, Benchmark 6.4:** Students will compare and illustrate the unique characteristics of American Indian tribes and other cultural groups in Montana.

## Montana Common Core Standards for English Language Arts and Literacy in History/Social Studies, Science, and Technical Subjects

http://opi.mt.gov/pdf/CCSSO/11NovELACommonCoreGradeband.pdf

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. These standards include reading texts by and about American Indians. Listed below are the Anchor Standards met by this unit. (See indicated for grade-specific benchmarks within particular strands.)

## College and Career Readiness Anchor Standards for Reading [R] (p37)

**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.

*For grade-specific benchmarks in* **Reading Standards for Literacy in History/Social Studies**, *see* **RH.6-8.1, 2, 7, 8, 9** (page 41).

*For grade-specific benchmarks in* **Literacy Standards for Reading Informational Texts,** *see* **RI.6-8-10.1, 2, 3, 7** (page 61).

## College and Career Readiness Anchor Standards for Writing [W] (44-46)

**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.

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

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

*For grade-specific benchmarks in* **Writing Standards for Literacy in History/Social Studies, Science and Technical Subjects,** see **WHST.6-8.1a, 2a, 2b, 4, 7, 8, 9** (pages 65-67).

## College and Career Readiness Anchor Standards for Speaking and Listening [SL] (p51)

**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.

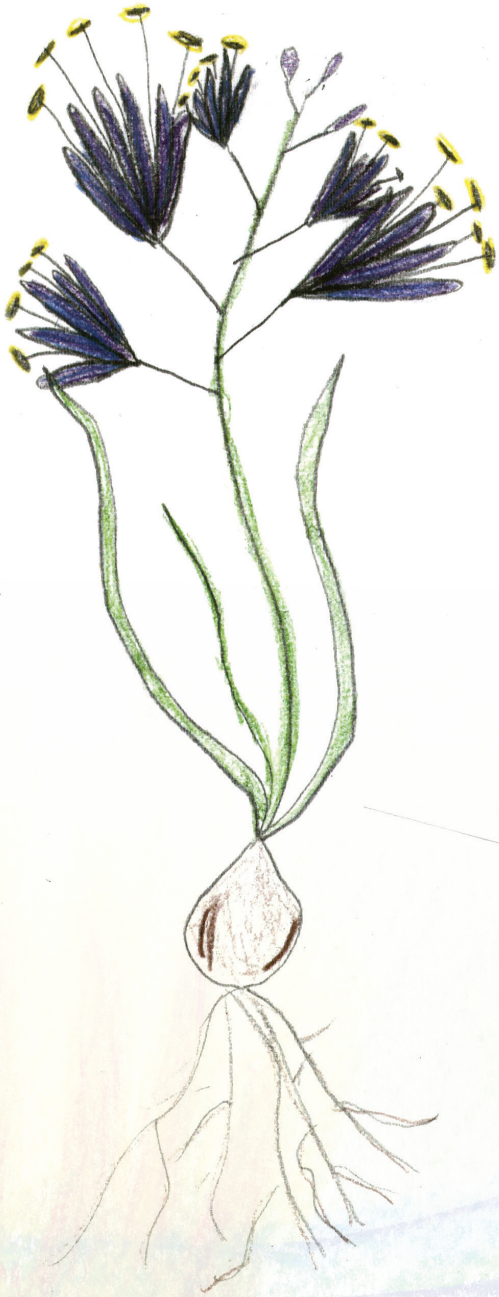
## College and Career Readiness Anchor Standards for Language [L] (p53-55)

**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.

**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.

# Depth of Knowledge

This unit incorporates the Depth of Knowledge (DOK) principles with regards to Social Studies, Visual Arts, Reading, Literacy, and Writing by engaging students in increasingly more thought-provoking and student-directed activities designed to meet progressively higher expectations and to foster autonomous learning. Depths of Knowledge principles specific to Art are listed below to illustrate their applicability to this unit, which meets all levels of DOK expectations in the Visual Arts.



**Depth of Knowledge/Cognitive Rigor Matrix for Reading and Writing:** http://www.stancoe.org/SCOE/iss/common_core/overview/overview_depth_of_knowledge/cognitive_rigor_matrix_reading_writing.pdf

**Depth of Knowledge as applied to the Common Core Standards:** http://www.stancoe.org/SCOE/iss/common_core/overview/overview_depth_of_knowledge.htm

**Depth of Knowledge in the Fine Arts**: http://www.stancoe.org/SCOE/iss/common_core/overview/overview_depth_of_knowledge/dok_arts.pdf (See page 10 for applicability to Visual Arts.)

## DEPTH OF KNOWLEDGE FOR VISUAL ART:

**DOK 1:** Students at DOK 1 are able to define and describe the use of art elements, principles, style, media, and/or techniques. They can identify the function of art in a culture, and make connections between visual art and other content areas.

**DOK 2:** Students at DOK 2 can make examples of and compare and contrast art elements, principles, style, media, and/or techniques through guided practice. They can compare and contrast art elements, principles, style, subject matter, theme, media, and techniques in two works of art.

**DOK 3:** Students at DOK 3 create original artwork within a set of teacher-directed parameters which could include subject matter, theme, historical style, elements and principles, media, and/or technique. They can express a personal point of view through the creation of artwork, and create art that serves a purpose in society (e.g., fine crafts, graphic design; group identity; social, cultural or political commentary.) Students justify artistic decisions and analyze and evaluate the effectiveness of communicating meaning in art.

**DOK 4:** Students at DOK 4 select a topic of personal interest as a theme/subject for creation of art and define an artistic problem. [Students] conduct research using a variety of sources (e.g., print materials, photographs, internet, and historical exemplars) and develop ideas through a series of studies. They choose and use elements, principles, style, media, and techniques that will best express the intended meaning. Students can write an artist's statement that explains and defends artistic decisions . . . They draw and defend conclusions about how art is influenced by and influences culture/history.

# Appendices

Appendix A: Map of Montana Tribal Territories and Current Indian Reservations

Appendix B: Map of Tribal Seals in Montana

Appendix C: Academic Vocabulary for "Crossing Boundaries through Art" (handout)

Appendix D: Venn Diagram for Assessing Tribal Seals as Works of Art (handout)

Appendix E: Great Seal of the State of Montana (image and description)

Appendix F: Seals of the Tribal Nations of Montana (images and descriptions)

Appendix G: Tribal Seal and Symbols Worksheet (handout)

Appendix H: Peer Assessment/Art Critique of Self-Identity Symbols (handout)

Appendix I: Questions for Artist's Statement/Self-Evaluation (handout)

# Appendix A: Map of Montana Tribal Territories and Current Reservations

This map shows the ancestral lands (tribal territories) of several tribes in Montana Territory as they were defined in 1855. In red are the current Indian reservations in Montana.

Used with permission of The University of Montana, Missoula.

**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 B: Map of Tribal Seals in Montana

Each tribal 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.

Seals and stories used with permission of the individual tribes. Permission to use in any other manner must be secured from them. Map provided courtesy of Governor's American Indian Nations (GAIN) Council.

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

# Appendix C: Academic Vocabulary for "Crossing Boundaries through Art"

## *Indian Education for All* Vocabulary

**Ancestral Lands:** Lands occupied and utilized by indigenous people for many centuries or millennia. The ancestral lands of American Indian tribes are frequently referred to in their oral histories and are still important to tribes and their cultures today. These lands may or may not be on reservations.

**Clan:** Two or more lineages claiming descent from a common ancestor. A clan is made up of the relatives on one side of a family line: mother's clan (maternal) or father's clan (paternal). Among American Indian tribes, clans form an important part of kinship systems and can indicate specific social, spiritual, or political responsibilities.

**Community:** A group of people who live in the same area (such as a city, town, reservation, or neighborhood) and share common resources. They may be of a single culture or of diverse cultures.

**Cultural Appropriation:** The use or usurpation of an aspect of another's culture, such as the misuse of specific American Indian symbols by non-Indian people or the claims of non-Indians to be leaders of tribal ceremonies.

**Culturally Relevant:** Significant to a particular culture; of value to a specific group of people because of connections to their culture and collective identity. (Noun: cultural relevance.)

**Culture:** The collective identity of a particular group of people as evident in their beliefs, values, customs, social behaviors, practices, language, way of life, political and economic systems, shared history, and material goods.

**Diversity:** Variability and difference among people or groups of people living within a common boundary. Diversity can be indicated by cultural, economic, racial, ethnic, or religious differences between groups of people. While Montana tribes share some similarities, there is also great diversity between them.

**Federal Indian Policy:** Throughout its history, the U.S. has created different federal policies that shape its relationship to tribal nations and to American Indian people. These federal policies have had short- and long-term impacts on American Indians, their tribes, their cultures and their lives. These policies shaped particular periods in time, which can be categorized as: Colonization, Treaty Era, Removal and Indian Wars, Assimilation Period (includes Allotment and Boarding School Policies), Tribal Reorganization, Termination and Relocation, and Self-Determination.

**Identity:** Who someone is or who a group of people are. Identity is shaped by culture, family, life experiences, etc. Collective identity is the shared identity of a group (community, ethnicity, tribe, culture, or nation).

**Indian (American Indian):** A descendant of the indigenous people of the land that is now the United States who is recognized by a tribe/village and/or by the United States as an American Indian. Most, but not all, American Indians are enrolled tribal members (legally recognized citizens of a particular tribe). The United States defines an American Indian as a person who has at least ¼ "blood quantum" (ancestry) from a single tribe; however, tribes have their own criteria for determining American Indian identity, such as lineal descent, kinship systems, and cultural participation.

**Indigenous:** Originating from a particular place. The indigenous inhabitants of the Americas have lived on this continent for thousands of years; indigenous origin stories tell of their physical and cultural origins as being here in North America, not having migrated to the Americas from another place, with few exceptions. (Note: "Native" is often used instead of "indigenous" but native only implies that a person was born in a particular place. "Indigenous" implies being of that place since time immemorial.)

**Oral history:** Each tribe has a history that can be traced to the beginning of time. Many of these histories are recounted verbally (orally) and have been passed down through generations, often through story-telling and song. Oral histories are as valid and important as written histories.

**Oral tradition:** Oral tradition is the practice of recounting history verbally and/or teaching cultural values through stories. Many cultures around the world had or have oral traditions. Some tribes may only tell certain stories from their oral tradition during certain times of the year, and this practice should be respected.

**Perspective:** Point-of-view. Perspective is influenced by one's identity, life experiences, gender, culture, and worldview. Perspective shapes our views of events, policies, values, and esthetics.

**Reservation:** An area of land reserved by tribes for their use and occupation. These lands were reserved (held back) by the tribes for their own use through treaties, not "given" to tribes. Reservations, as the product of treaties, are an indication of tribal sovereignty.

**Sacred**: Highly valued and important; deserving great respect; having great significance in a spiritual and cosmic sense.

**Seal:** An identifying mark, emblem, or symbol of office. Tribal seals are emblems of tribal governments and in that sense are expressions of tribal sovereignty.

**Sovereignty:** The supreme power from which all political powers are derived. Sovereignty is inherent and cannot be given to one group by another. Sovereignty ensures the right to self-government, facilitates cultural preservation, and enables a peoples' control of their own future. Legally, federally recognized tribal nations are considered semi-sovereign entities and as such have a unique relationship to the federal government. Sovereignty affirms the political identity of Indian Nations; they are not simply a racial or ethnic minority.

**Symbol**: An image that is used to represent or signify a larger concept or idea.

**Tipi:** Dakota/Lakota/Nakoda word for home; a lodge. Traditional dwelling consisting of a hide or canvas lashed to a conical frame of poles. Tipis vary from tribe to tribe in their form and construction, and they can be identified by their differences. Not all tribes lived in tipis. Also, not all tribes paint their lodges. (In Montana, for example, the Apsáalooke do not paint their tipis, whereas the Lakota, Nakoda, and Blackfeet tribes do.)

**Tradition:** A culturally specific behavior that has been passed from one generation to the next for many generations and which holds a significant place in that culture. Traditions can include oral histories, ceremonies, literature or stories, art or art forms, beliefs and values, kinship systems, social and political systems, economic activities, social norms, and ways of life.

**Traditional:** Stemming from or exhibiting a cultural tradition. With regards to American Indian tribes, "traditional" is most often used to refer to cultural attributes that pre-date the many changes brought by European and American settlers or forced upon tribes by American policies.

**Tribal Nation:** A tribe (or 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.

**Tribe:** A group of people who share a common culture, language, heritage, and way of life and who recognize one another as belonging to that particular group; members are interrelated through kinship systems (biologically or through marriage or by clan).

## Art Vocabulary

**For a printable glossary of the PRINCIPLES OF DESIGN, see** http://www.getty.edu/education/teachers/building_lessons/principles_design.pdf

**For a printable glossary of VISUAL ART ELEMENTS, see** http://www.oberlin.edu/amam/asia/sculpture/documents/vocabulary.pdf

**Abstract/Nonrealistic:** A style of art that expresses ideas and emotions by using elements such as colors and lines without attempting to create a realistic picture.

**Geometric:** Based on simple geometric shapes (such as straight lines, circles, or squares).

**Principles of Design:** balance, pattern, repetition, contrast, proportion, variety, rhythm, emphasis, movement, unity. (*See printable glossary.*)

**Realistic:** A style of art that shows things in a manner similar to how they are in real life, not exaggerated or abstract.

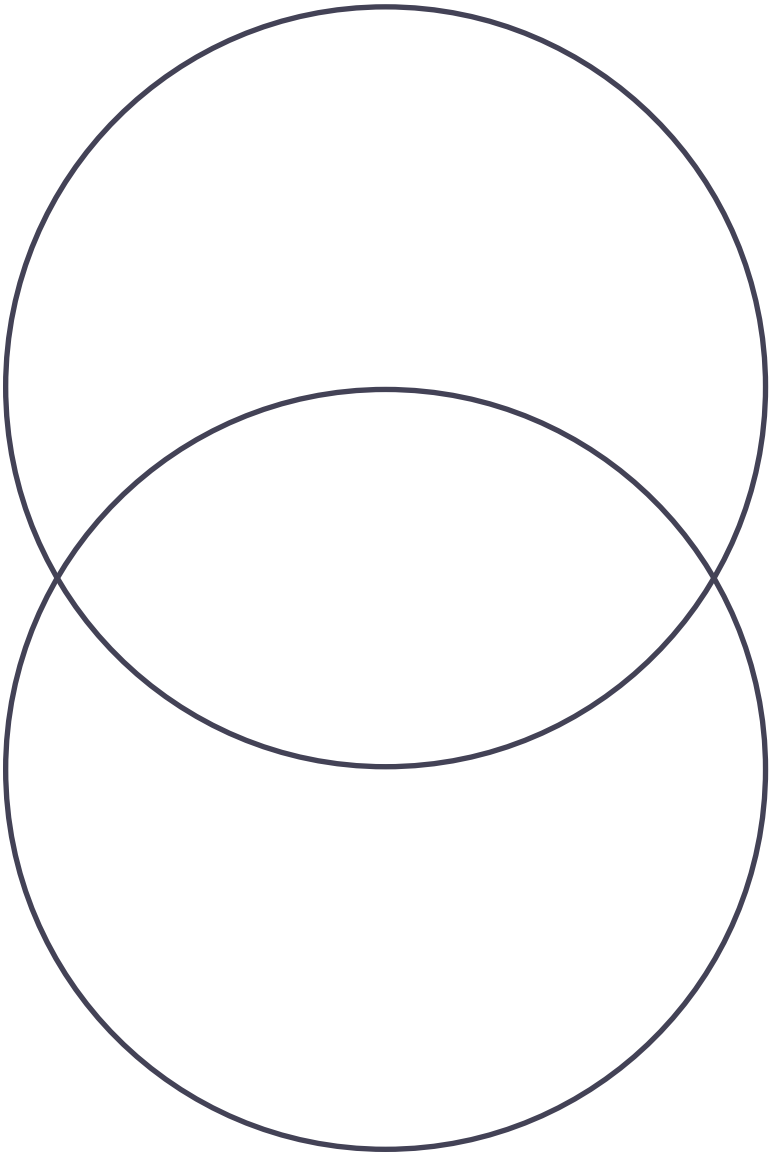
**Symbol:** An image that represents a larger concept or idea; a picture that conveys figurative meaning. Colors may also have symbolic meaning. The same color can have different symbolic meaning to different cultures or when use in different contexts.

**Visual Elements:** line, form, color, texture, shape, space, value. *(See printable glossary.)*

# Appendix D: Venn Diagram for Assessing Tribal Seals as Works of Art

**Name:** _____ **Period:** _____

Directions: Compare and contrast the visual elements and the principles of design from two tribal seals. In the outer portion of the circles, describe the artistic attributes that are unique to each seal; in the overlapping space, describe the attributes that the two seals have in common.



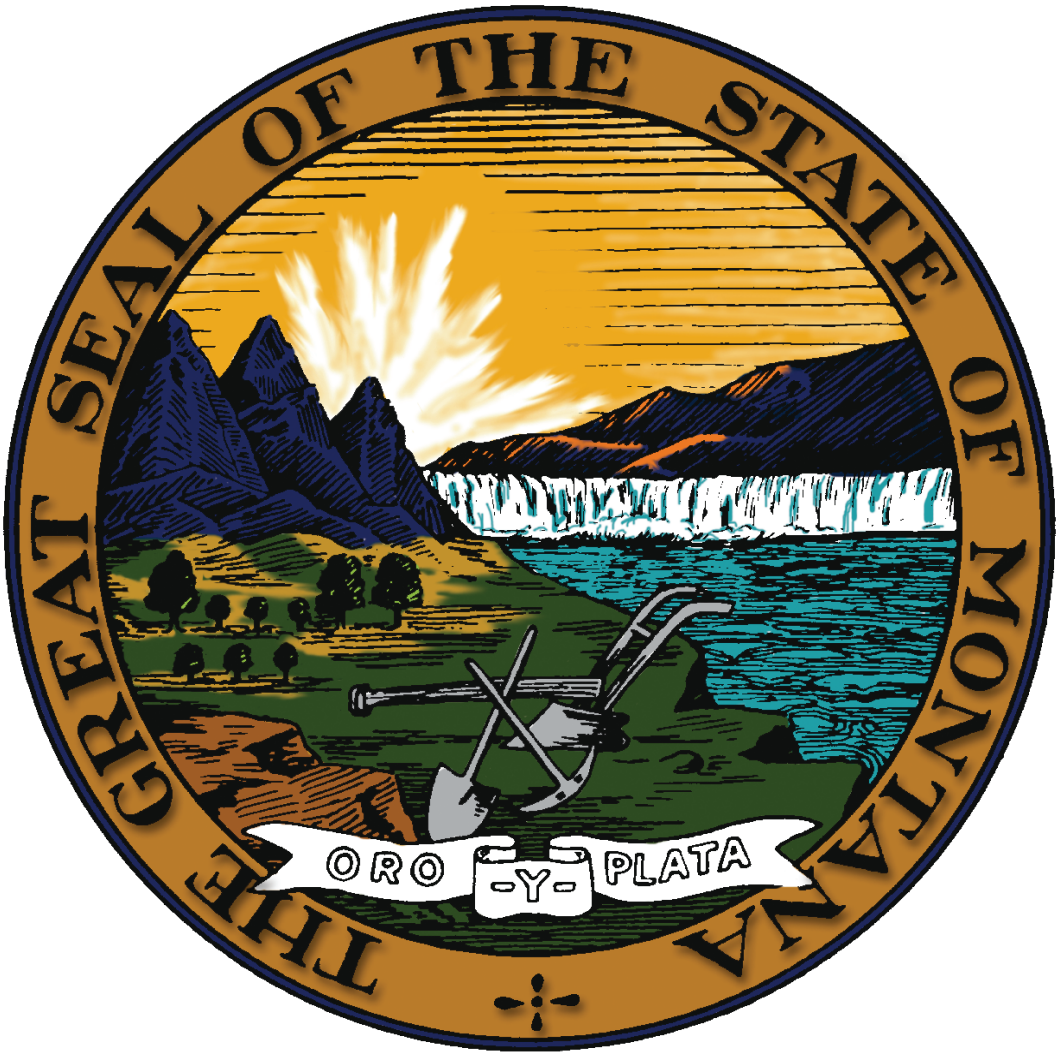
**Tribal Seal:**

_____

**Tribal Seal:**

_____

# Appendix E: Great Seal of the State of Montana




Used with permission of the Montana Secretary of State Office

# GREAT SEAL OF THE STATE OF MONTANA

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

**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."*

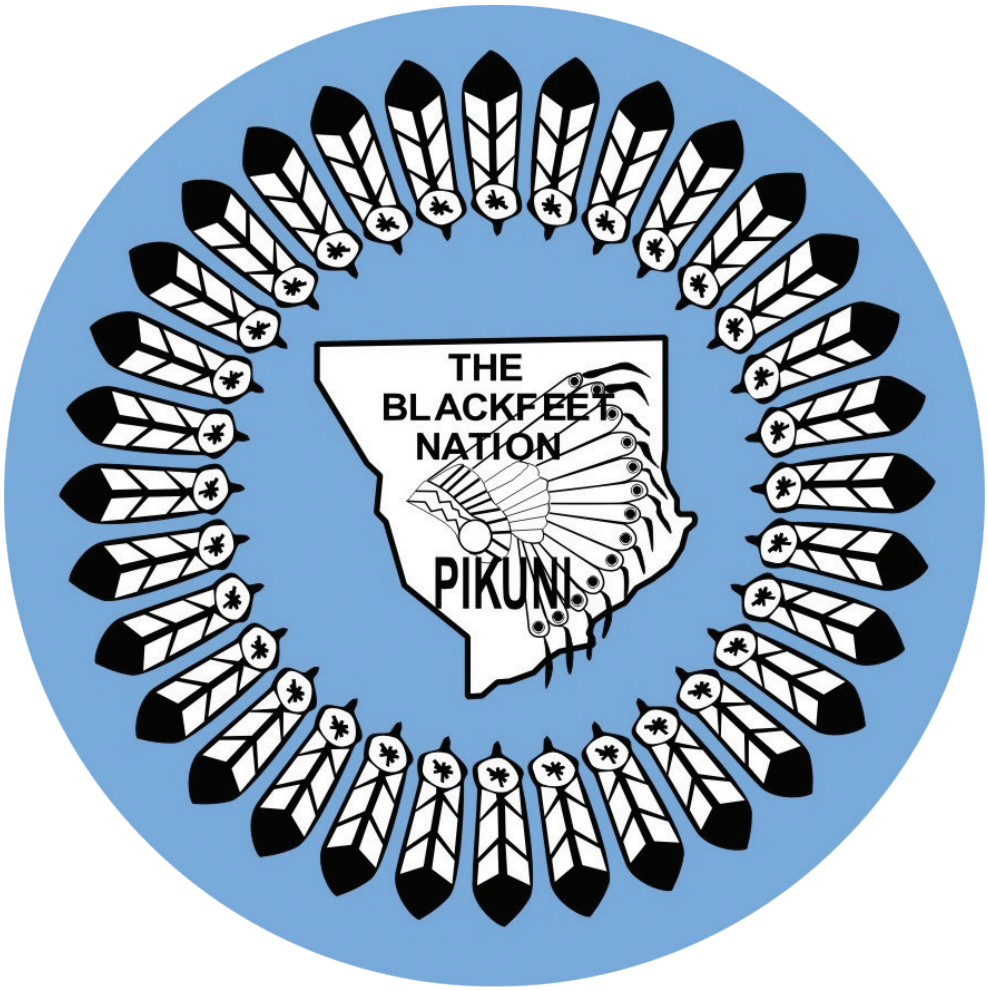
When Montana changed from a territory to a state in 1889, the seal changed, too. State legislators debated the design of the seal at length and suggested adding Indians, settlers, miners, horses, sheep, cattle – even a train or stagecoach. Recognizing that the seal could quickly become overpopulated, 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.

# Appendix F: Seals of Montana Tribal Nations

# Seal of the Blackfeet Tribal Nation (Blackfeet Reservation)




## Blackfeet – Pikuni

# Blackfeet 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.]

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

**Additional historical and cultural information:** http://trailtribes.org/greatfalls/home.htm

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

# Seal of the Crow Tribal Nation (Crow Reservation)

## Crow – Apsáalooke

# Crow 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.

## 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 Reservation

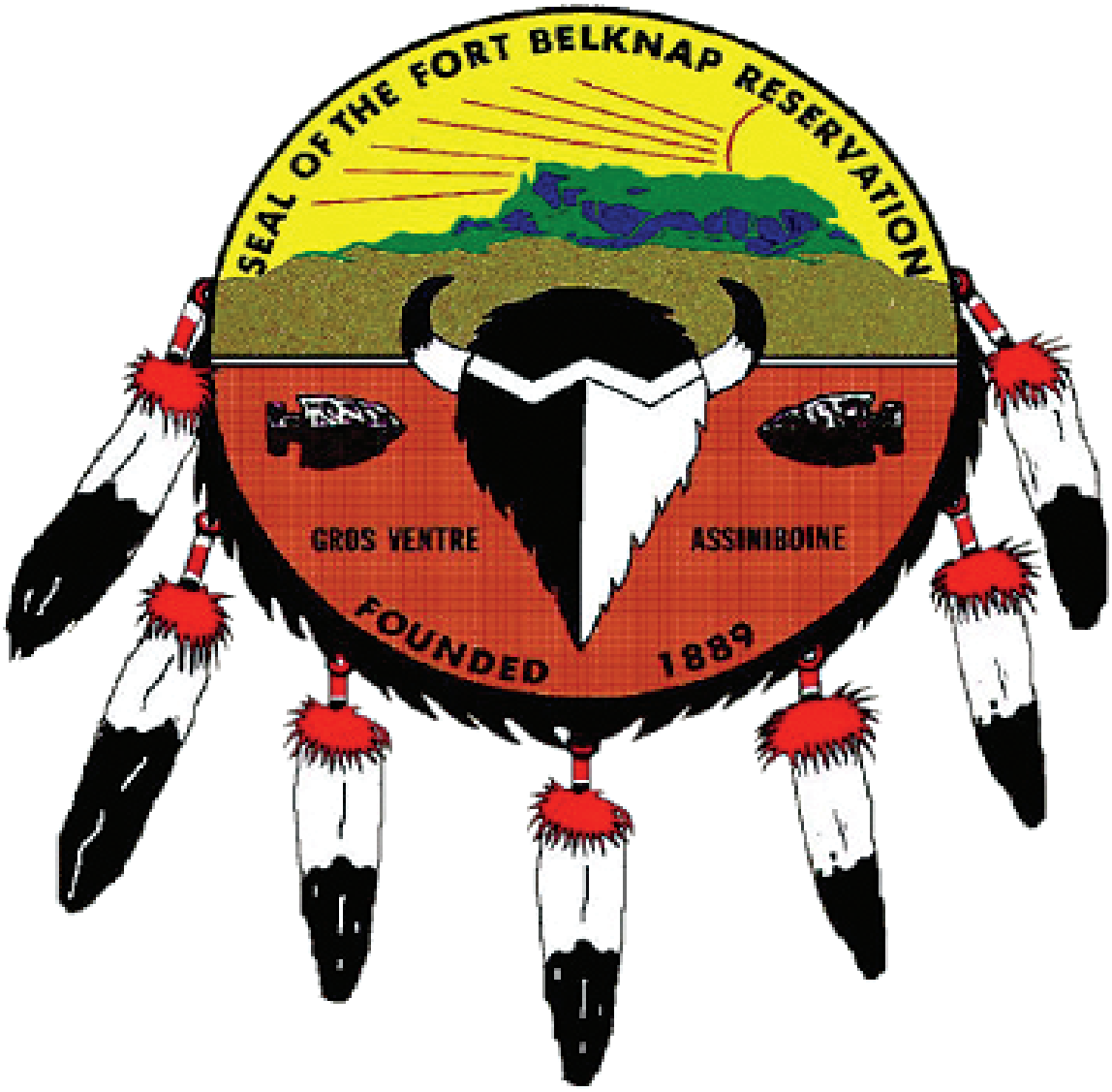
## Bitterroot Salish – Séliš, Pend d'Oreille – Qlispé, Kootenai – Ktunaxa-Ksanka

**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

# 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

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

**Assiniboine – Nakoda**

**Sioux – Lakota and Dakota**

# Fort Peck 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."

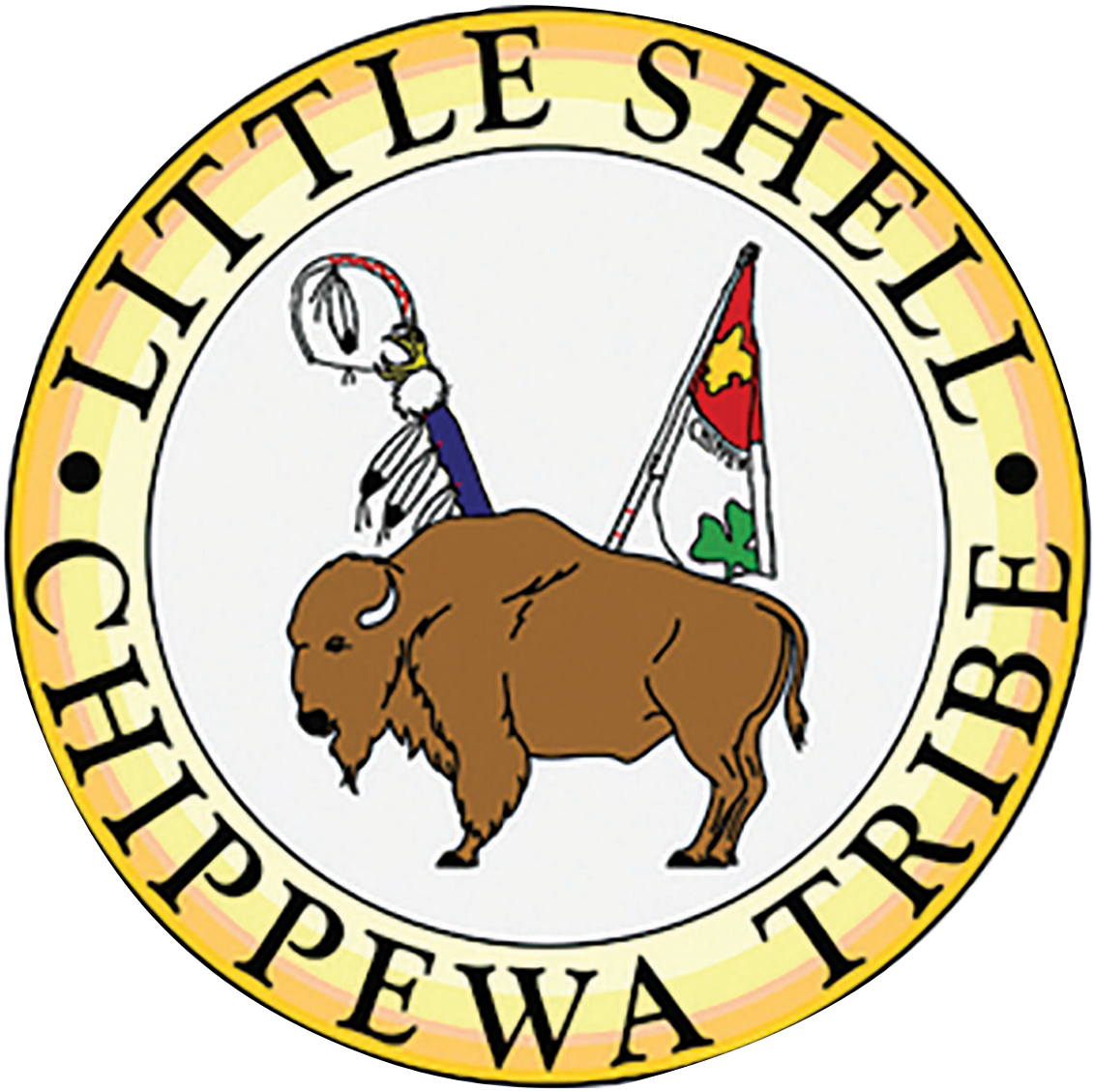
**Tribal Website:** http://www.fortpecktribes.org/

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

Snake Butte (Fort Belknap Reservation).

Courtesy of julie Cajune. Jake Wallis, Photographer. 2010

## Seal of the Little Shell Chippewa Tribe 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.)

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

## Northern Cheyenne – Tsetsêhesêstâhase So'taa'eo'o

# Northern Cheyenne 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."

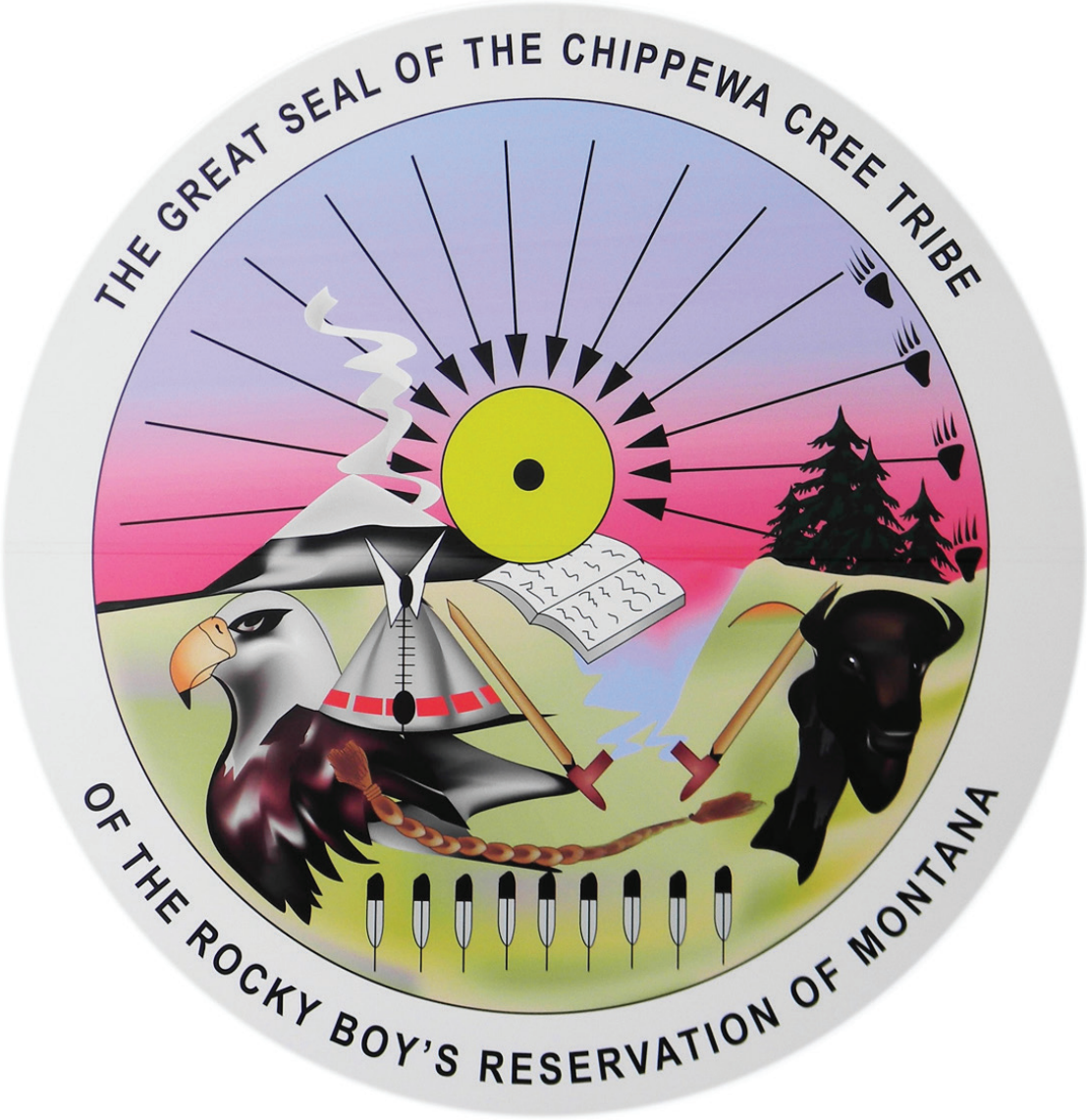
**Tribal Website:** http://www.cheyennenation.com/

**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 led 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.

Used with Permission:
Chief Dull Knife College's
Archival Collection
Lame Deer, Montana

# 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 G: Tribal Seal and Symbols Worksheet

**Your Name:** _____ **Period:** _____

Tribe(s) represented:_____

_____

_____

Reservation and location: _____

_____

_____

Year reservation was established: _____ Treaty or Act:_____

_____

_____

Name of website where you found information: _____

_____

Website URL:_____

_____

Book/other resource (author(s), title, place published, publisher, date published, pages):_____

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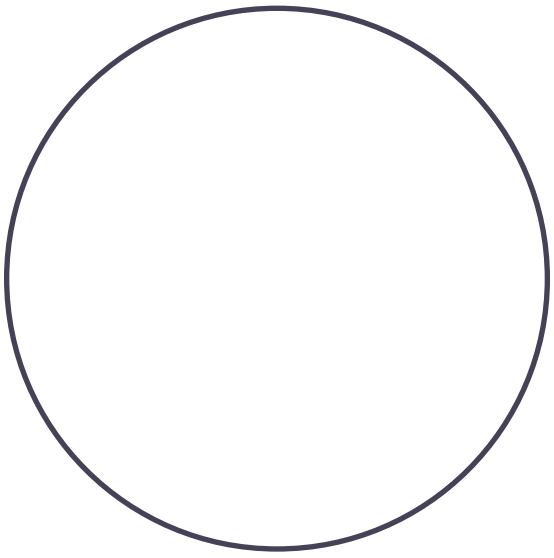
Sketch of Tribal Seal:



**Symbols:** List all symbols that are contained within this tribal seal.

**Connection to Place:** Which symbols represent connections to place (landscape, natural resources, geographical features, etc.)? Explain those connections.

**Historic Significance:** Which symbols represent historical events? Explain the significance of these historical events.

**Cultural Significance:** Which symbols represent cultural aspects of this tribe(s)? (Consider heritage, values, way of life, material culture, etc.) Explain their significance.

**Tribal Sovereignty:** What is sovereignty? Explain how tribes are sovereign entities. How is the seal related to sovereignty?

_____

_____

**Meaning:** How might the history, people, places, resources, and cultural attributes symbolized in this seal be important today to this tribe(s)? Explain.

_____

_____

_____

_____

**Visual Elements (Line, Form, Color, Texture, Shape, Space, Value):** Which visual element do you think is the defining element in the overall layout of the tribal seal? Why? _____

_____ _____

_____

_____ _____

_____

**Principles of Design (Pattern, Repetition, Contrast, Rhythm, Proportion, Variety, Balance, Emphasis, Movement, Unity):** Which principle of design do you think is the defining principle in the overall layout of the tribal seal? Why? _____ ___

_____

_____

_____

Why did you choose this tribal seal?_____

_____

_____

_____

_____

_____

_____

_____

_____

# Appendix H: Peer Assessment/Art Critique of Self-Identity Symbols

**Your name:**_____**Period:** _____

**Name of peer whose art you are critiquing:** _____

**Instructions:** The purpose of an art critique is to provide your peer with constructive criticism that can help him or her improve as an artist by engaging in a thoughtful assessment of his or her work. This art critique should be a positive dialogue between the artist and the viewer.

In your peer assessment/art critique, you should:

- **Interpret –** What do you see or notice first? Why? What are your reactions?
- **Compliment** – Let the artist know what you like and point out strengths.
- **Question** – Learn from the artist. Ask about techniques, subject or intention.
- **Suggest** – Express something that may help the artist improve in the future.

When it is your turn to be critiqued, take notes on what your peer has to say and use this feedback when creating symbols for the group seal.

# Appendix I: Questions for Artist's Statement/Self-Evaluation

**Your Name:** _____ **Period:** _____

**Instructions:** The process of reflection is an important aspect in the production of original artwork because it increases self-awareness and personal growth. As an artist, you will compose an artist's statement (approximately one to two pages in length) in which you will consider what you have learned from this unit and how you have grown as an artist. In your artist's statement, respond thoughtfully to the following questions.

1. What was the inspiration for creating this piece of artwork?
2. How did you and your classmates share the responsibilities for creating this piece?
3. How did the study of tribal seals inspire or prepare you for this project?
4. What did you learn from studying tribal symbols about how symbols can communicate ideas and express identity?
5. How were the creation and critique of self-identity symbols useful for helping you develop the artistic skills and techniques you used in the seal project?
6. Describe what you did to create this artwork and how your contributions helped develop this seal.
7. What are some of the concepts you learned while creating this artwork?
8. What is your favorite part of this seal? Why?
9. What part of this seal do you think is most effective at communicating the overall intended meaning?
10. Did anything about this seal surprise you?
11. What would you change if you were to create it again? Why?

# Bibliography

## Online Resources


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

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

Great Seal of United States of the America:
http://www.state.gov/documents/organization/27807.pdf
http://www.statesymbolsusa.org/National_Symbols/USA_Seal.html

Great Seal of the State of Montana:
http://sos.mt.gov/about_office/State_Seal.asp
http://montanakids.com/facts_and_figures/state_symbols/state_seal.htm

Montana Office of Tourism, Sacred Lands from Peaks to Plains (video):
http://visitmt.com/places_to_go/indian_nations/

Montana Tribal Flags and Seals brochure from the University of Montana:
http://hs.umt.edu/nas/Documents/29151%20NAC%20Story%20of%20Flags%20brochure.pdf

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

Principles of Design (printable glossary):
http://www.getty.edu/education/teachers/building_lessons/principles_design.pdf

Tribal Seals Map: http://opi.mt.gov/Programs/IndianEd/ReservationsMap.html

Visual Think Strategies: http://www.vtshome.org/

Video of Corwin "Corky" Clairmont's commentary of the Flathead Reservation Tribal Seal:
http://opi.mt.gov/streamer/IndianEd/Salish-KootenaiContemporary.mp4

Visual Art Elements (printable glossary):
http://www.oberlin.edu/amam/asia/sculpture/documents/vocabulary.pdf


## Print Resources


Edwards, Betty. *Drawing on the Right Side of the Brain.* New York: Tarcher/Putnam, 1999.

Braun-Reinitz, Rochelle, Janet and Shicoff . *The Mural Book: A Practical Guide for Educators.* Hong Kong: Crystal Productions Co., 2001.

Healy, Donald T. and Peter J, Orenski. *Native American Flags,* University of Oklahoma Press, 2003.

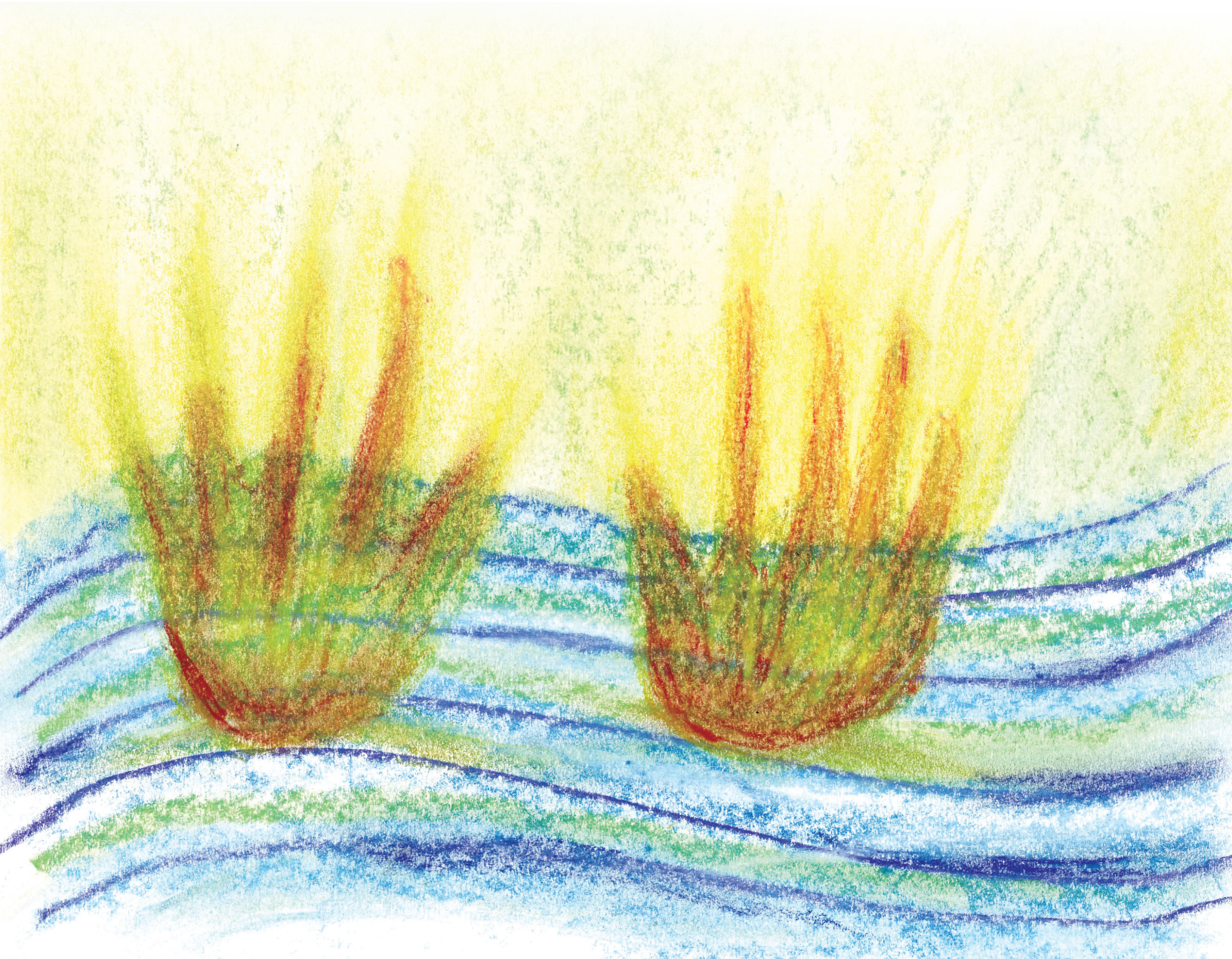
## Extended Learning Activities

While making a class seal is suggested in this unit, teachers can consider other options for having students apply what they have learned toward making an original seal. For example:

- **A research-based topic:** Have students define a research topic, formulate research questions, research answers to their questions, write a short explanatory essay on their findings, and create symbols and a seal to communicate these findings.

- **A literature-based topic:** Students could select one tribe and read a non-fiction book, essay, article, or primary document about a particular event in that tribe's history, a specific person in that tribe, or aspects of that tribe's culture, geography, way of life, current events, etc. Then, students could identify themes and concepts in the selected reading(s) and create symbols and a seal to communicate their significance.

- **Montana history themes:** If students are reading Montana: Stories of the Land in a Social Studies or Montana History class, teachers could work together to have students create symbols and a seal to represent different themes from this Montana history textbook.



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