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## Goals and Materials

### Goals

Kit users will:

- explore the history and culture of the Dakota, Nakota and Lakota people
- understand the changes brought about by the shift from buffalo hunting to reservation life
- appreciate that the Dakota, Nakota and Lakota culture is not something from the past, but is a living, growing and changing part of South Dakota's culture today
- gain knowledge and experience in learning directly from objects

### Materials

This kit contains:

- |   |                                 |
|---|---------------------------------|
| 1 teacher's manual  | 1 turtle shell                  |
| 1 flashdrive manual (in manual)                                   | 1 bow drill set                 |
| 24 photographs (in manual)  | 1 star quilt                    |
| 10 postcards (in manual)  | 1 turkey bone whistle           |
| 3 1925 SD road maps   | 1 drum & drumstick              |
| 4 books   | 1 bone flesher                  |
| <i>The Lakota Way</i> (w/CD)                                      | 1 bladder bag                   |
| <i>The Pine Ridge Porcupine</i> (w/CD)                            | 1 buffalo horn                  |
| <i>Shota and the Star Quilt</i>                                   | 2 buffalo hooves                |
| <i>Powwow Country: People of the Circle</i>                       | 2 buffalo dew claws             |
| 1 "Uses of the Buffalo" poster                                    | 3 buffalo foot bones            |
| 4 Powwow dance regalia posters                                    | 2 bone paint brushes            |
| 2 beading style samples   | 1 buffalo tail                  |
| 1 sage sample   | 1 buffalo hide sample with hair |
| 1 sweetgrass braid  | 1 buffalo hide sample w/o hair  |
| 1 toy parfleche   | 1 bag buffalo hair              |
| 1 beaded turtle amulet  | 1 buffalo rib bone              |
| 1 quilled medicine wheel  | 1 sinew sample                  |
| 1 quilled bag   | 1 pipestone sample              |
| 2 miniature shields   | 1 fur hair tie                  |
| 1 buckskin doll   |                                 |
| 1 pin-and-bone game   |                                 |
| 8 CDs   |                                 |
| <i>The Lakota Way: Stories and Lessons for Living</i> (with book) |                                 |
| <i>The Pine Ridge Porcupine</i> (with book)                       |                                 |
| <i>Sons of the Oglalas: 12 Old Traditional Sioux Songs</i>        |                                 |
| <i>Native Thunder</i>   |                                 |
| <i>Old Style Hand Drum Songs</i>                                  |                                 |
| <i>Fun Round Dance Songs</i>                                      |                                 |
| <i>World's Best 49er Songs</i>                                    |                                 |
| <i>A Collection of Lakota Children's Songs</i>                    |                                 |
| 1 DVD   |                                 |
| <i>Spirit of the Dance: Wacipi</i>                                |                                 |

## Photograph List

1. Little Crow, *Ta Oyaleduta*, was a leader of the Minnesota Uprising in 1862.  
A.Z. Shindler photo, 1858.  
National Anthropological Archives, Smithsonian Institution (photo no. 3505)
2. Yankton chiefs gathered in Washington, D.C.  
A.Z. Shindler photo, 1867.  
National Anthropological Archives, Smithsonian Institution (photo no. 3636)
3. Yankton chief Struck-by-the-Ree, *Palaneapape*. Legend says Struck-by-the-Ree was born while Lewis and Clark were meeting with the Yankton tribe. Lewis wrapped the child in an American flag.  
A.Z. Shindler photo, 1867.  
National Anthropological Archives, Smithsonian Institution (photo number 3545-A)
4. Red Cloud, *Mahpiya Luta*, Oglala. Red Cloud led the campaign against white encroachment onto Indian land in the 1860s that closed the Bozeman Trail.  
Charles M. Bell photo, 1880.  
National Anthropological Archives, Smithsonian Institution (photo no. 52,836)
5. American Horse, *Washicun Tashanka*, Oglala, in Washington, D.C.  
D.S. Mitchell photo, 1877.  
National Anthropological Archives, Smithsonian Institution (photo number 3214-C)
6. Spotted Tail, *Sinte Gleska*, Brule.  
Alexander Gardner photo, 1872.  
National Anthropological Archives, Smithsonian Institution (photo no. 3118)
7. Miniconjou chief Hump sits on his horse with Scar Leg standing nearby, 1906.
8. Big Turkey camp on the Rosebud reservation, c. 1905.  
unknown photographer  
South Dakota State Archives
9. Beef issue day at Fort Yates, on the Standing Rock Reservation in the 1880s. Every two weeks the cattle were corralled, shot, and the meat issued to families.  
National Anthropological Archives, Smithsonian Institution (photo number 54,510)
10. Women preparing a feast.  
Bert Bell photo, 1928.  
William Groethe, Rapid City, SD
11. Racks of corn drying by tipis, c. 1880s.  
unknown photographer  
National Anthropological Archives, Smithsonian Institution (photo no. 56,631)
12. Scraping a stretched buffalo hide, n.d.  
unknown photographer  
South Dakota State Archives
13. Carrying water on the Pine Ridge Reservation, n.d.  
unknown photographer  
South Dakota State Archives

## Dakota, Nakota, Lakota Life

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14. Horseman at Pine Ridge, 1900.  
unknown photographer  
South Dakota State Archives
15. Horse pulling tent poles with sweat lodge frame in background, c. 1890s.  
unknown photographer  
National Anthropological Archives, Smithsonian Institution (photo number 53,402-B)
16. Children working in a garden at Pine Ridge, n.d.  
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South Dakota State Archives
17. A giveaway ceremony or *wopila* may be held in memory of a loved one who has died or to honor a special event or achievement. The person or family being honored gives gifts to friends and relatives.  
Bert Bell photo, 1928.  
William Groethe, Rapid City, SD
18. Smallpox scars are evident on White Bird, c. 1890s.  
unknown photographer  
South Dakota State Archives
19. Burial tree, n.d. The dead were buried by wrapping them in a buffalo robe and placing them in a tree or on a scaffold out of the reach of wild animals. As the body decayed, it returned to nature.  
unknown photographer  
South Dakota State Archives
20. Students in No. 29 Day School on the Pine Ridge Reservation, n.d.  
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South Dakota State Archives
21. Santee Normal School band at Niobrara, NE, n.d.  
unknown photographer  
South Dakota State Archives
22. Benjamin Brave and his children, n.d. Benjamin had been a student at Hampton Institute in Virginia.  
unknown photographer  
National Anthropological Archives, Smithsonian Institution (photo number 53,335)
23. Jim and Alice Little Chief with their children Emma and John on the Rosebud Reservation, c. 1905.  
unknown photographer  
South Dakota State Archives
24. Lakota Sioux Ben Black Elk welcomed visitors to Mount Rushmore for many years. Pictured here c. 1950.  
unknown photographer  
South Dakota State Archives

## Books and CDs in the Kit

The best way to know what the Lakota language sounds like is to actually hear it spoken. Seeing the Lakota words written side-by-side with their English translations also makes understanding the language easier.

The kit contains two picture books written in both English and Lakota with an accompanying CD so kit users can see and hear the Lakota language. A third book, with a CD set, shares traditional Lakota stories. Another book tells about thirteen “moons” in a Native American year. The fifth book in the kit is a photo book of powwows across the nation.

### **The Lakota Way: Stories and Lessons for Living** Book and CD set

Written by Sicangu Lakota Joseph Marshall, *The Lakota Way* shares stories passed on to Marshall by his grandparents. The stories each illustrate an important Lakota virtue – love, compassion, respect, honor, generosity. In his introduction, Marshall writes, “By providing both knowledge and inspiration, stories continue to strengthen Lakota society and enable us to cope with our world and the times we live in.”

### **The Pine Ridge Porcupine** Book and CD set

An illustrated story written in both English and Lakota side-by-side originally published in 1941 as part of a series of bilingual reading books. The story tells about a porcupine who decides to try doing quillwork himself rather than letting others use the quills he leaves behind.

### **Shota and the Star Quilt**

An illustrated story told side-by-side in English and Lakota about a young urban Lakota girl who makes a star quilt that keeps her apartment building in the city from being torn down for redevelopment.

### **Powwow Country: People of the Circle**

Powwow dancer and photographer Chris Roberts captures the exciting dance traditions, colorful regalia and social connections enjoyed at powwows across the nation. Full-color photos. Used in the *Come Dance With Us: Identifying Powwow Dance Styles* activity.

*The Lakota Way*, *The Pine Ridge Porcupine* and *Shota and the Star Quilt* are suitable for reading aloud.

*The Pine Ridge Porcupine* can be set up as a listening center for an individual or small group to listen to the CD while following along in the book.

The stories on *The Lakota Way* CDs could be played for the class and the message of the story discussed.

## Music CDs and DVD in the Kit

### **A Collection of Lakota Children's Songs, Volume I**

Produced by the Lakota Language Consortium in 2009, this CD features common children's songs including Itsy Bitsy Spider, Twinkle Twinkle Little Star and Bingo sung in Lakota.

### **Sons of the Oglalas: 12 Old Traditional Sioux Songs of the Teton Oglala Lakota Sioux**

The Sons of the Oglalas are a traditional drum group.

### **Native Thunder**

Native Thunder is a contemporary Lakota drum group from Thunder Valley on the Pine Ridge Indian Reservation. They were an invited guest drum at the 2005 Gathering of Nations Powwow, North America's biggest powwow.

### **Old Style Hand Drum Songs**

Hand drums are probably the most common type of drum in North America. Hand drum music has a quicker beat and higher tone than that of large drums.

### **Fun Round Dance Songs**

A Round or Social Dance is a friendship dance. Everyone is invited to join the circle and hold hands. Round Dances have a heavy one-two-one beat and dancers move clockwise around the circle.

### **World's Best 49er Songs**

49er songs are the social songs played at the Indian-only social gathering after a powwow ends. 49er parties are not considered part of the powwow itself. 49er songs are round dance style songs with contemporary lyrics combined with vocables or with native language lyrics.

### **Spirit of the Dance: Wacipi**

*Spirit of the Dance* focuses on the dance styles and history of the Northern Plains Indians. The DVD features footage of powwows from all over South Dakota. The DVD is used in the *Come Dance With Us: Identifying Powwow Dance Styles* activity.

The CDs and DVD could be listened to or viewed as a group or set up in a listening center. Some of them are used in specific kit activities as well.

## ERASING NATIVE AMERICAN STEREOTYPES

How can we avoid stereotypes about Native Americans when we are teaching, selecting textbooks, or designing exhibits and public programs?

Cultural institutions reflect current issues of society. Both museums and schools are wrestling with new sensitivities and concerns with cultural diversity. For instance, at a recent Smithsonian symposium on Contemporary American Indian Art, several Native American artists asked why their paintings and sculpture are rarely shown at fine arts museums, but are more likely to be exhibited at anthropology and natural history museums. Native American artists also question why their work is not combined with other American artists' work in shows on American art (Kaupp, 1990).

In directing an alternative school for Native American children in Chicago, June Sark Heinrich found many misnomers and false ideas presented by teachers as they instructed students about the history and the heritage of Native peoples. She devised ten classroom "don'ts" to help teachers correct these common errors. The D'Arcy McNickle Center for the History of the American Indian at the Newberry Library in Chicago recently began designing a sample checklist for evaluating books about American Indian history.

This *Anthro.Notes* Teacher's Corner combines the two approaches. The questions that follow provide teachers and museum educators with ways to evaluate their own teaching and criteria to evaluate the materials they use.

- 1) Are Native Americans portrayed as real human beings with strengths and weaknesses, joys and sadnesses? Do they appear to have coherent motivations of their own comparable to those attributed to non-Indians?
- 2) In books, films, comic strips and curriculum materials, do Native Americans initiate actions based on their own values and judgments, rather than simply react to outside forces such as government pressure or cattle ranchers?
- 3) Are stereotypes and clichés avoided? References should not be made to "obstacles to progress" or "noble savages" who are "blood thirsty" or "child-like" or "spiritual" or "stoic". Native Americans should not look like Hollywood movie "Indians," whether Tonto from the Lone Ranger days or Walt Disney's recent portrayals. Native Americans are of many physical types and also have European, African or other ancestry. Just as all Europeans or African-Americans do not look alike, neither do Native Americans. Heinrich urges that television stereotypes should not go unchallenged. For example, "when Native Americans fought, they were thought more 'savage' than the Europeans and were often less so. Help children understand that atrocities are a part of any war. In fact, war itself is atrocious. At least, the Native Americans were defending land they had lived on for thousands of years. If Native Americans were not 'savage warriors,' neither were they 'noble savages.' They were no more nor less noble than the rest of humanity." Television, especially old movies, often portrays the "Indian" speaking only a few words of English, often only "ugh." Yet anthropologists have carefully documented the complexity of Native American languages. At least 350 different languages were spoken in North America when William Bradford and the rest of the Puritans first stepped ashore in Massachusetts. Stereotypes can be defused if teachers check their own expressions and eliminate those such as "You act like a bunch of wild Indians" or "You are an Indian giver." In a similar way, do not use alphabet cards that say A is for apple, B is for ball, and I is for Indians. It may seem trivial, but Heinrich argues that such a practice equates a group of people with things.

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- 4) If the material is fiction, are the characters appropriate to the situations and are interactions rooted in a particular time and place? If they are, a particular group such as the Navajo or Chippewa living at a specific moment in history will be more likely to be brought accurately to life.
- 5) Do the materials and the teacher's presentation avoid loaded words (savage, buck, chief, squaw) and an insensitive or offensive tone
- 6) Are regional, cultural, and tribal differences recognized when appropriate? As everyone knows but does not always put into practice, before the Europeans came there were no people here that called themselves "Indians." Instead, there were and still are Navajo or Menominee or Hopi, or Dakota, or Nisqually, or Tlingit, or Apache. Instead of teaching about generalized Indians or "Native Americans," study the Haida, or Cree, or Seminole.
- 7) Are communities presented as dynamic, evolving entities that can adapt to new conditions, migrate to new areas, and keep control of their own destinies? Too many classroom materials still present Native American traditions as rigid, fixed, and fragile. For example, some filmstrips and books may have titles like "How the Indians Lived," as though there are not any Indian people living today. In fact, over two million Native Americans live in what is now the United States, about half of them live in cities and towns and the other half on reservations or in rural areas.
- 8) Are historical anachronisms present? The groups living here prior to the 1540's did not have horses, glass beads, wheat, or wagons. Can your students determine why that is the case and do they understand that these items were all introduced by Europeans?
- 9) Are captions and illustrations specific and appropriate for a specific time and place? (Wrapped skirts in the Arctic, feather bonnets in the North Pacific Coast, or totem poles in the Plains never existed.) Are individuals identified by name when possible?
- 10) Are the different Native Americans viewed as heirs of a dynamic historical tradition extending back before contact with Europeans? Similarly, Native American groups should not be equated with other ethnic minorities. The fact is that Native American tribes--by treaty rights--own their own lands and have other rights that are unique to the descendants of the real Natives of America, because they are that. No other minority within the United States is in a similar legal position. Native peoples view themselves as separate nations within a nation. U.S. laws and treaties, officially endorsed by U.S. presidents and the Congress, confirm that status.
- 11) If you have Native American children in your class, do not assume that they know all about their own ancestry and the ancestry of all Native Americans. All children including Native American children need to be taught about the Native American heritage, which, in a very real sense, is the heritage of everybody living in the U.S. today. Culture and ideas, after all, are learned and not inherent from birth.

#### References:

"Checklist," *Meeting Ground*, Biannual Newsletter of the D'Arcy McNickle Center, Issue 23, Summer 1990. The Newberry Library, 60 West Walton Street, Chicago, Illinois 60610-3380. ("Checklist" was based on criteria provided by Center advisor, Cheryl Metoyer-Duran, UCLA School of Library and Information Sciences.)

Heinrich, June Sark. "Native Americans: What Not to Teach," *Unlearning "Indian" Stereotypes, A Teaching Unit for Elementary Teachers and Children's Librarians*. New York, NY: The Racism and Sexism Resource Center For Educators, a Division of The Council on Interracial Books for Children, 1977.

Kaupp, Ann. "Toward Gender and Ethnic Equity in Museums." *Four Star*, Newsletter for the Smithsonian Institution Women's Council 10(2), Summer 1990.

JoAnne Lanouette

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## Teacher Resource

About 8.7% of South Dakotans hold dual citizenship. Most of the 71,700 American Indians living in South Dakota are members of the Lakota, Nakota and Dakota Nation (also known as the Great Sioux Nation) as well as Americans.<sup>1</sup>

Lakota histories are passed from generation to generation through storytelling. One story tells about the Lakota coming to the plains to live and becoming *Oceti Sakowin*, the Seven Council Fires. The story begins when the Lakota lived in a land by a large lake where they ate fish and were warm and happy. A man appeared and told them to travel northward. The Lakota obeyed, and began the journey north. On their way they got cold, and the sun was too weak to cook their food. Two young men had a vision, and following its instructions, they gathered dry grasses and struck two flint stones together, creating a spark and making fire. There were seven groups of relatives traveling together. Each group took some of the fire, and used it to build their own fire, around which they would gather. As a result, they became known as the Seven Council Fires, or *Oceti Sakowin*.<sup>2</sup>

During the mid-17th century, nearly all the Sioux people lived near Mille Lacs, Minnesota.<sup>3</sup> Pressured by the Chippewas, they moved west out of northern Minnesota in clan groups by the early 18th century.<sup>4</sup> The three tribes spoke the same general language, but each developed dialects or variations, which also became their known name. The tribes become known as the Lakota, Nakota and Dakota. Each of the three tribes was organized into smaller bands, listed below.

Lakota (Teton) – who live on the prairie bands	Nakota (Yankton) bands	Dakota (Santee) bands
Sicangu (Brule)	Yankton – who camp at the end	Mdewakanton – community of the sacred lake
Oglala – they scatter them	Yanktonais – who camp at the lesser end	Wahpekute – who hunt in the woods
Hunkpapa – who camp by the entrance		Wahpeton – dwellers among the leaves
Minneconjou – who plant by the water		Sisseton – lake village
Sihasapa (Blackfeet) – black feet		
Oohenunpa (Two Kettle) – cook their food twice		
Itazipo (Sans Arc) – no bows		

<sup>1</sup> South Dakota Census Data. <http://factfinder.census.gov>

<sup>2</sup> Red Cloud History. *The Story of the Seven Councils Fire of the Lakota*. <http://redcloudschool.org/history/oceti.htm>

<sup>3</sup> Herbert T. Hoover, *Sioux Country: A History of Indian-White Relations* (Sioux Falls: The Center for Western Studies, 2000), 37.

<sup>4</sup> Duane Champagne, ed., *The Native North American Almanac* (Detroit: Gale Group, 2001), 23.

## **Lakota**

One of the earlier clans to leave Minnesota was the Lakota, including the Teton band. They settled in the Sioux and James River valleys during the 18<sup>th</sup> century, then pushed west past the Missouri River. The Lakota creation story tells how they came to hunt the buffalo.

The Great Spirit Skan made us with bones from Stone, bodies from Earth, and souls from himself, Wind and Thunders. The gifts of Sun, Wisdom, Moon, and Revealer gave us life. A council of the spirits named us *Pte Oyate*—Buffalo Nation—and told us to care for the spirits. One day Spider sent Wolf to the Underworld to tell Tokahe that life would be easier on the surface of the earth. Tokahe ignored the warnings of the holy man Tatanka and led the people up through Wind Cave. Life there was hard, so Tatanka came to help—as a great shaggy beast. Since then the people have lived here with the buffalo.<sup>5</sup>

Every Lakota person has many relatives. All of them are part of his/her *tiyospaye*, the circle of relatives including mother, father, grandfather, grandmother, aunts, uncles, cousins and all relatives from marriage and adoption. When you know your relatives, you know where you come from and who you are. Kinship provides direction for daily living. All values and judgments of right and wrong relate to the duties and benefits of kinship. Each member of the group must act to insure the good of the *tiyospaye*.

## **Nakota**

By 1708, the Nakota, which included the Yankton band, had moved from their Minnesota home to the northwestern corner of Iowa.<sup>6</sup> By 1804, they had moved further west to the mouth of the James River where they met Lewis and Clark.<sup>7</sup> By 1857, tensions rose between the Nakota and white settlers trespassing on tribal land. Chief Struck By The Ree went to Washington, DC, where he and other tribal leaders signed a treaty ceding the eastern half of South Dakota to the US government.<sup>8</sup> The treaty relocated the Nakota from Yankton west to Wagner, SD.

The Nakota never officially took up arms against the United States. They did sometimes fall victim to angry whites who punished them anyway, as did Fort Randall soldiers soon after the 1862 Minnesota Uprising when they killed a Nakota hunting party that had legal permission to hunt in the area.<sup>9</sup>

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<sup>5</sup> South Dakota State Historical Society. *Lakota Creation Story*. <http://travelsd.com/onlyinsd/sioux/>

<sup>6</sup> Elmer Duane Cwach, "A History of the Yankton Indian Agency During the Nineteenth Century," (MA Thesis, South Dakota State University, 1958), 1.

<sup>7</sup> Harry H. Anderson, "The Diplomacy of Lewis and Clark among the Teton Sioux, 1804-1807," *South Dakota History* 35, no. 1 (Spring 2005), 41.

<sup>8</sup> Hoover, *Sioux Country*, 53.

<sup>9</sup> Cwach, "History of the Yankton Indian Agency," 22.

## **Dakota**

The Dakota, or Santee, along with the Nakota formed the eastern Sioux tribes. *Dakota* means "Allies" or "Confederates," expressing their close ties with the Nakota and the Lakota, the western Sioux tribe. The Santee stayed in Minnesota until 1862, when they fought a desperate war with the whites who were pushing them into smaller plots of land. After numerous treaties, they had so little land left that they could not sustain themselves. The US government promised money and food for the land, but the payments were so late the Santee were dying of starvation. The neglect worsened after the government became preoccupied with fighting the Civil War.<sup>10</sup> After many years of starvation and disappointment, the Santee demanded help in feeding their families in 1862. Violence broke out and the Minnesota Uprising lasted about 40 days, taking hundreds of lives. Afterward, the whites wanted revenge on the Santee, both guilty and innocent. Many Santee fled west to escape the angry whites. Those who stayed in Minnesota were held responsible. About 1,700 Santee were captured and put in prison and over three hundred were sentenced to hang. President Lincoln called for a careful review of the evidence, and the number hanged was reduced to thirty-eight.<sup>11</sup> When the sentence was carried out on December 26, 1862, it was the largest mass execution in United States history.

## **Forced Santee Relocation**

Following the Minnesota Uprising, 1,300 Santee were relocated to Crow Creek in Dakota Territory, near Fort Thompson. Special Agent Ben Thompson had chosen the site, just weeks before the Santee arrived, with a priority on isolation from white settlements. He defended his choice for years, saying it was suitable, but few would agree. The land was sparsely wooded, especially compared to Minnesota. Since hundreds of their able men had been sentenced to prison in Iowa, the new arrivals were mostly women and children. They arrived already weakened and sick from crowded travel. Many had died along the way, and about 300 died from starvation, disease, and exposure the first year at Crow Creek.<sup>12</sup>

While their women and children were shipped to Crow Creek, about two hundred Santee men were sent to prison at Fort McClellan, Iowa. There many of the prisoners converted to Christianity and mixed freely with surrounding white neighbors, learning farming skills.<sup>13</sup> By the spring of 1865, most

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<sup>10</sup> Roy W. Meyer, *History of the Santee Sioux*, 2<sup>nd</sup> ed. (Lincoln, NE: University of Nebraska Press, 1993), 112.

<sup>11</sup> Champagne, *Native American Almanac*, 42.

<sup>12</sup> Meyer, *Santee Sioux*, 146.

<sup>13</sup> Paul Stuart, ed., *Dacotah: A History of the Flandreau Santee Sioux* (Flandreau, SD: Tribal History Program, Flandreau Sioux Tribe, 1971), 53.

of the prisoners were returning north to Dakota in time to meet their families moving south from Crow Creek to a new reservation on the Niobrara River bordering Nebraska. Although some of the Santee liked Niobrara, the government was years away from declaring it their permanent reservation. This uncertainty of a title to their home, in addition to a desire to live closer to the Minnesota border prevented some of them from putting down roots.<sup>14</sup> By the spring of 1869, twenty-five families left Niobrara to establish a colony on the banks of the Big Sioux River. These families became the Flandreau Indian settlement, comprised mostly of heads of household who had learned white ways while imprisoned in Iowa.<sup>15</sup>

Two other Dakota bands, the Sissetons and Wahpetons, though largely innocent of participating in the Minnesota Uprising, had fled Minnesota and eventually settled the area west of Lake Traverse and Big Stone Lake by 1864. Fort Wadsworth, later renamed Fort Sisseton, was established near their settlement.<sup>16</sup>

### **Traditional Village Life**

On the plains, the horse culture of the Lakota thrived. Life centered on the buffalo, which provided food and shelter. Other foodstuffs included prairie turnips, chokecherries, other wild game, and fish. Trade with the earth lodge tribes along the upper Missouri River brought in corn, beans, and squash.

The four seasons set the rhythm for village life. In the spring, women repaired or replaced tipis, and made clothing. They began gathering ripening berries and roots. For the men, spring brought the first buffalo hunts. It was also a time for repairing weapons, hunting other game, and hide painting. Socially, springtime meant dances sponsored by various tribal groups, and vision seeking.<sup>17</sup>

Summer brought more buffalo hunting to ensure the winter food supply. It was also a time for raiding parties to set out, and for trading with other tribes. Ceremonies such as the Sun Dance were held in the summer. Camp had to be moved every few days to follow the buffalo and reach new grazing land for the horses. Tipis provided good easily moved shelter. The main components of the tipi were the poles, the hide cover, a liner, and anchoring stakes or stones. Women made and owned the tipis. A family of eight could live comfortably in a 14-foot tipi.

To set up the tipi, three poles were tied together to form a tripod. Other poles were laid against the tripod to form a sturdy frame. The tipi's hide cover, made from sewing buffalo hides into a

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<sup>14</sup> Stuart, *Dacotah*, 63.

<sup>15</sup> *Ibid.*, 71.

<sup>16</sup> Meyer, *Santee Sioux*, 198.

<sup>17</sup> Thomas E. Mails, *The Mystic Warriors of the Plains* (New York: Mallard Press, 1991), 25.

semicircle, was tied to the last post and pushed into place. Once spread over the poles, the cover was laced together in front with wooden pins. The tipi cover was staked down or anchored with stones around the edge to hold it in place. Smoke flaps on top of the tipi could be adjusted for ventilation and protection from the rain. An interior liner was tied to the tipi poles. This provided privacy since when the central fire was lit, shadows would be cast on the liner and not on the outside tipi cover. Grass stuffed between the liner and the cover provided insulation. A tipi could be set up in 15 minutes.

Inside the tipi, good order was essential. The door always faced east toward the rising sun. Generally, men's places were on the north, and women's on the south of the tipi. Personal belongings were stored near an individual's sleeping place. An altar was set up just behind the central fire pit to the west, opposite the door. Firewood, food, and cooking utensils were kept near the door.

Fall meant preparation for the coming winter. Food had to be gathered and buffalo meat dried. Wood had to be collected and stored. A fall hunt made sure the winter's meat supply would be adequate.

Life slowed down in winter camp, with less moving of camp from place to place. If enough food had been preserved and the area was secure, winter brought time for making and repairing clothing and doing intricate quill and beadwork. It was also a time for socializing, gambling, storytelling, and passing on tribal oral history.<sup>18</sup>

### **Lakota Reservation Life**

While the Santee were being moved from Minnesota to Crow Creek to Niobrara, the Teton Lakota were hunting buffalo in the country west of the Missouri River. The occasional white men who passed through their land were tolerated and useful trading partners. In 1866, the number of whites coming into Lakota territory greatly increased on the Bozeman Trail to Montana's gold mines. Less interested in trading with the Indians, the travelers began to scatter and thin the buffalo. Fierce fighting against this incursion prompted the Fort Laramie Treaty of 1868, forming the Great Sioux Reservation that included all of west-river South Dakota and halted travel along the Bozeman Trail.<sup>19</sup> The treaty also promised the Black Hills would always be the Lakota's hunting grounds.

When gold was discovered in the Black Hills, the government could not hold back the miners. Buffalo hunters began a systematic killing of buffalo for their skins and tongue meat in 1871.<sup>20</sup> The

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<sup>18</sup> Mails, *Mystic Warriors*, 30.

<sup>19</sup> Hoover, *Sioux Country*, 57.

<sup>20</sup> Champagne, *Native American Almanac*, 44.

Lakota and Cheyenne killed Custer and all his men at Custer's Last Stand in 1876, but other soldiers retaliated severely. The railroads and buffalo hunters continued the buffalo killing and by 1885, the millions of buffalo that had roamed the plains were gone.

In 1889, the Crook Commission signed an agreement with the Sioux opening the Great Sioux Reservation to white settlement. The Sioux agreed to move onto reservations with specified boundaries.<sup>21</sup> The Lakota were moved onto reservations at Pine Ridge and Rosebud. The huge shift between a life of hunting buffalo and reservation life caused massive culture shock. Men used to hunting considered farming women's work. The reservation land was too dry to farm anyway, so many stopped trying. Supplies promised by the government were late in coming or short-changed by dishonest agents.<sup>22</sup>

### **Dawes Act of 1887**

In 1887, the Dawes Act allotted reservation land to individual Indians rather than keeping it communal property owned by the tribe. The government hoped individual ownership would lead to less dependence on food rations and loosen tribal bonds. The lands not immediately allotted to Indians, were sold to white settlers, further reducing the Indian land base. The Indian landowners knew little about land management and often fell prey to whites who leased or bought the land for low prices. To the government, these "landless Indians" represented a problem requiring more support as the Indian land decreased in size.<sup>23</sup> Some Indians thought the Dawes Act provided valuable experience, although there were bound to be mistakes at first.<sup>24</sup> However, most thought it was just another way for the whites to grab their land. The Dawes Act was officially repealed with the Indian Reorganization Act of 1934.

### **Ghost Dance and Wounded Knee**

It was during this discouraging period that the Sioux heard about the Ghost Dance. The new religion promised that if they were faithful, the buffalo herds would come back, along with all their dead relatives. If they danced the Ghost Dance, the whites would disappear and leave them again to their old way of life.<sup>25</sup> At Standing Rock, the influential medicine man Sitting Bull encouraged the new religion among his people. The army moved to arrest Sitting Bull and stop his influence. He was killed

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<sup>21</sup> South Dakota State Historical Society, "Chronology of South Dakota History," 1889. [http://www.sdhistory.org/soc/soc\\_hist.htm](http://www.sdhistory.org/soc/soc_hist.htm)

<sup>22</sup> Stephen D. Youngkin, "Prelude to Wounded Knee: The Military Point of View," *South Dakota History* 4, no. 3 (Summer 1974): 333.

<sup>23</sup> Richard Erdoes, *Native Americans: The Sioux* (New York: Sterling Publishing Company, Inc., 1982), 11.

<sup>24</sup> Charles A. Eastman, *From the Deep Woods to Civilization: Chapters in the Autobiography of an Indian* (Boston: Little, Brown, and Company, 1916), 168.

<sup>25</sup> Erdoes, *The Sioux*, 20.

on December 10, 1890, while being arrested by tribal police.<sup>26</sup> Word of Sitting Bull's death grieved and angered the Lakota. Chief Big Foot and his followers fled the Cheyenne River area south toward the Badlands. The band was captured by U.S. military troops and surrendered at Porcupine Creek. After surrendering, Big Foot's band was taken to the small village of Wounded Knee. On December 29, 1890, the soldiers prepared to search the group for weapons. In the confusion, a gun fired and the soldiers began shooting with rifles and Hotchkiss guns. About 150 unarmed men, women, and children were killed.<sup>27</sup> For the Lakota, Wounded Knee ended any hope of a return to the old life.

### **Missionaries**

The first known Christian missionary to meet the Sioux was Father Louis Hennepin, who lived among them as a captive in 1680 in Minnesota. Hennepin learned their language and studied their ways. He told of a hunting, fishing, and wild rice-gathering people who cooked fish eggs in earthen pots.<sup>28</sup>

After they moved onto the plains and during the reservation period, missionaries continued to work among the Sioux. Missions were set up at Standing Rock, Cheyenne River, Pine Ridge, Rosebud, Lower Brule/Crow Creek, Yankton, Flandreau, and Sisseton. Missionary Stephen R. Riggs helped publish the first newspaper in the Dakota language called *Iapi Oaye* or Word Carrier. He learned the Dakota language so well, that he published a dictionary and bible in it.<sup>29</sup> Several of his children and grandchildren later served as missionaries and educators. Dr. Alfred Riggs founded the Santee Normal Training School in 1870. Thomas Riggs started the Oahe Mission near Pierre in 1874.

### **Education**

The Sioux needed to learn some of the white man's ways to survive in their changed world. By the 1870s, mission boarding schools were being founded with the idea of bringing Indian people more fully into the white culture.<sup>30</sup> Proponents of the schools hoped that young students would serve as messengers of civilized ways to their parents. Homesick children were more interested in reintegrating themselves into family and tribal life than in promoting white ways.

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<sup>26</sup> SD Historical Society, "Chronology", 1890.

<sup>27</sup> Ibid.

<sup>28</sup> Meyer, *Santee Sioux*, 8.

<sup>29</sup> Cwach, *History of Yankton Agency*, 30.

<sup>30</sup> Dana Newmann, *Plains Indians: A Complete Sourcebook for Teachers K-8* (West Nyack, New York: The Center for Applied Research in Education, 1995), 115.

In 1879, Richard Henry Pratt started the first off-reservation boarding school, Carlisle Indian School, in Carlisle, Pennsylvania.<sup>31</sup> To counteract the tendency of the students to return to native ways, they were given jobs with white farmers during the summer. Limited contact meant students had less influence from their families and native culture, and more from white culture. The Carlisle School, with its total assimilation approach, was duplicated by schools nationwide between 1879 and 1902. In South Dakota, schools modeled on Carlisle opened in Pierre in 1890, Flandreau in 1893, and Chamberlain and Rapid City in 1898.<sup>32</sup> Using total assimilation, schools forbade their students to speak native languages, and on the reservations holy ceremonies and dances were outlawed. The schools' success rates varied. If the students were forced to attend and their parents did not support their attendance, students generally returned home to much the same lifestyle they had before. Although few schools eradicated student ties to their native culture, they did succeed in teaching many students to read and write. Some off-reservation schools developed a more pragmatic approach with greater parental involvement and a gradual adaptation to white society and institutions.<sup>33</sup> The boarding schools that still exist in South Dakota now reinforce native culture and language.

### **Recent Times**

During the 1950s, Sioux families were induced to move from their reservations and attempt to assimilate further into the workplaces of the larger cities.<sup>34</sup> Some tried, but with insufficient education, many struggled to find jobs. Others missed family ties and tribal culture and returned home to the familiarity of the reservation.

Modern day frustrations of past injustices and reservation life spilled over on February 27, 1973, when a militant group called the American Indian Movement (AIM) occupied Wounded Knee. For seventy-one days, AIM demanded that the government look into the many treaties it had never fully honored. Newspapers, radio, and television provided national coverage of the siege. With bloodshed and considerable bitterness on both sides, the 1973 Wounded Knee occupation still carries great symbolic significance. The suffering and mistreatment of American Indians received

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<sup>31</sup> Tsianina Lomawaima and Margaret L. Archuleta, eds., *Away from Home: American Indian Boarding School Experiences 1879-2000* (Phoenix, AZ: Heard Museum, 2000), 16.

<sup>32</sup> David Wallace Adams, *Education for Extinction: American Indians and the Boarding School Experience* (Lawrence, KS: University Press of Kansas, 1995), 57.

<sup>33</sup> *Ibid.*, 299.

<sup>34</sup> South Dakota State Historical Society exhibit, *Changing Times: South Dakota in the 20<sup>th</sup> Century*, 2006.

worldwide attention.<sup>35</sup>

Lakota, Nakota and Dakota culture and language are very much alive today. Grants provide funding and opportunities to document the language and interview elders.<sup>36</sup> Once prohibited from worshipping as they chose, Dakota, Nakota and Lakota people can now attend sweat ceremonies and Sun Dances. Powwows are enjoyed in many communities.

Problems on the reservations are acute. Lack of clean water, good highways, and investment capital impede progress in Indian Country. Health problems are made worse by severe poverty and overcrowded living conditions. Tuberculosis used to be the major health concern but today alcoholism and diabetes are more serious. Other big health concerns are mental illness, accidents, suicides, and homicides.<sup>37</sup>

Casino gaming has brought some much needed financial gains to the reservations, but gambling alone cannot meet all the financial needs. By 2006, eight out of nine South Dakota tribes ran gambling operations. Tribal officials report 1,700 casino jobs with a thirty million dollar annual payroll.<sup>38</sup>

### **Conclusion**

Lakota, Nakota and Dakota people work, play, raise their families and contribute to the growth and development of communities throughout South Dakota and the nation. As with all people, individuals decide what combination of the traditional and the modern will shape their lives in the 21<sup>st</sup> century. Family, tribal, and cultural ties and the proud history of *Oceti Sakowin* provide a solid basis for tackling the financial, social and health problems that exist in Indian country.

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<sup>35</sup> Rolland Dewing, "South Dakota Newspaper Coverage of the 1973 Occupation of Wounded Knee," *South Dakota History* 12, no. 1 (Spring 1982): 48.

<sup>36</sup> Albert White Hat, Native American Awareness Training session, Pierre, SD, November 15, 2005.

<sup>37</sup> Champagne, *Native American Almanac*, 77.

<sup>38</sup> Chet Brokaw, "S.D. Legislature Wants Say in Gaming Agreements," *Indian Country Today*, February 28, 2006. <http://www.indiancountry.com/content.cfm?id=1096412561>.

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Note: There are many, many books available on the Lakota, Nakota and Dakota. This is only a small selection of what is listed on the South Dakota State Library database.

- Bateson-Hill, Margaret. *Shota and the Star Quilt*. New York, NY: Zero to Ten Unlimited, 1998.  
Shota, a Lakota girl, lives in a city. When their neighborhood is threatened by development, Shota's family and friends use long-standing Lakota traditions to find a solution that saves their homes. They create a quilt that resolves more than just their problem. The story is presented in Lakota as well as English. 28 p.
- Bial, Raymond. *The Sioux*. New York : Benchmark Books, c1999.  
Examines the origins, beliefs, language, and culture of the Sioux, also known as the Dakota Indians. 127 p.
- Birchfield, D.L. *The Sioux*. Milwaukee, WI : Gareth Stevens Pub., 2003. A discussion of the history, culture, and contemporary life of the Sioux Indians 32 p.
- Bonvillain, Nancy. *The Santee Sioux*. Philadelphia : Chelsea House, c1997.  
Presents a history of one division of Dakota Indians of the northern plains and prairies including their traditions, the impact of reservations, and current way of life. 110 p.
- Brooks, Barbara. *The Sioux*. Vero Beach, FL : Rourke Publications, 1989.  
Examines the history, traditional lifestyle, and current situation of the Sioux, or Dakota, Indians, with an emphasis on the Teton Sioux group. 31 p.
- Dolan, Terrance. *The Santee Sioux Indians*. New York : Chelsea Juniors, c1997.  
Examines the history and present status of the Santee Sioux Indians, discussing their fight to maintain their native lands under the leadership of Chief Little Crow. 85 p.
- Dominic, Gloria. *Brave Bear and the ghosts : a Sioux legend*. Vero Beach, FL : Rourke Corp., c1996.  
Brave Bear outwits four ghosts who are trying to scare him. 47 p.
- George, Charles. *The Sioux*. San Diego, Calif.: Kidhaven Press, 2004.  
Discusses the Sioux people, their customs, family, organizations, food gathering, religion, war, housing, and other aspects of daily life. 48 p.
- Kath, Sharon. *Teepees on the moon*. Greensboro, NC : Tudor Publishers, c2001.  
Traces the lives of two Sioux boys from the summer of 1876, when they are orphaned and taken in by a young Sioux woman, until their deaths in the 1930s. 186 p.
- Kavasch, E. Barrie. *Lakota Sioux children and elders talk together*. New York:PowerKids Press, 1999.  
Explores the land, culture, traditions, and current status of the Oglala Lakota Sioux on the Pine Ridge Reservation in South Dakota through the voices of a young girl and several elders. 24 p.
- Koestler-Grack, Rachel A. *The Sioux : nomadic buffalo hunters*. Mankato, Minn. : Blue Earth Books, 2003. Discusses the Sioux Indians, focusing on their tradition of hunting bison. Includes a recipe for pemmican and instructions for making a paper buffalo robe. 32 p.

## Dakota, Nakota, Lakota Life

South Dakota State Historical Society Education Kit

Lonehill, Karen. *The Sioux*. Philadelphia : Mason Crest Publishers, c2004.

Sioux Oral traditions -- History -- Current government -- Today's religion -- Social structures today -- Contemporary arts and culture -- Contributions to the world -- Challenges for today, hopes for the future. Includes bibliographical references and index. 94 p.

Lund, Bill. *The Sioux Indians*. Mankato, Minn. : Bridgestone Books, c1998.

Provides an overview of the past and present lives of the Sioux, or Dakota, Indians, covering their daily life, customs, relations with the government and others, and more. 24 p.

Matthaei, Gay. *The ledgerbook of Thomas Blue Eagle*. Charlottesville, Va. : Thomasson-Grant, c1994. The fictional account, based on historical fact, of a young Sioux Indian, telling about his childhood on the plains and his journey to the Carlisle School to learn white ways. 72 p.

Rose, Lavera. *Grandchildren of the Lakota*. Minneapolis : Carolrhoda Books, c1999.

Introduces the history, culture, and beliefs of the Lakota Indians through a description of the lives of several children living on the Rosebud Sioux reservation in South Dakota. 47 p.

Todd, Anne M. *The Sioux : people of the Great Plains*. Mankato, Minn. : Bridgestone Books, c2003.

The Lakota, Dakota, and Nakota -- Life among the Oceti Sakowin -- Who are the Sioux? -- Life in a modern world -- Sharing the old ways. 48 p.

Trumbauer, Lisa. *Sitting Bull*. Mankato, Minn. : Capstone Press, c2004.

Simple text and photographs introduce the life of Sitting Bull, a Lakota chief who helped plan the battle of Little Bighorn and later traveled with Buffalo Bill's Wild West Show. 24 p.

Yacowitz, Caryn. *Lakota Indians*. Chicago : Heinemann Library, 2002. Describes the history, social life and customs, and present status of the Sioux. 32 p.

Name \_\_\_\_\_

**Word Find**

A C E K J Q B J I A G Q P K P Z I Z A  
 G R M F I R J H P I N E R I D G E Y E  
 D B S L A T S C Z F L A N D R E A U T  
 M U P D G R H K A X T M F R T Q A K A  
 B F A V S Y N C R O M A L N U R S H U  
 A F C D X T H F O R N I A V W I B Z D  
 W A K P A L A P S I S S E T O N O E D  
 N L C Y M Q T A W V D I S V G R A T H  
 W O U N D E D K N E E P A T S R X E G  
 F N D C W A N D A W V R X P E M C X Y  
 Y A M I D O L A K O T A R I T N W M D  
 A T B E R L U E O C U V O D A K O T A  
 P I C A O V E G T E I M B D B C N R E  
 C O N E T R U W A H P E T O N W P E D  
 E N F T C H Y T I Y O S P A Y E B R U  
 W I K W V U B L E R O S E B U D Z H D  
 E Y O N I Z A A S H U N O C O O L R E  
 B R E T H D E P G E A U F R I T O K Z  
 C L M H I E R T H A N Y U T H O U T Z

Tiyospaye  
 Crow Creek  
 Pine Ridge  
 Wounded Knee

Dakota  
 Ghost Dance  
 Buffalo Nation  
 Sisseton

Travois  
 Nakota  
 Wakpala  
 Santee

Wahpeton  
 Rosebud  
 Lakota  
 Flandreau

### Word Find Key

A 15x15 grid of letters with several words circled. The words are:

- WAKPALA (row 3, col 1-6)
- PINERIDGE (row 2, col 11-16)
- FLANDREAU (row 2, col 11-16)
- WOUNDED KNEE (row 4, col 1-10)
- LAKOTA (row 5, col 11-16)
- DAKOTA (row 6, col 11-16)
- TIYOSPAYE (row 7, col 11-16)
- WAKPALA (row 8, col 11-16)
- ROSEBUD (row 9, col 11-16)
- WAKPALA (row 10, col 11-16)
- WOUNDED KNEE (row 11, col 1-10)
- WAKPALA (row 12, col 11-16)
- WOUNDED KNEE (row 13, col 1-10)
- WAKPALA (row 14, col 11-16)
- WOUNDED KNEE (row 15, col 1-10)

Tiyospaye  
 Crow Creek  
 Pine Ridge  
 Wounded Knee

Dakota  
 Ghost Dance  
 Buffalo Nation  
 Sisseton

Travois  
 Nakota  
 Wakpala  
 Santee

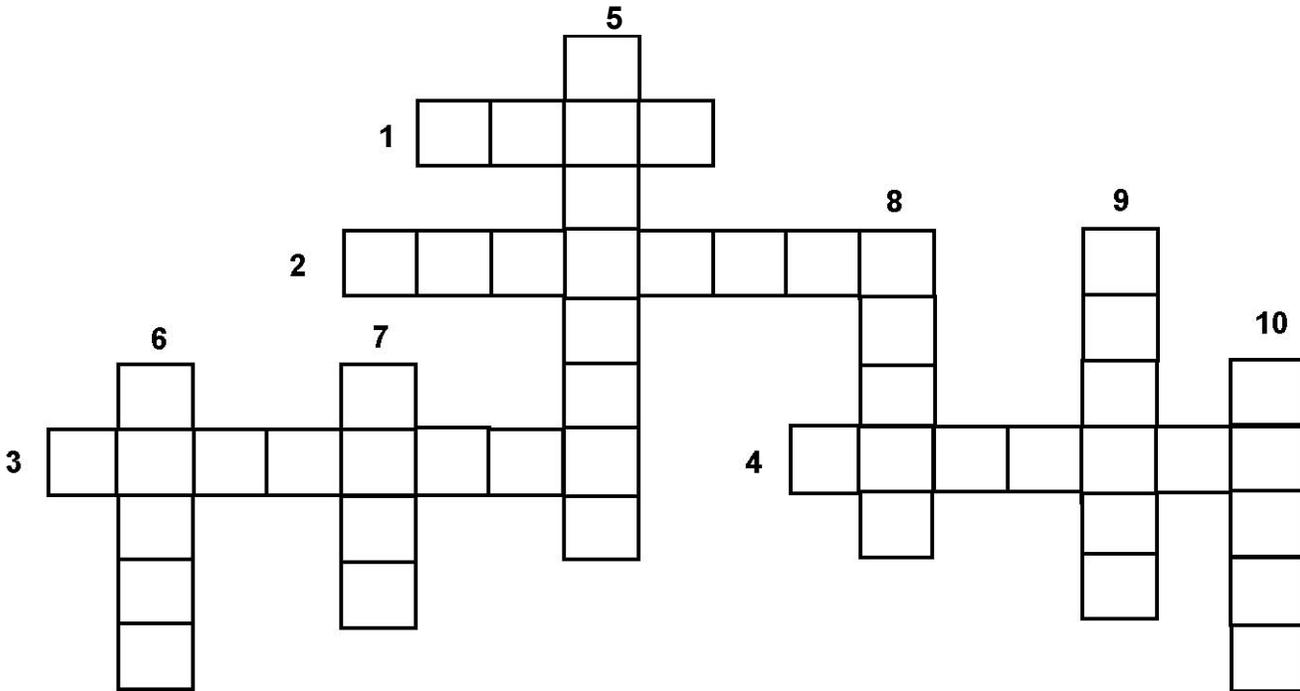
Wahpeton  
 Rosebud  
 Lakota  
 Flandreau

Name \_\_\_\_\_

### Crossword Puzzle

Word List:

Buffalo Treaty Tipi Pemmican Beads Quilling Sioux Drum Horse Dialects



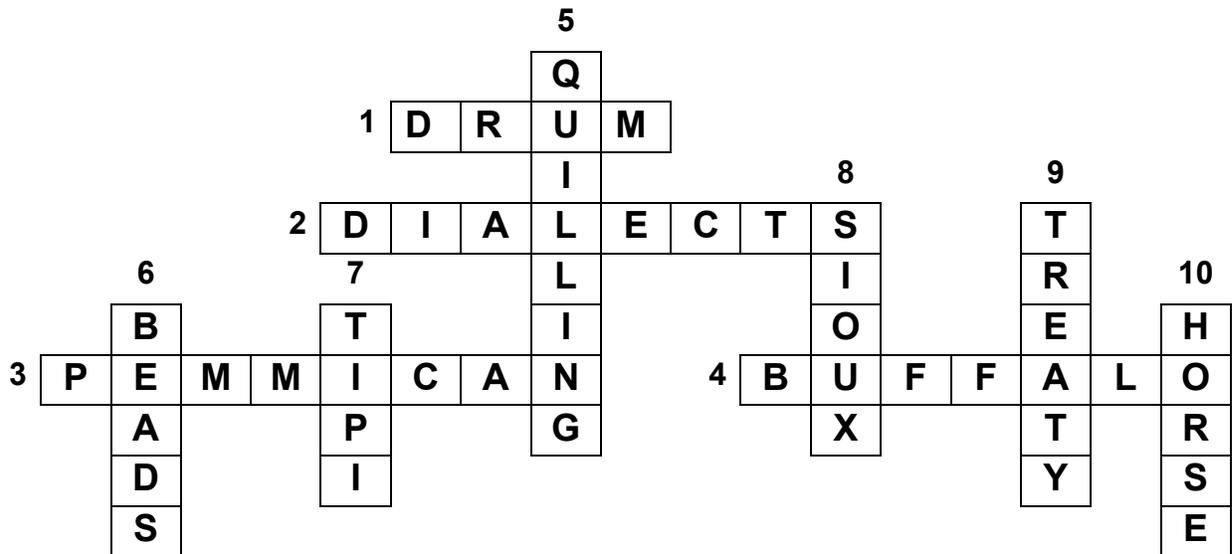
**Across**

1. \_\_\_\_\_ groups play at powwows today.
2. Lakota, Nakota, and Dakota are language \_\_\_\_\_ as well as tribal names.
3. \_\_\_\_\_ is a mixture of buffalo fat and berries that will keep for a long time.
4. Tatanka or \_\_\_\_\_ provided food and shelter.

**Down**

5. Clothes could be decorated by \_\_\_\_\_, using the dyed hairs from a porcupine.
6. White traders brought glass \_\_\_\_\_ which were used as decorations.
7. A \_\_\_\_\_ could be set up in 15 minutes and provided good shelter.
8. The Great \_\_\_\_\_ Reservation included all of western South Dakota.
9. An agreement between a tribe and the government was called a \_\_\_\_\_.
10. A \_\_\_\_\_ pulled the travois with the family's belongings on it when camp was moved.

### Crossword Puzzle Key



#### Across

- \_\_\_\_\_ groups play at powwows today.
- Lakota, Nakota, and Dakota are language \_\_\_\_\_ as well as tribal names.
- \_\_\_\_\_ is a mixture of buffalo fat and berries that will keep for a long time.
- Tatanka or \_\_\_\_\_ provided food and shelter.

#### Down

- Clothes could be decorated by \_\_\_\_\_, using the dyed hairs from a porcupine.
- White traders brought glass \_\_\_\_\_ which were used as decorations.
- A \_\_\_\_\_ could be set up in 15 minutes and provided good shelter.
- The Great \_\_\_\_\_ Reservation included all of western South Dakota.
- An agreement between a tribe and the government was called a \_\_\_\_\_.
- A \_\_\_\_\_ pulled the travois with the family's belongings on it when camp was moved.

Name \_\_\_\_\_

### Reservation Scramble

**Word List**

Flandreau Pine Ridge Santee Lower Brule Rosebud Sisseton Standing Rock Yankton

1. This reservation includes the South Dakota towns of Eagle Butte and Wakpala, but it also extends into North Dakota. **GNITSNAD CORK**

\_\_\_\_\_ 2 \_\_\_\_\_

2. Many Lakota speaking Sioux live on this western South Dakota reservation. **NIPE IDEGR**

\_\_\_\_\_ 6 \_\_\_\_\_

3. Some Santee Sioux broke away from the Niobrara reservation to form this eastern South Dakota colony of homesteaders. **NALAUDFER**

\_\_\_\_\_ 7 \_\_\_\_\_

4. This reservation is located in central South Dakota, near Fort Thompson. **OWLER ULREB**

\_\_\_\_\_ 9 \_\_\_\_\_

5. This south-central South Dakota reservation includes the towns of Mission and St. Francis. **EBODSRU**

\_\_\_\_\_ 4 \_\_\_\_\_

6. This northeastern South Dakota town is part of the Lake Traverse reservation which extends into North Dakota. **ISSONETS**

\_\_\_\_\_ 1 \_\_\_\_\_

7. This reservation in southeastern South Dakota has the same name as a nearby town. **NNTYOKA**

\_\_\_\_\_ 3 & 8 \_\_\_\_\_

8. The \_\_\_\_\_ reservation is in northern Nebraska. **ESNTAE**

\_\_\_\_\_ 5 \_\_\_\_\_

Fill in the letters from the numbered spaces above to find the answer below.

9. The extended family group in Lakota is called \_\_\_\_\_.

\_\_\_\_\_ 1 \_\_\_\_\_ 2 \_\_\_\_\_ 3 \_\_\_\_\_ 4 \_\_\_\_\_ 5 \_\_\_\_\_ 6 \_\_\_\_\_ 7 \_\_\_\_\_ 8 \_\_\_\_\_ 9 \_\_\_\_\_

## Reservation Scramble Key

Word List  
Flandreau Pine Ridge Santee Lower Brule Rosebud Sisseton Standing Rock Yankton

1. This reservation includes the South Dakota towns of Eagle Butte and Wakpala, but it also extends into North Dakota. **GNITSNADCORK**

STANDING ROCK

2

2. Many Lakota speaking Sioux live on this western South Dakota reservation. **NIPEIDGR**

PINERIDGE

6

3. Some Santee Sioux broke away from the Niobrara reservation to form this eastern South Dakota colony of homesteaders. **NALAUDFER**

FLANDREAU

7

4. This reservation is located in central South Dakota, near Fort Thompson. **OWLERULREB**

LOWERBRULE

9

5. This south-central South Dakota reservation includes the towns of Mission and St. Francis. **EBODSRU**

ROSEBUD

4

6. This northeastern South Dakota town is part of the Lake Traverse reservation, which extends into North Dakota. **ISSONETS**

SISSETON

1

7. This reservation in southeastern South Dakota has the same name as a nearby town. **NNTYOKA**

YANKTON

3&8

8. The \_\_\_\_\_ reservation is in northern Nebraska. **ESNTAE**

SANTEE

5

Fill in the letters from the numbered spaces above to find the answer below.

9. The extended family group in Lakota is called \_\_\_\_\_ .

TIYOSPAYE

1 2 3 4 5 6 7 8 9

## Reading an Object

**Objectives:**

- Participants will examine objects.
- Participants will draw conclusions based on direct observation.
- Participants will recognize that much information can be acquired about an object from direct observation.

**Standards:**

South Dakota Social Studies Standards

K	1 <sup>st</sup>	2 <sup>nd</sup>	3 <sup>rd</sup>	4 <sup>th</sup>	5 <sup>th</sup>	6 <sup>th</sup>
K.G.6.1	1.H.1.2		3.H.2.3	4.H.3.1 4.H.5.2	5.H.2.4 5.H.5.2 5.G.2.3	

South Dakota English Language Arts Standards

K	1 <sup>st</sup>	2 <sup>nd</sup>	3 <sup>rd</sup>	4 <sup>th</sup>	5 <sup>th</sup>	6 <sup>th</sup>
K.SL.1a-b K.SL.2 K.SL.3 K.SL.6	1.SL.1a-b-c 1.SL.2 1.SL.3 1.SL.6	2.SL.1a-b-c 2.SL.2 2.SL.3 2.SL.6	3.SL.1b-c-d 3.SL.6 3.L.3	4.SL.1b-c-d 4.L.3	5.SL.1b-c-d 5.L.3	6.L.1 6.L.3

**Timeframe:** 30-60 minutes

**Materials:**

Included in kit

All objects

Object Identification Sheet

**Why Reading Objects Is a Good Skill to Have:**

Every culture has used objects. These objects reflect the beliefs of the people who constructed, acquired, or used them. They also reflect the unique identity of the culture. If we study and/or teach only what’s been written down about a culture, there are many things we miss. The same is true if we only look at cultural objects. When separated, written words and objects are both incomplete. When the two are studied together a more complete cultural picture emerges. One of the main goals of this kit is to increase the participant’s visual literacy skills and teach them how to learn from objects.

**Activity Steps:**

1. Arrange the participants so that it is easy to pass objects from one to another. Pass the objects around one at a time, allowing the participants to handle and examine them.
2. While the participants are examining the objects, use the points below to start discussion about the materials, construction and history of the objects. Encourage the participants to share the visual and tactile information they get from the objects. You may ask each participant to consider a different aspect of the object-history, material, etc. Have the participants respond so the entire group can hear and enter into the discussion.
3. After an object has been examined, share the information found on the Object Identification Sheet with the group.

Materials & Construction:

- What material is the object made out of? (wood, paper, plastic, rubber, metal, fabric, feathers, straw) -Is the material made by man or by nature? -If it is natural, has it been changed by people? (carved, cast, molded, glued, sewed)
  - Is the object sturdy or fragile?
  - Is the object light or heavy?
  - Is the object hard or soft?
- How would you describe the texture of the surface of the object?

History & Function:

- What might be the purpose of the object?
- Who might have used the object and what actions would they perform with it?
- Where might it have been used?
- Is this object still used today for the same or other purposes?
- What has changed about the object today?
- Was the object used for a special task or occasion or was it an everyday item?
- What questions do you have about the object?
- Where could you find the answers to your questions?

## Object Identification Sheet

(Kit 1)

T-2006-004

**Star Quilt:** After contact with whites, Lakota, Dakota, and Nakota women adopted quilting and made it their own. They made quilts as an alternative to quilled and beaded buffalo robes.

The star had been a symbol in Sioux myths, ceremonies, and artwork for generations. Star quilts, made by sewing cloth diamonds into an eight-pointed star, use the popular symbol. Star quilts are often given away at birthdays, graduations, weddings, veteran homecomings, wakes, and memorials.

This baby quilt was made by Delilah McPherson, a member of the Cheyenne River Sioux Tribe.

T-2006-006, 007

**Drum and drumstick:** In traditional Lakota, Dakota and Nakota culture, the drum holds great cultural and symbolic power. The drum is not merely an object but a living thing, whose sound is that of a heartbeat. Generosity, tradition, respect, and honor are all part of the drum's teachings.

This 10" drum is made from hand-scraped buffalo rawhide stretched over a cottonwood frame. The twisted grain of the cottonwood keeps the drum from cracking. The drumstick has a chokecherry wood handle with a deerhide head stuffed with buffalo hair.

Artist Sonja Holy Eagle painted the drum using traditional earth paints. The symbols on the drum include an Apaloosa horse, medicine wheel, eagle feather, night sky with the big dipper, and a geometric turtle pattern along the drum's lower edge. The horse or "sacred dog" is a symbol of survival. Sonja's artwork combines her own drawing style with traditional designs. She was born in Eagle Butte and lived on the Cheyenne River and Pine Ridge Reservations.

T-2006-011

**Parfleche:** Made of stiff rawhide, parfleches were used as storage containers. Some were box-shaped, like this toy parfleche, while others folded over like large envelopes. They were decorated with geometric designs. This parfleche was made by Mike Marshall.

T-2006-013

**Turtle Amulet:** Mothers or grandmothers made turtle amulets for new babies. Inside the amulet a piece of umbilical cord with special herbs would be stored, providing spiritual protection. The turtle was a symbol of long life and good health. The amulet dangled from the cradleboard and amused the baby when it was little and became part of a person's medicine bundle when they got older. This beaded turtle amulet was made by Oglala Sioux Kevin Fast Horse of the Pine Ridge Reservation.

T-2006-015

**Medicine Wheel:** The Medicine Wheel is the most common symbol used by Northern Plains tribes. It incorporates two very important concepts – the circle and the number four. The circle represents the tiyospaye or family circle, the world, the seasons, and cycles of life. The number four signifies the four directions, four winds, and four seasons. Sacred colors also stand for the four winds and the four races. Lakotas use black for west, red for north, yellow for east, and white for south. Tim Lammers, an Oglala Sioux, made this wrap-quilled Medicine Wheel.

T-2006-017

**Quilled Bag:** Porcupine quills are smooth hollow tubes with a barbed point on one end. They vary in length from one to four inches. Colored using natural dyes, the quills were wrapped, braided, or sewn onto objects. Lakota women skilled in quilling formed societies or guilds. The designs created by each quiller were considered her personal property and could not be copied by others. When trade beads became common beadwork largely replaced quilling, although the practice never died out completely. Tim Lammers made this quilled bag.

T-2007-079

**Turkey Bone Whistle:** Whistles were used to signal other members of a hunting or war party without alerting the game or the enemy. Wild turkey leg bones made good whistles. The small bag attached to the whistle contains sage to mask the scent of the hunter and for good luck. Whistles made from eagle wing bones were used for ceremonies such as the Sun Dance. Tim Lammers made this whistle.

T-2006-021

**Miniature Bear Society Shield:** Shields of buffalo bull hide were carried by almost every Plains warrior. Highly prized for its medicine power, the shield's symbols often came from a vision and had intense personal meaning for the owner. The shield was infused with power that would defend the warrior and help defeat his enemy. In some tribes, shields with a common design were carried by members of a society. This Kiowa Bear Society was created to show respect for the physical and spiritual powers of the bear. Members of the society put the bear's image on their shield, and hoped to receive the bear's strength, fighting ability and wisdom in battle.

T-2006-023

**Miniature Elk Dreamer Shield:** Plains Indians chose the elk as a symbol of love and power because the male elk would fight to the death to protect its mate. An Elk Dreamer saw elk in his visions and had power over affairs of the heart – helping people to find partners or settling disagreements between spouses. On this shield, the Black Hills are pictured in the background.

T-2006-025

**Bowdrill:** An ancient method of making a fire, bowdrills use friction to create a glowing coal that could be put on dry tinder and nursed into a flame. The cord of the bow is wrapped once around the long pointed spindle and the spindle end is placed in the notched hole on the fireboard. The shorter board or socket is held on top of the spindle. Pulling the bow back and forth turns the spindle and creates friction. Wood will be worn off of the hole in the fireboard and will become a glowing ember which can be placed in dry tinder to start a fire. (There is no tinder included in the kit). Once traders brought in flint and steel, the Plains tribes quickly adopted the new firestarting method.

T-2006-063, 064

**Beading Style Samples:** Beads could be sewn onto clothing and other items using a variety of stitches. In the overlay stitch (sample T-2006-063) beads are strung together and then sewn down by taking a stitch over the bead string every few beads. In the lazy stitch (sample T-2006-064), a few beads are strung, then a stitch is taken into the backing to hold the beads in place, more beads are strung, another holding stitch taken and so on. Lakota beading patterns were commonly geometric, using triangles, bars, and rectangles, while tribes to the east used curved patterns.

Unnumbered

**Sweetgrass Braid:** Sweetgrass, *peji' wacan'ga*, is burned as a sweet-smelling incense for purification and keeping evil away. To make the braids, the grass is cut in late summer and dried in the sun. After soaking the dried grass in warm water for a few minutes, it braids easily. Sweetgrass is used in a variety of ceremonies and is also used on traditional outfits.

Unnumbered

**Sage:** Sage, *peji h'ota*, is another medicinal plant burned for incense and purification. It is used in practically every ceremony. Both sweetgrass and sage are used for smudging, burning herbs to create a cleansing smoke bath. Sage is also used in keeping sacred objects like pipes safe from negative influence.

T-2006-029

**Turtle Shell:** One of the many natural objects used by the Dakota, Nakota and Lakota, turtle shells could be made into rattles or small containers. Turtles symbolized patience, fertility, and protection. Beaded turtle amulets held the umbilical cord of newborn babies, providing the child with spiritual protection.

T-2006-027

**Buffalo Horn:** Every part of *tatanka*, the buffalo, was useful. Horns made good drinking cups, spoons and containers, often decorated with colorful beadwork. They could be used to carry fire from one campsite to another and were used on headdresses.

T-2006-031

**Buffalo Rib Bone:** Rib bones made excellent hide scrapers, knife handles, and other tools. They could also be tied together and used as a sled. Rib bones made good game pieces for games like pick-up sticks, too.

T-2006-033, 034

**Buffalo Hoof:** Buffalo hooves had a sort of glue inside. When they were empty, they made useful containers.

T-2006-041, 042

**Dewclaw:** These small hoof-like items are dewclaws, found on the back of the buffalo's foot near the hoof. They made good rattles and could be tied onto objects and clothing as decorations.

T-2006-045, 046, 047

**Buffalo Foot Bone:** Children used buffalo foot bones as toy horses.

T-2006-057, 058

**Bone Paintbrush:** These light, porous bones soaked up paint or natural dye for painting on hides, tipis, and clothes.

T-2006-134

**Buffalo Hair:** Buffalo hair or wool was very useful. It could be used to stuff pillows, drumsticks or dolls. Spinning and braiding the hair made it into a strong rope.

T-2011-094

**Buffalo Tail:** The tail made a good flyswatter or small whip. It could also be hung on a tipi pole as a decoration.

T-2000-069

**Buffalo Hide:** Buffalo hide made tipis, clothing, toys, and all kinds of household items. This sample has had the hair removed.

T-2000-072

**Buffalo Hide with Hair:** Buffalo robes made warm blankets and tipi floor coverings. Moccasins made with the buffalo hair side on the inside were warm for the winter.

A bull buffalo may reach six feet in height and be ten feet long from snout to tail. The animal can weigh up to 2000 pounds.

T-2006-051

**Bone Flesher:** Buffalo bones made useful tools. Made from the leg bone of a buffalo, the flesher was used to remove the meat and fat from a buffalo hide before it was tanned.

T-2006-053

**Bone Awl:** An awl made from buffalo bone served as a needle for punching holes in hides to sew them together into tipis or make clothes and other objects.

T-2000-036

**Sinew:** The stringy, strong muscle from the back of the buffalo made good thread for sewing tipis, clothing and other items.

T-2006-055

**Bladder Bag:** Made from the buffalo's bladder, this flat storage bag was used to hold porcupine quills. Another style of bladder bag was inflated like a balloon and used to carry water.

T-2015-043

**Pin & Bone Game:** This game was played informally by both adults and children. Hold the pin in one hand, the bones in the other. Toss the bones in the air and try to catch them with the pin. Points can be awarded for how many bones or beaded loops are caught.

T-2015-003

**Buckskin Doll:** Dolls made popular playthings for children. Buckskin dolls could be stuffed with fur or other soft pieces of leather. Some dolls had no facial features while others had simple beaded faces. Fringed and beaded clothes reflected the styles of the tribe. Some dolls had human hair while others had horsehair or yarn hair.

T-2015-006

**Fur Hair Tie:** Furs from mink, otter, weasel or sable could be made into decorative hair ties. The tie could be fastened into the hair with the thongs and allowed to hang loosely or it could be wrapped around a braid and secured with the leather thongs.

T-2015-003

**Pipestone:** Since 1200 A.D., American Indians have quarried beds of red-colored stone found near Pipestone, MN. The soft rock can be easily carved. The Lakota, Nakota, Dakota and other Plains tribes used pipestone to create pipes for religious and civic ceremonies. Today, only enrolled tribal members are allowed to quarry for the stone at the Pipestone National Monument and it must be done with hand tools.

T-2006-067, 068, 069

**1925 Auto Trails Map of South Dakota:** These 1925 maps show the major roads across South Dakota. The map is used for the “Trek to Wind Cave” kit activity.

T-2006-077

**Uses of the Buffalo Poster:** This colorful poster points out how all the parts of the buffalo could be used for everything from blankets to glue.

T-2006-137, 139, 141, 143

**Powwow dance regalia posters**

Note: Picture postcards are found in the teacher resource binder

T-2006-079

**Picture Postcard:** Brulé Medicine Man Kills Two paints the “Big Missouri” winter count on deer hide. The Big Missouri winter count covered the years from 1796-1926. Europeans divided time into days, weeks, months and years while the Sioux marked time by counting nights, moons, winters, and generations. The figures and symbols on a winter count depict a memorable event for each year and serve as a kind of diary. The symbols on a winter count are meaningless unless someone knows the history and stories the symbols represent. It was the count keeper’s job to tell the winter count stories. Winter counts aided the memory of the tribal historian by providing a symbol for an event during a particular year. The memory of that event then triggered other memories. This photograph of Kills Two was taken in 1923.

T-2006-082

**Picture Postcard:** Sitting Bull, *Tatanka Iyotaka*, was a legendary Hunkpapa chief. He became head of a Hunkpapa warrior society, and served as a spiritual leader for the Sioux. Sitting Bull fought at the Battle of the Little Bighorn where Custer was defeated in 1876. He traveled with the Buffalo Bill Wild West Show in 1885. In 1890, Sitting Bull began supporting the Ghost Dance and was killed during a raid on his home at Standing Rock Reservation that year. This photograph of Sitting Bull was taken in 1884.

T-2006-085

**Picture Postcard:** Long Soldier, *Akicita Hanska*, was a chief of the Hunkpapa at Standing Rock Agency in an 1874 photograph. A skilled hunter and fearless warrior, Long Soldier represented his band at the signing of the Treaty of Fort Laramie in 1868.

T-2006-088

**Picture Postcard:** Rain-in-the-Face, *Itomagaju*, a chief of the Hunkpapa band was photographed in eagle headdress in 1902. Rain-in-the-Face counted many coups during the Red Cloud Wars, and was a prominent warrior at the Battle of the Little Bighorn in 1876.

T-2006-091

**Picture Postcard:** Fool Bull, *Tatanka Witko*, a Brulé Medicine Man photographed with his painted buffalo hide shield and a horse quirt of the Dog Soldier Society in 1900.

T-2006-094

**Picture Postcard:** Red Cloud, *Mahpiya Luta*, Oglala Lakota chief. Red Cloud became the most successful war leader of the Lakota in the 1860s. His campaign against the United States led to the closing of the Bozeman Trail and the signing of the Fort Laramie Treaty in 1868. His latter years were spent working against corrupt Indian agents and further loss of Indian land. He posed for this photograph in 1880.

T-2006-097

**Picture Postcard:** Crow Dog, *Sunka Kangi*, a Brulé chief was prominent in the Ghost Dance movement. He is remembered today for the killing of famed Brulé chief Spotted Tail in 1881. He was photographed with his horse in 1898.

T-2006-100

**Picture Postcard:** Black Eye, *Ista 'Sapa*, Yankton Nakota. Black Eye wears three coup feathers in his hair, evidence of his skill as a warrior. He was photographed in 1872.

T-2006-103

**Picture Postcard:** Oglala Lakota chiefs Red Cloud, on the right, and American Horse probably sat for a studio portrait after a visit to Buffalo Bill's Wild West Show. This photo was taken in 1897.

T-2006-106

**Picture Postcard:** Gall, *Pizi*, a Hunkpapa chief and adopted brother to Sitting Bull. Gall was credited along with Crazy Horse for the defeat of Custer at the Battle of the Little Bighorn in 1876. This studio photograph of Gall was taken in 1881.

T-2006-109, 110

**Book and CD *The Lakota Way: Stories and Lessons for Living*:** Written by Joseph M. Marshall III, a Sicangu Oglala Lakota from the Rosebud Reservation, *The Lakota Way* shares the stories told to Marshall by his grandparents. The stories in the book each illustrate a virtue important to Lakota culture – love, generosity, honor, respect, etc. In his introduction, Marshall writes, “By providing both knowledge and inspiration, stories continue to strengthen Lakota society and enable us to cope with our world and the times we live in.”

T-2006-113, 114

**Book and CD *The Pine Ridge Porcupine*:** An illustrated story written in both English and Lakota side-by-side originally published in 1941 as part of a series of bilingual reading books for use in

schools. The story tells about a porcupine who decides to try doing quillwork himself rather than letting others use the quills he leaves behind.

T-2006-117

**Book *Shota and the Star Quilt*:** An illustrated story told side-by-side in both English and Lakota about a young urban Lakota girl who makes a star quilt that keeps her apartment building in the city from being torn down for redevelopment.

T-2015-050

**Book *Powwow Country: People of the Circle*:** Powwow dancer and photographer Chris Roberts captures the exciting dance traditions, colorful regalia and social connections enjoyed at powwows across the nation. Full-color photos. Used in the *Come Dance With Us: Identifying Powwow Dance Styles* activity.

T-2015-047

**CD *A Collection of Lakota Children's Songs, Volume I*:** Produced by the Lakota Language Consortium in 2009, this CD features common children's songs including Itsy Bitsy Spider, Twinkle Twinkle Little Star and Bingo sung in Lakota.

T-2006-119

**CD *Sons of the Oglalas: 12 Old Traditional Sioux Songs of the Teton Oglala Lakota Sioux*.** The Sons of the Oglalas are a traditional drum group.

T-2006-121

**CD *Native Thunder*:** Native Thunder is a contemporary Lakota drum group from Thunder Valley on the Pine Ridge Indian Reservation. They were an invited guest drum at the 2005 Gathering of Nations Powwow, North America's biggest powwow.

T-2006-123

**CD *Old Style Hand Drum Songs*:** Hand drums are probably the most common type of drum in North America. Hand drum music has a quicker beat and higher tone than than of large drums.

T-2006-125

**CD *Fun Round Dance Songs*:** A Round or Social Dance is a friendship dance. Everyone is invited to join the circle and hold hands. Round Dances have a heavy one-two-one beat and dancers move clockwise around the circle.

T-2006-127

**CD *World's Best 49er Songs*:** 49er songs are the social songs played at the Indian-only social gathering after a powwow ends. 49er parties are not considered part of the powwow itself. 49er songs are round dance style songs with contemporary lyrics combined with vocables or with native language lyrics.

## Trek to Wind Cave

**Objectives:**

- Participants will identify Sioux settlements in or near South Dakota.
- Participants will estimate distances from settlements to Hot Springs and select travel routes.
- Participants will determine the latitude and longitude of the settlements and Hot Springs.

**South Dakota Social Studies Standards**

K	1st	2nd	3rd	4th	5th	6th
K.G.1.1	1.G.1.2	2.G.1.1 2.G.1.2	3.G.1.1	4.H.1.1 4.G.1.1	5.G.1.1 5.G.1.2 5.G.5.1	

**South Dakota State Standards for Mathematics**

K	1st	2nd	3rd	4th	5th	6th
	1.OA.1	2.OA.1 2.NBT.6 2.MD.3 2.MD.5	3.NBT.2	4.NBT.4 4.MD.2		

**Oceti Sakowin Essential Understandings and Standards**

OSEU 1	OSEU 2	OSEU 3	OSEU 4	OSEU 5	OSEU 6	OSEU 7
1.1 1.2 1.3		3.3		5.1		

**Timeframe:** 90 minutes (2 45-minute sessions)

**Materials:**

<u>Included in kit</u>	<u>Provided by instructor or participants</u>
Three 1925 SD Road Maps	pencils & paper
SD Coordinates Worksheet master	large classroom map of SD (optional)

**Background Information:**

Wind Cave is located a few miles north of Hot Springs. The cave is sacred ground to the Sioux people. The Lakota creation story tells of how the people came up through the cave to live on the earth's surface and hunt the buffalo. This mapping activity uses a fictitious gathering of the Lakota, Nakota and Dakota people for a powwow in 1925 as a background for learning settlement sites and determining travel distances. On the 1925 map, many of today's roads didn't exist so participants need to use the map's trail and highway markings to plan the most efficient trip.

**Activity Steps:**

1. Divide participants into three workgroups, giving each group a 1925 SD Road Map, and the SD Coordinates Worksheet.
2. Have each group locate the following ten communities on the map and write the community's name next to its corresponding dot on the SD Coordinates Worksheet.

Hot Springs	Fort Thompson
Pine Ridge	Wagner
Rosebud	Niobrara, Nebraska
Eagle Butte	Sisseton
Wakpala	Flandreau

3. Using Hot Springs as an example, show the participants how to estimate longitude and latitude on the SD Coordinates Worksheet. Have the participants estimate the latitude and longitude for the remaining nine communities and write the coordinates on a separate sheet of paper. The coordinates are:

Hot Springs 43° 21' N 103° 29' W  
Pine Ridge 43° 19' N 102° 44' W  
Rosebud 43° 14' N 100° 51' W  
Eagle Butte 45° 0' N 101° 14' W  
Wakpala 45° 47' N 100° 31' W  
Fort Thompson 44° 4' N 99° 19' W  
Wagner 43° 5' N 98° 15' W  
Niobrara 42° 45' N 97° 52' W  
Sisseton 45° 42' N 96° 59' W  
Flandreau 44° 6' N 96° 40' W

4. Assign each workgroup one or more of the nine communities and plan a travel route to Hot Springs. On a sheet of paper, have them write out directions and the trails and highway numbers of the roads taken for their journey (For example, north on Highway 81, west on Highway 50, etc.)
5. On the map, 1 inch = 22 miles. Have the groups estimate round-trip miles for their chosen routes and write the estimated mileage with their chosen routes. (Routes can vary, so mileage estimates will vary as well.)



## Comparing Families

### A Photo Comparison Activity

**Objectives:**

- Participants will analyze two photographs.
- Participants will identify three similarities and three differences between the photos.
- Participants will draw conclusions from their observations and explain their reasoning.

**South Dakota Social Studies Standards**

K	1st	2nd	3rd	4th	5th	6th
	1.H.1.2	2.H.1.2	3.H.2.3 3.H.5.1	4.H.2.1 4.H.3.1 4.H.5.1 4.H.5.2	5.H.3.1 5.H.5.2	

**South Dakota State Standards for English Language Arts**

K	1st	2nd	3rd	4th	5th	6th
K.SL.1.a-b K.SL.2 K.SL.3 K.SL.6 K.W.8	1.SL.1.a-b-c 1.SL.2 1.SL.3 1.SL.4 1.W.8	2.SL.1.a-b-c 2.SL.2 2.SL.3 2.W.8	3.SL.1.b-c-d 3.SL.2	4.SL.1.b-c-d	5.SL.1.b-c-d 5.SL.4	6.SL.1.b-c 6.W.3

**South Dakota Visual Art Standards**

K	1st	2nd	3rd	4th	5th	6th
K.VA.Re.8.1.a	1.VA.Re.8.1.a		3.VA.Re.8.1.a	4.VA.Re.8.1.a	5.VA.Re.8.1.a	

**Oceti Sakowin Essential Understandings and Standards**

OSEU 1	OSEU 2	OSEU 3	OSEU 4	OSEU 5	OSEU 6	OSEU 7
	2.2 2.3		4.1		6.4	

**Timeframe:** Determined by instructor. Set up as an activity center, participants can work individually or in small groups.

**Materials:**

Included in kit  
 Photos 22 and 23  
 Comparing Families worksheet master

Provided by instructor/participants  
 Paper, pencil

### **Background Information**

You can learn a lot from looking at a photograph. Photos give visual information about people, places, and the environment. In this activity, photographs of two native families from the same general time period are compared for similarities and differences.

### **Activity Steps:**

1. Set up an activity center with photos 22 and 23 from the kit and copies of the Comparing Families worksheet. If you are doing this activity as a large group, give each participant a copy of the worksheet and make sure they can all see the photos clearly.
2. Have participants look closely at the photographs and answer the worksheet questions.
3. Have participants share their observations with each other, or with the larger group. Discuss:
  - Which photo did participants like best? Why?
  - Are the people in the photos in different environments? How can you tell?
  - Do either of the photos give you clues about the culture of the people in them?

Name \_\_\_\_\_

## Comparing Families Worksheet

Study the two photos for a few minutes and answer the questions below.

1. List 3 similarities and 3 differences between the photos:

### Similarities

a. \_\_\_\_\_

b. \_\_\_\_\_

c. \_\_\_\_\_

### Differences

a. \_\_\_\_\_

b. \_\_\_\_\_

c. \_\_\_\_\_

2. Are the people posed to have their photo taken? How can you tell?

\_\_\_\_\_

\_\_\_\_\_

3. Are there details in the photos that show the people are learning white culture?

List two details for each photo:

### Photo 22

a. \_\_\_\_\_

b. \_\_\_\_\_

### Photo 23

a. \_\_\_\_\_

b. \_\_\_\_\_

4. Describe how one person in one of the photos might be feeling. Why do you think so?

\_\_\_\_\_

\_\_\_\_\_

## What Does the Photo Show?

A Creative Writing activity

**Objectives:**

- Participants will analyze three photos and give in their own words a verbal description of each.
- Participants will write a short story based on one of the photos.
- Participants will read their stories aloud.

**South Dakota Social Studies Standards**

K	1st	2nd	3rd	4th	5th	6th
K.H.1.1	1.H.1.2	2.H.1.2	3.H.2.3 3.H.5.1	4.H.3.1 4.H.5.1 4.H.5.2		

**South Dakota State Standards for English Language Arts**

K	1st	2nd	3rd	4th	5th	6th
K.SL.1.a-b K.SL.6 K.W.8	1.SL.1.a-b-c 1.SL.2 1.SL.4 1.W.8	2.SL.1.a-b-c 2.SL.2 2.W.8	3.SL.1.b-c-d 3.SL.6 3.W.4	4.SL.1.b-c-d 4.SL.4 4.W.4	5.SL.1.b-c 5.SL.4 5.W.4	6.SL.1.b-c 6.W.3

**South Dakota Visual Art Standards**

K	1st	2nd	3rd	4th	5th	6th
K.VA.Re.8.1.a	1.VA.Re.8.1.a		3.VA.Re.8.1.a	4.VA.Re.8.1.a	5.VA.Re.8.1.a	

**Oceti Sakowin Essential Understandings and Standards**

OSEU 1	OSEU 2	OSEU 3	OSEU 4	OSEU 5	OSEU 6	OSEU 7
	2.2 2.3		4.1			

**Timeframe:** 30-60 minutes.

**Materials:**

Included in kit  
 Photographs 13, 14, and 16

Provided by instructor or participants  
 Paper, pencil/pen

**Background Information:**

You can learn a lot from a photograph. Photos provide visual information which is different than written or spoken words. They also provide wonderful fodder for the imagination. In this activity, participants will examine three photos of people doing different tasks on the reservation. By describing each photo, participants will develop visual analysis skills. They will also practice creative writing by writing an original story about one of the photos.

**Activity Steps:**

1. Show the group the three photos one at a time. Have them verbally describe what they see.
2. Have participants take pencil and paper and write a 5-sentence story about one of the photos. They may write more if they wish. Have them use their imagination to decide what viewpoint they will write from. Some ideas are:
  - Become one of the people in the photo. How does that person feel? What are they doing?
  - Be a newspaper reporter and interview someone in the photo. Find out who the person is, what they are doing, when they are doing it, where they are, and why they are doing it.
  - Become something you can't see in the photo – a butterfly or a gopher or rabbit – and describe the scene from that point of view. How does it look from a gopher hole?
3. Have participants read their stories aloud to the group. Did everyone choose the same photo to write about? Are the stories all written from the same point of view?

## Beadwork Designs

### Objectives:

- Participants will explain in their own words the relationship between beadwork and quillwork.
- Participants will identify eight designs used in Sioux beadwork.
- Participants will design their own beadwork pattern.

### South Dakota Social Studies Standards

K	1st	2nd	3rd	4th	5th	6th
			3.H.2.3		5.E.5.1	

### South Dakota State Standards for English Language Arts

K	1st	2nd	3rd	4th	5th	6th
K.SL.1.a-b K.SL.6	1.SL.1.a-b-c 1.SL.2 1.SL.4	2.SL.1.a-b-c 2.SL.2	3.SL.1.b-c-d 3.SL.6	4.SL.1.b-c-d 4.SL.4	5.SL.1.b-c 5.SL.4	6.SL.1.b-c

### South Dakota Visual Art Standards

K	1st	2nd	3rd	4th	5th	6th
	1.VA.Cr.1.1		3.VA.Cr.1.1			

### Oceti Sakowin Essential Understandings and Standards

OSEU 1	OSEU 2	OSEU 3	OSEU 4	OSEU 5	OSEU 6	OSEU 7
1.3	2.1					7.3

**Timeframe:** 60 minutes

### **Materials:**

Included in kit

Beading Designs worksheet master

Provided by instructor or participants

crayons or markers

drawing paper

### **Background Information:**

Porcupine quills are smooth hollow tubes with a barbed point on one end. After being colored with natural dyes, the quills were wrapped, braided, or sewn onto clothing and household objects. Quill designs used bars, oblongs and rectangles. Until white traders brought colorful beads to trade in the 1830s, quillwork predominated over beadwork.

The first beadwork was done in long, narrow bands using the same bars, oblongs and rectangles seen in quillwork. The squares and rectangles were often surrounded by a border of contrasting color. The bands of beadwork were used on leggings, robes and blankets, pipe bags, cradles and saddle bags. In the 1880s, Sioux beadwork designs adopted new elements. Elongated diamonds and pronged designs were used along with traditional rectangles, squares, triangles, and lines. The hourglass design also developed. A wider variety of colors began to be used, with green,

yellow, and blue joining the favorite red. White was the most common background color with medium or light blue the next favorite background.

**Activity Steps:**

1. Share the background information with the group. Discuss:
  - What was used to decorate items before traders brought beads?
  - What kinds of designs were used in quillwork and early beadwork?
2. Give each participant a copy of the Beading Designs Worksheet to complete. When everyone has finished the worksheet, discuss:
  - Do the design names make sense when you see the design?
  - What are some of the designs that were inspired by natural things? (dragonfly, turtle, lightning)
  - What are some of the designs inspired by manmade things? (tipi)
3. Have each participant use their crayons or markers to create their own beadwork design on drawing paper. They can use designs from the worksheet as well as the ones described in the background information – rectangles, oblongs, squares, triangles, diamonds and lines. Common beadwork colors would include red, blue, yellow, and green, but other colors may also be used.

Name \_\_\_\_\_

### Beading Designs Worksheet

horse tracks tipi hourglass turtle trails lightning dragonfly bird

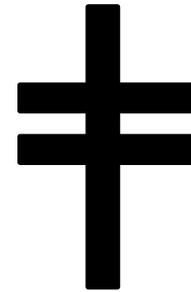
Write the name of the design from the list above on the line below that design.



1. \_\_\_\_\_



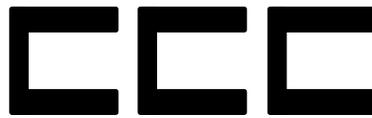
2. \_\_\_\_\_



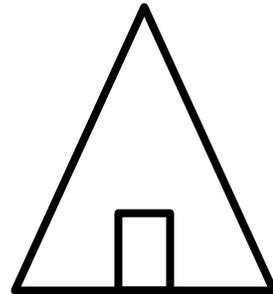
3. \_\_\_\_\_



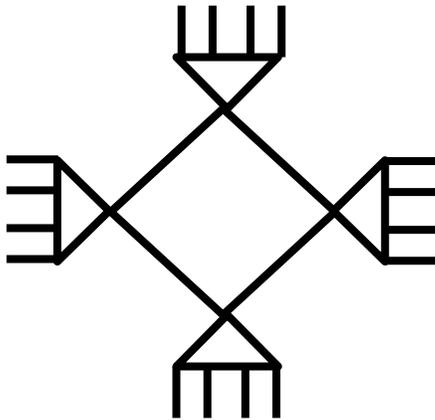
4. \_\_\_\_\_



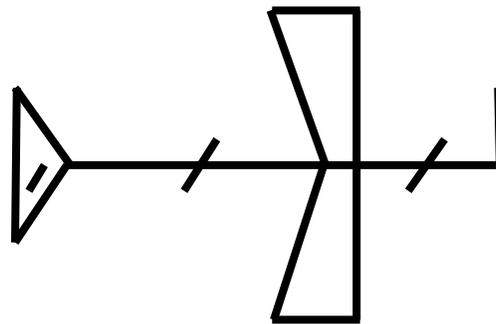
5. \_\_\_\_\_



6. \_\_\_\_\_



7. \_\_\_\_\_



8. \_\_\_\_\_

### Beading Designs Worksheet Key

horse tracks tipi hourglass turtle trails lightning dragonfly bird

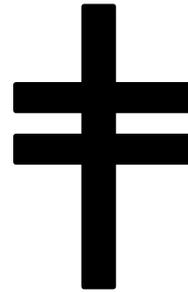
Write the name of the design from the list above on the line below that design.



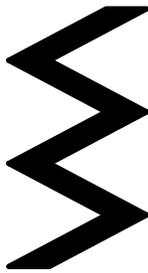
1. Trails



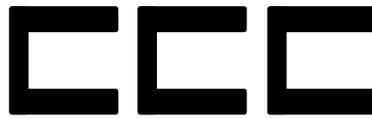
2. Hourglass



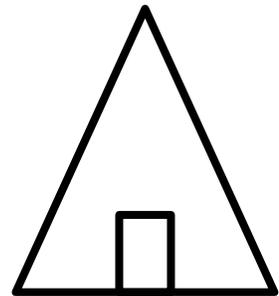
3. Dragonfly



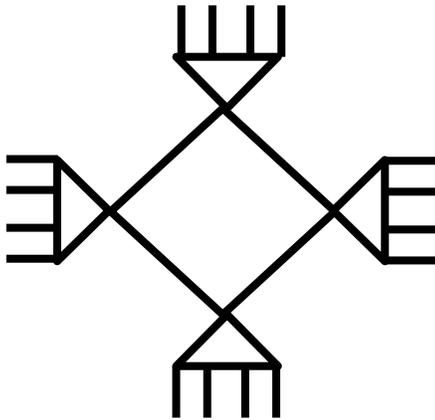
4. Lightning



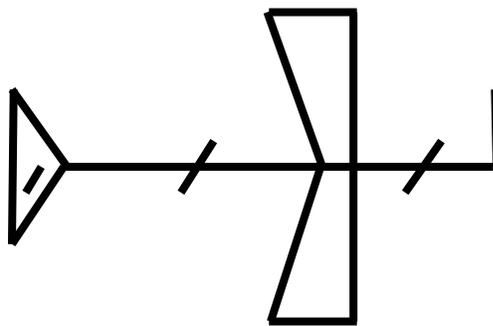
5. Horse tracks



6. Tipi



7. Turtle



8. Bird

## Lazy-Stitch Beading

### Objectives:

- Participants will compare two beading methods.
- Participants will identify one beading method the Sioux people used on their belongings.
- Participants will produce a lazy-stitch art project.

### South Dakota Social Studies Standards

K	1st	2nd	3rd	4th	5th	6th
			3.H.2.3	4.H.2.4	5.H.2.1 5.E.5.1	

### South Dakota Visual Art Standards

K	1 <sup>st</sup>	2 <sup>nd</sup>	3 <sup>rd</sup>	4 <sup>th</sup>	5 <sup>th</sup>	6 <sup>th</sup>
K.VA.Cn.11.1.a	1.VA.Cn.11.1.a			4.VA.Cn.11.1.a		

### Oceti Sakowin Essential Understandings and Standards

OSEU 1	OSEU 2	OSEU 3	OSEU 4	OSEU 5	OSEU 6	OSEU 7
	2.1					

**Timeframe:** 60 minutes

### Materials

#### Included in kit

Overlay beading sample  
 Lazy stitch beading sample  
 Lazy stitch instructions master  
 Lazy stitch pattern master  
 Beaded turtle amulet  
 Quilled bag

#### Provided by instructor/participants

Two 11" strings (pieces of dental floss work well)  
 Two 4" strings  
 Four 6" strings  
 Fruit Loops  
 Pencil  
 Scotch tape

### Background Information

Before white traders brought glass beads, the Lakota, Nakota and Dakota people decorated their belongings with dyed porcupine quills. Colored glass beads provided another means for decorating items that didn't require the dying that quills needed. Their beadwork used patterns like those that had been used in earlier quillwork.

Beads could be sewn onto clothing and other items using a variety of stitches. In the overlay stitch beads are strung together on a string and then sewn down by taking a stitch over the bead string every few beads. In lazy-stitch beading, a few beads are strung, then a stitch is taken into the backing to hold the beads in place, more beads are strung, another holding stitch taken and so on.

For the Lakota, the lazy-stitch was the preferred beading method. Lakota beading patterns were geometric, using triangles, bars, and rectangles. Tribes located farther to the east used curved patterns in their beadwork.

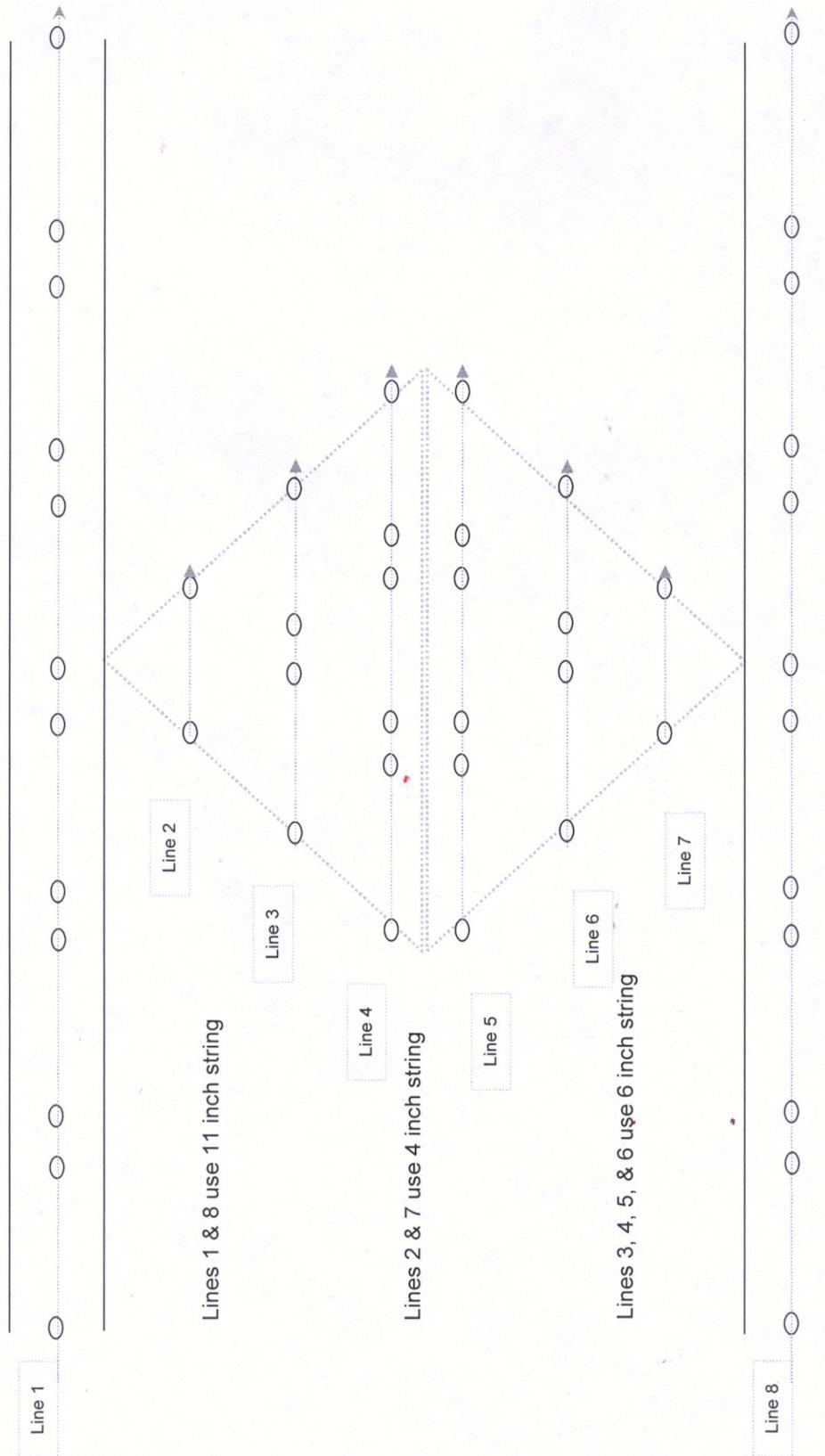
**Activity Steps:**

1. Share the background information with the group and give each participant a copy of the lazy-stitch instructions and the lazy-stitch pattern.
2. Have the group examine and compare the lazy-stitch and overlay stitch examples from the kit. Can they see the difference between them? Have them also examine the beaded turtle amulet and the quilled bag. Can they see the lazy-stitch beadwork on the amulet?
3. Give each participant the strings cut to size and a cup of fruit loops to use as “beads”. Make sure each participant has a pencil to use as an “awl” for punching holes in the pattern, and access to tape for securing the string ends on the back of the pattern sheet.
4. Using a pencil, have participants poke holes into the paper pattern where indicated. Then feed the length of string indicated on the instruction sheet through each line’s left-hand hole and tape 1/2” of string to the back. Put three fruit loops onto the string to make a stitch, then work the string down through the paper and back up through the next hole, string three more fruit loop “beads”, and so on. When the last stitch is completed, tape the string to the back of the pattern to hold the “beads” in place. Keep each stitch fairly snug but avoid tearing the paper. Tape can be used to repair most tears.

**Discuss:**

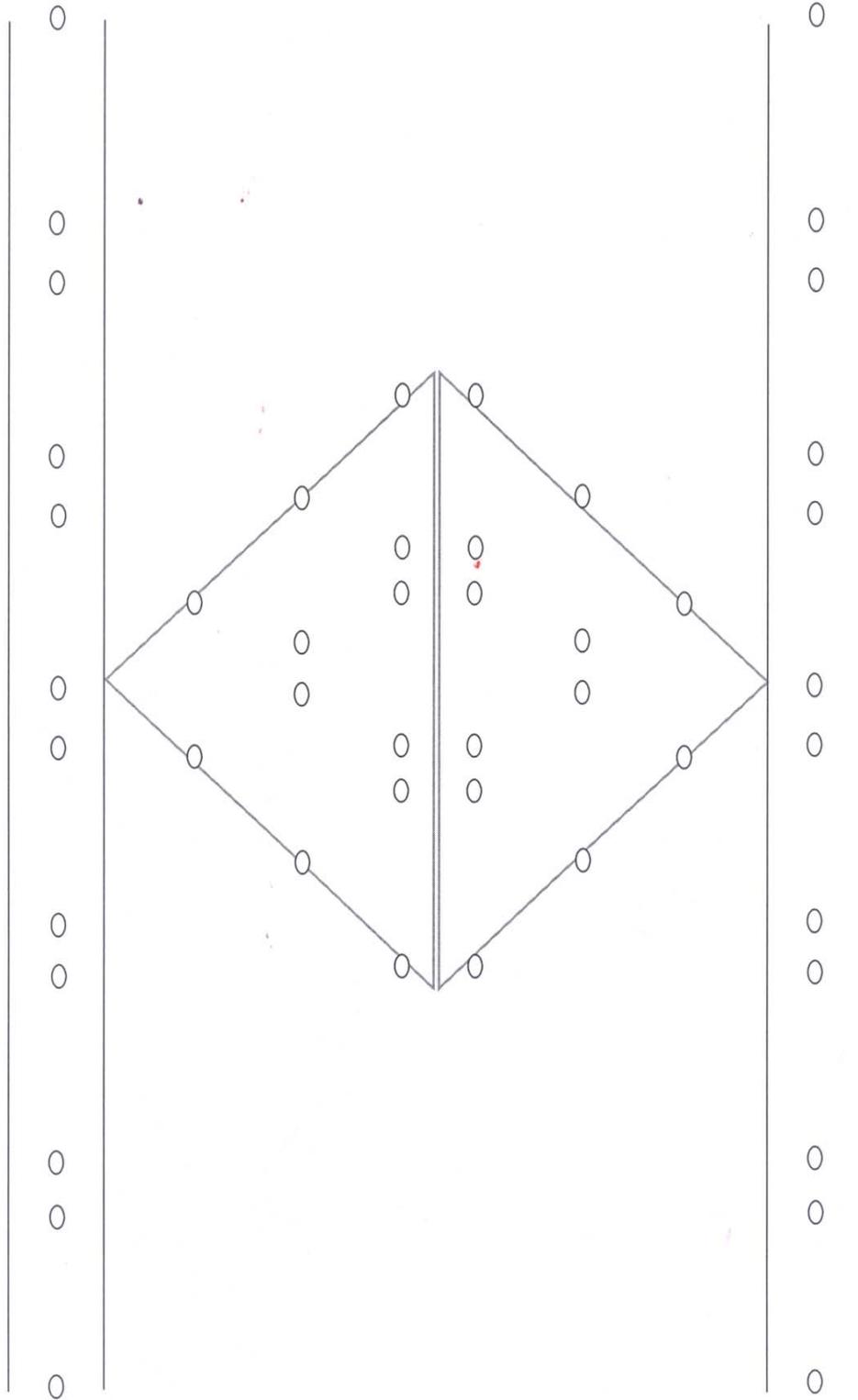
- What are two ways that beads can be applied? (overlay and lazy-stitch)
- What did the Lakota, Nakota and Dakota use to decorate their belongings before they had beads? (dyed quills)

## Lazy-Stitch Instructions



1. Punch holes in all ovals with a pencil (we suggest scratch paper or poly-foam in back for safety).
2. Feed 1 end of string through left-side hole of each line & secure with tape on the back of paper.
3. On the other end of string feed 3 fruit loops of varied colors through the holes between wider gapped ovals.
4. After attaching 3 fruit loops, feed the string down through hole, and come up through the next close oval.
5. Repeat steps 3 & 4 until each line reaches the right side of page, then secure on back of paper with tape.

Lazy-Stitch Pattern



## What Do You Get From A Buffalo?

**Objectives:**

- Participants will explain why the buffalo was so important to the Sioux.
- Participants will identify seven parts of the buffalo and how they were used.
- Participants will give examples of modern items used instead of buffalo parts today.

**South Dakota Social Studies Standards**

K	1st	2nd	3rd	4th	5th	6th
K.G.6.1	1.G.6.1		3.H.2.3	4.H.3.1	5.G.2.2 5.H.2.1	

**South Dakota State Standards for English Language Arts**

K	1 <sup>st</sup>	2 <sup>nd</sup>	3 <sup>rd</sup>	4 <sup>th</sup>	5 <sup>th</sup>	6 <sup>th</sup>
K.SL.1.a-b K.SL.6	1.SL.1.a-b-c 1.SL.2 1.SL.4	2.SL.1.a-b-c 2.SL.2	3.SL.1.b-c-d 3.SL.6	4.SL.1.b-c-d 4.SL.4	5.SL.1.b-c 5.SL.4	6.SL.1.b-c

**Oceti Sakowin Essential Understandings and Standards**

OSEU 1	OSEU 2	OSEU 3	OSEU 4	OSEU 5	OSEU 6	OSEU 7
1.2	2.1					

**Timeframe:** 45 minutes

**Materials:**

Included in kit

Buffalo tail  
 buffalo hair, bladder bag,  
 bone awl, bone flesher,  
 bone paintbrushes,  
 foot bones, dewclaws, hooves,  
 horn, rib bone, hide samples.  
 Tatanka: The Gift of Life poster  
 Buffalo Uses Worksheet

Provided by instructor or participants

pencils or pens

**Background Information:**

Buffalo are the largest land animal in North America. They can weigh up to 2000 pounds and a male bull may reach six feet in height and be ten feet long from snout to tail. They live from twenty to forty years. With its short, strong legs and large lung capacity, a buffalo can outrun a horse and change direction very quickly. There may have been between sixty and seventy million buffalo on the plains from the 1500s to the 1800s.

The buffalo plays a central role in Lakota culture and religious beliefs. One of the most important stories in their culture is that of the Buffalo Calf Woman. Buffalo Calf Woman appeared to the Lakota and presented them with the sacred pipe. She showed them many important spiritual

things, including how to pray. As she walked into the sunset, she rolled over four times and turned into a black buffalo, brown buffalo, red buffalo, and finally a white buffalo. The Lakota believe that the mighty buffalo herd came about and allowed itself to be killed so that they might survive. The white buffalo is a sacred Lakota symbol.

The Sioux used every part of the buffalo. Hides made clothing and tipis, horns made cups and spoons, muscles and tendons provided glue and bowstrings, bones made tools and toys. Nothing went to waste. To prepare buffalo hide, the flesh and fat on the hide was scraped off with a flesher, a tool made from the buffalo's leg bone. Untanned fleshed and dried hide made hard leather called rawhide, used for parfleches, drums, pouches, and rope. Tanning the hide made soft leather, good for buckskin bags, robes, moccasins, and tipis. To tan the hide, it was spread with a paste of fat, cooked brains, and liver and then put into the sun to dry. In this activity, participants will learn how different parts of the buffalo were used.

**Activity Steps:**

1. Share the Background Information with the group. Give each participant a copy of the Buffalo Uses Worksheet. Have the "Common Uses of the Buffalo by Native Americans" poster in a place where participants can refer to it to complete the worksheet.
2. Gather the buffalo items from the kit. Information about each item and its use can be found in the "Reading An Object" activity. Pass the objects around the group or hold them up so everyone can see them. Discuss:
  - Is this part of the buffalo listed on the poster? What was it used for?
  - What modern tool or item would do the same thing today?
  - What buffalo parts and uses surprised them the most?
  - Explain why the buffalo was so important to the Sioux people

Name \_\_\_\_\_

## Buffalo Uses Worksheet

1. Name 3 things the Sioux used the buffalo's hide for:

a. \_\_\_\_\_.

b. \_\_\_\_\_.

c. \_\_\_\_\_.

2. What did they use the buffalo's brains for?

\_\_\_\_\_.

3. What part of a buffalo was used for a fly swatter? \_\_\_\_\_.

4. Name 3 uses for a buffalo skull:

a. \_\_\_\_\_.

b. \_\_\_\_\_.

c. \_\_\_\_\_.

5. What are 3 things Sioux can do with buffalo horns?

a. \_\_\_\_\_.

b. \_\_\_\_\_.

c. \_\_\_\_\_.

6. Name 3 uses for buffalo hair:

a. \_\_\_\_\_.

b. \_\_\_\_\_.

c. \_\_\_\_\_.

7. Name 3 uses for rawhide:

a. \_\_\_\_\_.

b. \_\_\_\_\_.

c. \_\_\_\_\_.

## Pin the Parts on the Buffalo

**Objectives:**

- Participants will identify seven cuts of meat from a buffalo.
- Participants will match meat cuts with illustrations.
- Participants will identify the part of the buffalo that provided the meat cut.

**South Dakota Social Studies Standards**

K	1st	2nd	3rd	4th	5th	6th
			3.H.2.3			

**Oceti Sakowin Essential Understandings and Standards**

OSEU 1	OSEU 2	OSEU 3	OSEU 4	OSEU 5	OSEU 6	OSEU 7
1.2						

**Timeframe:** Determined by instructor. Set up as an activity center unit; participants work individually or in small groups.

**Materials:**

Included in kit

- Pin the Parts on the Buffalo Worksheet master
- Pin the Parts on the Buffalo Worksheet Key master
- Pin the Parts on the Buffalo outline master
- Pin the Parts on the Buffalo outline key master

Provided by instructor or participants

scissors, pencil, glue or tape

**Background Information:**

After a buffalo hunt, every bit of meat on the animal was eaten. Some parts such as the heart, liver, and kidneys were eaten raw. Steaks, ribs and roasts were cooked around the campfires and shared with family and friends. Much of the meat was cut into strips and dried to make jerky for eating later. Mashed jerky was mixed with berries and fat to make pemmican, which would keep for a long time. In this activity, participants will identify seven cuts of meat from a buffalo and show where on the buffalo the meat cuts would be found.

**Activity Steps:**

1. Set copies of the Pin the Parts on the Buffalo outline and worksheet up in the activity center. Have the worksheet and outline keys nearby so participants can check their work.
2. Participants will complete the worksheet by drawing a line from the written description to its corresponding picture. Once the worksheet has been completed, participants can cut out the pictures and glue them onto the buffalo outline in the place they think the meat cut comes from.
3. Have participants use the keys to check their work.

Optional:

After everyone has done the activity, discuss:

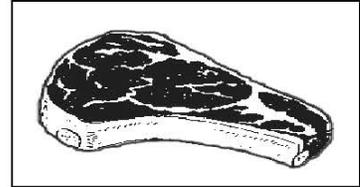
- Were some cuts of meat easier to put on the buffalo than others? Which ones were easier?
- Have the participants eaten some of the parts described? Steak? Ribs?
- Have any of the participants ever eaten tongue or heart? What was it like?
- Have any of them eaten dried meat – jerky? How is it different from fresh meat?

Name \_\_\_\_\_

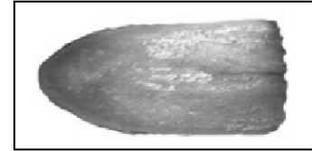
### Pin the Parts on the Buffalo Worksheet

*Draw a line connecting the buffalo meat to the definition. Then cut out the picture and stick it where it belongs on the buffalo picture in the exercise.*

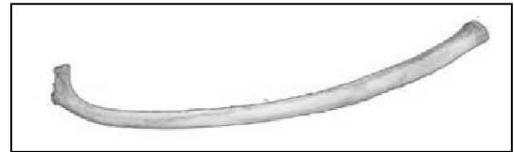
**Buffalo tongue** was a delicacy, prized it for its flavor and tenderness.



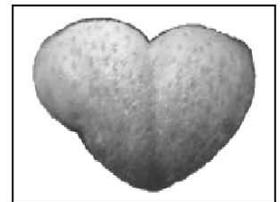
The fat around the **kidney** made good pemmican.



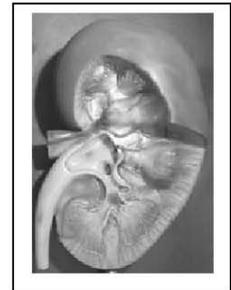
**Buffalo steak** came from the loin area or center back part of the buffalo.



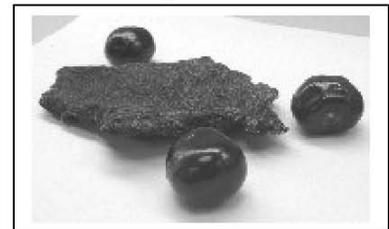
Hunters often ate **buffalo heart** raw, while it was still warm from the kill.



**Buffalo legs** had a lot of meat on them. They could be shared among friends.



Long and meaty, **buffalo ribs** were found on the buffalo's sides. Ribs could be roasted on sticks by the campfire.



**Pemmican**, mashed buffalo meat mixed with crushed berries and fat, could be made from any part of the buffalo.



### Pin the Parts on the Buffalo Worksheet Key

Draw a line connecting the buffalo meat to the definition. Then cut out the picture and stick it where it belongs on the buffalo picture in the exercise.

**Buffalo tongue** was a delicacy, prized it for its flavor and tenderness.

The fat around the **kidney** made good pemmican.

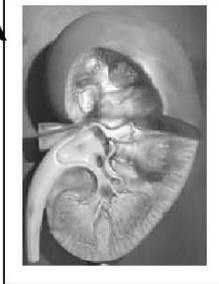
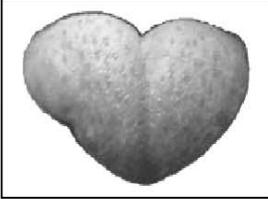
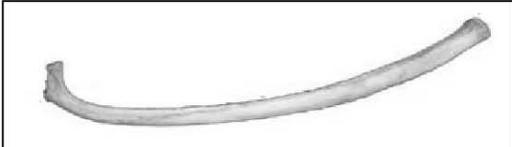
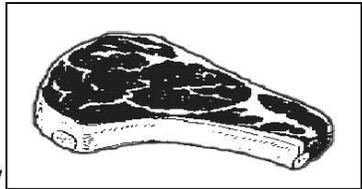
**Buffalo steak** came from the loin area or center back part of the buffalo.

Hunters often ate **buffalo heart** raw, while it was still warm from the kill.

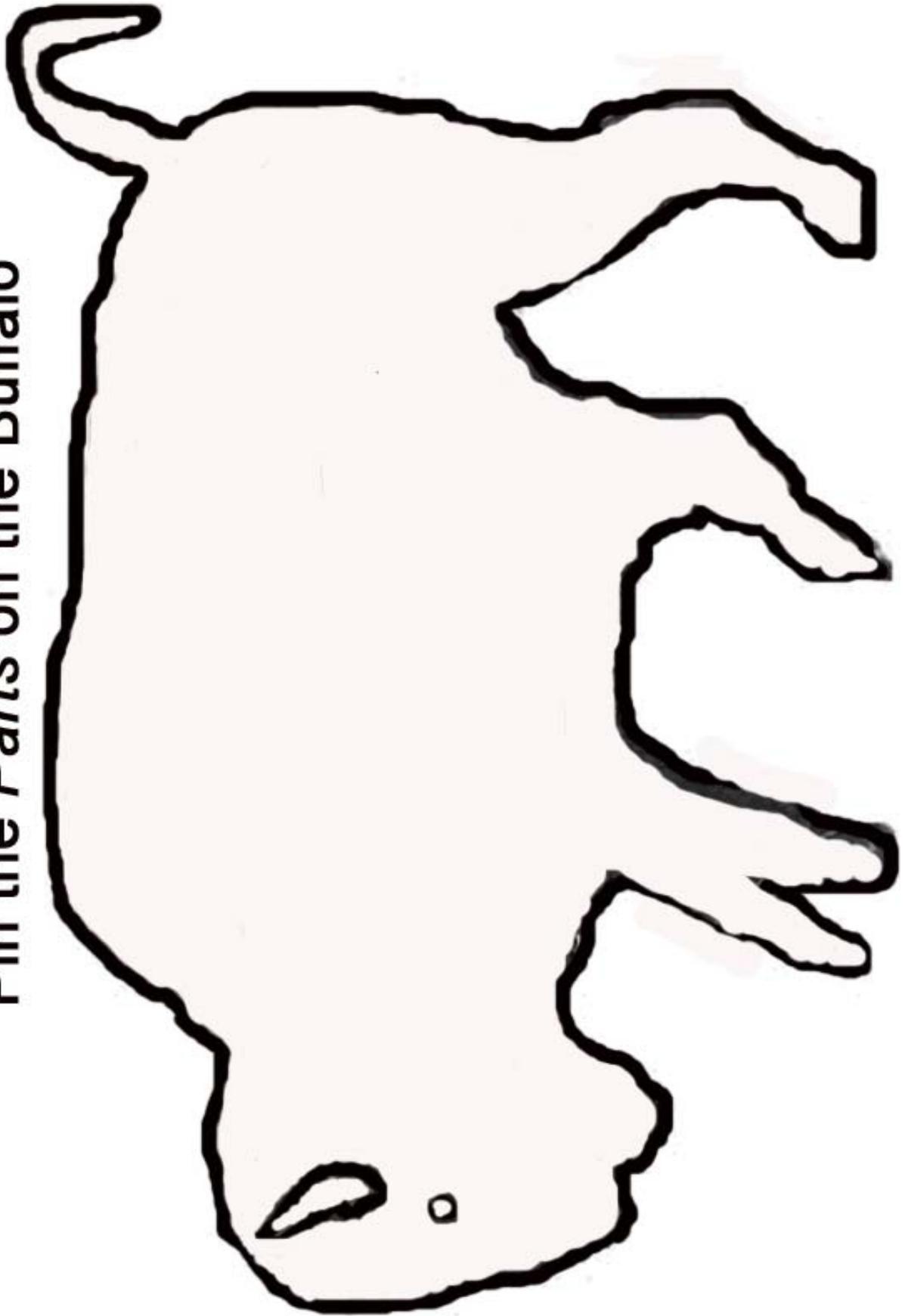
**Buffalo legs** had a lot of meat on them. They could be shared among friends.

Long and meaty, **buffalo ribs** were found on the buffalo's sides. Ribs could be roasted on sticks by the campfire.

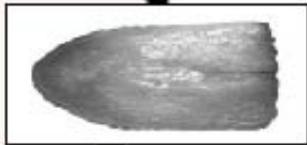
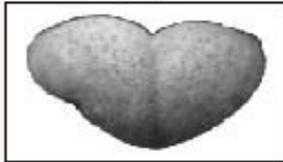
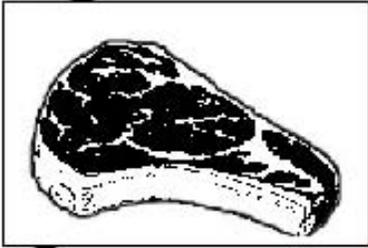
**Pemmican**, mashed buffalo meat mixed with crushed berries and fat, could be made from any part of the buffalo.



**Pin the Parts on the Buffalo**



**Pin the Parts on the Buffalo Key**



## Create a Ledger Drawing

### Objectives:

- Participants will compare Sioux drawings from the 1890s and 2004.
- Participants will recognize the basic elements of ledger drawings.
- Participants will create an original ledger drawing.

### South Dakota Social Studies Standards

K	1st	2nd	3rd	4th	5th	6th
	1.H.1.2	2.H.1.2	3.H.2.3	4.H.3.1		

### South Dakota State Standards for English Language Arts

K	1st	2nd	3rd	4th	5th	6th
K.SL.1.a-b K.SL.6	1.SL.1.a-b-c 1.SL.2 1.SL.4	2.SL.1.a-b-c 2.SL.2	3.SL.1.b-c-d 3.SL.6	4.SL.1.b-c-d 4.SL.4	5.SL.1.b-c 5.SL.4	6.SL.1.b-c

### South Dakota Visual Art Standards

K	1st	2nd	3rd	4th	5th	6th
K.Va.Cn.10.1.a	1.VA.Cr.1.1 1.VA.Re.8.1.a 1.VA.Cn.10.1.a	2.VA.Re.8.1.a 2.VA.Cn.10.1.a	3.VA.Cr.1.1 3.VA.Cr.2.1 3.VA.Re.8.1.a 3.VA.Cn.10.1.a	4.VA.Cr.1.2 4.VA.cn.10.1.a		

### Oceti Sakowin Essential Understandings and Standards

OSEU 1	OSEU 2	OSEU 3	OSEU 4	OSEU 5	OSEU 6	OSEU 7
	2.2					7.3

**Timeframe:** 30-60 minutes

### Materials:

#### Included in kit

Ledger drawing butchering buffalo, 1890s.  
 Ledger drawing buffalo hunt, 1890s.  
 Ledger drawing cowboys, 2004.  
 Ledger drawing city scene, 2004.

#### Provided by instructor or participants

graph or notebook paper  
 colored pencils or crayons

### Background Information:

Starting in the 1860s, Plains Indians used new materials to record their past. Painting on buffalo hide changed to pencil, crayon, and occasionally watercolor work on muslin and paper. The paper most often used was from ledgers or lined accounting books. At first done only by men. Early ledger drawings showed acts of bravery, battles and sacred visions much like the buffalo hide paintings. As the old buffalo-hunting way of life disappeared, ledger drawing adapted and began showing hunting, ceremonies, courtship and daily life. Jokes and humor also began to show up in ledger drawings. Ledger drawings have lots of details. Ledger drawings recorded an Indian point of view of history and showed both work and fun.

The two ledger drawings from 2004 are done by Dwayne Wilcox, an Oglala Lakota artist. Born in 1957, Wilcox attended school on the Pine Ridge Reservation and later served in the US Air Force. He has worked as a self-taught artist since 1988 and his work appears in collections across the country.

**Activity Steps:**

1. Share the background information with the group and have them look at the four drawings.

Discuss:

- How do the drawings from the 1890s look like each other?
- How do the 2004 drawings look alike?
- How do the drawings from 1890 and 2004 look like each other? How are they different?
- Describe three details from each drawing. Are the details the same?

2. Give participants a sheet of graph or notebook paper and have them create their own ledger drawing using crayons or colored pencils. They can choose any topic for their drawing. Once the drawings are completed, have the group look at them and discuss:

- Do all the drawings look alike? How are they the same? Different?
- What topics did people draw? Sports? School? Pets?



Child's drawing of a buffalo hunt, ca. 1890. From the Grand River Day School, Little Eagle Day School or Grand River Boarding School.



Painted muslin of a buffalo being butchered, c. 1890. Created by Standing Bear, *Mato Najin*, an Oglala Sioux known for his ledger drawings. Standing Bear had also toured with Buffalo Bill from 1887 to 1891.



Ledger drawing by Dwayne Wilcox, an Oglala Lakota artist, 2004.



## Traditional and Contemporary: Comparing Drum Group Music

### Objectives:

- Participants will compare a song sung by a traditional drum group and one sung by a contemporary drum group.
- Participants will verbally describe one difference between the two styles.
- Participants will recognize and point out one distinguishing feature of 49er songs.

### South Dakota State Standards for English Language Arts

K	1 <sup>st</sup>	2 <sup>nd</sup>	3 <sup>rd</sup>	4 <sup>th</sup>	5 <sup>th</sup>	6 <sup>th</sup>
K.SL.1.a-b K.SL.6	1.SL.1.a-b-c 1.SL.2 1.SL.4	2.SL.1.a-b-c 2.SL.2	3.SL.1.b-c-d 3.SL.6	4.SL.1.b-c-d 4.SL.4	5.SL.1.b-c 5.SL.4	6.SL.1.b-c

### South Dakota Music Standards

K	1 <sup>st</sup>	2 <sup>nd</sup>	3 <sup>rd</sup>	4 <sup>th</sup>	5 <sup>th</sup>	6 <sup>th</sup>
K.MU.Re.7.1.a			3.MU.Re.7.1.a	4.MU.Re.7.1.a	5.MU.Re.7.1.a	6-8.MUg.Re.7.1.a

### Oceti Sakowin Essential Understandings and Standards

OSEU 1	OSEU 2	OSEU 3	OSEU 4	OSEU 5	OSEU 6	OSEU 7
	2.3	3.4				

**Timeframe:** 45 minutes

### Materials:

#### Included in kit

Sons of the Oglalas CD  
 Native Thunder CD  
 World's Best 49er Songs CD

#### Provided by instructor

CD player (two CD players make comparing the song styles easier)

### Background Information:

Music and dance are a strong part of the Dakota, Nakota and Lakota culture. Music changes over time, reflecting new experiences and ideas. New influences can be heard in modern drum group music, while they still maintain traditional roots. In this activity, participants will listen to three types of drum music – a traditional drum group, a contemporary drum group, and a 49er song – and describe differences they hear between the styles.

### Activity Steps:

1. Set up the CD player and arrange the group so everyone can hear it.
2. Play Track 10 on the Sons of the Oglalas CD for the group. The Sons of the Oglalas are a traditional drum group.
3. Play Track 5 on the Native Thunder CD. Native Thunder is a contemporary drum group. Both selections are traditional dance songs. Discuss:
  - How do the Sons of the Oglalas and Native Thunder songs sound similar? (same drumbeat)

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- How are they different? (Native Thunder singers are higher pitched)
  - Can you explain what *traditional* and *contemporary* mean?
  - Which song do you like better? Why?
4. Play Track 10 “Remember Me” on the World’s Best 49er Songs CD. 49er songs are played at the social party following a powwow and have a round dance beat. Listen to the selection from the Sons of the Oglalas again and discuss:
- Can participants hear the difference in the drumbeat between the traditional dance song and the 49er round dance song?
  - What other difference do you hear between the two songs? (49er song has English words)
  - Do participants like different types of music? Have those musical types changed over time? Is country or rock music today sound the same as it did when their parents were their age? Why might musical styles evolve?

## Come Dance With Us: Identifying Powwow Dance Styles

### Objectives:

- Participants will identify four powwow dances.
- Participants will match descriptions of dance regalia with a corresponding photo.
- Participants will learn and perform a social Round Dance.

### South Dakota State Standards for English Language Arts

K	1 <sup>st</sup>	2 <sup>nd</sup>	3 <sup>rd</sup>	4 <sup>th</sup>	5 <sup>th</sup>	6 <sup>th</sup>
K.SL.1.a-b K.SL.6	1.SL.1.a-b-c 1.SL.2 1.SL.4	2.SL.1.a-b-c 2.SL.2	3.SL.1.b-c-d 3.SL.6	4.SL.1.b-c-d 4.SL.4	5.SL.1.b-c 5.SL.4	6.SL.1.b-c

### South Dakota Dance Standards

K	1 <sup>st</sup>	2 <sup>nd</sup>	3 <sup>rd</sup>	4 <sup>th</sup>	5 <sup>th</sup>	6 <sup>th</sup>
K.DA.Re.7.2 K.Da.Re.8.1	1.DA.Re.7.2 1.DA.Re.8.1	2.DA.Re.7.2 2.DA.Re.8.1	3.DA.Re.7.2 3.DA.Re.8.1	4.DA.Re.7.2 4.DA.Re.8.1	5.DA.Re.7.2 5.DA.Re.8.1	6-8.DA.Re.7.2 6-8.DA.Re.8.1

### Oceti Sakowin Essential Understandings and Standards

OSEU 1	OSEU 2	OSEU 3	OSEU 4	OSEU 5	OSEU 6	OSEU 7
	2.3	3.4				

**Timeframe:** 30 minutes + 60 to view entire *Spirit of the Dance: Wacipi* DVD

### Materials:

Included in kit

Powwow Country: People of the Circle book  
 Fun Round Dance Songs CD  
 Spirit of the Dance: Wacipi DVD  
 4 Powwow dance regalia posters

Provided by instructor or participants

CD player  
 DVD player and TV

### Background Information:

A powwow or *wacipi* (wa-SEE-pee) in Lakota, brings people together to sing, dance, and make friends. They also provide a place to hold naming and honoring ceremonies and have giveaways. Drumming and dancing are at the heart of the powwow.

A Drum consists of a group of men and women who sing together on a regular basis. At a powwow, a Drum can be joined by friends and the members of other Drums. Drum singing is high, with a heavy pulsating rhythm. A good singer knows the song, keeps a steady beat, and plays the drum loud or soft enough to mesh with the singing voices. Songs can be made up entirely of vocables, or syllables that carry the melody, or use native language words. Some songs use English words, too.

Many different types of dances are performed at a powwow. Some dances have a long history, while others are more recent innovations. At competition powwows, dancers compete with each other to win prize money for dancing. Four powwow dances are Men's Traditional, Men's Fancy Dance, Women's Traditional, and Women's Jingle Dress Dance. Social dancing, where spectators can join in

the dancing, are also part of the powwow. A Round Dance is a social dance.

In this activity, participants will identify four powwow dances and the regalia or outfits worn by each type of dancer. Participants will also learn and do the Round Dance.

**Activity Steps:**

1. Set up the DVD and TV so the entire group can see them. Share the background information with the group. Read the dance and regalia descriptions out loud and show the group the corresponding photo (they are tabbed at the top of the book) for each dance in “Powwow Country”. You can use the Powwow dance regalia posters as well.
2. To see footage of the dances, view the DVD *Spirit of the Dance* starting about 8 minutes into the DVD. The dance description section of the DVD lasts about 5 minutes. Ask the group to identify parts of the outfits they see on the dancers in the DVD that match those in the book photos or regalia posters.
3. Read the Round Dance description to the group. Have the group form a circle, or two circles with one inside the other and the circles facing each other for the Round Dance. Play Track 14 “Birthday Song” on the *Fun Round Dance Songs* CD. Dancers move/shuffle to their left in time to the music. The outer circle will be going one way and the inner circle moving the opposite way. If they want to, dancers can shake hands with the dancers in the other circle as they go by.
4. Discuss:
  - What four types of powwow dancing were shown in the book photos?
  - What are some of the parts of the regalia or outfits worn by the different dancers (feather bustles, breastplate, roach headdress, jingle)
  - Which dance on the DVD did participants like the most? Why?
  - Have any participants ever been to or participated in a powwow? Have them share their experience with the group.

If desired, watch the entire 60-minute DVD *Spirit of the Dance: Wacipi* with the group. The DVD gives clear explanations of a powwow, dances and drumming. Other photos in “Powwow Country” can be viewed and discussed as well.

## Dance and Regalia Descriptions

### Men's Fancy Dance

The Men's Fancy Dance has roots in traditional warrior dancing combined with exhibition dancing for an audience, such as in Wild West shows. There is no set footwork pattern in Fancy dancing – anything goes, including twists, jumps, and spins. This is an athletic dance, usually performed by young men.

Fancy Dance regalia includes two feather bustles, one worn on the lower back and one on the shoulders, a small bustle on each upper arm, and a roach headdress with two feathers. Colorful beaded and ribboned aprons, yokes, and moccasins can be part of the dancer's outfit. Dancers can carry decorated coup sticks or spinners in their hands.

What to look for in Men's Fancy Dance regalia:

- Two feather bustles worn on the back
- Small bustles on the upper arms
- Colorful beadwork, feathers and ribbons

### Men's Traditional Dance

Men's Traditional dancing has roots in the 19<sup>th</sup> century when warrior society members returned from a hunt or a battle and danced out their stories of battle or stalking prey. Traditional dancers tell a story with their movements. The dancer's foot moves forward and taps once lightly and then again more heavily on the second beat. Dancers only move forward. Their head and body can move in quick, jerking motions like those of an animal.

The regalia for Traditional dancing can include a bone breastplate, a neck choker, and ankle bells. Dancers wear one feather bustle on their back, and a roach headdress. They can carry decorated shields, an honor staff, medicine wheel, or a fan. The regalia is very personal for each dancer, decorated with beads and quillwork.

What to look for in Men's Traditional Dance regalia:

- One feather bustle worn on the back
- Roach headdress made of long porcupine hair with two feathers standing up
- Decorated shield, coup stick, or feather fan

### Women's Traditional Dance

Women's Traditional dancing is stately and graceful. The dancer's feet never completely leave the ground symbolizing the connection between women and Mother Earth. Dancers can either move slowly forward or stand in one spot bobbing up and down to the drumbeat, keeping their upper body upright.

Traditional dancers wear a below-the-knee length dress and carry a fringed shawl and a feather fan. The fringe on the shawl and on the dress sways to the beat as the body moves. Traditional dance outfits may include a purse, breastplate, scarf, belt, and jewelry. Colors and fabrics are the dancer's choice. Beautiful beadwork adorns much of a Traditional dancer's regalia.

What to look for in Women's Traditional Dance regalia:

- Colorful beadwork on the dress yoke
- Bone breastplate
- Feather fan
- One or two eagle feathers worn in the hair

### Women's Jingle Dress Dance

This dance started in northern Minnesota among the Ojibwa people. The dance came from a dream by a medicine man whose granddaughter was very sick. In his dream, the man was told how to make a jingle dress and put it on the sick child. The child was able to dance in the dress and got well. The Jingle Dress dance is a powerful healing dance. Originally, the dance's steps were close to the ground, but today twirls, kicks, and spins are incorporated.

The outstanding feature of Jingle Dress dance regalia are the rows of shiny tin cones attached to the dress that chime as the dancer moves. The cones are traditionally made from the lids of snuff cans. Cotton, velvet and other fabrics are used for the dress itself. Colorful ribbons and beadwork are used to decorate Jingle Dress regalia.

What to look for in Women's Jingle Dress Dance regalia:

- Shiny tin cones tied onto the dress
- Colorful ribbons and beadwork

### Round Dance

The Round Dance is a social, intertribal dance. At a powwow, everyone may join in a social dance like the Round Dance. The dance movement is simple. All the dancers form a large circle, or two circles with one inside the other and the circles facing each other. Dancers step to their left on the loud beat of the drum and move the right foot next to the left on the soft beat. This shuffling motion moves the circle around. The key element of a Round Dance is for everyone to dance and have fun with their family and friends.