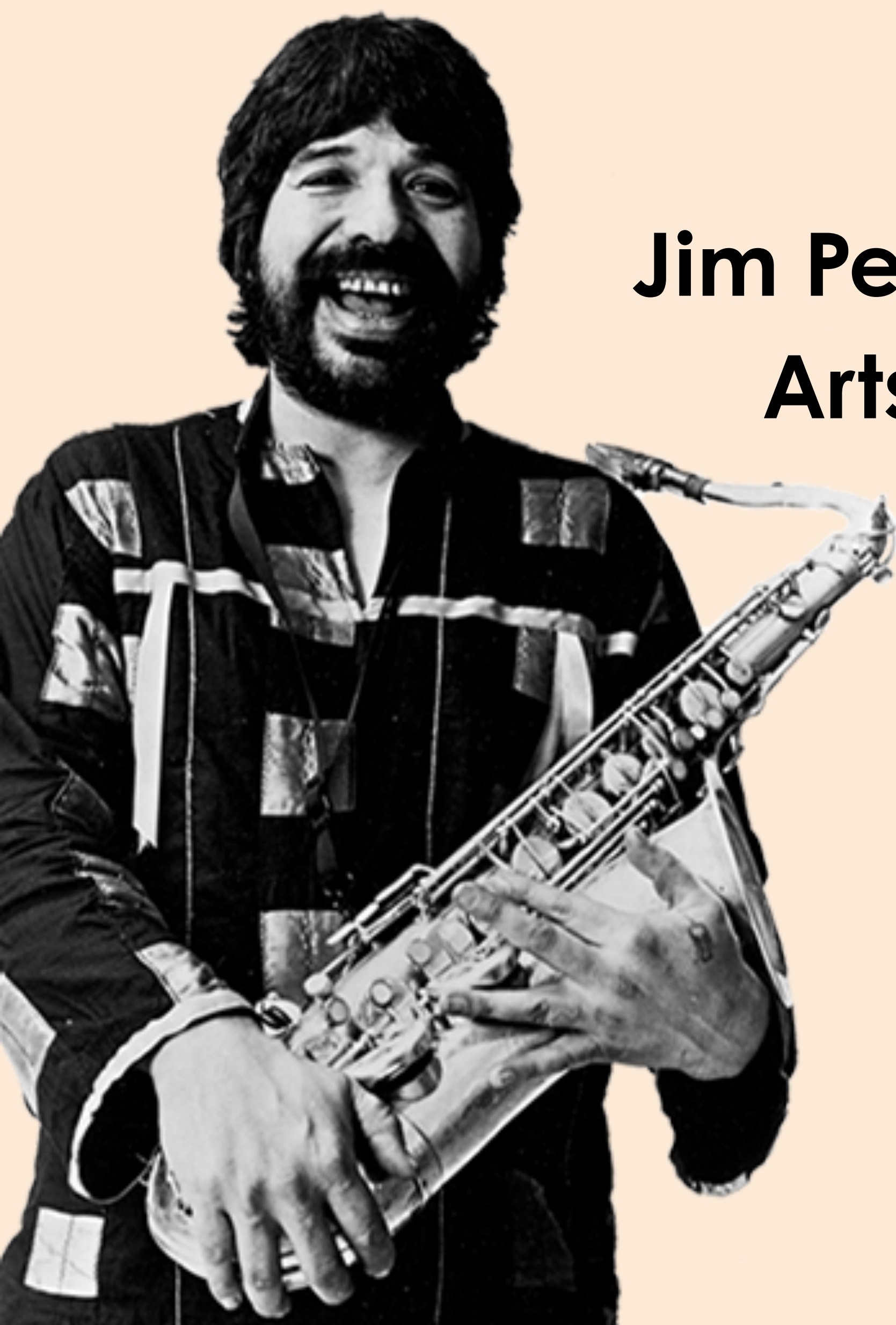


Speak/Sing **Native**

A dynamic, culturally grounded arts education curriculum that uplifts the voices, knowledge systems, and creative expressions of the First Peoples of what is now called the United States.



Jim Pepper Native Arts Council



Welcome to the Speak Sing Native Curriculum

Dear Educators,

Welcome to the *Speak Sing Native Curriculum*—a dynamic, culturally grounded arts education curriculum that uplifts the voices, knowledge systems, and creative expressions of the First Peoples of what is now called the United States.

This curriculum is more than a set of lessons—it is an invitation to engage with Indigenous ways of knowing through music, movement, story, and art. It is designed to honor the sovereignty, resilience, and brilliance of Native nations while cultivating a deeper, more accurate understanding of Indigenous cultures and futures.

For Indigenous students, this curriculum affirms cultural identity, reclaims language and expression, and provides a mirror in which their heritage is honored. For non-Indigenous students and staff, this curriculum offers opportunities to increase cultural literacy, disrupt stereotypes, and engage in learning that is rooted in respect, reciprocity, and relationship.

Engaging with Native arts and perspectives benefits all learners by:

- **Expanding worldviews** and dismantling stereotypes.
- **Fostering empathy, humility, and cultural awareness.**
- **Developing critical thinking** about whose voices are included in curricula—and why.
- **Encouraging creative expression** that is culturally and socially relevant.

You do not need to be an expert in Indigenous cultures to teach this curriculum. You are invited to be a thoughtful facilitator—one who leads with curiosity, respect, and a willingness to learn alongside your students. Whenever possible, we encourage collaboration with local Native communities, artists, Elders, and culture bearers whose lived experience provides immeasurable richness to this work. Within the teacher guide, you'll find:

- Historical and cultural context to support your understanding.
- Protocols for respectful engagement with Indigenous content.
- Lesson plans adaptable across grade levels and content areas.
- Reflections and inquiry questions that deepen both teacher and student learning.

Speak Sing Native is part of a broader effort to create inclusive, just, and accurate educational experiences for every student. This work is about past, present and future, reflecting a fuller, more complex story of this land and its people.

Thank you for your commitment to transformative education. We are honored to support your journey as you bring this curriculum to life in your classroom and community. In solidarity

learning,

“I said I had faith in the students....”

By Floy C. Pepper

“I was in demand as a speaker for a lot of different occasions. I spoke on equality. I spoke on how to teach Indian students, because they had to be taught differently than other students. I spoke on getting along with people, how you can do that....

“I used to tell people they needed to have group discussions with their students, and people said that when you get Indians in a group they wouldn’t discuss anything. Yet, I could take a group of Indian students and within ten minutes have them all chattering about something. I think I did that by showing belief in them. You have to show your belief in them and trust them to speak.

“When presenting the concept of group discussions, I preferred to work with a group of students to demonstrate the technique. I had been told that ‘Indian students do not talk and it would be useless to try to carry on discussions with them.’ I said I had faith in the students....”

(Floy describes a demonstration with students before an audience of teachers)

“...The audience was amazed that the students talked freely...It was interesting that the youngsters did not want to leave. I invited them to stay and suggested that we talk about the traditional values of their elders as compared to the values they presently held. They came to the conclusion that they preferred the values of their elders....

“The demonstration was a success. When I got through, I said the audience could ask the students anything they wanted to, but the Indians didn’t have to answer if they didn’t want to. They asked one boy why he answered me and discussed in the group. He said,

‘Well, Mrs. Pepper would have waited on me all day...She wanted to know what I had to say, and she listened and stayed with me until I got it said.’...”

(excerpted from: The Oregon Historical Quarterly, Spring 2006: **Oregon Voices: *Mutual Respect and Equality: An Advocate for Indian Students in Oregon***, by Floy Pepper, with Eliza Elkins Jones)

Disclaimer

This curriculum serves as a foundation for educators seeking to explore and respectfully engage with Native American arts, culture, and history. We acknowledge that Native American cultures are diverse, complex, and constantly evolving. Each tribe and nation holds unique traditions, histories, languages, and cultural practices. We aim to provide meaningful insight and direction to educators supporting your work. No curriculum will fully capture the depth of Native American experiences. We encourage educators to approach this material with cultural humility, remaining open to continuous learning and growth through active engagement with Native communities.

Native American Studies Concepts Explained

Genocide

The systematic and intentional destruction of a people, including their culture, language, and identity. In the context of Indigenous history, it refers to the policies and actions that aimed to erase Native American populations and cultures through violent acts, forced removal, and assimilation tactics.

Time Immemorial

A term used to describe the vast span of time during which Indigenous tribes have existed and thrived on their ancestral lands, predating written history and colonial influence. For the nine Oregon tribes, this acknowledges their enduring presence and continuous connection to the land.

Identities

The unique personal and cultural attributes that define individuals and communities, encompassing Indigenous names, languages, traditions, and affiliations with specific tribes and places. Identities are core to Indigenous lifeways and often include both individual and collective aspects.

Lifeways

The traditional, interconnected ways of life practiced by Indigenous communities, including their beliefs, ceremonies, social structures, and relationships with the land, animals, plants, and each other. Lifeways honor the teachings passed down through generations and are essential to cultural continuity.

Language of Loss/Damage/Deficit-Centered Narratives

Descriptive terms that focus on what Indigenous communities have lost due to colonization rather than their resilience and survival. This language can inadvertently perpetuate a narrative of victimhood, ignoring the strength and ongoing cultural revival within Indigenous communities.

Colonization

The process of invasion, control, and settlement by a foreign power, leading to the dispossession and oppression of Indigenous populations. Colonization in the U.S. included policies that restricted Indigenous land, culture, and autonomy, and it forcibly altered traditional lifeways.

Colonizer/Colonized Dichotomy

The power dynamic between the oppressor (colonizer) and those subjected to their control (colonized), resulting in systemic inequality and the marginalization of Indigenous peoples. This dichotomy underscores historical and ongoing impacts on Indigenous rights and identities.

Civilized

A term used by colonizers to justify assimilation, suggesting that Indigenous cultures were inferior. The term was historically used to frame Indigenous people as “uncivilized,” creating harmful stereotypes and justifying oppressive policies.

Assimilation vs. Adaptation

Assimilation refers to the forced abandonment of Indigenous identities and practices to adopt dominant Euro-American norms, often through coercion. Adaptation, however, is a self-determined adjustment to new circumstances, allowing Indigenous people to integrate certain changes while preserving their cultural core.

Military and Boarding School Influences

The forced enrollment of Native children in boarding schools where military-like discipline was used to erase Indigenous identity. These schools aimed to “civilize” Native children by removing them from their culture, language, and family.

Decolonization

The active process of reclaiming Indigenous identity, language, land, and autonomy from colonial structures. It involves reviving traditional lifeways, restoring relationships with the land, and fostering self-determination.

Adoption of Native Children from Canada (60s Scoop)

A policy in Canada from the 1960s to the 1980s where Indigenous children were removed from their families and adopted into non-Indigenous households, severing cultural ties and creating lasting impacts on personal and community identity.

Indigenous Rights and Environmental Activism

The movement advocating for the protection of Indigenous rights and environmental stewardship. In some cases, music supporting these causes was suppressed on U.S. radio stations. Environmental activism is deeply rooted in Indigenous perspectives on land and sustainability.

Colonization, Indigenous Rights, and Environmental Destruction

These concepts are interconnected as colonization not only dispossessed Indigenous people but also exploited natural resources, often in violation of Indigenous stewardship principles. Modern Indigenous activism seeks to address these linked issues through land protection and environmental justice.

Residential and Boarding Schools

Institutions established to assimilate Indigenous children by removing them from their families and enforcing Euro-American customs. These schools caused generational trauma and disrupted the transmission of Indigenous knowledge and culture.

The Role of Music in Assimilation of Students at the Carlisle Indian Industrial School

At the Carlisle Indian School, music was used as a tool of assimilation, enforcing Western musical standards while suppressing Indigenous songs and chants, which were integral to cultural identity and traditional teachings.

Truth and Reconciliation Commission

An organization formed to investigate and address injustices against Indigenous peoples, often focusing on the legacy of residential schools. The Commission seeks to acknowledge harm done, promote healing, and foster reconciliation.

Doctrine of Discovery

A 15th-century legal doctrine used by European powers to justify colonization, asserting that lands not inhabited by Christians could be claimed by colonial powers. This doctrine continues to influence U.S. property law and Indigenous land rights today. ([Upstander Project on Doctrine of Discovery](#))

Native American Church Peyote Chant – Freedom of Religion (Smith Case)

The Supreme Court case involving the right of Native American Church members to use peyote in religious ceremonies, ultimately affirming Indigenous religious freedom under U.S. law and highlighting the continued fight for Indigenous spiritual rights.

Relationships to Plants/Animals, Regalia, Smudging

Reflecting deep respect for the natural world, these practices connect Indigenous people to their ancestral knowledge, spirituality, and ecological understanding. Smudging, regalia, and ceremonial uses of plants and animals maintain cultural identity and spiritual health.

Dance Jingle Dress as Wellness (Mental Health)

The Jingle Dress Dance, with its healing bells, symbolizes resilience and wellness within the community, serving as both a personal and communal expression of health, strength, and spirituality.

U.S. Outlaws Culture, Dances, Music

During the late 19th and early 20th centuries, the U.S. government prohibited Indigenous dances and music as part of assimilation policies, attempting to erase these practices from cultural expression.

Powwow Trail

A network of cultural gatherings across the U.S. and Canada where Indigenous people share traditional dances, music, and regalia. The Powwow Trail is essential for preserving and revitalizing culture, community, and connections.

Half-breed

A term historically used in a derogatory way to describe people of mixed Indigenous and European descent. It carries a painful legacy of prejudice but is occasionally reclaimed by individuals, like Acosia Red Elk, who use it to confront stereotypes and honor their full heritage.

Jingle Dress for Wellness, Healing, Pandemic Response, Pipeline Protests

The Jingle Dress Dance is a symbol of healing reinforcing its role in Indigenous resilience and mental health.

Inclusion of Spanish Language in "All Nations Rise" by Lyla June

The inclusion of Spanish in Indigenous music, as seen in Lyla June's song, highlights the intersectionality and shared history between Indigenous and Latino communities, calling for unity in their advocacy.

Indigenous Futurisms - "Come and Get Your Love" by Redbone

Indigenous Futurisms imagine a future where Indigenous people are central to society's development, technology, and culture. Redbone's "Come and Get Your Love" embodies pride in Indigenous identity and highlights Indigenous contributions to mainstream culture.

Death and Drug Overdose of Jesse Ed Davis (1988)

A tragic example of how colonization's effects, including intergenerational trauma and cultural dislocation, have led to struggles with addiction among some Indigenous people. Jesse Ed Davis's death symbolizes the impact of systemic marginalization.

Land Back

The movement for Indigenous communities to reclaim traditional territories, addressing historical injustices and restoring sovereignty and stewardship of lands that were forcefully taken.

Treaties

Formal agreements between Indigenous nations and the U.S. government, many of which were subsequently broken, leading to mistrust and ongoing legal battles. Treaties remain a vital legal foundation for Indigenous rights and sovereignty.

1. Tribal History/Shared History (SB 13) — A Model for All Students 🎓

- **Mandated Inclusion**

In 2017, Oregon enacted SB 13, directing the ODE to create and deliver a **K–12 Native American curriculum** informed by **all nine federally recognized Tribes of Oregon**, with **place-based specificity** and accompanying professional development [The Cardinal Times+11Oregon+11nclack.k12.or.us+11](#).

- **“Shared History” for Every Student**

The curriculum emphasizes: *“How can we teach youth about Oregon history without including the voice of Oregon’s Native American peoples – both past and present?”* — affirming that Indigenous history and presence is fundamental to the education of every Oregonian [Oregon+1ERIC+1Oregon](#).

2. Why Indigenous Education Benefits All Learners

- **Equity & Achievement**

SB 13 (Tribal History/Shared History) was passed to close persistent achievement gaps for Native students and to leverage Indigenous strengths in learning [OER Commons+15Oregon+15oregoned.org+15](#).

- **Cultural Literacy & Anti-Racism**

Incorporating Indigenous narratives challenges stereotypes, supports empathy, and enriches collective understanding of whose histories matter [ctsi.nsn.us](#).

- **Contemporary Relevance**

Tribes of Oregon contribute current perspectives—from governance and resource management to language revitalization and art—underscoring that Indigenous peoples are neither historical footnotes nor monoliths [4645932.fs1.hubspotusercontent-na1.net+1nclack.k12.or.us+1](#).

3. Best Practices from ODE & Indigenous Pedagogy

Based on ODE Educator Toolkit and pedagogical research:

Practice	Description
Learning from Indigenous Analyses	Shift from teaching <i>about</i> to learning <i>from</i> Indigenous perspectives and leadership Douglas County School District+6Oregon+6Today's OEA+6 .
Place-Based, Community Collaboration	Build curriculum with Tribal partners to reflect local histories, languages, and cultures .
Holistic & Land-Based Pedagogy	Incorporate land, language, ecological knowledge, and experiential learning rooted in Indigenous approaches .
Critical Indigenous Pedagogy	Center decolonial perspectives that challenge colonial power dynamics and affirm sovereignty .
Culturally Sustaining Methods	Build on student identity and cultural knowledge, fostering academic success <i>and</i> cultural pride .
Ongoing Teacher Development	ODE provides trainings and support for educators to implement with fidelity and cultural responsibility .

4. Examples from Oregon Tribes

- **Grand Ronde** runs Chinuk Wawa immersion programs (K–1) and has a curriculum specialist guiding place-based lessons under SB 13 [Architectural Digest+15Wikipedia+15Today's OEA+15](#).
- **Confederated Tribes of Umatilla** instruct tribal languages through immersion (Head Start to K-8), reinforcing connection and sovereignty [4645932.fs1.hubspotusercontent-na1.net](#).
- **Tamástslikt Institute** shares Cayuse-Umatilla-Walla Walla histories and contemporary cultural resurgence through exhibits and community events [Wikipedia+2Wikipedia+2Wikipedia+2](#).

5. Teaching Indigenous Peoples Now, Not Just Then

- **Contemporary Sovereignty & Governance**
Lessons include modern treaties, environmental stewardship, political representation,

land management, and economic development

[Oregon+134645932.fs1.hubspotusercontent-na1.net+13OSPI+13](#).

- **Revitalization Efforts**

Tribal languages and cultural practices are actively being revitalized and integrated into schools and communities.

6. Theoretical Foundations from Academic Research

Culturally Sustaining Pedagogy

Definition & Purpose

Culturally Sustaining Pedagogy (CSP), first articulated by Django Paris (2012), extends beyond culturally relevant or responsive teaching. Its aim is to **perpetuate and foster**—that is, sustain—**linguistic, literate, and cultural pluralism** as part of the democratic mission of schooling. CSP seeks to counteract assimilationist, monocultural, and monolingual educational policies by actively supporting students in maintaining their cultural and linguistic identities over time [EconEdLink+15per-central.org+15SAGE Journals+15](#).

Core Principles

Paris identifies key components:

- **Asset-Based Orientation:** Recognizes students' cultural and linguistic backgrounds as valuable assets, not deficiencies [PMC](#).
- **Pluralism & Continuity:** Aims to sustain diverse cultural practices and identities within education as a “**democratic project**” [Harvard Education Press+10per-central.org+10J-PAL+10](#).
- **Critical Resistance:** CSP explicitly resists educational norms that seek to erase or marginalize non-dominant cultures through assimilation .

Relevance to Indigenous Education

In Indigenous contexts, CSP aligns closely with **Culturally Sustaining & Revitalizing Pedagogies (CSRP)**, which emphasize:

1. Reclaiming and revitalizing tribal languages, ceremonies, and knowledge systems.
2. Addressing power imbalances rooted in colonial histories.
3. Ensuring accountability to Indigenous communities and sovereignty [PMC+15Wikipedia+15Harvard Education Press+15](#).

Impact on All Learners

CSP benefits Indigenous students by affirming their identity and cultural heritage. Importantly, it also enriches non-Indigenous learners by:

- Promoting **cultural literacy** and respect for diversity.
- Enhancing **critical thinking** about cultural power dynamics.
- Preparing students to engage with a multicultural and multilingual world.

Implementation Strategies

- Collaborate with Tribal Elders and knowledge keepers to embed authentic languages, stories, and practices.
- Use multilingual resources and land-based experiences to anchor learning.
- Design curriculum that supports continuous cultural identity development across grade levels—not as isolated units, but as integral to learning.

Indigeneity-Grounded Analysis (IGA)

1. Origins & Theoretical Foundations

IGA was introduced by Fleras and Maaka (2010) as a policymaking lens aimed at "mainstreaming indigeneity"—ensuring policies integrate Indigenous principles such as sovereignty, relational accountability, and resistance to colonial logic

[PMC+9ResearchGate+9ProQuest+9](#).

The core argument is that just as Gender-Based Analysis improves policy outcomes through a gender lens, **Indigeneity-Grounded Analysis should serve as a framework** to prevent systemic biases and elevate tribal voices in political and educational decision-making .

2. IGA in Action: Oregon's Tribal History/Shared History (SB 13)

An embedded case study on Oregon's Tribal History/Shared History (TH/SH) initiative highlights how IGA functions at the state level:

- The study explored how applying IGA—and its emphasis on tribal authority—helped build **coalitions across school districts, educators, Tribal governments, and the state education office** [Arizona Repository+1ProQuest+1](#).
- By embedding legal language and frameworks rooted in Indigenous sovereignty, the TH/SH initiative gained legitimacy among mainstream school systems, enabling **structural transformation** instead of token inclusion .

3. Key Components of IGA in Educational Settings

IGA Principle	Purpose and Application
Tribal Authority-Centeredness	Tribes direct content, protocols, and frameworks, ensuring accurate representation and respect for sovereignty.
Coalition-Building	IGA fosters genuine partnerships between Tribes, schools, and policymakers—grounded in trust and shared governance, not top-down mandates.
Legal and Relational Accountability	Policies are framed using Indigenous legal principles (like nation-to-nation relationships), so educational frameworks reflect real-world sovereignty.
Decolonizing Mindset	IGA actively challenges colonial assumptions found in traditional curriculum structures, urging educators to rethink whose knowledge is considered valid.

4. Outcomes: Systems Shift Toward Equity

Following IGA practices, Oregon's schools and districts show:

- **Broader adoption** of Indigenous curriculum across grade levels and subject matters—not limited to history units.
- **Greater educator buy-in**, due to tribal-led professional learning and clarity around protocols and moral responsibility.
- Movement from superficial inclusion of Indigenous content toward **transformative change** rooted in shared authority and structural alignment.

5. Broader Implications & Research Support

- In **New Zealand and Canada**, Fleras & Maaka's foundational work emphasized that **grounding policymaking in Indigeneity** leads to more just and culturally aligned public systems [jces.ua.edu+2PMC+2files.eric.ed.gov+2ProQuest+2Western OJS+2Arizona Repository+2](#).
- The TH/SH case study in Oregon demonstrates that **IGA is not just theoretical**, but a powerful catalyst for coalition and curriculum reform [Arizona Repository+1ProQuest+1](#).

Summary

Indigeneity-Grounded Analysis (IGA) is a transformative paradigm for education policy and curriculum design. By centering tribal authority, integrating Indigenous legal frameworks into education, and forming deep coalitions, IGA enables systemic change. Oregon's experience with Tribal History/Shared History is a prime example—showing how IGA leads to structural transformation, reconciliation, and educational equity.

Approaches to Indigenous Education

1. Tribal History/Shared History — A Model for All Students

- **Mandated Inclusion**

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Summary

Indigeneity-Grounded Analysis (IGA) is a transformative paradigm for education policy and curriculum design. By centering tribal authority, integrating Indigenous legal frameworks into education, and forming deep coalitions, IGA enables systemic change. Oregon's experience with Tribal History/Shared History is a prime example—showing how IGA leads to structural transformation, reconciliation, and educational equity.

Music Concepts that need to be defined/explained

Contemporary Music

Definition: Music that is performed and created using current rhythms, harmonies, and lyrical themes.

Context: In Indigenous music, contemporary music can blend traditional sounds and storytelling with modern instruments, genres, and production techniques, helping connect Indigenous identities and cultural narratives with today's audiences.

Genres

Definition: Categories of music, literature, or art that develop over time within a culture, subject to change based on cultural and societal influences.

Context: Indigenous music genres can include traditional, ceremonial, contemporary Indigenous pop, and Indigenous jazz. Indigenous musicians often blend multiple genres to honor their cultural heritage while expressing modern Indigenous experiences.

Electronic Powwow Sample in a Song

Definition: Incorporating traditional powwow drumming, chants, or other Native sounds as electronic samples within modern music productions.

Context: This technique reflects a fusion of traditional Indigenous music with electronic genres like EDM or hip-hop, often used by Indigenous artists to bring ceremonial rhythms into contemporary spaces, making cultural expressions accessible to younger audiences.

Power Chord

Definition: A two-note chord, often found in rock music, that lacks a major or minor tonality, consisting of the root and fifth note.

Context: Power chords are common in genres like rock and were utilized by Native rock musicians such as Jesse Ed Davis to convey intensity and energy, often adding layers of meaning when blended with traditional melodies or stories.

Distortion

Definition: A guitar effect that creates a gritty or rough sound, achieved through pedal effects or amplifier settings.

Context: Native rock musicians use distortion to add depth and emotional intensity to their music, often reflecting complex cultural narratives or powerful messages.

Eagle Tone

Definition: A high-pitched, upper-register saxophone sound developed by Jim Pepper, designed to mimic the call of an eagle.

Context: This unique sound symbolizes connection to the eagle, a sacred figure in many Native

American cultures, and reflects the blending of jazz with Indigenous identity, as pioneered by musicians like Jim Pepper.

Improvisation

Definition: Creating music spontaneously without pre-planning, often used by jazz musicians.

Context: Improvisation is key in Indigenous jazz, allowing musicians to express personal and cultural stories in the moment, often reflecting traditional storytelling methods that adapt to the audience and setting.

King Kong Beat

Definition: A drumming style created by Pete DePoe, characterized by its powerful and rhythmic intensity.

Context: DePoe's King Kong Beat infuses Indigenous rhythms into rock music, bridging Native drumming traditions with modern rock sounds and emphasizing the cultural significance of drumming.

Slide Guitar

Definition: A guitar technique where a player glides a metal or glass slide along the strings, creating a smooth, emotive sound.

Context: Indigenous musicians like Jesse Ed Davis have used slide guitar to infuse their music with a sense of movement and feeling, often complementing traditional vocal styles or storytelling.

Jazz Music

Definition: A genre of music characterized by swing, blues influences, improvisation, and complex rhythms and harmonies.

Context: Indigenous jazz, as seen with musicians like Jim Pepper, combines jazz's improvisational style with traditional Native themes and sounds, creating a unique fusion that tells stories of resilience and cultural heritage.

Classical Music

Definition: A broad genre of music rooted in Western traditions, typically emphasizing composition, harmony, and form.

Context: While classical music often represents Western traditions, Indigenous artists may incorporate classical techniques with Native musical elements to reinterpret classical music through an Indigenous lens, bridging cultural forms.

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Genres

Definition: Categories of music, literature, or art that develop over time within a culture, subject to change based on cultural and societal influences.

Context: Indigenous music genres can include traditional, ceremonial, contemporary Indigenous pop, and Indigenous jazz. Indigenous musicians often blend multiple genres to honor their cultural heritage while expressing modern Indigenous experiences.

Electronic Powwow Sample in a Song

Definition: Incorporating traditional powwow drumming, chants, or other Native sounds as electronic samples within modern music productions.

Context: This technique reflects a fusion of traditional Indigenous music with electronic genres like EDM or hip-hop, often used by Indigenous artists to bring ceremonial rhythms into contemporary spaces, making cultural expressions accessible to younger audiences.

Power Chord

Definition: A two-note chord, often found in rock music, that lacks a major or minor tonality, consisting of the root and fifth note.

Context: Power chords are common in genres like rock and were utilized by Native rock musicians such as Jesse Ed Davis to convey intensity and energy, often adding layers of meaning when blended with traditional melodies or stories.

Distortion

Definition: A guitar effect that creates a gritty or rough sound, achieved through pedal effects or amplifier settings.

Context: Native rock musicians use distortion to add depth and emotional intensity to their music, often reflecting complex cultural narratives or powerful messages.

Eagle Tone

Definition: A high-pitched, upper-register saxophone sound developed by Jim Pepper, designed to mimic the call of an eagle.

Context: This unique sound symbolizes connection to the eagle, a sacred figure in many Native

American cultures, and reflects the blending of jazz with Indigenous identity, as pioneered by musicians like Jim Pepper.

Improvisation

Definition: Creating music spontaneously without pre-planning, often used by jazz musicians.

Context: Improvisation is key in Indigenous jazz, allowing musicians to express personal and cultural stories in the moment, often reflecting traditional storytelling methods that adapt to the audience and setting.

King Kong Beat

Definition: A drumming style created by Pete DePoe, characterized by its powerful and rhythmic intensity.

Context: DePoe's King Kong Beat infuses Indigenous rhythms into rock music, bridging Native drumming traditions with modern rock sounds and emphasizing the cultural significance of drumming.

Slide Guitar

Definition: A guitar technique where a player glides a metal or glass slide along the strings, creating a smooth, emotive sound.

Context: Indigenous musicians like Jesse Ed Davis have used slide guitar to infuse their music with a sense of movement and feeling, often complementing traditional vocal styles or storytelling.

Jazz Music

Definition: A genre of music characterized by swing, blues influences, improvisation, and complex rhythms and harmonies.

Context: Indigenous jazz, as seen with musicians like Jim Pepper, combines jazz's improvisational style with traditional Native themes and sounds, creating a unique fusion that tells stories of resilience and cultural heritage.

Classical Music

Definition: A broad genre of music rooted in Western traditions, typically emphasizing composition, harmony, and form.

Context: While classical music often represents Western traditions, Indigenous artists may incorporate classical techniques with Native musical elements to reinterpret classical music through an Indigenous lens, bridging cultural forms.

Unit 2

TEACHER GUIDE: Social Movements Through Indigenous Music

Unit Title: The Storyteller: Social Movements Through Indigenous Music

Grade Level: 6-12

Duration: 1–2 weeks

Source Materials: Unit 3 Lessons 2–5 (PPTs)

Vocabulary

<u>Term</u>	<u>Definition</u>
Assimilation	The often involuntary process by which an underrepresented group's language, culture, and lifeways resemble those of a dominant group.
Cultural Suppression	Social, historical, and legal methods to limit or prohibit the language, lifeways, and beliefs of a non-dominant group.
Activism	Direct action to bring about political or social change.
Decolonization	Critical examination and resistance to colonial ideologies and empowering Indigenous ways of knowing.
Protest Movement	Collective effort or efforts on many fronts to achieve social and political justice from dominant mainstream culture
Ceremonial Music	Songs and rhythms for sacred tribal rituals and gatherings
Storytelling	Traditional Indigenous method of teaching, preserving history, and sharing wisdom
Resistance	Acts of opposition against systemic oppression, often in defense of identity, culture, and rights

Indian Education 101

The Role of Music in Indigenous Life

Music is integral to Native identity. It is deeply spiritual, relational, and often inseparable from storytelling, ceremony, and intergenerational teachings. Its suppression was a targeted colonial tool to dismantle cultural memory and self-determination.

History of Musical Suppression

From boarding schools to federal bans on sacred songs and ceremonies, Indigenous peoples have experienced centuries of silencing. Many traditions survived through secrecy, resilience, and acts of resistance.

Contemporary Movements

Movements such as #NoDAPL, Land Back, and the Missing and Murdered Indigenous Women & Girls (MMIWG) efforts have used music as a central organizing and cultural healing tool. Artists like Taboo (Shoshone/Mexican), Supaman (Apsáalooke), and Lyla June (Diné/Tséts'héstâhese) bridge ancestral sounds with modern advocacy.

DEI: Cultural Accuracy & Competence

Why Cultural Competence Matters

Misrepresenting Indigenous cultures contributes to ongoing harm. Students should understand that Native communities are living, diverse, and sovereign nations—not relics of the past.

Best Practices for Culturally Accurate Teaching:

- Use primary sources, Native-created content, and songs by Indigenous artists.
- Avoid pan-Indigenous generalizations. Be specific about tribes, languages, and geography.
- Acknowledge ongoing colonial structures and sovereignty issues.
- Practice relationality: encourage listening, empathy, and responsibility in learning.

Example from the Unit:

In Lesson 2, students engage with “banned” musical traditions—this introduces them to cultural genocide while also emphasizing Indigenous survival. Lessons 3 & 4 bridge historical and modern protest movements to help students understand continuity and resilience.

Oregon State Standards Alignment

This unit aligns with the **Tribal History/Shared History (THSH)** requirements and the **Social Sciences Academic Content Standards**:

Oregon Ethnic Studies and THSH Standards (Grades 6–12)

- **6.28:** Identify and examine the origins and influence of social, cultural, and political movements and reforms.
- **8.26 & 8.27:** Examine the development and impact of laws and court decisions related to civil rights and tribal sovereignty.
- **HS.55:** Evaluate how Indigenous cultures are expressed and preserved through oral histories, traditions, music, and storytelling.
- **THSH.10:** Analyze how Indigenous peoples have resisted colonization and asserted sovereignty in the past and present.
- **THSH.13:** Describe the role of cultural practices, including music and storytelling, in maintaining tribal identity and resilience.

Summary of Lessons

Lesson	Focus	Activities
Lesson 2	Suppression of Indigenous Music	Listening activity, analysis of banned music (e.g., Big Drum, Hand Drum, Bird Singing, Throat Singing), Exit Ticket reflection.
Lesson 3	60s–70s Native American Protest Movements	Research-based group project, music/media integration, share-out presentations.
Lesson 4	Modern Indigenous Protest Movements	Individual/pair research, connections to current protests (e.g., LandBack, NoDAPL), presentation.
Lesson 5	Final Assessment	Writing/Analysis of Lyla June’s “Water is Life,” or student-created protest lyrics.

Would you like me to turn this into a printable PDF or editable Word document? I can also help you develop a rubric, reflection prompts, or family engagement materials if you'd like.

Vocabulary

- Sovereignty – The inherent right of Indigenous nations to govern themselves.
 - Assimilation – The process by which a minority group adopts the customs of the dominant culture, often through coercion.
 - Boarding Schools – Institutions aimed at assimilating Native youth by removing cultural identity.
 - Suppression – The banning or erasure of Native language, music, and culture through legal or institutional means.
 - Activism – Efforts to bring about political or social change.
 - Protest Music – Songs created to express resistance and raise awareness of injustice.
 - Revitalization – The process of restoring suppressed cultural practices.
-

Indian Education 101 This unit explores:

- Historical and ongoing suppression of Native culture, particularly music (e.g., Religious Crimes Code of 1883).
- The use of music in boarding schools and its evolution into a form of resistance.
- Sovereignty of tribal nations and the importance of cultural expression.
- Resilience through music during movements such as AIM, Alcatraz Occupation, and Standing Rock.

ODE Tribal History/Shared History Essential Understandings:

- EU 1: Indigenous peoples have lived in Oregon since time immemorial.
 - EU 8 & 9: Treaties, federal policy, and genocide disrupted but did not erase Indigenous presence.
 - EU 10: Indigenous efforts toward revitalization and reclamation are active and ongoing.
-

DEI Cultural Competency & Relevancy

- Center Native voices and experiences.
 - Use culturally relevant music to connect Indigenous histories with present-day social justice.
 - Explore how music reinforces identity and fosters resilience.
 - Utilize ODE's Tribal Consultation Toolkit for respectful engagement with tribes.
-

Oregon State Standards Alignment Social Science Standards:

- HS.59: Analyze Native history and sovereignty in Oregon and the U.S.
- HS.60: Examine social and political activism of marginalized groups.

Music Anchor Standard:

- Standard 11 (Connecting): Relate artistic ideas to societal, cultural, and historical contexts.
-

Summary of Lessons

Lesson 1: Music and Protest

- Introduce social protest and the role of music.
- Listening: Indigenous protest songs (e.g., “Ballad of Ira Hayes,” “Look at Us”).
- Activity: Students write protest lyrics about school issues.
- Exit Ticket: Reflect on the impact of banned music.

Lesson 2: Suppression of Native Music

- Examine musical suppression in boarding schools.
- Listening: Big Drum, Hand Drum, Throat Singing, Bird Singing.
- Four Corners Activity: Choose an act of resistance to suppression.

Lesson 3: 1960s–70s Protest Movements

- Group research: AIM, Alcatraz Occupation, Wounded Knee, etc.
- Use Thinking Organizer #1 to track movement goals and associated music.
- Song analysis related to each movement.

Lesson 4: Recent Indigenous Activism

- Individual research on current or recent movements.
- Use Thinking Organizer #2 to analyze protest songs.
- Focus on movements like NoDAPL, MMIWG2S.

Lesson 5: Final Assessment

- Part 1: Paragraphs answering essential questions on protest music and cultural suppression.
- Part 2: Analyze Lila June’s “Water is Life” or write original protest lyrics.

Unit 4 Teacher Guide: Digital Native American Music Festival (Grades 9–12)

Vocabulary

Indigenous	Originating from and belonging to a particular place; in this context, Native American/Alaska Native peoples.
Tribal Sovereignty	The right of American Indian tribes to govern themselves within U.S. borders.
Cultural Appropriation	Using elements of a culture not your own, especially without understanding or respect.
Fair Use	Legal doctrine allowing limited use of copyrighted material without permission under certain circumstances.
Narration/MC	Spoken word that introduces and transitions between performances in a digital festival.
Storyboard	A visual plan showing scenes or events in sequence, used to guide digital or film projects.
Production Team	Group roles like editing, curation, narration, marketing involved in creating the festival.

Indian Education 101

- Native American contributions to music and culture are frequently excluded or misrepresented in mainstream curricula.
- The **ODE Tribal History/Shared History** framework emphasizes:
 - Tribal sovereignty and governance
 - Historical and contemporary Tribal presence
 - Contributions of Tribes to local and national culture
- Students should be encouraged to recognize Native musicians as contemporary culture-bearers, not relics of the past.
- Avoid "damage-centered narratives" and highlight Indigenous joy, resilience, and innovation.

DEI Cultural Competency & Relevancy

- **Cultural Relevance:** Showcase Indigenous musicians across diverse genres (jazz, hip hop, traditional, rock) to avoid monolithic portrayals.
- **Avoiding Harm:** Guide students away from stereotypes or tokenism. Emphasize the importance of tribal affiliation and appropriate attributions.
- **Representation Matters:** Students will explore how Native musicians have historically been excluded from mainstream platforms and how digital media can elevate their voices.
- Encourage **relational accountability**—students should consider their audience, the communities they represent, and the musicians' perspectives.

Oregon State Standards Alignment

Career Technical Education (CTE):

- **ARAP05.01.01** – Understand music across cultures.
- **ARDS01.01.01** – Use research methods for planning.
- **ARDS03** – Project implementation planning.
- **ARAP01.01.05** – Scriptwriting for media.
- **ARTF02** – Film/video editing skills.

Music Anchor Standard:

- **Connecting Standard 11:** Relate musical works with societal, cultural, and historical context to deepen understanding.

Summary of Lessons

Lesson 1: What is a Festival?

- Students define components of a music/film festival.
- Create “production teams” and assign roles.
- Develop team posters with duties and responsibilities.

Lesson 2: Research and Planning

- Explore the **Speak/Sing Native Database**.
- Choose a **theme** (genre, issue, cultural lens).
- Draft festival outline: goals, audience, style, responsibilities.

Lesson 3: Storyboarding

- Create a visual plan showing order of performances, MC segments, transitions, and closing.
- Identify where and how narration will appear.

Lesson 4: Production

- Gather footage from the database and follow Fair Use guidelines.
- Write MC scripts, record narration, and begin editing.

Lesson 5: Peer Review

- Use the **Peer Review Guide** to exchange feedback with another team.
- Make adjustments to timing, theme consistency, editing, etc.

Lesson 6: Final Festival Submission

- Upload completed festival for peer and public viewing.
 - Reflect on the process and the representation of Native voices in media.
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Suggested Resources

- [ODE Tribal History/Shared History](#)
- [Jim Pepper Native Arts Festival](#)
- [Speak/Sing Native Database](#)
- [ODE Tribal Consultation Toolkit](#)

Unit 5 Teacher Guide: Understanding Self Through Poetry and Creative Expression

1. Vocabulary

Key poetic and literary terms to support student comprehension and analysis:

- Denotation & Connotation
- Speaker
- Simile / Metaphor / Hyperbole / Personification
- Symbolism
- Rhyme Scheme / Onomatopoeia / Alliteration / Assonance
- Stanza / Figurative Language / Sensory Language / Allusion

Students can refer to the Poetry/Lit Devices Worksheet as an anchor chart throughout the unit.

2. Indian Education 101

Core Concepts:

- Sovereignty, Identity, Lifeways, Language, and History are essential understandings outlined in ODE's Tribal History/Shared History (TH/SH) framework.
- Indigenous poets featured (Joy Harjo, Natalie Diaz, Ofelia Zepeda, etc.) reflect tribal values, relationships to land, memory, family, and cultural survival.

Teaching Tips:

- Always introduce poets by their tribal affiliations.
 - Use primary texts from Indigenous voices, not just about them.
 - Incorporate tribal consultation (ODE Toolkit) by connecting with local tribes if implementing locally-relevant poetry or storytelling.
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3. DEI Cultural Competency & Relevancy

Culturally Sustaining Practices:

- Oral Traditional practice as a form of teaching, learning, sustaining cultural knowledge through the generations while also building comprehension with familiar stories.
- Center students' cultural experiences and identities in poetry analysis and creation.
- Highlight resistance to cultural appropriation, misrepresentation, and the erasure of Indigenous narratives.
- Include restorative classroom norms: Respect for all voices, opt-in participation, and trauma-informed discussion spaces.

Classroom Supports:

- Use resources like *Learning for Justice: Let's Talk* for structuring courageous conversations.
- Provide access accommodations: print materials, closed captions, dyslexia-friendly fonts, and trauma-sensitive instruction.

4. Oregon State Standards Alignment

- **6.RL.10** – Read and comprehend literature, including poems, within grade-band complexity.
- **7.RL.4** – Determine meaning of words and analyze rhymes and repetition.
- **7.RL.5** – Analyze poem structure.
- **7.RL.7** – Compare poem to multimedia versions.
- **8th MA.9.RE3.8** – Evaluate media artworks with context.
- **8th MA.11.CO2.8** – Explain how media relates to cultural values.

TH/SH Universal Understandings Embedded: Identity, Sovereignty, Lifeways, Language, History.

5. Summary of Lessons

Day	Focus	Poets / Media	Skills
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Day 1	What is a Poem?	TED-Ed video, <i>This Teenage Life</i>	Define poetry, quick write, class discussion
Day 2	Poetic Devices	Testament rap, Ofelia Zepeda	Annotation, device identification
Day 3	Indigenous Poetry	Joy Harjo, Kenzie Allen	Cultural identity, theme, analysis
Day 4	Creative Expression	Jim Pepper, art, student choice	Drafting original poetry inspired by music/art
Day 5	Performance & Reflection	Student work	Presentation, peer celebration, identity reflection

Unit 6 Teacher Guide: Indigenous Stories & Storytellers (Unit 6)

Vocabulary

- **Storytelling:** The art of conveying events through words, images, and sounds.
- **Relatives:** Used broadly in Indigenous contexts to include family, community, and more-than-human beings (animals, plants, water, land).
- **More-than-human Relatives:** Refers to beings such as water, animals, and Earth.
- **Time Immemorial:** Refers to a time before colonial contact, indicating ancestral continuity.
- **Genocide:** The deliberate extermination of a people or culture.
- **Resilience:** The ability to recover and persist through adversity.
- **Restoration:** Returning something to a former or original condition.
- **Treaties:** Legal agreements between sovereign nations, such as U.S. and Tribes.

Indian Education 101

- There are **9 Federally Recognized Tribes** in Oregon.
- Indigenous people have lived in Oregon since **Time Immemorial**.
- **Tribal sovereignty** recognizes tribes as self-governing nations.
- Storytelling is foundational to cultural survival, education, and community-building.
- Use **Tribal websites**, **OPB documentaries**, and **local elders** for authentic narratives.
- Avoid stereotypes and pan-Indigenous representations; focus on **tribal specificity**.

DEI Cultural Competency & Relevancy

- Center **lived experiences** and voices of Indigenous peoples.

- Stories address **land displacement, colonization, and ongoing resistance**.
 - Students should understand storytelling as an **act of survival and resurgence**.
 - Include discussions on **historical trauma, intergenerational healing, and rights/responsibilities**.
 - Support **identity development** and cultural pride through student storytelling.
-

Oregon State Standards Alignment

- **Reading & Language Arts:**
 - **3.RL.2** – Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details.
 - **3.RL.7** – Explain how specific aspects of a text’s illustrations contribute to what is conveyed by the words in a story.
 -
 - **4.RL.2** – Determine a theme of a story, drama, or poem from details in the text; summarize the text.
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 - **4.RL.9** – Compare and contrast the treatment of similar themes and topics (e.g., opposition of good and evil) and patterns of events in stories, myths, and traditional literature from different cultures.
 -
 - **5.RL.6** – Describe how a narrator’s or speaker’s point of view influences how events are described.
 - **5.RL.9** – Compare and contrast stories in the same genre (e.g., mysteries and adventure stories) on their approaches to similar themes and topics.
 -
- **Social Studies:**
 - **3.11** – Describe how different groups celebrate and preserve cultural heritage and contribute to the community.
 - **3.14** – Explain how people and events influence local community history.
 -

- **4.11** – Describe how technological developments, societal decisions, and personal practices influence Oregon’s environment and climate.
-
- **5.25** – Identify and explain the purposes and functions of the three branches of government.
- **5.27** – Examine how people, events, and developments have shaped the U.S. Constitution and Bill of Rights.
-
- **Tribal History/Shared History Essential Understandings:**
 - EU1: Time Immemorial
 - EU2: Sovereignty
 - EU3: History
 - EU5: Identity
 - EU6: Lifeways
 - EU7: Language

Summary of Lessons

Lesson 1: The Power of Storytelling

- Watch Supaman's "Alright" and listen to Elder Ed Edmo.
- Read *Fox Doesn't Wear a Watch* by Michelle M. Jacob.
- Discuss types of stories, feelings, and roles of storytellers.
- Play Storytelling Stick Game.

Lesson 2: Stories of My Community

- Read *Fry Bread* by Kevin Noble Maillard.
- Watch "Home to Me" and Warm Springs Skatepark.
- Create Zines about community and identity.

Lesson 3: Stories of My State

- Watch oral history with Wilson Wewa.
- Complete 9 Tribes of Oregon Jigsaw using tribal websites.
- Present findings and learn about tribal governance and land.

Lesson 4: Stories of My Country

- Read *We Are Still Here* by Traci Sorell.
- Watch OPB's *Broken Treaties* documentary.
- Analyze "One World" by Taboo Nawasha.
- Explore dual citizenship and cultural preservation.

Lesson 5: Stories of My Rights and Responsibilities

- Watch videos on Indigenous water protection (Autumn Peltier, C'waam fish, Mill Creek).
 - Read *We Are Water Protectors* and *Salmon Boy*.
 - Explore responsibility to Earth and rights to sovereignty.
 - Complete the "Learned" section of the KWL chart.
-

Resources

- **ODE Tribal History/Shared History:**
<https://www.oregon.gov/ode/students-and-family/equity/NativeAmericanEducation/Pages/Tribal-History-Shared-History.aspx>
- **ODE Tribal Consultation Toolkit:**
<https://www.oregon.gov/ode/students-and-family/equity/NativeAmericanEducation/Pages/Tribal-Consultation.aspx>
- **National Museum of the American Indian (NMAI) Essential Understandings:**
<https://americanindian.si.edu/nk360/>

This guide ensures culturally respectful, place-based, and standards-aligned teaching practices that empower students to engage with Indigenous perspectives in meaningful, developmentally appropriate ways.

Unit 7 Teacher Guide: Native Music, Identity & Movement (Grades K–2)

Vocabulary

- **Identity** – Who we are; made up of our culture, traditions, community, and interests.
 - **Regalia** – Special traditional clothing worn at powwows and ceremonies.
 - **Powwow** – A gathering to celebrate Indigenous culture through dance, song, and community.
 - **Drum** – Known as the heartbeat of Mother Earth; comes in many forms such as Big Drum and Hand Drum.
 - **Flute** – A woodwind instrument used in ceremonies and storytelling.
 - **Rattle** – An instrument made from natural materials like turtle shells or gourds, used in music and healing.
 - **Community** – A group of people who share traditions, values, and support one another.
-

Indian Education 101

- Native music, dance, and storytelling are cultural expressions that predate U.S. history and remain vital today.
 - **Flute, Drum, Rattle, and Dance** have ceremonial, healing, and social purposes.
 - Modern Native artists like **Supaman**, **Tony Duncan**, and **Ode'min Kwe Singers** carry on these traditions.
 - Educators should use culturally accurate and respectful language when referencing Native practices.
 - Representation matters: always attribute tribal affiliation to Indigenous authors and performers.
-

DEI Cultural Competency & Relevancy

- Recognize Native students' identities as dynamic, rooted in ancestral traditions and modern expressions.
 - Avoid pan-Indian generalizations; specify tribal affiliations.
 - Ensure lessons are strengths-based and reflect Indigenous joy, creativity, and sovereignty.
 - Encourage **self-expression, community-building**, and **connection to land and culture**.
 - Use **So'oh Storytime** to honor oral traditions and intergenerational storytelling.
-

Oregon State Standards Alignment

Reading & Language Arts (Grades 1–3)

- 1.RL.1, 1.RL.2, 1.RL.3
- 2.RL.2, 2.RL.3, 2.RL.7
- 3.RL.2, 3.RL.7

Social Studies

- 3.11 – Understand how cultural practices and perspectives shape our world.
- 3.14 – Understand how people and communities celebrate traditions.
- 4.11 – Examine the importance of tribal history and cultural practices in Oregon.
- 5.25 – Identify examples of Native sovereignty.
- 5.27 – Understand historical and current relationships between the U.S. and Tribal Nations.

Music & Dance Standards

- MU.8.RE2.2 – Describe how music expresses identity.
- DA.1.CR1.1 – Explore movement inspired by stimuli and cultural expression.

ODE Tribal History/Shared History Essential Understandings

- Since Time Immemorial
 - Sovereignty
 - Identity
 - Lifeways
 - Language
-

Summary of Lessons

Lesson 1: Identity & Self-Expression

- Read: *A Kids Book About Identity* (Taboo Nawasha – Shoshone)
- Create: *Identity Web*
- Movement: Dance to “Dragonfly Medicine” by Supaman
- Watch: “You Are Perfect” (Supaman)

Lesson 2: Drum as a Heartbeat

- Watch: ABC10 “Heartbeat of Mother Earth”
- Read: *We Belong to the Drum* (Sandra Lamouche – Cree)
- Learn: Double Beat Side Step
- Explore: Big Drum & Hand Drum

Lesson 3: Regalia & Dance

- Read: *Jingle Dancer* (Cynthia Leitch Smith – Muscogee)
- Learn: Jingle, Fancy, and Grass Dance
- Watch: CBC Kids & Stylehorse Collective dance videos

- Closing: PBS Native Men and Women in Regalia

Lesson 4: Powwow & Community

- Read: *Powwow Day* (Traci Sorell – Cherokee)
- Watch: “What is a Powwow?” (CBC)
- Create: *Community Puzzle* with Ode’min Kwe Singers music

Lesson 5: Rattle & Flute

- Watch: Traditional Dakota Flute (Will Crawford)
- Listen: “Flute Frequencies” (Supaman), “Mother Earth Flute Song” (Tony Duncan)
- Watch: Rattle Performances (Pauline Songbird, Vaughnda Hilton)
- Closing: “Night Sky Stories” by Wilfred Buck (Opaskwayak Cree)