**NOVEL SELECTIONS**

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| ***The Marrow Thieves -* Cherie Dimaline** | | |
| ***Synopsis of Novel***  This post-apocalyptic novel is set in the mid-20th century depicts the story of Frenchie, a young Metis boy struggles to outrun “The Recruiters.” The impacts of war and climate change have left all but indigenous humans without the ability to dream, causing depression, infertility, and suicide. As a result, indigenous people are forced to flee the Recruiters who would take them to previously established boarding schools that have been repurposed as detention facilities in which bone marrow is harvested as a means to help others regain the ability to dream.  Having been separated from his family, Frenchie travels north until he meets a group of other indigenous survivors. With this group, he begins to find his identity through a return to tradition. And the group eventually finds that the power to defeat the recruiters has been with them all along. | ***Biography of Author, Tribal Affiliation, IEFA Essential Understandings Taught, Age/Level Appropriate***  Cherie Dimaline is a Metis author from Canada’s Georgian Bay community.  Essential Understandings 2 and 3 are explored in the repurposed residential boarding schools and in the diversity of the group that finds Frenchie and becomes his “family.”  This book would be suitable for grades 9-12. Students in grades 9-10 or emerging readers may struggle with Hogan’s circular style of writing and may benefit from scaffolding. | ***Connections to other Literature/Novels/Non-Fiction etc./ Resources to be Utilized***  “A Force They Could Not Control,” a poem by Lois Red Elk (published in OPI’s *Birthright: Born to Poetry*)  *Sugar Falls: A Residential School Story*, a short graphic novel by David Alexander Robertson, or any fiction or non-fiction resource about boarding schools would pair well with this novel.  A short-story version of *The Marrow Thieves* is published in *mitewacimowina: Indigenous Science Fiction & Speculative Storytelling*  *Native Knowledge 360* website - “Northern Plains History and Cultures: How do Native People and Nations Experience Belonging?” |
| ***Multi- Disciplinary Connection/Thematic Units***  *The Marrow Thieves* would be an excellent anchor or supplemental text for climate science units. While it is fiction, it offers a starting point for discussions about climate change, water rights, and environmental science.  It would pair well with social studies or ELA units focused on federal policies of assimilation and termination. | ***Literary Elements that Instructor will Teach or Review***  dystopia  setting  symbolism  traditional storytelling | ***Overall Recommendation***  In addition to being well written, this is an action-packed, suspenseful, engaging story that students will love to read. The story provides ample opportunities for cross-curricular connections into science, social studies, Native American studies, etc. Students will connect with Frenchie’s struggle with identity. The story opens a door for discussions about the importance of culture, language, and sense of belonging in the development of a person’s identity. Students and teachers will both enjoy an exploration of this outstanding young adult novel. |

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| ***Power -* Linda Hogan** | | |
| ***Synopsis of Novel***  After a terrible hurricane-force Florida storm, sixteen-year-old Omishto watches her Aunt Ama kill a panther, an endangered animal that is sacred to her Taiga people. Omishto is torn between the mainstream world, represented by her mother, and the traditional ways of her people, represented by Ama. As the story progresses, Omishto finds herself making a difficult choice about which of those worlds holds her future. | ***Biography of Author, Tribal Affiliation, IEFA Essential Understandings Taught, Age/Level Appropriate***  Linda Hogan is a member of the Chickasaw Nation.  *Power* lends itself to a consideration of Essential Understandings 2 and 3 because of the contrast between more colonized and more traditional characters. The book’s rich symbolism with connection to historical events pairs with Essential Understanding 6. Essential Understanding 7 is explored in the conflicting powers of justice (local, state, and federal government vs. tribal government).  This book would be suitable for grades 9-12. Students in grades 9-10 or emerging readers may struggle with Hogan’s circular style of writing and may benefit from scaffolding. | ***Connections to other Literature/Novels/Non-Fiction etc./ Resources to be Utilized***  The novel could be localized using traditional stories from Montana tribes  Poetry from Birthright, especially M.L. Smoker’s “Crosscurrent,”  “Building a Fire,” by Lois Red Elk (from *Our Blood Remembers*.)  Novels to serve as potential complementary texts: *To Kill a Mockingbird* (Harper Lee), *Their Eyes Were Watching God* (Zora Neale Hurston), *House of Purple Cedar* (Tim Tingle). *The Round House* (Louise Erdrich).  New York Times article about 1987 panther killing. |
| ***Multi-Disciplinary Connection/Thematic Units***  An interesting connection to the civil vs. tribal consequences of Ama killing the panther could be a study of local hunting rights and sovereignty as it pertains to conservation.  Ama’s trial is a focal point in the novel which would facilitate a study of justice, the multitude of ways in which it can be meted out, and how cultures define and pursue it.  In April 1987, Seminole Chairman James C. Billie killed a panther relative to Seminole religious and cultural traditions. https://www.nytimes.com/1987/04/15/us/killing-of-a-panther-indian-treaty-rights-vs-law-on-wildlife.html | ***Literary Elements that Instructor will Teach or Review***  tone, mood, diction  foreshadowing  symbolism  theme  setting | ***Overall Recommendation***  This evocative novel would be a wonderful text for any high school grade level. While the plot development is slow at times, Hogan’s rich, poetic narration is captivating. It is a fairly short, but dense, read that will provide students and teachers an excellent platform for discussions of identity, ways of knowing, traditional vs. mainstream beliefs, and diversity of thought. This book will certainly appeal to students who sometimes feel torn between two identities.  The book’s rich symbolism allows for critical analysis and connection to historical events. |

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| ***Mongrels* - Stephen Graham Jones** | | |
| ***Synopsis of Novel***  The unnamed narrator of this novel lives with his grandfather, aunt, and uncle, who are all werewolves. His mother died in childbirth, and no one will talk about his father. After his grandfather passes, he travels the south with his Uncle Darren and Aunt Libby, trying to stay one step ahead of the law...all of them wondering if the boy will eventually transform into a werewolf too. | ***Biography of Author, Tribal Affiliation, IEFA Essential Understandings Taught, Age/Level Appropriate***  Stephen Graham Jones is a Blackfeet writer and professor.  Jones’ narrative style is appropriate for grades 9-12, but the more mature content might be better suited to grades 11-12. | ***Connections to other Literature/Novels/Non-Fiction etc./ Resources to be Utilized***  An interesting contrast to this novel would be to have students contrast Jones’ portrayal of werewolves with those portrayed in Stephanie Meyers’ *Twilight* series, which has been criticized for its appropriation (or misappropriation) of Native American stories.  *The Night Wanderer*, by Drew Hayden Taylor  *The Marrow Thieves*, by Cherie Dimaline |
| ***Multi-Disciplinary Connection/Thematic Units***  This book’s natural home is the English Language Arts classroom, perhaps in an elective or advanced class. It is a work of horror and fantasy that contains elements of the gothic. Teachers could pair it with poetry, short stories, or novels about similar supernatural topics. | ***Literary Elements that Instructor will Teach or Review***  bildungsromen  horror  extended metaphor  symbolism  allusion  speculative fiction | ***Overall Recommendation***  If readers did not know that Stephen Graham Jones is an enrolled member of the Blackfeet tribe, there is little in the book that will overtly reveal the author’s heritage. In *Mongrels*, we get a fresh, contemporary take on werewolf lore. Jones has said that he wrote the book because he was tired of seeing truck stop t-shirts merging Indians and wolves. This statement would make an excellent starting point for analysis of the book.  While this novel certainly is not for every classroom, it will certainly find its niche. |

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| ***There There -* Tommy Orange** | | |
| ***Synopsis of Novel***  Twelve characters spanning generations and from varied indigenous backgrounds converge upon the first-ever Big Oakland Powwow, each for different reasons. As the novel progresses, the audience learns how each character’s history and purpose for attending the powwow is interconnected. All of this leads to a devastating, but powerful conclusion. The story, told in short vignettes, explores tragedy and resilience, addiction and sobriety, anger and forgiveness, betrayal and justice, and the complexities of being an indigenous person in a modern, urban world. | ***Biography of Author, Tribal Affiliation, IEFA Essential Understandings Taught, Age/Level Appropriate***  Tommy Orange is an enrolled member of the Cheyenne and Arapaho Tribes of Oklahoma  All of the essential understandings are addressed in varying degrees throughout this novel.  This book would be best suited to older students in Grades 11-12; potentially advanced or honors classes. | ***Connections to other Literature/Novels/Non-Fiction etc./ Resources to be Utilized***  *We Hold the Rock: The Indian Occupation of Alcatraz, 1969-1971*, by Troy R. Johnson  *Urban Tribes: Native Americans in the City*, by various authors, edited by Lisa Charleyboy and Mary Beth Leatherdale  *Dreaming in Indian: Contemporary Native American Voices*, by various authors, edited by Lisa Charleyboy and Mary Beth Leatherdale  “Unexpected Pursuits: Embracing my Indigeneity and Creativity,” by Christine Day |
| ***Multi-Disciplinary Connection/Thematic Units***  Some of the topics that could be extracted from the book are as follows:   * American Indian Movement, specifically the occupation of Alcatraz * Blood quantum * Hegemony * Federal Indian Policy * Identity * Indian Relocation Policy * Urban Indian Identity vs Reservation Indian Identity   This book could be used in a thematic unit about community and identity. | ***Literary Elements that Instructor will Teach or Review***  characterization  foreshadowing  symbolism  multiple narrators  vignette | ***Overall Recommendation***  This book is beautifully written with thoughtful, well-developed characters that in many ways embody the lived experiences of some of our students and their families.  It also provides students a chance to consider the lives of their peers who live in urban areas.  The book does contain mature content, including extensive profanity, alcohol and drug use, and some sexual content. Orange manages to incorporate these elements without perpetuating stereotypes. Teachers considering this book may want to discuss its use with administrators prior to teaching. That being said, this book could provide the right group of students a compelling framework in which to explore issues of identity, belonging, and ways of knowing.  Because the book features multiple narrators and main characters, it would be helpful for students to keep a character chart as they read. While the book may not be suitable for all audiences, there are individual chapters in the book that could stand alone. |

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| ***House of Purple Cedar -* Tim Tingle** | | |
| ***Synopsis of Novel***  Set at the turn of the 20th century in the Oklahoma territories town of Skullyville, *House of Purple Cedar* tells the story of Rose, who survives the New Year’s Eve of 1896 arson of the New Hope Academy boarding school for girls. Not long after, she watches as her grandfather, Amafo, is beaten by a neighboring town’s white sheriff. Amafo is a proud man and a respected elder who values tradition, and he refuses to be intimidated by the sheriff, and with the support of his family and the Choctaw community, he chooses forgiveness over revenge. As the story progresses, Amafo collects a legion of unlikely allies, including a one-legged shopkeeper and the local train stationmaster. | ***Biography of Author, Tribal Affiliation, IEFA Essential Understandings Taught, Age/Level Appropriate***  Tim Tingle is a relatively well-known Choctaw storyteller.  Tingle’s focus on traditional teachings vs. boarding school education compliments Essential Understanding 2 and 3. The relocation of Choctaw people and treaty violations that led to the integration of the town of Skullyville illuminate Essential Understandings 4 and 5.  This book would be suitable for grades 9-12. | ***Connections to other Literature/Novels/Non-Fiction etc./ Resources to be Utilized***  An interesting way to localize Tingle’s book would be to study it alongside the account of events following the killings of relatives of Chief Eneas and Chief Michelle described in *Justice To Be Accorded to the Indians*. Letters and accounts regarding the incidents appear throughout the book. A study of these events would provide students with a local lens through which to view the tensions between the Choctaw and Nahullo (white settlers) community.  “My Reservation,” by Jennifer Greene (in *Birthright: Born to Poetry*)  “Bearing Witness,” by Lois Red Elk (from *Dragonfly Weather.*) |
| ***Multi-Disciplinary Connection/Thematic Units***  This novel lends itself well to ELA and history units.  In a social studies class, students could study the history and geography of the characters.  The novel could be used in units incorporating study of boarding schools, termination, relocation, and assimilation. | ***Literary Elements that Instructor will Teach or Review***  tall tales  secondary characters  multiple narrators  mysticism  symbolism | ***Overall Recommendation***  This is an easy book to recommend. Teachers will love it for its limitless possibilities for literary or historical study. Students will love it for its genuine, relatable characters, its exciting and often suspenseful plot, and for Tingle’s serious, yet whimsically humorous style. |

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| ***Him Standing -* Richard Wagamese** | | |
| ***Synopsis of Novel***  This supernatural story features Lucas Smoke, an Ojibwe wood carver who learned his craft from his grandfather. When a mysterious stranger asks Lucas to carve a spirit mask, Lucas is pulled into a new reality where he discovers that his talents have more power than he thought. He meets an old woman who helps him understand that the mask he is creating is meant to summon Him Standing, an ancient sorcerer. Lucas, his girlfriend, and the old woman must outsmart the stranger to not only save Lucas’s life, but also to protect the world from a sinister power.  This is an Orca Books “Rapid Reads” high interest, low Lexile book. | ***Biography of Author, Tribal Affiliation, IEFA Essential Understandings Taught, Age/Level Appropriate***  Richard Wagamese is an Ojibway author and journalist from the Wabaseemoong Independent Nation in northern Ontario.  Wagamese’s characters show the diversity among contemporary indigenous peoples as highlighted in Essential Understanding 3.  This short novel would be appropriate for struggling readers or Title I students in grades 9-12. | ***Connections to other Literature/Novels/Non-Fiction etc./ Resources to be Utilized***  *The Marrow Thieves*, by Cherie Dimaline  The book could be paired with traditional trickster or supernatural stories. |
| ***Multi-Disciplinary Connection/Thematic Units***  A study of visual arts and sculpture would be a natural complement to this book. It could also be incorporated into a study of supernatural stories from various cultures.  The straightforward style of the novel would make portions of it a good mentor or exemplar text for students struggling with syntax in their writing. | ***Literary Elements that Instructor will Teach or Review***  diction  style  syntax | ***Overall Recommendation***  This book is better suited to individual or small-group study for struggling readers. It could be a good alternative text for a novel study with a similar topic or theme. While the plot is a bit predictable and the narration is a bit contrived at times, it is an enjoyable, suspenseful story. |

**SHORT STORY/ESSAY SUGGESTIONS**

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| ***“Unexpected Pursuits: Embracing my Indigeneity & Creativity” - Cristine Day*** | | | |
| ***Synopsis of Essay***  This essay is published in the anthology *Our Stories, Our Voices: 21 YA Authors Get Real About Injustice, Empowerment, and Growing Up Female in America.* Day explores the complicated emotions she experienced at having her identity, culture, and history as an indigenous person almost entirely left out of her urban public school education. She traces her steps toward her eventual career path of becoming an indigenous writer and filmmaker. | ***Biography of Author, Tribal Affiliation, IEFA Essential Understandings Taught, Age/Level Appropriate***  Christine Day is an Upper Skagit writer and filmmaker.  Essential Understandings 2 and 3 are most thoroughly illuminated in this essay.  Appropriate for grades 9-12. | | ***Connections to other Literature/Novels/Non-Fiction etc./ Resources to be Utilized***  The book *Urban Tribes: Native Americans in the City*, by various authors, edited by Lisa Charleyboy and Mary Beth Leatherdale would be a good complementary text for this essay as it profiles indigenous young people whose experiences have been similar to Day’s.  *Dreaming in Indian: Contemporary Native American Voices*, by various authors, edited by Lisa Charleyboy and Mary Beth Leatherdale  Eric Gansworth’s short story “Don’t Pass Me By” explores some of the same topics of misrepresentation (or lack of representation) in education, identity, and sense of belonging.  Brut Media Video about Salish photographer Tailyr Irvine: https://www.brut.media/us/news/photographer-claps-back-vs-stereotypes-2a31a886-367f-437c-a062-d46d44249d97 |
| ***Multi-Disciplinary Connection/Thematic Units***  This essay would be an excellent addition to a career planning unit.  It could also be used to illustrate the impacts of the “Baby Scoop Era,” federal policies of termination, and the Indian Child Welfare Act.  Day’s essay would also be a high-quality mentor or exemplar text for a unit on personal narrative writing. | ***Literary Elements that Instructor will Teach or Review***  personal essay/narrative essay  memoir  tone/mood | | ***Overall Recommendation***  Students will empathize with Day’s education experience and they will be encouraged by her resilience and tenacity in pursuing her writing and filmmaking career.  They will also identify with the struggle she experiences between choosing a “safe” career or following her passions. The essay is exceptionally well written and engaging. |
| **“Don’t Pass Me By” - Eric Gansworth** | | | |
| ***Synopsis of Short Story***  Doobie is a quiet Native American kid who attends a mostly-white high school, and he feels overlooked. Overlooked by his childhood friend and current crush, Hayley, who only gives him the time of day when her white friends aren’t around. Overlooked by his Health teacher Mr. Corker, who doesn’t seem to think Doobie’s perspective is important...until Doobie takes a stand in an effort to stop being overlooked.  This essay was published in *Fresh Ink: An Anthology,* (1st Edition, pp 38-54)New York, N.Y. Crown Books | ***Biography of Author, Tribal Affiliation, IEFA Essential Understandings Taught, Age/Level Appropriate***  Eric Gansworth is an enrolled member of the Onondaga Nation.  Essential Understandings 3  This story would be suitable for grades 9-12 | ***Connections to other Literature/Novels/Non-Fiction etc./ Resources to be Utilized***  “Unexpected Pursuits: Embracing my Indigeneity and Creativity,” by Christine Day  “Worry and Wonder,” Marcie Rendon  The following is a link to the article “How America is Failing Native American Students,” published in *The Nation* on July 24, 2017: https://www.thenation.com/article/left-behind/ | |
| ***Multi-Disciplinary Connection/Thematic Units***  While the events of the story occur mostly in a Health class, this story would be best suited to the English Language Arts classroom as a complimentary text to a novel of a similar theme or a thematic unit incorporating issues of social justice or identity. | ***Literary Elements that Instructor will Teach or Review***  style  diction/syntax  dialogue  tone/mood  plot  short story elements | ***Overall Recommendation***  This story should be required reading for every teacher.  Students will love Doobie. They will understand his struggle, and they will be inspired by his actions. Sadly, the events that transpire in this story are ones that too many indigenous students have faced. The conversations sparked by this story may be uncomfortable, as teachers may have to confront their own shortcomings as students share their experiences. However, these are conversations worth having, and both teachers and students will be impacted by this story. | |

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| **“Worry and Wonder” - Marcie Rendon** | | |
| ***Synopsis of Short Story***  Amy is a young Ojibwe woman who barely remembers her father and whose mother abandoned her. This is the story of her time in foster care as her father navigates the tedious process of gaining custody of her. The stress and despair of waiting weigh heavily on her, but Amy meets new family members who immerse her in ceremony and tradition and give her hope for the future. | ***Biography of Author, Tribal Affiliation, IEFA Essential Understandings Taught, Age/Level Appropriate***  Marcie Rendon is an enrolled member of the White Earth Anishinaabe Nation.  This story will help students further understand the diversity among American Indian peoples (Essential Understanding 2). Students will also gain a better understanding of federal policy and sovereignty (Essential Understandings 5 and 7).  This story would be suitable for grades 9-12 | ***Connections to other Literature/Novels/Non-Fiction etc./ Resources to be Utilized***  *Bitterroot: A Salish Memoir of Transracial Adoption*, by Susan Devan Harness  *Dreaming in Indian: Contemporary Native American Voices*, by various authors, edited by Lisa Charleyboy and Mary Beth Leatherdale  “Don’t Pass Me By,” by Eric Gansworth  National Indian Child Welfare Association:  https://www.nicwa.org/about-icwa/ |
| ***Multi-Disciplinary Connection/Thematic Units***  English Language Arts, social studies, and Native American Studies teachers would find many ways to connect this story to their content.  Currently, the Indian Child Welfare Act faces legal challenges, and a federal judge in Texas deemed it unconstitutional in the fall of 2018. This story would be a great addition to a study of ICWA’s history, rationale, and impacts. | ***Literary Elements that Instructor will Teach or Review***  style  diction/syntax  dialogue  tone/mood  plot  short story elements | ***Overall Recommendation***  This beautifully-written story will resonate with students. The recent legal challenges to the Indian Child Welfare Act make this story relevant and necessary. It is extremely versatile and could be used in a number of thematic units. |

**NON-FICTION SELECTIONS**

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| ***Bitterroot: A Salish Memoir of Transracial Adoption -* Susan Devan Harness** | | |
| ***Synopsis of Text***  Harness’s memoir accounts her experiences as an American Indian child adopted by a white couple. She had been told her birth parents were dead, but she later discovered that this had been a lie.  The book chronicles Harness’s constant wondering about her ethnic heritage, her search for her family, and the journey to self-discovery and acceptance that followed as she met her birth family and began to understand her Salish roots. | ***Biography of Author, Tribal Affiliation, IEFA Essential Understandings Taught, Age/Level Appropriate***  Susan Devan Harness is a member of the Confederated Salish and Kootenai Tribes.  All of the Essential Understandings are encompassed in this book, especially Essential Understanding 1.  This book is appropriate for grades 9-12. | ***Connections to other Literature/Novels/Non-Fiction etc./ Resources to be Utilized***  “Worry and Wonder,” short story by Marcie Rendon  National Indian Child Welfare Association:  https://www.nicwa.org/about-icwa/  “The Heart of ICWA” video series from the National Indian Child Welfare Association:  https://www.youtube.com/channel/  UCRRmU68Ih20mEwUnSKnSavA/videos |
| ***Multi-Disciplinary Connection/Thematic Units***  This book would provide ELA and social studies teachers a natural source for collaboration. Students could study the Baby Scoop Era, federal Indian policy, and ICWA in their social studies class while learning about memoir and personal narrative in their ELA studies. Harness’s book would also be an excellent starting point for a student project for collecting oral histories or doing research about the impacts of ICWA. | ***Literary Elements that Instructor will Teach or Review***  memoir  autobiography  personal narrative  point of view  creative nonfiction | ***Overall Recommendation***  This book is too important not to share with students. Many Montana tribal families have been affected by the devastating consequences of the Baby Scoop Era. Harness’s book could be taught in its entirety, but teachers will also find that almost every chapter could be considered on its own. |

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| ***Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge, and the Teachings of Plants* Robin Wall Kimmerer** | | |
| ***Synopsis of Text***  Told through a sequence of short stories and vignettes, *Braiding Sweetgrass* is a memoir and scientific treatise. Kimmerer’s biographical stories are characterized by her education in botany and biology. Through the fusion of biography, science, traditional ways of knowing, and place, Kimmerer highlights the importance of conservation and humanity’s mutual dependence on the natural world. | ***Biography of Author, Tribal Affiliation, IEFA Essential Understandings Taught, Age/Level Appropriate***  Robin Wall Kimmerer is an enrolled member of the Citizen Potawatomi Nation.  This book is suitable for grades 9-12. | ***Connections to other Literature/Novels/Non-Fiction etc./ Resources to be Utilized***  *Huckleberries, Buttercups, and Celebrations,* by Jennifer Greene; Illustrated by Antoine Sandoval  Local and regional creation stories  “I Take My Home,” poem by Jennifer Greene (published in OPI’s *Birthright: Born to Poetry*)  “Missions,” poem by Heather Cahoon (published in OPI’s *Birthright: Born to Poetry*) |
| ***Multi-Disciplinary Connection/Thematic Units***  This book offers science teachers with an extraordinary resource for incorporating an indigenous perspective and ways of knowing into their lessons. It would best compliment biology and natural science coursework.  ELA and science teachers could create collaborative units with this book as an anchor text. | ***Literary Elements that Instructor will Teach or Review***  reflective essay  personal essay  creative nonfiction  vignette  metaphor  autobiography  memoir | ***Overall Recommendation***  Kimmerer’s beautifully evocative prose is engaging and enjoyable. While some teachers might choose to incorporate the book in its entirety, each chapter could certainly stand on its own as a complementary text. This book will give students and teachers a place to explore the interconnectedness of place, scientific knowledge, and traditional knowledge and ways of being. |

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| ***Everything You Wanted to Know About Indians, But Were Too Afraid to Ask -* Anton Treuer** | | |
| ***Synopsis of Text***  As the title suggests, Treuer takes on topics from history to federal policy to powwow to education and more.  The book is in a question and answer format, organized by topic. | ***Biography of Author, Tribal Affiliation, IEFA Essential Understandings Taught, Age/Level Appropriate***  Anton Treuer is an Ojibwe author and professor.  Essential Understandings 2-7 are explored in this book.  This book is appropriate for grades 9-12 | ***Connections to other Literature/Novels/Non-Fiction etc./ Resources to be Utilized***  This book could be used in the classroom or library as a reference to answer individual or class questions or gain background knowledge. |
| ***Multi-Disciplinary Connection/Thematic Units***  As a reference source, this book would tie in with any multi-disciplinary or thematic unit. | ***Literary Elements that Instructor will Teach or Review***  research  reference  allusion | ***Overall Recommendation***  This book is recommended as a reference resource.  It would be an excellent addition to the classroom or library for both teachers and students.  While no single topic is covered in any depth and no book of this nature could single-handedly address the individuality of each tribal nation, most of Treuer’s answers provide at least an introductory answer to questions that both teachers and students might have and can be a good springboard into more formal research. Treuer’s engaging, sometimes humorous tone makes this an enjoyable read as well. |

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| ***We Rise: The Earth Guardians Guide to Building a Movement* - Xiuhtezcatl Martinez** | | |
| ***Synopsis of Text***  Through interviews, poetry, essays, and narrative nonfiction, Martinez explores the impacts of climate change and offers young people a path not just to learning, but also to activism. Topics covered in *We Rise* include traditional sustainability, climate science, food sovereignty, renewable energy, intersectionality, and activism. | ***Biography of Author, Tribal Affiliation, IEFA Essential Understandings Taught, Age/Level Appropriate***  Xuihtezcatl Martinez, a Mexica/Aztec descendent, is a 19-year-old musician and activist.  The topics covered in this book will lead students to a better comprehension of Essential Understandings 2-7.  This book would be suitable for grades 9-12. | ***Connections to other Literature/Novels/Non-Fiction etc./ Resources to be Utilized***  *Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge, and the Teachings of Plants*, byRobin Wall Kimmerer  *Dreaming in Indian: Contemporary Native American Voices*, by various authors, edited by Lisa Charleyboy and Mary Beth Leatherdale  *Young Water Protectors*...*A Story About Standing Rock*, by Aslan Tudor and Kelly Tudor |
| ***Multi-Disciplinary Connection/Thematic Units***  The opportunities for multi-disciplinary incorporation are limitless with this book. Science, math, ELA, and social studies teachers could work together on a unit that includes research and community activism. | ***Literary Elements that Instructor will Teach or Review***  point of view  narrative  objectivity  nonfiction reading strategies  vocabulary tiers (Tier 3 jargon/words that pertain to a field of study) | ***Overall Recommendation***  There is much for the taking in this outstanding book.  Students will be inspired and empowered by Martinez’s call to activism. Martinez is an engaging author, and the information in the book is presented in concise, digestible segments and styles. Teachers not wanting to use the book in its entirety could easily pull chapters or sections to use as complementary or supplemental texts. |

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| ***Original Local: Indigenous Foods, Stories, and Recipes from the Upper Midwest*  - Heid Erdrich** | | |
| ***Synopsis of Text***  This is a cookbook featuring pre- and post- colonial recipes for indigenous foods of the Upper Midwest tribes, such as wild rice, fish and game, vegetables and legumes, corn, berries, and herbs. Erdrich also covers topics of food sovereignty, ceremony and gatherings, and the impact of colonization on American Indian health. | ***Biography of Author, Tribal Affiliation, IEFA Essential Understandings Taught, Age/Level Appropriate***  Heid E. Erdrich is an Ojibwe (Turtle Mountain Band) author and poet.  Erdrich’s discussions of diversity among tribes and traditions that have been passed down through generations will help students gain a better understanding of Essential Understandings 2, 3, and 6.  This book would be suitable for grades 9-12 | ***Connections to other Literature/Novels/Non-Fiction etc./ Resources to be Utilized***  *Traditional Foods: A Native Way of Life* - Montana OPI IEFA teaching unit:  https://opi.mt.gov/Portals/182/Page%20Files/School%  20Nutrition/Menu%20Planning/Traditional%  20Foods%20Recipes.pdf  This cookbook would pair well with any text in which food is at the heart of gatherings, ceremonies, etc. |
| ***Multi-Disciplinary Connection/Thematic Units***  The possibilities for multidisciplinary connections are limitless. Collaboration between any combination of ELA, social studies, mathematics, science, family and consumer sciences is possible through this text. | ***Literary Elements that Instructor will Teach or Review***  nonfiction  reflective essay  narrative essay  expository writing | ***Overall Recommendation***  While a cookbook might seem like a strange recommendation, this one is extraordinary. The topic of food appears frequently in the study of history and literature. This cookbook not only offers recipes that students can explore to learn more about indigenous foods, it is also interspersed with essays and stories about family, food sovereignty, hunting, ceremony, etc. A brief submission by Montana poet Lois Red Elk appears on page 148. While the indigenous foods and recipes are focused on the tribes of the Upper Midwest, many of the foods are similar to those available in what is now Montana. Teachers from all disciplines will find a surprising wealth of potential resources in this book. |

**GRAPHIC NOVEL SELECTIONS**

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| ***The 500 Years of Resistance Comic Book -* Gord Hill** | | |
| ***Synopsis of Graphic Novel***  This graphic novel starts with Ward Churchill’s thoughtful introduction highlighting his own experience with resistance through the American Indian Movement’s Yellow Thunder Occupation. Churchill gives a thorough account of the federal and tribal motivations behind the standoff. Churchill also provides an extensive Recommended Reading list.  Gord Hill’s graphic novel explores North and South American indigenous resistance movements starting with the first European contact and continuing through the 20th Century. | ***Biography of Author, Tribal Affiliation, IEFA Essential Understandings Taught, Age/Level Appropriate***  Gord Hill is a member of the Kwakwaka'wakw nation.  The indigenous perspective on historical events featured in this graphic novel illuminate Essential Understanding 5.  This text is suitable for grades 9-12. | ***Connections to other Literature/Novels/Non-Fiction etc./ Resources to be Utilized***  This graphic novel could be paired with history textbooks, non-fiction texts, or primary sources about the historical events it features.  The following resource from Penguin Random House Australia is a guide for reading graphic novels:  https://www.penguin.com.au/content/resources/  TR\_OppositeLand.pdf |
| ***Multi-Disciplinary Connection/Thematic Units***  This graphic novel would mostly be useful in the social studies, but it could also be paired with ELA novel studies that feature aboriginal resistance.  For example, sections of the book might pair well with a study of the Ibo resistance in the novel *Things Fall Apart* by Nigerian author Chinua Achebe. | ***Literary Elements that Instructor will Teach or Review***  elements of graphic novels (panel, frame, gutter, bleed, etc.)  selection of detail  imagery  illustration | ***Overall Recommendation***  While this graphic novel is small in stature, it is a weighty tome in its content. Churchill’s introduction provides perspective on sovereignty and self- determination and the federal government’s disregard for both in the struggle for the Black Hills of South Dakota. Churchill’s recommended reading list is worth the purchase of the book on its own, but ultimately, Gord Hill’s graphic representation of indigenous resistance movements is, as Churchill puts it, “cause for celebration.” This graphic novel is an opportunity to present students with an indigenous perspective on history in a visual, engaging way. |

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| ***Betty: The Helen Betty Osborne Story***  **and**  ***Will I See?***  **David Alexander Robertson: Author, Scott B. Henderson: Illustrator** | | |
| ***Synopsis of Texts***  Both of these graphic novels address the epidemic of Missing and Murdered Indigenous Women and Girls.  *Betty: The Helen Betty Osborne Story*  In this powerful yet devastating graphic novel, Robertson and Henderson show that the MMIWG epidemic is not a new story. *Betty* tells the story of Helen Betty Osborne, a young Cree woman who was assaulted and murdered in 1971.  *Will I See?*  In this compelling graphic novel, a mysterious black cat befriends May, a young girl. As they travel through the city, May finds trinkets that she and her grandmother make into a necklace. But the cat and the trinkets have a terrifying legacy; one that May will too soon understand. | ***Biography of Author, Tribal Affiliation, IEFA Essential Understandings Taught, Age/Level Appropriate***  David Allen Robertson is an indigenous graphic novelist and writer of Swampy Cree heritage.  *Will I See?* is appropriate for grades 9-12, but *Betty: The Helen Betty Osborne Story* should be reserved for more mature students in grades 11-12. | ***Connections to other Literature/Novels/Non-Fiction etc./ Resources to be Utilized***  These graphic novels would make excellent companion or supplementary texts for a study of the issue of MMIWG. They could be paired with poems, novels, essays, periodical articles, documentaries, etc.  The following resource from Penguin Random House Australia is a guide for reading graphic novels:  https://www.penguin.com.au/content/resources/  TR\_OppositeLand.pdf |
| ***Multi-Disciplinary Connection/Thematic Units***  A study of MMIWG could be expanded to explore other areas of the world where women experience similar circumstances.  Students could study the social, historical, and political events that have led to this epidemic.  The study of graphic novels when contrasted with prose texts or poetry can illuminate for students the stylistic choices authors make to convey their stories. | ***Literary Elements that Instructor will Teach or Review***  elements of graphic novels (panel, frame, gutter, bleed, etc.)  selection of detail  imagery  symbolism | ***Overall Recommendation***  Many families in our communities have been impacted by the MMIWG epidemic. It is an important topic that merits examination, and these graphic novels could provide students with an artistic, visual perspective.  *Will I See?* is appropriate for grades 9-12, but *Betty* portrays sexual assault more overtly and would be better suited to more mature students. Teachers will need to use discretion with *Betty* if they plan to introduce it in a class setting. |

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| ***Sugar Falls***  **David Alexander Robertson: Author, Scott B. Henderson: Illustrator** | | |
| ***Synopsis of Text***  When Daniel interviews his friend’s grandmother, Betsy, for a school assignment about residential school survivors, he learns her tragic story, but he is also inspired by the incredible resilience that Betsy and other survivors demonstrated.  In this graphic novel, David Alexander Robertson and Scott B. Henderson tell the story of Betty Ross, an Elder of the Cross Lake First Nation | ***Biography of Author, Tribal Affiliation, IEFA Essential Understandings Taught, Age/Level Appropriate***  David Allen Robertson is an indigenous graphic novelist and writer of Swampy Cree heritage.  This graphic novel is appropriate for grades 9-12. | ***Connections to other Literature/Novels/Non-Fiction etc./ Resources to be Utilized***  This graphic novel would make excellent companion or supplementary texts for units that include study of the boarding school era. Other possible companion texts are *I Am Not a Number* (Jenny Kay Dupuis and Kathy Kacer), *When We Were Alone* (also by David Alexander Robertson).  The following resource from Penguin Random House Australia is a guide for reading graphic novels:  https://www.penguin.com.au/content/resources/  TR\_OppositeLand.pdf |
| ***Multi-Disciplinary Connection/Thematic Units***  The study of graphic novels when contrasted with prose texts or poetry can illuminate for students the stylistic choices authors make to convey their stories. | ***Literary Elements that Instructor will Teach or Review***  elements of graphic novels (panel, frame, gutter, bleed, etc.)  selection of detail  imagery  illustration | ***Overall Recommendation***  A number of resources about the boarding school era are available, but this graphic novel offers a unique visual perspective that might be more accessible to some students. It is beautifully illustrated and powerful, and it would make an impactful addition to a study of this topic. |

***Suggestions for Independent Reading***

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| **Title/Year of Publication** | **Author/Tribal Affiliation** | **Genre** | **Subjects/Topics** |
| *Girl Gone Missing* (2019) | Marcie Rendon  White Earth Anishinabe Nation | Fiction | #MMIWG |
| *Fire Song* (2018) | Adam Garnet Jones  Cree and Metis | Fiction | Tragedy, suicide, romance, LGBTQ/Two Spirit |
| *Lana’s Lakota Moons* (2007) | Virginia Driving Hawk Sneeve  Lakota | Fiction | Lakota calendar, culture clash, friendship, traditional ways of knowing |
| *Miko Kings: An Indian Baseball Story* (2007) | LeAnne Howe  Choctaw | Historical Fiction | Oklahoma territory, baseball, early 20th century |
| *Secret of the Stars* (2017) | Gitz Crazyboy  Blackfoot/Dene | Fantasy | Self-discovery, identity, connection to culture |
| *Where the Dead Sit Talking* (2018) | Brandon Hobson  Cherokee | Realistic Fiction | Foster care/adoption, grief, addiction, suicide |
| *The Next Sure Thing* (2011) | Richard Wagamese  Ojibwe | Fiction | Horse racing, blues guitar, coming of age (High interest/Low Lexile) |
| *Hearts Unbroken* (2018) | Cynthia Leitich Smith  Muskogee Creek Nation | Fiction | Dating, interracial relationships, coming of age, romance |
| *Drowning in Fire* (2001) | Craig Womack  Oklahoma Creek/Cherokee | Fiction | Internal conflict, LGBTQ, assimilation, tradition vs. mainstream |
| *The Girl Who Grew A Galaxy* (2013) | Cherie Dimaline  Metis | Fiction | Mental health, anxiety, depression, OCD, coming of age, resilience |
| *My Life in a Kwagu’l Big House* (2005) | Diane Jacobson  ‘Namgis First Nation | Memoir | Extended family, assimilation, 1960’s, traditional vs. mainstream culture |
| *The Missing* (2017) | Melanie Florence  Plains Cree | Fiction | MMIWG |
| Robopocalypse Series:  *Robopocalypse* (2011)  *Robogenesis* (2013) | Daniel H. Wilson  Cherokee | Science Fiction | Dystopia, apocalypse, robot/machine uprising, return to tradition |
| *Amped* (2012) | Daniel H. Wilson  Cherokee | Science Fiction | Dystopia, apocalypse, artificial intelligence |
| *Lightfinder* (2014) | Aaron Paquette  Metis | Fantasy | Survival of humanity, legend vs. truth, supernatural powers |
| *Her Land, Her Love* (2015)  *Her Enemy, Her Love*  (2016) | Evangeline Parsons Yazzie  Navajo | Fiction | Love, diaspora, Navajo Long Walk, return to homeland |
| *After the Fall* (2017) | Kate Hart  Chickasaw/Choctaw | Fiction | Relationships, sexual assault, recovery |
| The Reckoner Trilogy:  *Strangers* (2018)  *Monsters* (2018)  *Ghosts* (September 2019) | David Alexander Robertson  Swampy Cree | Horror/Mystery | Apocalypse, disease epidemic, ghosts |
| Feral Series:  *Feral Nights* (2014)  *Feral Curse* (2015)  *Feral Pride* (2015) | Cynthia Leitich Smith  Muskogee Creek | Fantasy | Shapeshifting, wereprey/werepredator, supernatural powers, survival |
| *After the People Lights Have Gone Off* (2014) | Stephen Graham Jones Blackfeet | Horror Anthology | Short stories |
| *mitewacimowina: Indigenous Science Fiction and Speculative Storytelling* (2016) | Various Authors | Science Fiction Anthology | 18 short science fiction stories, many of which would be suitable for independent reading or incorporation into thematic units |
| *Walking the Clouds: An Anthology of Indigenous Science Fiction* (2012) | Various Authors | Science Fiction Anthology | Several short stories or excerpts from longer texts that would be suitable for independent reading or incorporation into thematic units |