

The Hoop Dance: Teacher Resource

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First Nations Curriculum
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Chi Meegwetch

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Chapter 1

Introduction

In this resource we refer to the Hoop Dance origin story of the Anishnabe people. We will also be given the history of the Hoop Dance in Saskatoon. The Hoop Dance has been in existence for as long as we as a people have been. The dance at one time was used as a curative method to heal sickness. The origin of the Hoop Dance is from the Anishnabe people and given to them from Nanabosho. The hoop symbolizes the sacred 'hoop' of life. The hoops fashion interlocking configurations, and the dance movements suggest different aspects of nature such as the animals or the plant life.

This teacher resource unit is designed to extend students' understanding of Hoop Dancing and First Nations dance culture. In addition to the Hoop Dance history and teacher resource material, there is an instructional video on the Hoop Dance. There are many different forms and variations of the Hoop Dance. The instructional video demonstrates the Hoop Dance of Delvyn Kennedy. Through suggested texts, the visual learning, language experiences and representing activities the students will explore the Hoop Dance, their creative interpretation and other aspects of dance culture such as the drum and song. The students will be provided with the opportunity to dance as well as explore and extend their knowledge by creating their own interpretations.

The teachers using this manual are encouraged to refer directly to the videos, the suggested resources and the websites to obtain more in-depth information. This resource gives a general overview of what Hoop Dance and Powwow are all about. The teachers are encouraged to draw upon the cultural resource teachers and Elders of their communities to further enhance the student's study of Dance to culture.

Objectives:

- to teach students to hoop dance
- to teach students the dance culture of aboriginal peoples
- to use dance as the creative expression to understand another's culture
- to become familiar with different aspects of another culture through dance
- to use hoop dance as a place to study creative movement in dance

The Adaptive Dimension: Sask.Ed. (1991)

As the adaptive dimension is an essential part of the core curriculum and all educational programs, so it is here a part of this teacher resource.

The Adaptive Dimension is defined as:

"The concept of teachers exercising their professional judgments to provide an appropriate education that is intended to promote optimum success for each child."

Common Essential Learnings: Sask.Ed. (1988)

There are six common essential learnings being: Communication, Numeracy, Critical and creative thinking, Technological Literacy, Personal and Social Values and Skills, and finally, Independent Learning. These common essential learnings are interrelated and therefore the opportunity to develop some in one aspect of the lessons will occur and in other areas may be different.

Indian and Metis Content: Sask.Ed. (1989)

The integration of Indian and Metis content and perspectives within the Hoop Dance teacher resource manual lessons fulfills the central recommendation of both the Five Year Action plan and the Indian and Metis Education Policy from Kindergarten to Grade 12 (Saskatchewan Education, 1989). The policy states:

Saskatchewan Learning recognizes that the Indian and Metis peoples of the province are historically unique peoples and occupy a unique and rightful place in society today. Saskatchewan Education recognizes that education programs must meet the needs of Indian and Metis peoples, and that changes to existing programs are also necessary for the benefit of all students.

(<http://sasked.gov.sk.ca/k/pecs/ab/index.html>)

Topic:

Hoop Dance and Other Forms of Aboriginal Dance

Grade Levels:

1-8

Subject Areas of The Saskatchewan Education Curriculum:

The Hoop Dance Teacher Resource covers the following subject areas of the Saskatchewan Education Curriculum, grades 1-8:

Science - plants and animals, senses (Gr.1), Environment: Survival and Succession (Gr.8)

Social Studies - sound (Gr.3), heritage and identity (Gr.1-5), indigenous people (Gr.6), Culture (Gr.8)

Language Arts - cultural stories (Gr.1), Legends (Gr.4), Sharing Our World (Gr.4), Narrative (Gr.5), Canadiana (Gr. 6), Animals and People-Canadian (Gr.8)

The Arts - Grades1-8, people (Gr.1), the body (Gr.4),

Math - numbers and geometry (Gr.1-8)

Health - self-concept (Gr.1-2), new experiences (Gr.1), cooperation (Gr.3), human relations (Gr.4), Community Action and Helping Others (Gr.8)

Physical Education - K-8

Resource Based Learning:

The students will be provided the opportunity to participate in resource based learning in an expanded study of Aboriginal culture to “empower independent, life-long learning”. The students will design an area of research within the field of Aboriginal culture that they wish to research for further study. With the help of the teacher librarian, the students will gather resources from the library and will be encouraged to utilize the electronic medium links provided in the Website list.

Chapter 2

The Hoop Dance

Hoop Dance Origin:

The Anishnabe Story of Nanabosho and The Hoop Dance.

The origin of the Hoop Dance is from the Anishnabe people. According to the oral history, Nanabosho was presented with the gift of tobacco to be used in the sacred pipe to offer prayers to the Creator and as an offering for any plant or animal taken. On a hunting journey, he realized he had lost the tobacco. While deciding what to do, he noticed some red willow close by and began fashioning hoops from it. He remarked how the red willow, as a circle could represent the circles of life. He stood up and stepped in one and then passed it over his body. His heart began pounding, like a drum, and he began to dance. He passed through all the hoops stepping in and out in different patterns. He began to make different shapes and configurations as different animal beings came to mind. He began to feel their being and purpose. At the end of his dance, he humbled himself to the Creator, asked for pity and promised to forever respect the gift of tobacco. As he rested from his dancing, he noticed on the ground all around him, there were tobacco plants growing in all the area that his feet had touched the ground.

History:

It is believed that the Hoop dance originated among the Anishnabe's (Chippewa's) of the Great Lakes region from the Bad River and Nett Lake area. It started out originally as a two hoop dance with the focal point being the foot work moving in and out of the hoops. The hands would never touch the hoops. It eventually reached international popularity via the Taos Pueblo people of New Mexico who took the Hoop Dance on various dance exhibitions

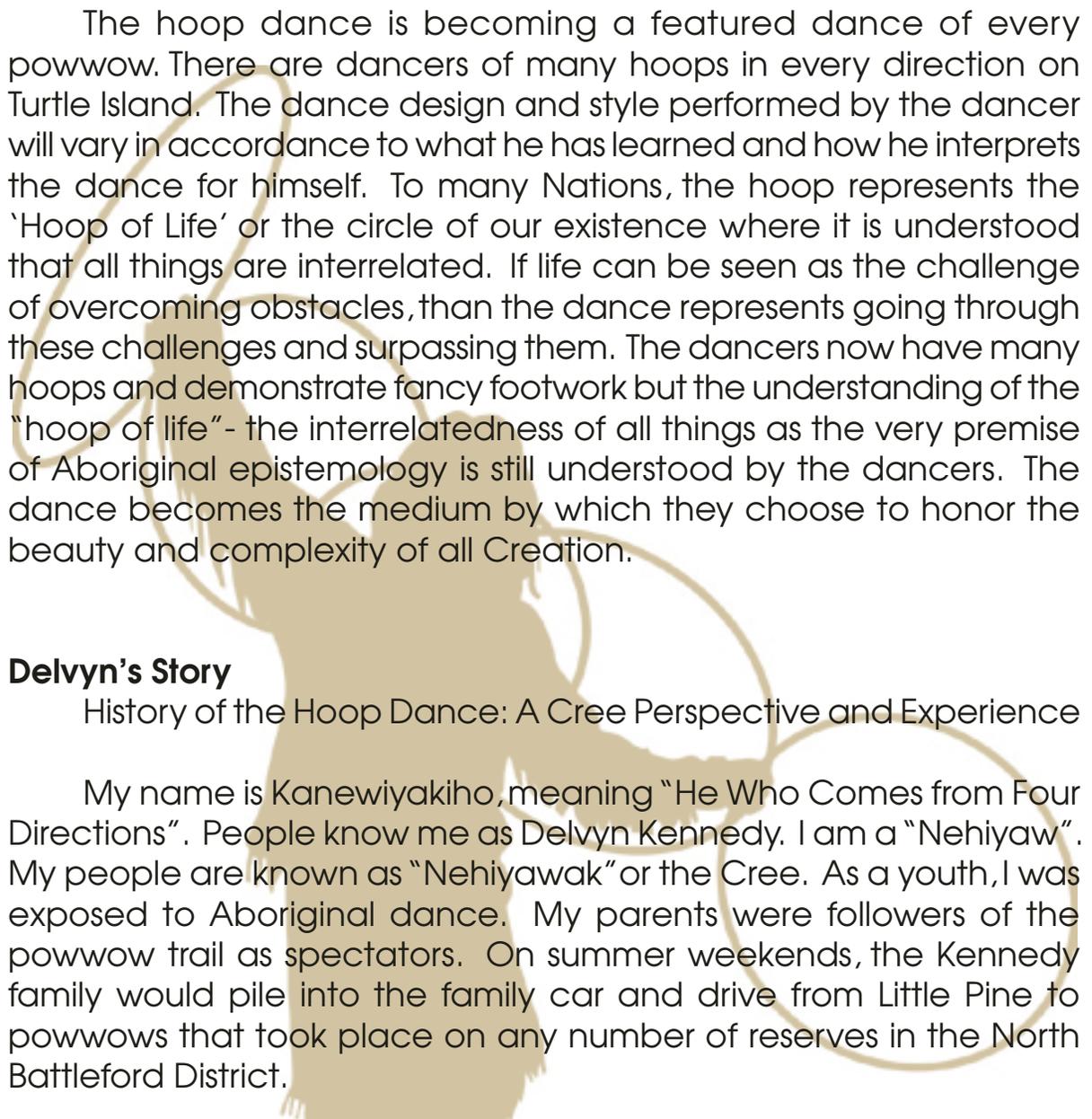
across the United States and to foreign countries. The Menominis were reported to have a Hoop Dance of a singular hoop far simpler than today's versions.

The ring or hoop was an important symbol utilized across the country by nearly all of the First nations. For example, with the Sioux people, a hoop was used in many ceremonies. The Bear Dance of the Santees used a small hoop about two feet in diameter, with two strings crossing its center. Small hoops were worn by the members of the Oglala Sacred Bow Society and its noted shaman used a hoop when doctoring.

It is not known for sure, just how the Hoop Dance came to the Southwest. Aboriginal peoples have always been great travellers and moved across the country to trade and visit relatives. Aboriginal people have always been a very versatile people and keen to adapt newly learned aspects of cultural practice and incorporate them into their own. The Southwestern style of dance is fast and spectacular and before long they began to adapt to four and then six hoops. Today dancers typically use as many as 28 hoops.

The dancers today wear a 'breech cloth' sewn from various colorful fabrics, decorated with ribbon and fringe. They will also wear a ribbon shirt and moccasins. The dancers do not wear the bustles or any added decorative garb as this may interfere with the hoops. The hoops originally were made of red willow, bound with sinew and covered in colored cloth. Today, the hoops are fashioned from plastic tubing and decorated with colored tape. The size of the hoop varies with the size of the dancer.

Dancers today use many hoops and dance in different styles. They incorporate whatever tricks they have come to know and can do well in their dance performance. In the Powwow circle, there is now a category for the Hoop dance given the region has a significant number of dancers. The regions who have fewer in number, have what is called a 'special' to allow for the Hoop Dancers to perform.



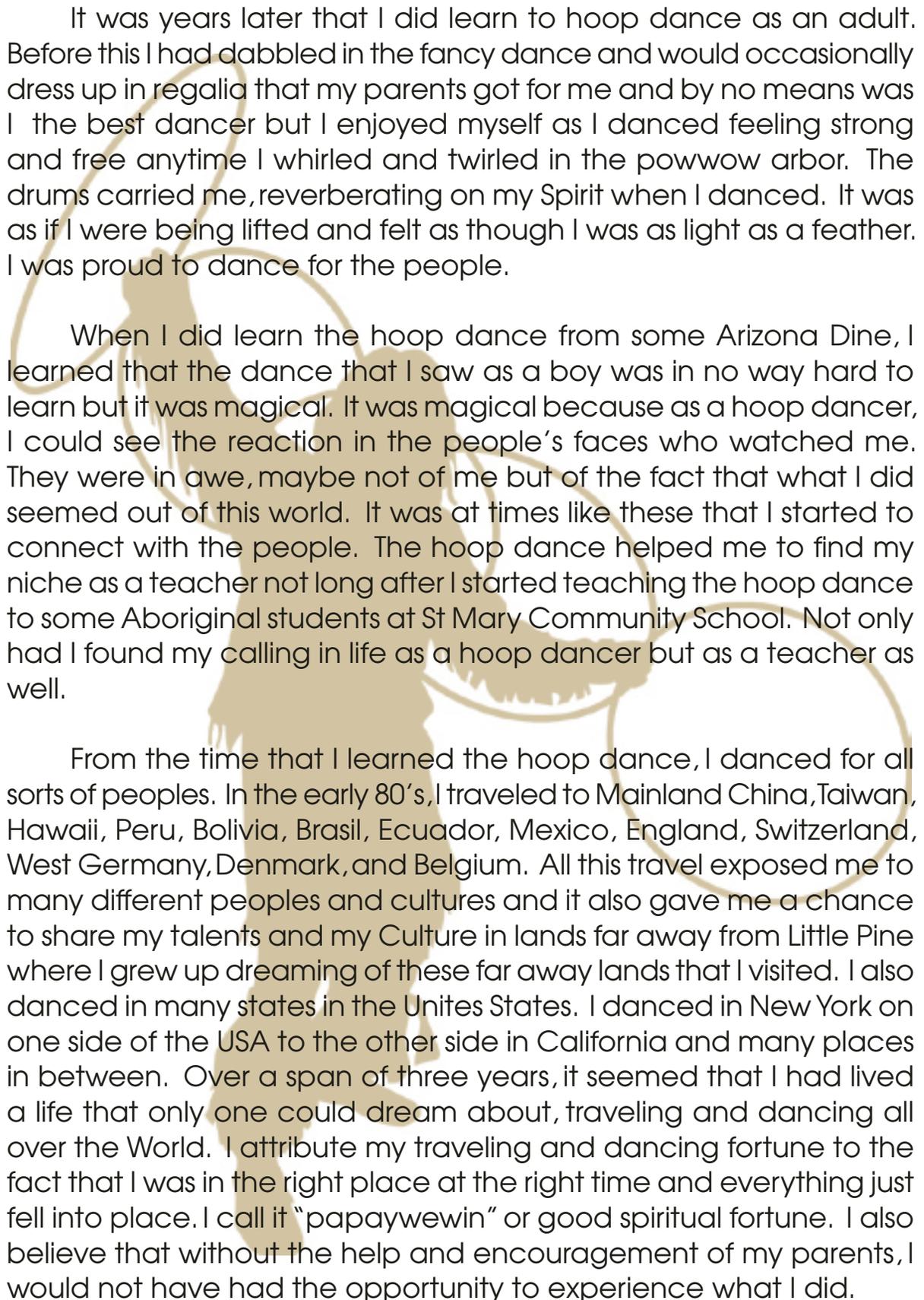
The hoop dance is becoming a featured dance of every powwow. There are dancers of many hoops in every direction on Turtle Island. The dance design and style performed by the dancer will vary in accordance to what he has learned and how he interprets the dance for himself. To many Nations, the hoop represents the 'Hoop of Life' or the circle of our existence where it is understood that all things are interrelated. If life can be seen as the challenge of overcoming obstacles, then the dance represents going through these challenges and surpassing them. The dancers now have many hoops and demonstrate fancy footwork but the understanding of the "hoop of life" - the interrelatedness of all things as the very premise of Aboriginal epistemology is still understood by the dancers. The dance becomes the medium by which they choose to honor the beauty and complexity of all Creation.

Delvyn's Story

History of the Hoop Dance: A Cree Perspective and Experience

My name is Kanewiyakiho, meaning "He Who Comes from Four Directions". People know me as Delvyn Kennedy. I am a "Nehiyaw". My people are known as "Nehiyawak" or the Cree. As a youth, I was exposed to Aboriginal dance. My parents were followers of the powwow trail as spectators. On summer weekends, the Kennedy family would pile into the family car and drive from Little Pine to powwows that took place on any number of reserves in the North Battleford District.

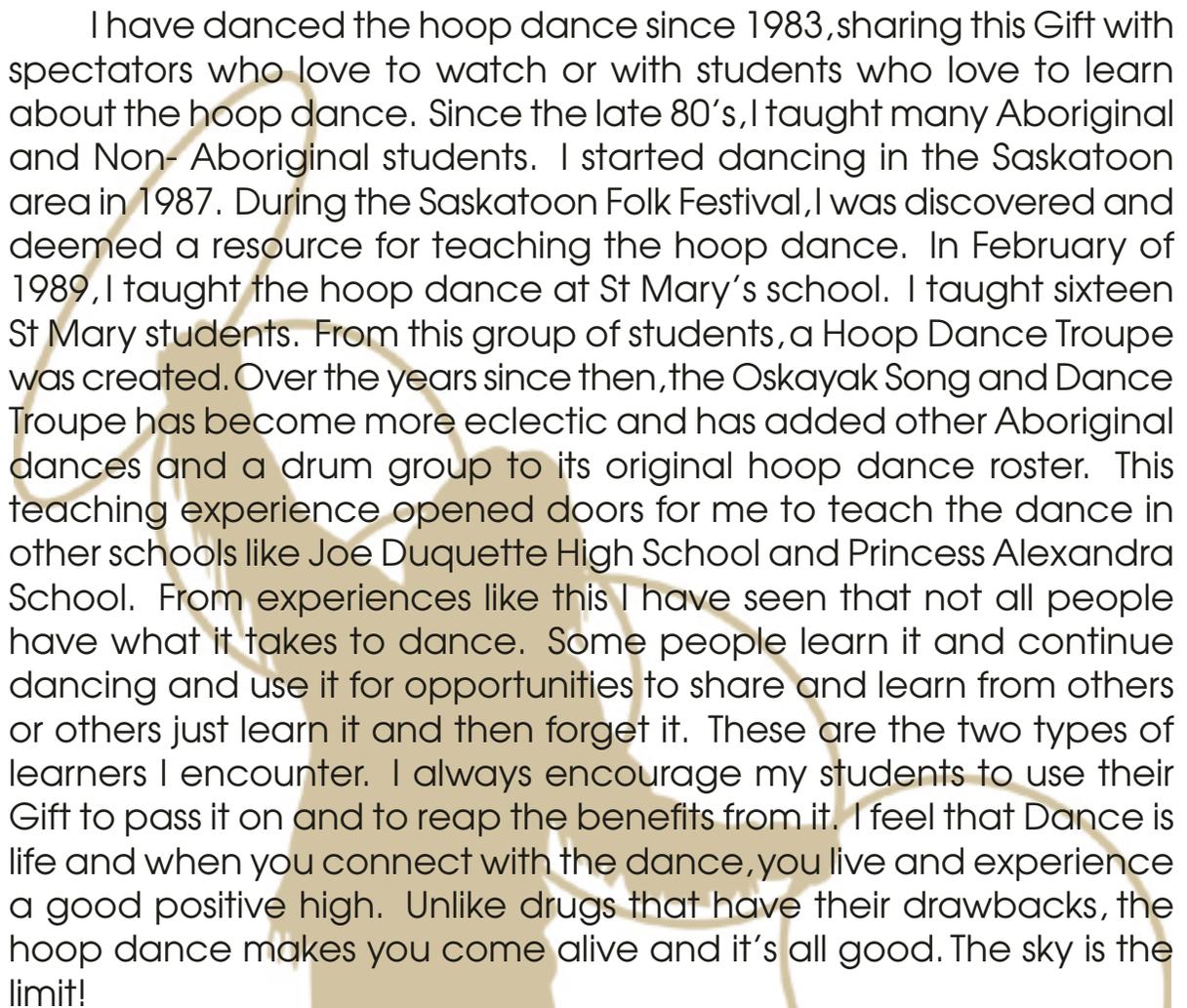
At a powwow in Battleford, Saskatchewan, I saw a spectacle that I would never forget. Besides seeing many dances that belong to the powwow genre of dance, there was one dance that caught my eye. This hoop dance seemed magical as I watched along with the other spectators. The hoop dancer was dancing and while he was doing so he would weave in and out of these many hoops making patterns or geometric designs of birds, plants, and animals. In my mind, I made a childhood wish that one day I would be able to dance like this man who I saw dance that day in Battleford on a summer afternoon.



It was years later that I did learn to hoop dance as an adult. Before this I had dabbled in the fancy dance and would occasionally dress up in regalia that my parents got for me and by no means was I the best dancer but I enjoyed myself as I danced feeling strong and free anytime I whirled and twirled in the powwow arbor. The drums carried me, reverberating on my Spirit when I danced. It was as if I were being lifted and felt as though I was as light as a feather. I was proud to dance for the people.

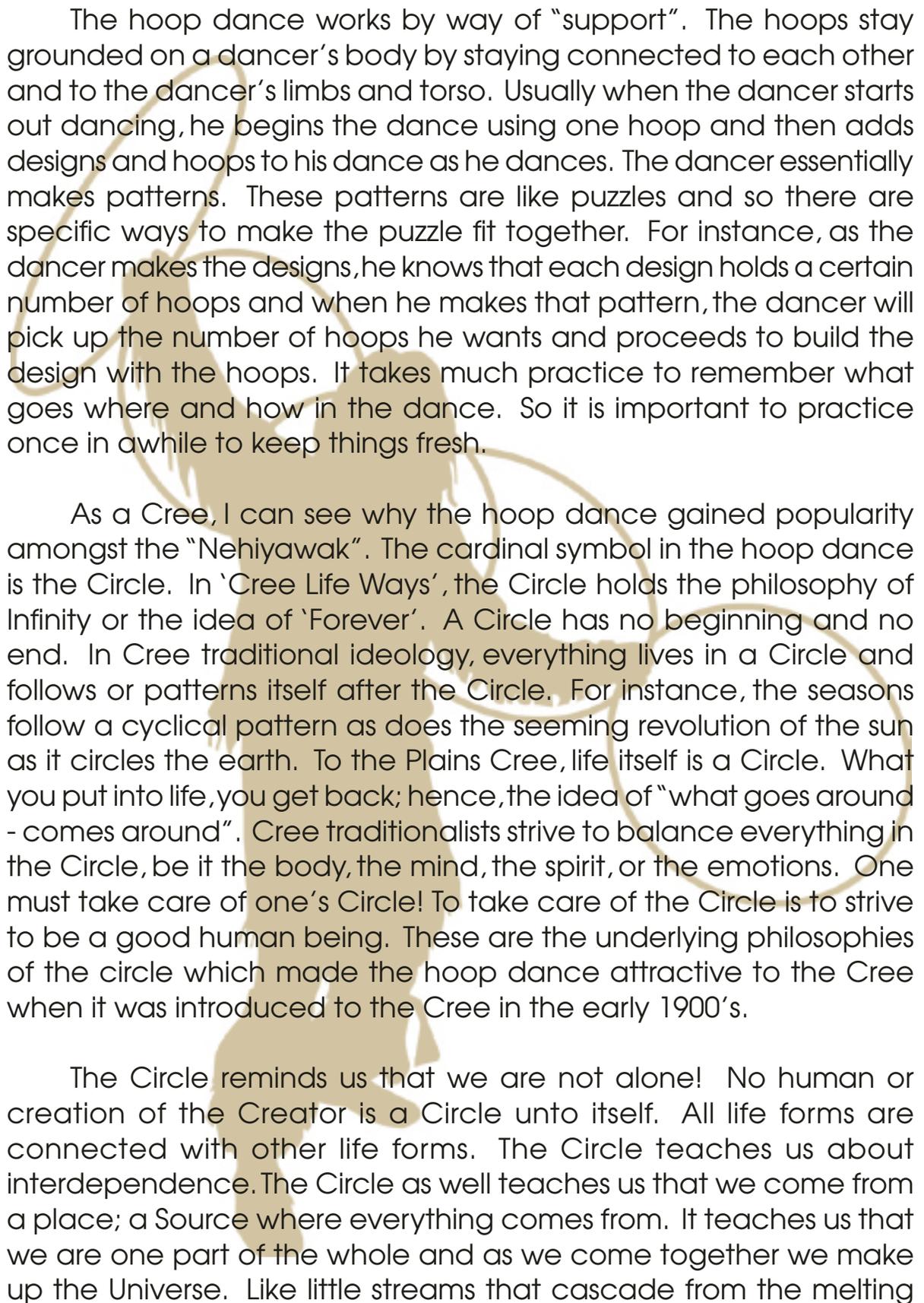
When I did learn the hoop dance from some Arizona Dine, I learned that the dance that I saw as a boy was in no way hard to learn but it was magical. It was magical because as a hoop dancer, I could see the reaction in the people's faces who watched me. They were in awe, maybe not of me but of the fact that what I did seemed out of this world. It was at times like these that I started to connect with the people. The hoop dance helped me to find my niche as a teacher not long after I started teaching the hoop dance to some Aboriginal students at St Mary Community School. Not only had I found my calling in life as a hoop dancer but as a teacher as well.

From the time that I learned the hoop dance, I danced for all sorts of peoples. In the early 80's, I traveled to Mainland China, Taiwan, Hawaii, Peru, Bolivia, Brasil, Ecuador, Mexico, England, Switzerland, West Germany, Denmark, and Belgium. All this travel exposed me to many different peoples and cultures and it also gave me a chance to share my talents and my Culture in lands far away from Little Pine where I grew up dreaming of these far away lands that I visited. I also danced in many states in the Unites States. I danced in New York on one side of the USA to the other side in California and many places in between. Over a span of three years, it seemed that I had lived a life that only one could dream about, traveling and dancing all over the World. I attribute my traveling and dancing fortune to the fact that I was in the right place at the right time and everything just fell into place. I call it "papaywewin" or good spiritual fortune. I also believe that without the help and encouragement of my parents, I would not have had the opportunity to experience what I did.



I have danced the hoop dance since 1983, sharing this Gift with spectators who love to watch or with students who love to learn about the hoop dance. Since the late 80's, I taught many Aboriginal and Non- Aboriginal students. I started dancing in the Saskatoon area in 1987. During the Saskatoon Folk Festival, I was discovered and deemed a resource for teaching the hoop dance. In February of 1989, I taught the hoop dance at St Mary's school. I taught sixteen St Mary students. From this group of students, a Hoop Dance Troupe was created. Over the years since then, the Oskayak Song and Dance Troupe has become more eclectic and has added other Aboriginal dances and a drum group to its original hoop dance roster. This teaching experience opened doors for me to teach the dance in other schools like Joe Duquette High School and Princess Alexandra School. From experiences like this I have seen that not all people have what it takes to dance. Some people learn it and continue dancing and use it for opportunities to share and learn from others or others just learn it and then forget it. These are the two types of learners I encounter. I always encourage my students to use their Gift to pass it on and to reap the benefits from it. I feel that Dance is life and when you connect with the dance, you live and experience a good positive high. Unlike drugs that have their drawbacks, the hoop dance makes you come alive and it's all good. The sky is the limit!

The hoop dance is a dance that originally comes from the Anishnabe or Ojibway nation. It was done as a medicine dance or a healing dance when it first started. As it became popularized by the Taos Pueblo and other tribes, the dance gained a following of dancers and spectators. Dancers can use anywhere from 5 to 50 hoops when doing the dance. The dancers dance into and out of the hoops using the arms, legs, and the torso to keep the hoops alive and moving. The designs that hoop dancers make are wide and varied but usually take on the basic shapes of birds, plants and animals. There are different ways to do the hoop dance. When a hoop dancer dances, he must make sure that he has the timing, the speed, the creativity, the precision, and the sportsmanship to do well either as a solo presenter or as a competitor dancing against other hoop dancers.



The hoop dance works by way of “support”. The hoops stay grounded on a dancer’s body by staying connected to each other and to the dancer’s limbs and torso. Usually when the dancer starts out dancing, he begins the dance using one hoop and then adds designs and hoops to his dance as he dances. The dancer essentially makes patterns. These patterns are like puzzles and so there are specific ways to make the puzzle fit together. For instance, as the dancer makes the designs, he knows that each design holds a certain number of hoops and when he makes that pattern, the dancer will pick up the number of hoops he wants and proceeds to build the design with the hoops. It takes much practice to remember what goes where and how in the dance. So it is important to practice once in awhile to keep things fresh.

As a Cree, I can see why the hoop dance gained popularity amongst the “Nehiyawak”. The cardinal symbol in the hoop dance is the Circle. In ‘Cree Life Ways’, the Circle holds the philosophy of Infinity or the idea of ‘Forever’. A Circle has no beginning and no end. In Cree traditional ideology, everything lives in a Circle and follows or patterns itself after the Circle. For instance, the seasons follow a cyclical pattern as does the seeming revolution of the sun as it circles the earth. To the Plains Cree, life itself is a Circle. What you put into life, you get back; hence, the idea of “what goes around - comes around”. Cree traditionalists strive to balance everything in the Circle, be it the body, the mind, the spirit, or the emotions. One must take care of one’s Circle! To take care of the Circle is to strive to be a good human being. These are the underlying philosophies of the circle which made the hoop dance attractive to the Cree when it was introduced to the Cree in the early 1900’s.

The Circle reminds us that we are not alone! No human or creation of the Creator is a Circle unto itself. All life forms are connected with other life forms. The Circle teaches us about interdependence. The Circle as well teaches us that we come from a place; a Source where everything comes from. It teaches us that we are one part of the whole and as we come together we make up the Universe. Like little streams that cascade from the melting

snow in the mountains which in turn become roaring rivers which finally flow into the ocean, all of us come together at one point. It is there that we meet and become one again.

The Circle tells us that the Spirit goes on forever. The Spirit was made by the Creator who wisely planned for that Spirit to have a place to dwell - the Body itself is the vessel of the Spirit. Humans are not the only Beings that possess a body and a spirit. Mother Earth, the Standing peoples and plants, the Winged peoples, the Four Legged peoples, the Creepy Crawlers, and the Water peoples are Gifted with a body and a spirit.

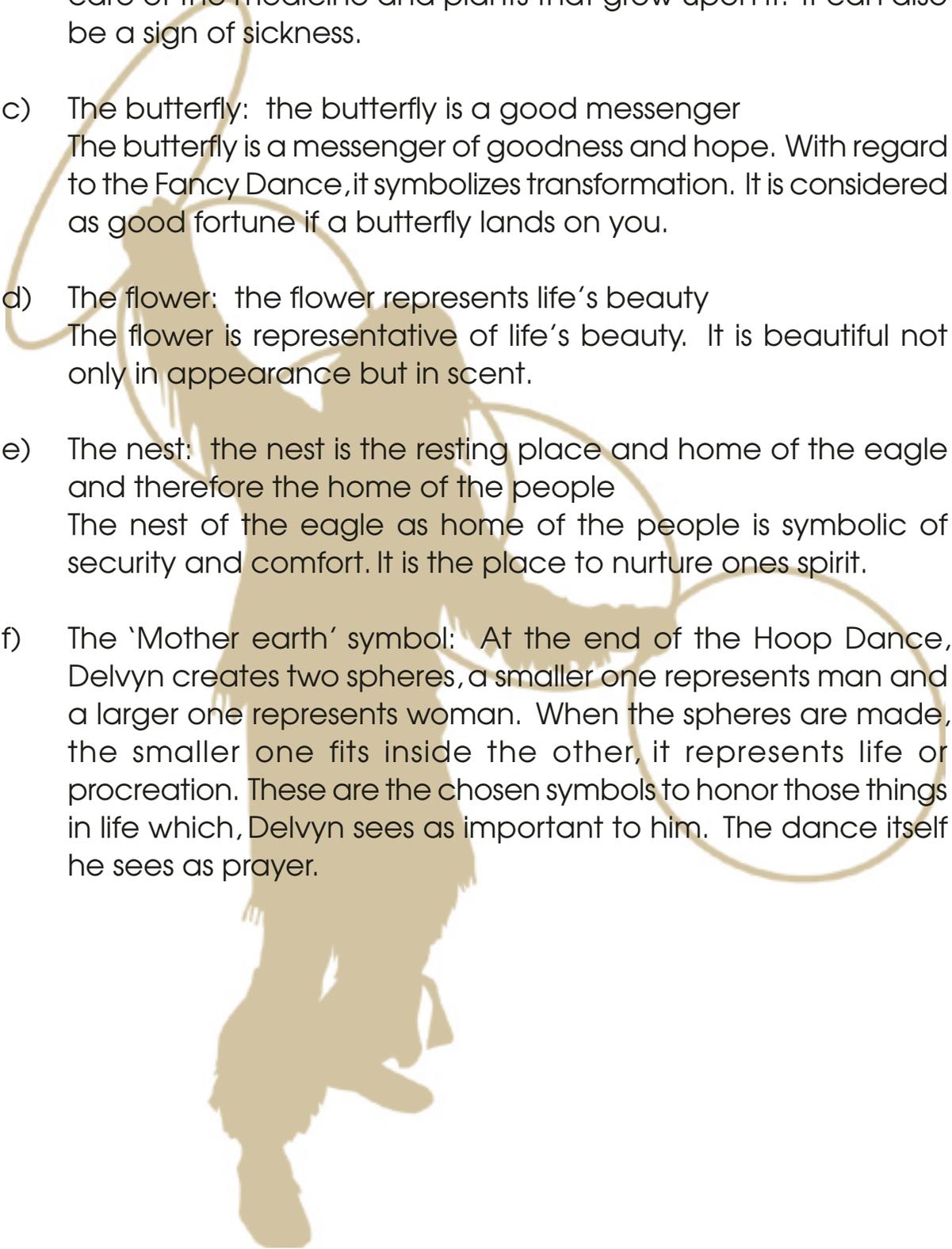
The Symbols of the Hoop Dance:

There are many different shapes and configurations used in the Hoop Dance. Each configuration symbolizes different animals, or aspects of nature. Aboriginal peoples have always had a respect and certain reverence for the animal world. They understand that without them they would not survive relying on their skin for protection from the winter's cold and the flesh as food to eat. Delvyn's dance is comprised of several different configurations that honor these animals and different aspects found in the natural world. His Hoop Dance includes:

- a) The eagle: the eagle is understood as the keeper of the sky. The eagle is significant to many First Nations people as it is considered the mediator between the Creator and the spirit world. When the prayer rises in the smoke from our ceremonies, it is seen first by the eagle. It is the eagle who communicates with the Creator that the sacred ceremonies are still taking place.
- b) The snake: the snake as crawler is viewed as the keeper of the medicines. The snake is viewed both in a positive and negative way.

The snake as a crawler moves the earth. In this way it takes care of the medicine and plants that grow upon it. It can also be a sign of sickness.

- c) The butterfly: the butterfly is a good messenger
The butterfly is a messenger of goodness and hope. With regard to the Fancy Dance, it symbolizes transformation. It is considered as good fortune if a butterfly lands on you.
- d) The flower: the flower represents life's beauty
The flower is representative of life's beauty. It is beautiful not only in appearance but in scent.
- e) The nest: the nest is the resting place and home of the eagle and therefore the home of the people
The nest of the eagle as home of the people is symbolic of security and comfort. It is the place to nurture ones spirit.
- f) The 'Mother earth' symbol: At the end of the Hoop Dance, Delvyn creates two spheres, a smaller one represents man and a larger one represents woman. When the spheres are made, the smaller one fits inside the other, it represents life or procreation. These are the chosen symbols to honor those things in life which, Delvyn sees as important to him. The dance itself he sees as prayer.

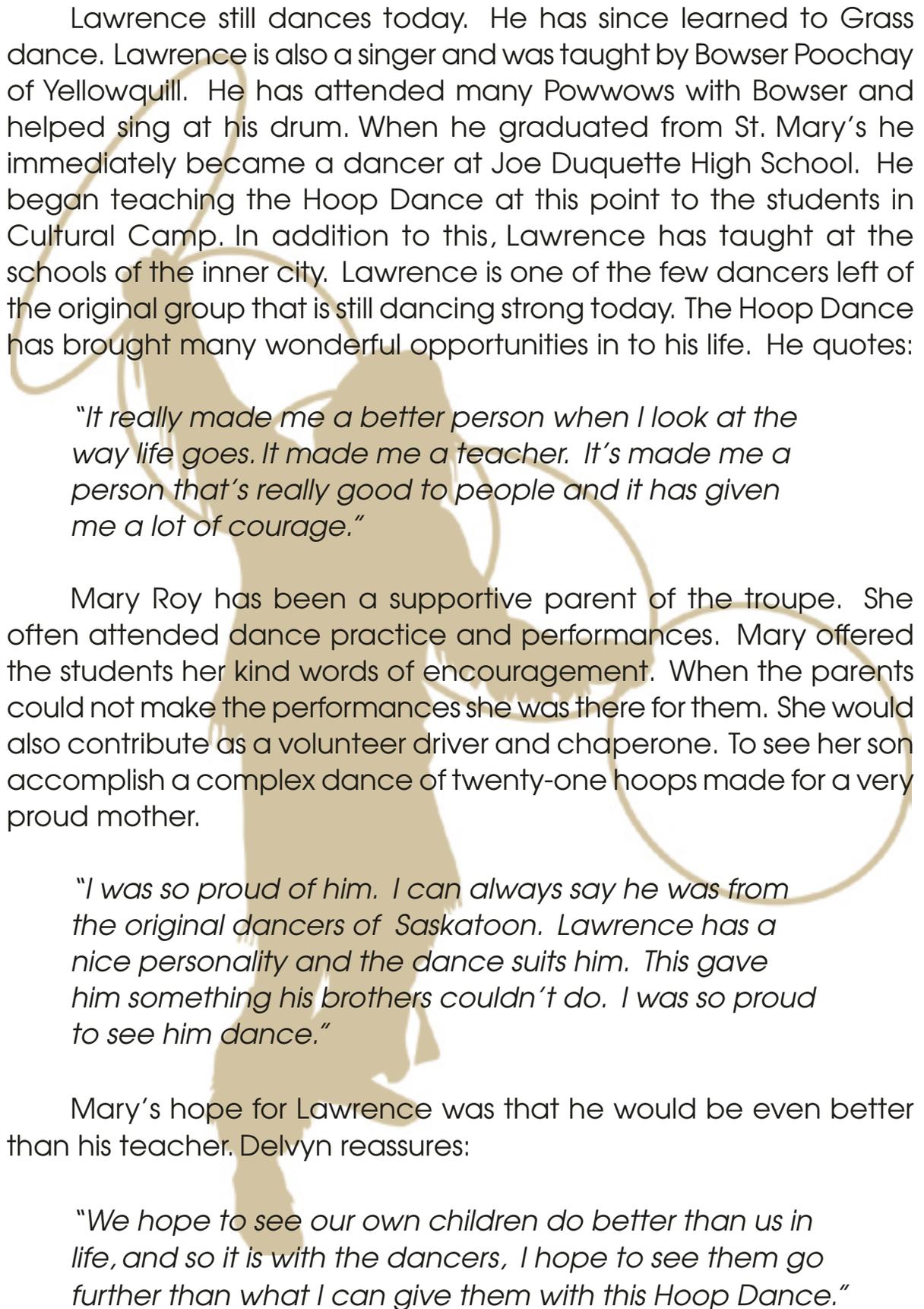




Delvyn's Student: Lawrence Roy

Lawrence was one of the first dancers of St. Mary's Hoop Dance troupe. He began dancing when he was twelve years old. Delvyn exhibited the dance at St. Mary's School and this was the first time for many of the children to have ever seen the Hoop Dance. Their teacher at the time, Andy Debrais invited Delvyn to teach and together they formulated the first Hoop Dance troupe in Saskatchewan. He is grateful to his teacher Delvyn who provided him the opportunity to learn the Hoop Dance.

The St. Mary's Dance Troupe traveled and performed throughout the province. When asked what the best performance was, Lawrence recalls dancing at a game for the Saskatchewan Rough Riders and being overwhelmed by the large crowd gathered in the audience. He remembers dancing to Elk's Whistle drum and performing his very best.



Lawrence still dances today. He has since learned to Grass dance. Lawrence is also a singer and was taught by Bowser Poochay of Yellowquill. He has attended many Powwows with Bowser and helped sing at his drum. When he graduated from St. Mary's he immediately became a dancer at Joe Duquette High School. He began teaching the Hoop Dance at this point to the students in Cultural Camp. In addition to this, Lawrence has taught at the schools of the inner city. Lawrence is one of the few dancers left of the original group that is still dancing strong today. The Hoop Dance has brought many wonderful opportunities in to his life. He quotes:

"It really made me a better person when I look at the way life goes. It made me a teacher. It's made me a person that's really good to people and it has given me a lot of courage."

Mary Roy has been a supportive parent of the troupe. She often attended dance practice and performances. Mary offered the students her kind words of encouragement. When the parents could not make the performances she was there for them. She would also contribute as a volunteer driver and chaperone. To see her son accomplish a complex dance of twenty-one hoops made for a very proud mother.

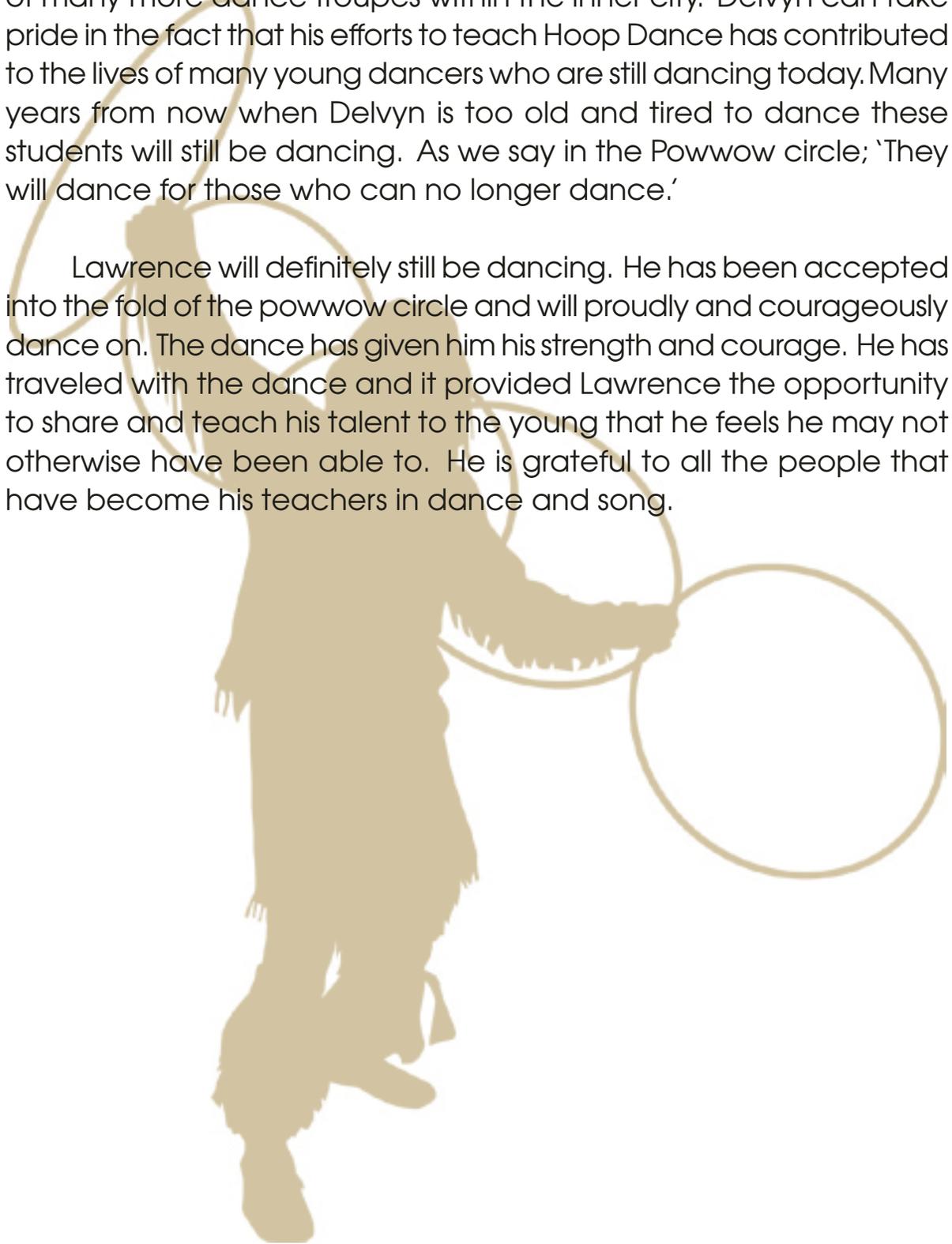
"I was so proud of him. I can always say he was from the original dancers of Saskatoon. Lawrence has a nice personality and the dance suits him. This gave him something his brothers couldn't do. I was so proud to see him dance."

Mary's hope for Lawrence was that he would be even better than his teacher. Delvyn reassures:

"We hope to see our own children do better than us in life, and so it is with the dancers, I hope to see them go further than what I can give them with this Hoop Dance."

It is from this first Hoop Dance troupe that inspired the creation of many more dance troupes within the inner city. Delvyn can take pride in the fact that his efforts to teach Hoop Dance has contributed to the lives of many young dancers who are still dancing today. Many years from now when Delvyn is too old and tired to dance these students will still be dancing. As we say in the Powwow circle; 'They will dance for those who can no longer dance.'

Lawrence will definitely still be dancing. He has been accepted into the fold of the powwow circle and will proudly and courageously dance on. The dance has given him his strength and courage. He has traveled with the dance and it provided Lawrence the opportunity to share and teach his talent to the young that he feels he may not otherwise have been able to. He is grateful to all the people that have become his teachers in dance and song.



Hoop Dance Regalia:

The Hoop Dancers usually wear a breechcloth and ribbon shirt. The colors vary depending on the significance and meaning to each individual dancer. The breech cloth usually has colored fringe sewn around the edges. They do not wear a bustle or any added decorative attire that may slow down the fluid movement of the hoops. The dancer wears moccasins that are fashioned in the style of his people. He will wrap his lower legs with simulated fur wraps. The Hoop Dancers can typically use up to twenty-eight hoops. For further study of Powwow dance, Powwow dress including geometric and floral design patterns refer to:

Saskatchewan Education Indian and Metis Education
Mathematics Units For the Elementary Levels , 1996.

Grade 1 Unit 2: Nature and Numbers

Unit 3: Exploring Shapes in Indian and Metis Culture

Grade 2 Unit 2: Cree Math (apply to Div. 1 lesson plan-poem,
Hoop Dance)

Grade 3 Unit 1: The Shapes of Things

Website: (<http://www.sasked.gov.sk.ca>) Evergreen Curriculum,
Aboriginal Education Unit

To study the actual dance movement and learn the dance steps of various Powwow dances refer to:

Let's Dance: Indian Social and Cultural Dances, 1995.
Saskatchewan Education Training and Employment.

Making the Hoops:

Traditionally, the hoops made for Hoop Dancing were fashioned from red willow. The red willow tree provides branches that are very supple or pliable and therefore can easily be formed into a circular shape. They would then be bound together with sinew. Some dancers decorated their hoops with colored cloth when cloth material became available.

Today the Hoop Dancers make their hoops from plastic tubing that can be found at any hardware store. The tubing is also pliable and makes for a great and durable hoop. The hoop is fastened together with glue, and a small piece of dowelling is inserted into the tube. Staples are used to secure the ends together.

Red Willow:

The Red Willow tree has many uses for Aboriginal peoples who have the Red Willow tree growing in their environment. The Cree and Dene peoples use the Red Willow branches to fashion their baskets. The baskets then become carriers with great functional use. Today the baskets are made and sold as art pieces. The willow branch can also be made into a whistle.

The Red Willow tree branches have a 'Cambrian layer' that can be peeled off and added to tobacco mixtures to make a smoke remedy to aid in clearing the respiratory system. This same layer of inner covering can be made into a tea. The Red Willow is known to Aboriginal Peoples as a medicine to help or clear the respiratory system.

(Fort Nelson Aboriginal Project-1998 School District 81)

For further research on the drum, dance, song, culture and environment refer to the Fort Nelson Aboriginal Project website: (<http://rla.sd81.bc.ca>)

Chapter 3

The Circle

Aboriginal peoples understand that all life is contained within circular patterns of existence. These patterns are connected to one another because all life is affected by other life. All things in life are 'in relationship to one another'. Aboriginal people believe that all things live and move within a circular existence. The circle represents wholeness and continuity. When elders teach young children, they begin in Nature where the circle becomes evident in natural surroundings. The children learn they are a part of the circle. There is a cycle of life, the cycles of the seasons, the cycles of the planetary movement, and the cycles in learning and thought, the growth of a tree, the whirl of the wind or the journey of the salmon. All things move in this circular way and become part of the cycle of life from birth to new life.

Black Elk – The Sacred Hoop of Life

THE SUNSET

Then I was standing on the highest mountain of them all, and round about beneath me was the whole hoop of the world. And while I stood there I saw more than I can tell and I understood more than I saw; for I was seeing in a sacred manner the shapes of all things in the spirit, and the shape of all shapes as they must live together like one being.

And I saw the sacred hoop of my people was one of the many hoops that made one circle, wide as daylight and as starlight, and in the center grew one mighty flowering tree to shelter all the children of one mother and one father. And I saw that it was holy...

But anywhere is the center of the world. (Black Elk)

Aboriginal People have a Traditional code of ethics. Sometimes, the Traditional Code of ethics is referred to as Circular Law or Natural Law. The Traditional Code of Ethics is essentially the moral or ethical stance to live by that stem from Spiritual practice and teachings that are used to guide ones life in everything one does.

Traditional Indian Code of Ethics

- 
- Give thanks to the Creator each morning upon rising and each evening before sleeping.
 - Seek the courage and strength to be a better person.
 - Showing respect is a basic law of life.
 - Respect the wisdom of people in council. Once you give an idea it no longer belongs to you; it belongs to everybody.
 - Be truthful at all times.
 - Always treat your guests with honour and consideration. Give your best food and comforts to your guests.
 - The hurt of one is the hurt of all. The honour of one is the honour of all.
 - Receive strangers and outsiders kindly.
 - All races are children of the Creator and must be respected.
 - To serve others, to be of some use to family, community, or nation is one of the main purposes for which people are created. True happiness comes to those who dedicate their lives to the service of others.
 - Observe moderation and balance in all things.
 - Know those things that lead to your well-being and those things that lead to your destruction.
 - Listen to and follow the guidance given to your heart. Expect guidance to come in many forms: in prayer; in dreams; in solitude; and, in the words and actions of Elders and friends.

Source: Four Worlds Development Project, University of Lethbridge, Alberta, 1982.

The Medicine Wheel

The Medicine Wheel for Aboriginal people is sacred. They are understood to once have had great meaning and significance in the lives of Aboriginal people long ago. Perhaps they were a mapping of the celestial bodies that marked the space of time. Some believe they are related to a complex mathematical system of operation that has been lost with the people who left this world with that knowledge. The teachings that accompany the Medicine Wheel have long been lost. What is known about the Medicine Wheel is that they contain a central cairn of piled stones. From this cairn to an outer ring are spokes that radiate to the outer circle. The radiating spokes are made from stone and can be as long as 200 meters in length.

There are Medicine Wheels all over North America but the most significant number are found in Alberta. There are 46 Medicine Wheels in Alberta, which is 66% of all the Medicine Wheels that are known. Some of them outline human figures, predominantly male. The wheels are used for prayer ceremony and where they lie is considered sacred ground. The modern adaptation of the medicine wheel concept can be seen modeled in the work of educators, psychologists and philosophers. It is the Medicine Wheel that is used as the format to represent holism and holistic healing.

The Medicine Wheel is considered to have four colors to represent the four directions. For the Cree and Saulteaux, there are four sacred colors - red, yellow, white and blue. They represent the gifts of the four directions. Some Aboriginal groups use black and some use green. The positioning of the colors on the circle varies as well.

Each quadrant of the circle represents a certain aspect of our holistic make-up. For example, the four aspects that comprise the totality of our being are the intellectual, spiritual, physical, and emotional self. To achieve balance in our life, we determine what aspect of our holistic make-up needs work.

(<http://www.pma.edmonton.ab.ca/human/intro.htm>)

The Sharing Circle

The Sharing Circle can be used in the classroom to motivate discussion. The students meet in a large circular formation and everyone has the opportunity to speak. It is suggested that there be one circle in the center for those that are willing to share and one circle on the outside of this circle who may have the opportunity to share the next time. The Sharing Circle or Talking Circle encourages respect, enhances self-concept, and nurtures a sense of belonging. Ground rules need to be established to ensure there can be no right or wrong answer, and that no one talks out of turn. The purpose of a Sharing Circle is to promote respect for the opinions and ideas of others and to give everyone a chance to speak. An eagle feather or a stone may be passed around from person to person. The person holding the stone is the only one to speak at that time. This allows everyone the opportunity to share. The same technique can be used to discuss issues in the classroom allowing everyone a chance to share their ideas. The Sharing Circle utilized in a classroom setting can be used to introduce a new topic or to discuss a controversial issue.

Refer to: The Sacred Tree Curriculum Guide. 1998.
(*Four Worlds Development Project*).

Chapter 4

The Powwow Circle

The Powwow is a celebration of life through dance, drum and song. It originates from the traditional dance and ceremonial culture that stems back in time before European contact. In Saskatchewan, there are six categories of dance: Men and Women's Fancy Dance, Men and Women's Traditional Dance, Grass Dance, Jingle Dress Dance, Chicken Dance and Hoop Dance. The people gather to meet relatives, visit old friends and to dance. The dancers dance in a circle encompassed by a circle of spectators. Their dance movement in a circle flows with the direction of the sun's path. The powwow is one of the oldest celebrations in North America.

Powwow Dances

Men's Traditional Dance

The Men's Traditional Dance is an old dance that comes from the Great Plains. This was a dance done by warrior societies. Through this dance, a warrior would tell of his exploits in battle. A warrior would also dance before battle to invoke spiritual powers that would help him in battle and to give him protection.

The Traditional Dancer wears one large bustle made of hawk or eagle feathers. A trailer hangs down from the bustle to the ankle and is decorated with ribbons, mirrors or sequins. Their head is adorned with a roach made from the long hair of horse or porcupine. The roach is decorated with eagle feathers. Usually, the dancer wears a ribbon shirt and leggings. He may wear a breast plate made from bone strung together in rows to cover the chest area. Some will carry a decorated shield or a coup stick as well as an eagle fan.

The dancer mimics a warrior searching for an enemy or a hunter stalking his prey. He swoops down and cocks his head from side to side as he combs the area and then rises again and continues dancing. A good dancer can portray this reenactment through agile movements always keeping steady rhythm with the drum.

Women's Traditional Dance

The Women's Traditional Dance is an honoring dance. When the warriors came home from battle, the women would do this dance to welcome and to honor the returning warriors. This dance speaks of the quiet pride and the strength that Native women possess.

Women Traditional Dancers wear long flowing buckskin dresses with long fringes extending the length of the dress. The yoke is beautifully covered in colorful beadwork of floral patterns and geometric designs. The moccasins and leggings are fully beaded.

Traditional Women dancers dance with graceful precise steps that cause the fringe on their dress to sway with the rhythm of their bodies. They stand tall and stately and move very gracefully. A variation of the dance is when they dance in one spot moving in a semi-circular motion bobbing up and down. Their eagle fan is raised in sync with the honor beats of the drum song.

Men's Fancy Dance

The Men's Fancy Dance is derived from the Traditional Dance. The Fancy Dance was once called the war dance. The Fancy Dance comes from the Southern Plains.

This dance is an exercise of great agility, muscular strength and physical endurance. The dancers display fancy footwork and arm movements at a very fast pace that rapidly increases toward the final round of song. The men are required to stay on time and display their agility in their ability to move swiftly and gracefully.

Their regalia are very bright and colorful. The men wear two bustles with colorful streamers or horsehair extending from the bustle. The center is decorated with colorful rosettes. They have a bright colored breech and ribbon shirt. They may also wear beaded

gauntlets, belt and headgear. The moccasins are fully beaded and the dancer will wear simulated fur wraps with bells.

Women's Fancy Dance

The women's fancy dance is a new dance that began in the late 1960's. It is often called the Fancy Shawl Dance or the Butterfly Dance. This dance was an anomaly when it first started up. The dancer uses many spins and fancy steps while she keeps in time to the beat of the drum.

The Woman's Fancy Dance is a dance of great speed and graceful, fanciful movements. The dancers use a shawl with long fringe to accentuate their movements with their many twists and turns. The footwork involves a lot of high stepping, criss-crossing and twirling. The Fancy Dancer is judged on how well they put together their acrobatic movement to the drums stops, starts and down beats.

The shawls have become more and more intricately designed. The dancer wears a yoke fully beaded with matching belt, hair ties, jewelry and high tops. Her hair is braided and she wears an eagle plume.

Men's Grass Dance

The Grass Dance originated with the Pawnee of Nebraska and was then picked up by the Omaha. Later, the Sioux adapted the dance and then gave it to the Cree. Originally, the dancer wore braided grass tucked into his belt. Eventually the dance became known as the Grass Dance.

The outfits were decorated with quillwork. Each dancer wears a roach with eagle plumes. They have matching breech, shirt, and pants decorated with colored yarn. They will also wear bead or quill decorated harness, belt, cuff, armbands and headband.

There are two Grass Dance styles - the traditional and the free style. Most Grass Dancers today dance the free style. The free style

exhibits a great deal of foot and legwork with bouncing movements. Both feet of the free style dancer may leave the ground. The bouncing step is done on the balls of the feet.

The traditional has more emphasis on the shoulder and upper torso movements. One foot always touches the ground with less emphasis on the bouncing movement of free style dance. The movement of the fringe becomes important as the dancer tries to mimic the movement of the grass in the wind. The shoulder and torso move in rotations that cause the fringes to move up and down. The creative dancers incorporate many steps and movement in their dance.

Men's Chicken Dance

The Men's Chicken Dance originates with the Siksika people. The Chicken Dance is derived from a ceremony that the Siksika practice. The Chicken Dancer mimics the movements of the prairie chicken. This dance was nearly lost but has been revived and now it enjoys popularity all over North America.

The dancer is regaled in a small singular bustle that hangs from a drop attached to the dancers' waist. The bustle is made from hawk, turkey or pheasant feathers. They have two pheasant plumes that shoot out from the roach. At the back are two rows of bells that hang the length of the dancers' leg. They wear a ribbon shirt and a breech cloth.

For further study refer to:

Let's Dance: Indian Social and Cultural Dances. *A Teacher Handbook for the Elementary Level Arts Education* (1995). Saskatchewan Education, Training and Employment. *Saskatchewan Education Indian and Metis Mathematics Units for the Elementary Grades* (1996).

Grade 3 Unit 2: **At the Powwow**

Grade 3 Unit 3: **Dance Regalia**

Chapter 5

The Drum Circle

A powwow can have many different drums from many different areas across Turtle Island. Each drum has a lead singer who directs the singing. The drum itself is circular in shape and can accommodate many singers. They start the song by singing the lead and the other singers join in the song. There is always a host drum selected by the Nation who is sponsoring the powwow. To be chosen as host drum is considered an honor. We see the drum as sacred because we believe the drum has a spirit.

The Drum

Introduction: The Drum Has a Spirit

The drum is alive. It has a spirit. It is believed the drum resounds as far as the center of the earth to the furthest star. It is a gift from the Creator, and the songs – our prayer, our healing way. The drum has a spirit from the life of one deer and one tree that are sacrificed. Tobacco is offered and thanks and praise are given. We feed the drum as drum keepers. We give it tobacco to give thanks for that spirit which helps us and the life that is sacrificed to make it. The drum has a healing energy in its resonance. It touches all those in the circle and beyond. Sound is sacred. It is all powerful. The prayer songs heal. We understand the drum is our grandfather. It is from a vision, a gift from the Creator that prompted the creation of the first drum. The drum is always with us in ceremony. The drum is alive. This is what the Old Ones say.

Drums for Different Ceremonies:

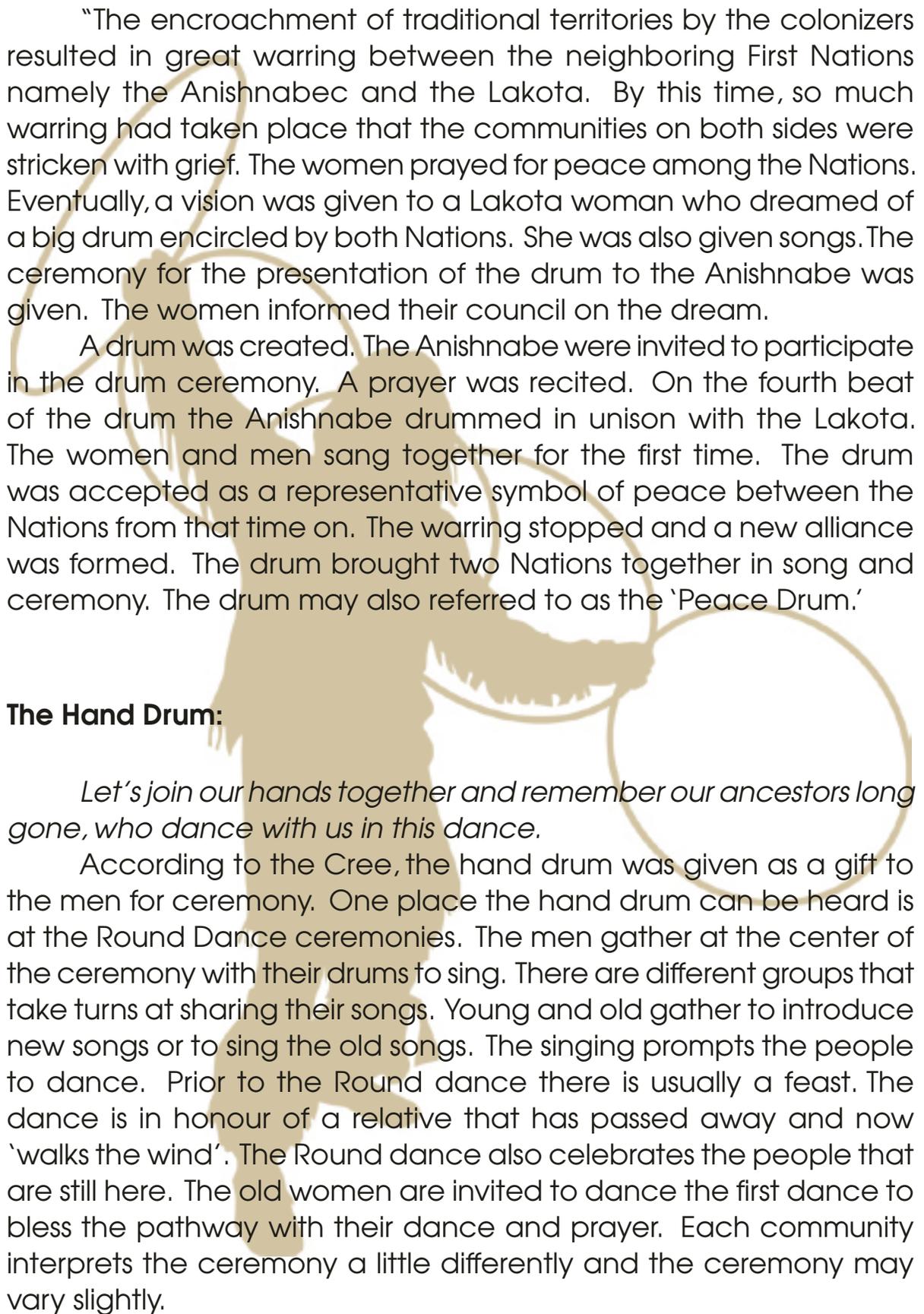
We hear the drum at ceremonies. The voice of song and drum will carry our prayers to the spirit world. Sweetgrass purifies the drum

and singer as the ceremony begins. The Old People say the drum beat is the heart beat of the earth. There is a stirring from the inside. The drum moves our soul. Some people cry when they here the drum for the first time. Old People say the drum feeds our spirit. They say the drum can heal us. It is the drum that helps the people find their way home.

There are a number of different drums such as the hand drum, the big drum and the water drum which are used at different ceremonies. The water drum is more common among the Anishnabe and used in the Midewewin lodges. All the drums are accompanied by song. The songs are prayer. This is our way of communicating with the spirit world. The Cree people say the hand drums were given to the men for ceremony. It is the hand drum for the Cree that is used for ceremony and prayer.

The big drums are the most common to all people because they are scene at Powwows. Traditionally the drum was given to the men who strive to develop spiritually through song and ceremony. Usually, it is the men that are seated around the drum. Women stand behind the drummer's and sing in a higher pitch. The combination of the male and female voice singing together is both powerful and beautiful.

Today, there are drum groups that include women. This is not common although it does occur when there are no sons to pass the songs onto. The songs are therefore left to the daughters. In the Anishnabe culture the big drum was given to the men as a gift symbolizing peace. The story according to the Oral Tradition goes like this:



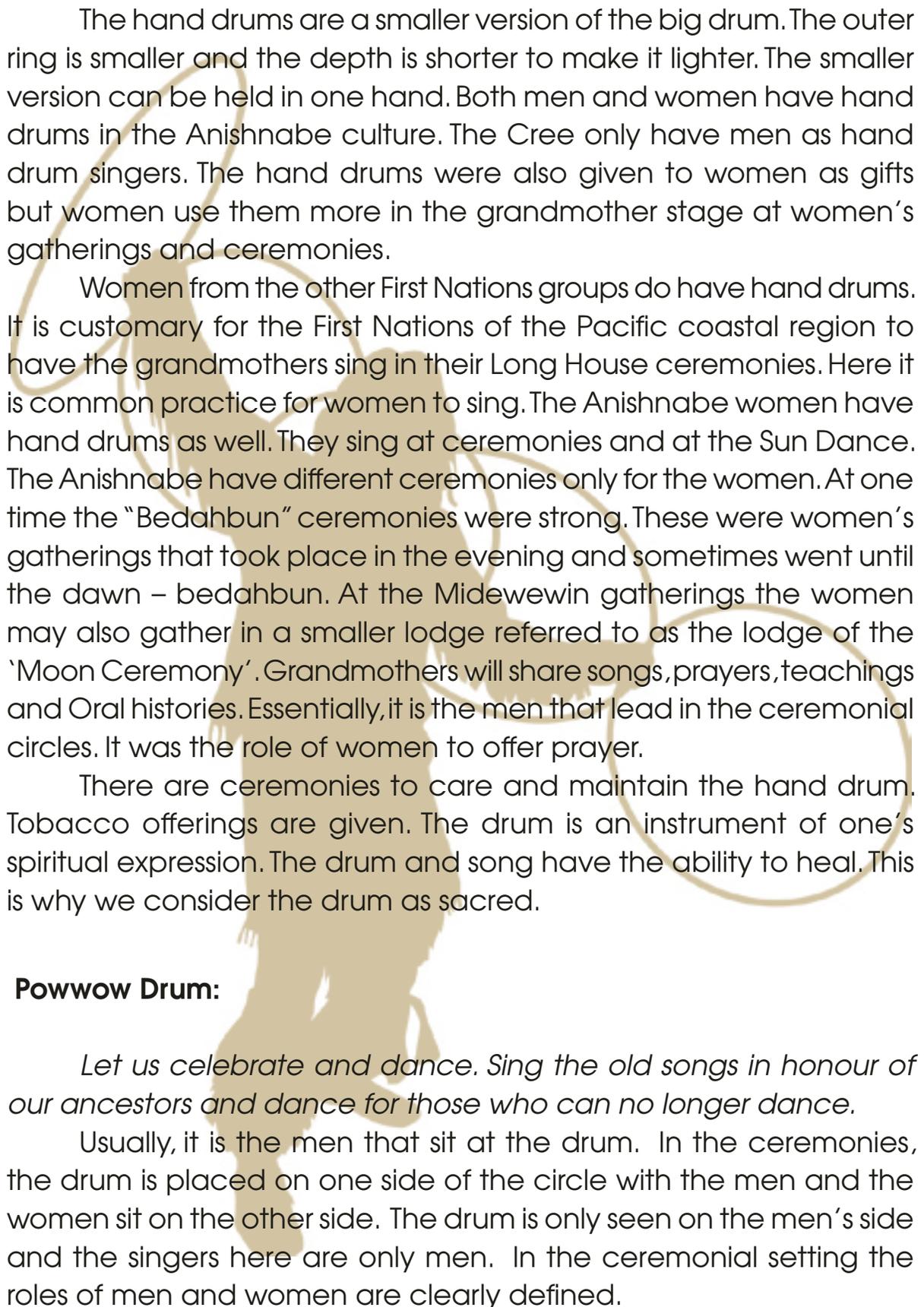
“The encroachment of traditional territories by the colonizers resulted in great warring between the neighboring First Nations namely the Anishnabec and the Lakota. By this time, so much warring had taken place that the communities on both sides were stricken with grief. The women prayed for peace among the Nations. Eventually, a vision was given to a Lakota woman who dreamed of a big drum encircled by both Nations. She was also given songs. The ceremony for the presentation of the drum to the Anishnabe was given. The women informed their council on the dream.

A drum was created. The Anishnabe were invited to participate in the drum ceremony. A prayer was recited. On the fourth beat of the drum the Anishnabe drummed in unison with the Lakota. The women and men sang together for the first time. The drum was accepted as a representative symbol of peace between the Nations from that time on. The warring stopped and a new alliance was formed. The drum brought two Nations together in song and ceremony. The drum may also referred to as the ‘Peace Drum.’

The Hand Drum:

Let’s join our hands together and remember our ancestors long gone, who dance with us in this dance.

According to the Cree, the hand drum was given as a gift to the men for ceremony. One place the hand drum can be heard is at the Round Dance ceremonies. The men gather at the center of the ceremony with their drums to sing. There are different groups that take turns at sharing their songs. Young and old gather to introduce new songs or to sing the old songs. The singing prompts the people to dance. Prior to the Round dance there is usually a feast. The dance is in honour of a relative that has passed away and now ‘walks the wind’. The Round dance also celebrates the people that are still here. The old women are invited to dance the first dance to bless the pathway with their dance and prayer. Each community interprets the ceremony a little differently and the ceremony may vary slightly.



The hand drums are a smaller version of the big drum. The outer ring is smaller and the depth is shorter to make it lighter. The smaller version can be held in one hand. Both men and women have hand drums in the Anishnabe culture. The Cree only have men as hand drum singers. The hand drums were also given to women as gifts but women use them more in the grandmother stage at women's gatherings and ceremonies.

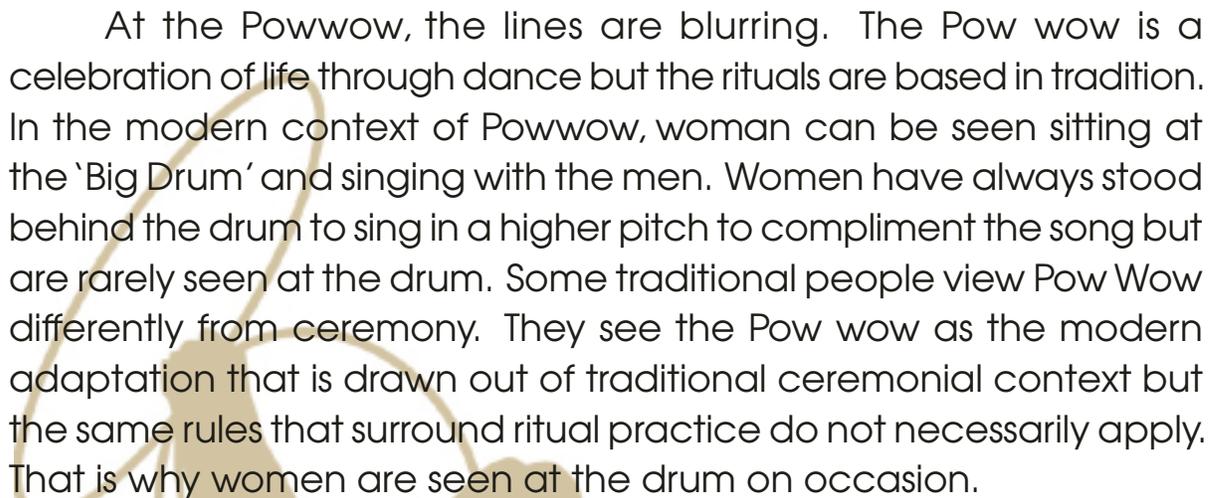
Women from the other First Nations groups do have hand drums. It is customary for the First Nations of the Pacific coastal region to have the grandmothers sing in their Long House ceremonies. Here it is common practice for women to sing. The Anishnabe women have hand drums as well. They sing at ceremonies and at the Sun Dance. The Anishnabe have different ceremonies only for the women. At one time the "Bedahbun" ceremonies were strong. These were women's gatherings that took place in the evening and sometimes went until the dawn – bedahbun. At the Midewewin gatherings the women may also gather in a smaller lodge referred to as the lodge of the 'Moon Ceremony'. Grandmothers will share songs, prayers, teachings and Oral histories. Essentially, it is the men that lead in the ceremonial circles. It was the role of women to offer prayer.

There are ceremonies to care and maintain the hand drum. Tobacco offerings are given. The drum is an instrument of one's spiritual expression. The drum and song have the ability to heal. This is why we consider the drum as sacred.

Powwow Drum:

Let us celebrate and dance. Sing the old songs in honour of our ancestors and dance for those who can no longer dance.

Usually, it is the men that sit at the drum. In the ceremonies, the drum is placed on one side of the circle with the men and the women sit on the other side. The drum is only seen on the men's side and the singers here are only men. In the ceremonial setting the roles of men and women are clearly defined.



At the Powwow, the lines are blurring. The Pow wow is a celebration of life through dance but the rituals are based in tradition. In the modern context of Powwow, woman can be seen sitting at the 'Big Drum' and singing with the men. Women have always stood behind the drum to sing in a higher pitch to compliment the song but are rarely seen at the drum. Some traditional people view Pow Wow differently from ceremony. They see the Pow wow as the modern adaptation that is drawn out of traditional ceremonial context but the same rules that surround ritual practice do not necessarily apply. That is why women are seen at the drum on occasion.

New Adaptations:

If our people weren't as adaptable as they are we would not have survived. The drum is still alive and our culture and language will live on. Pow Wow is our new found celebration of life. We sing and dance in celebration that our songs, our prayers and our ceremonies are still here and we are still here.

All cultures evolve. They change and adapt to the times. Ceremony today has experienced many changes from what it would have been in traditional times or pre-contact. With the encroaching Colonial settlement, the majority of First Nations people were moved out of their traditional homelands. This created the first change. The effort of the Christian churches to evangelize and later assimilate First Nations people had the greatest impact in making change by sanctioning the practice of traditional ceremony. At one point in history, First Nations peoples were banned from participating in any of their ceremonial practice. This allowed the church to dominate. Some groups moved further into the bush to escape the church, others surrendered to the new order.

Today, traditional culture has not been without disruption. What has remained intact is the belief system although the ritual of ceremony may vary slightly from its origin. The longhouse ceremonies remain strong having gone underground. The drum and the songs

are still with us today and for many of the First People everywhere it will be the drum and song that will give us strength and help us 'find our way home'.

The Songs:

The wind is our soul until our soul becomes the wind.

Songs are a gift from the spirit world. They were given to the people in dreams or vision quests. The songs of ceremony are the ancient songs of our grandparents long gone. These songs are sacred; they have power in a spiritual way to reach the hearts of the people. The songs are humble. They are a prayer, a plea to the Creator to take pity on us. Our songs sing of thanks and praise for the beauty of all existence.

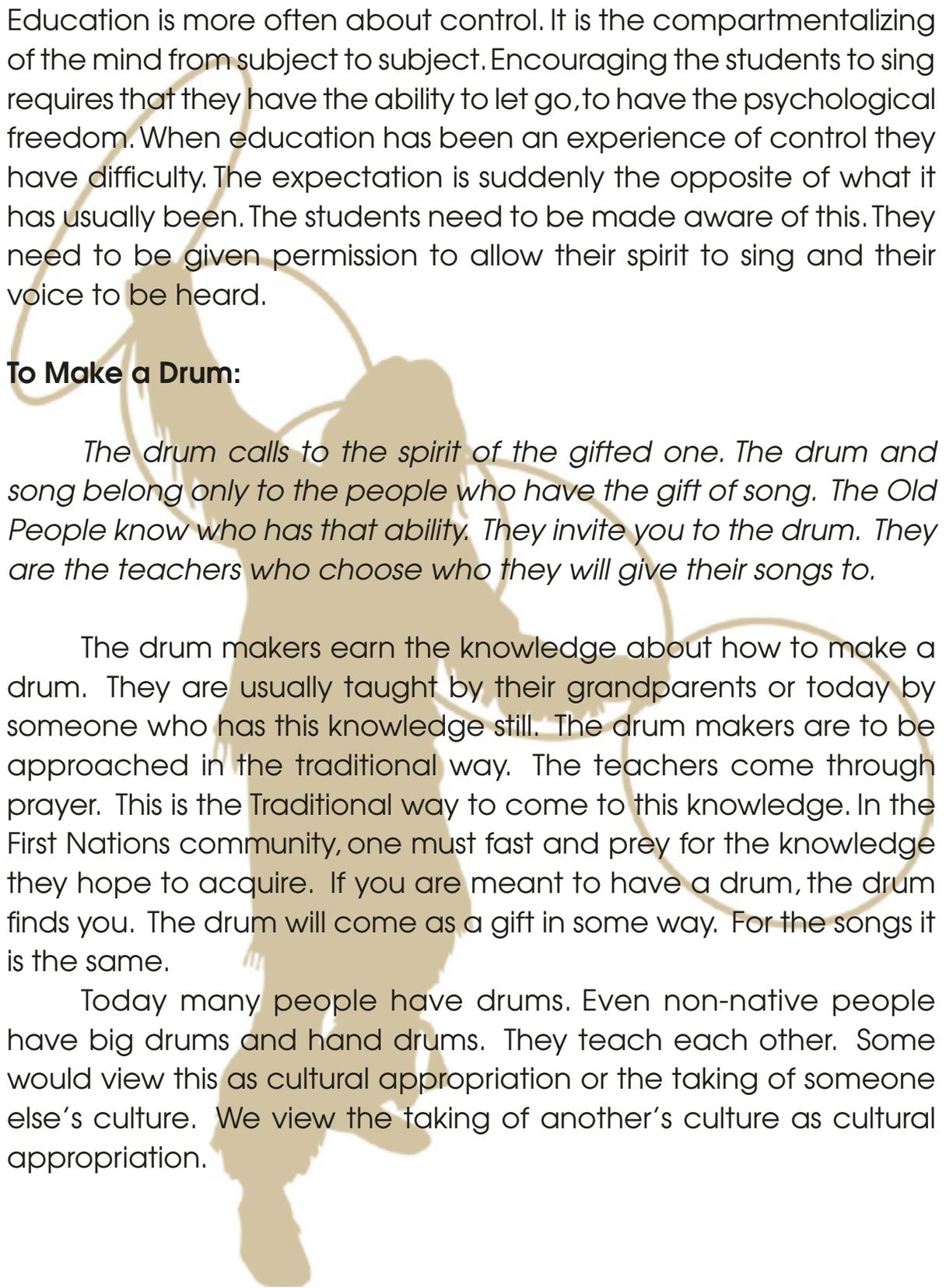
"Don't sing the word songs, the Old man always said. Sing the old songs, they have a spirit and our relatives that have gone on will sing with us." (Bowser Poochay)

For everything that lives, for all those that have a spirit, we give thanks and praise. This is but one example of the recurring theme found in word songs.

Mino wana gwen dan dha
We hi ya hi ya hey
Mino wenda gwen dan dha
We hi ya hi ya hey
Migwetch wen ma dah
Ki jem nido. (Anishnabec)

This Anishnabe song translates to: Let us be joyful. Let us be thankful to the Creator.

"Singing is about being able to let go". (L. Brown)



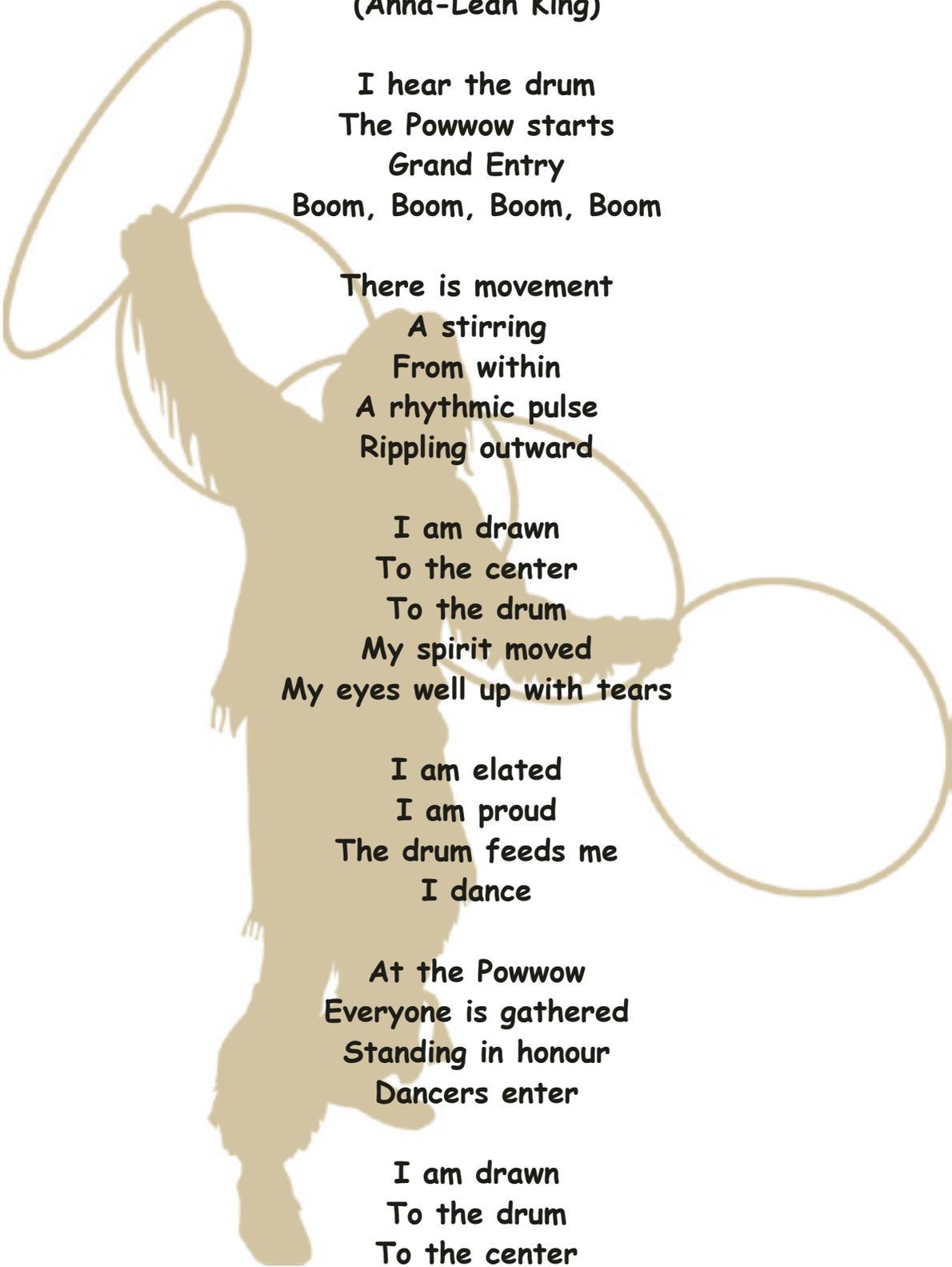
Education is more often about control. It is the compartmentalizing of the mind from subject to subject. Encouraging the students to sing requires that they have the ability to let go, to have the psychological freedom. When education has been an experience of control they have difficulty. The expectation is suddenly the opposite of what it has usually been. The students need to be made aware of this. They need to be given permission to allow their spirit to sing and their voice to be heard.

To Make a Drum:

The drum calls to the spirit of the gifted one. The drum and song belong only to the people who have the gift of song. The Old People know who has that ability. They invite you to the drum. They are the teachers who choose who they will give their songs to.

The drum makers earn the knowledge about how to make a drum. They are usually taught by their grandparents or today by someone who has this knowledge still. The drum makers are to be approached in the traditional way. The teachers come through prayer. This is the Traditional way to come to this knowledge. In the First Nations community, one must fast and pray for the knowledge they hope to acquire. If you are meant to have a drum, the drum finds you. The drum will come as a gift in some way. For the songs it is the same.

Today many people have drums. Even non-native people have big drums and hand drums. They teach each other. Some would view this as cultural appropriation or the taking of someone else's culture. We view the taking of another's culture as cultural appropriation.



THE DRUM
(Anna-Leah King)

**I hear the drum
The Powwow starts
Grand Entry
Boom, Boom, Boom, Boom**

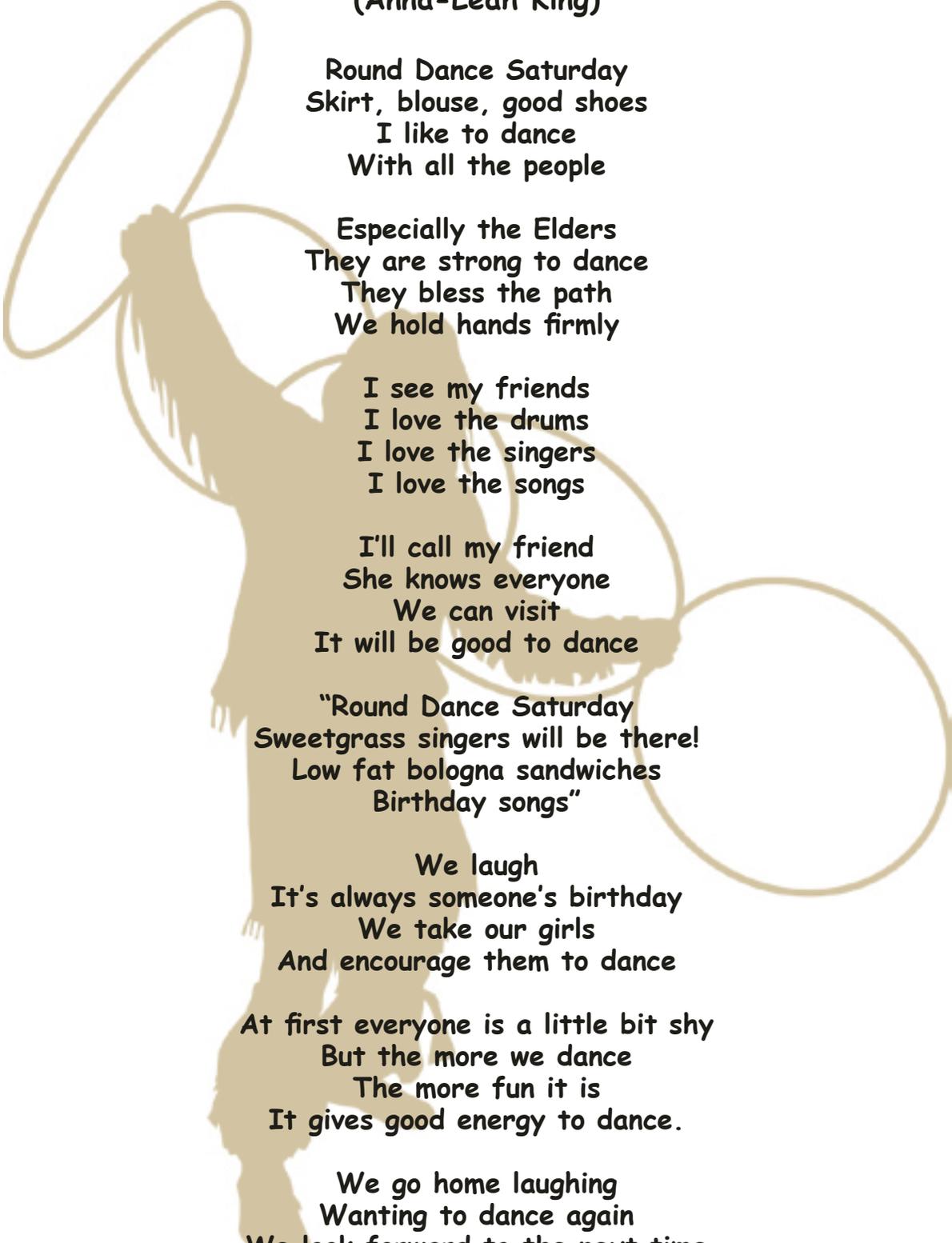
**There is movement
A stirring
From within
A rhythmic pulse
Rippling outward**

**I am drawn
To the center
To the drum
My spirit moved
My eyes well up with tears**

**I am elated
I am proud
The drum feeds me
I dance**

**At the Powwow
Everyone is gathered
Standing in honour
Dancers enter**

**I am drawn
To the drum
To the center
My relatives are here, I am home.**



ROUND DANCE SATURDAY NIGHT
(Anna-Leah King)

Round Dance Saturday
Skirt, blouse, good shoes
I like to dance
With all the people

Especially the Elders
They are strong to dance
They bless the path
We hold hands firmly

I see my friends
I love the drums
I love the singers
I love the songs

I'll call my friend
She knows everyone
We can visit
It will be good to dance

"Round Dance Saturday
Sweetgrass singers will be there!
Low fat bologna sandwiches
Birthday songs"

We laugh
It's always someone's birthday
We take our girls
And encourage them to dance

At first everyone is a little bit shy
But the more we dance
The more fun it is
It gives good energy to dance.

We go home laughing
Wanting to dance again
We look forward to the next time
If it wasn't for the Round dance
We might not see each other.

Song

The drum songs of the powwow singers are sung with vocables which is a small unit of sound such as "Wey-hey". There are songs with words and songs without. The word songs would be in the language of the First Nation singing. Old songs had no words and therefore vocables were used. Some songs have been passed down for generations, particularly the Honor songs, Veteran songs, and the Flag songs. Some of the songs sung today are contemporary songs that have been newly composed by individual drum groups.

There are different categories of song that correspond to the different songs sung in honor of someone or a group who have done something special for the people. When the singers sing they will harmonize if they are fortunate enough to have men with varying voice ranges. Women will often accompany a drum and sing in a high pitch adding an additional element of beauty to the song. An example of a traditional Cree word song follows:

Cree The Morning Song

Waniska pehwapan oma.
Asay piyesisak nikamowak.
Pehmiyohnakwan kitaskinaw

Wah nis kah - Pay wah pan oh mah
Ah saye - Pi yay see sak - Ni kah mo wak
Pay mi yo nah kwan - Ki tas kee naw

Wake up!
The sun is rising.
The birds are singing.
Our land looks so beautiful.

Chapter 6

Response to Literature - Sample Lesson Plans

Division I:

Lesson Plan One: Exploring the Hoop Dance through Poetic Text

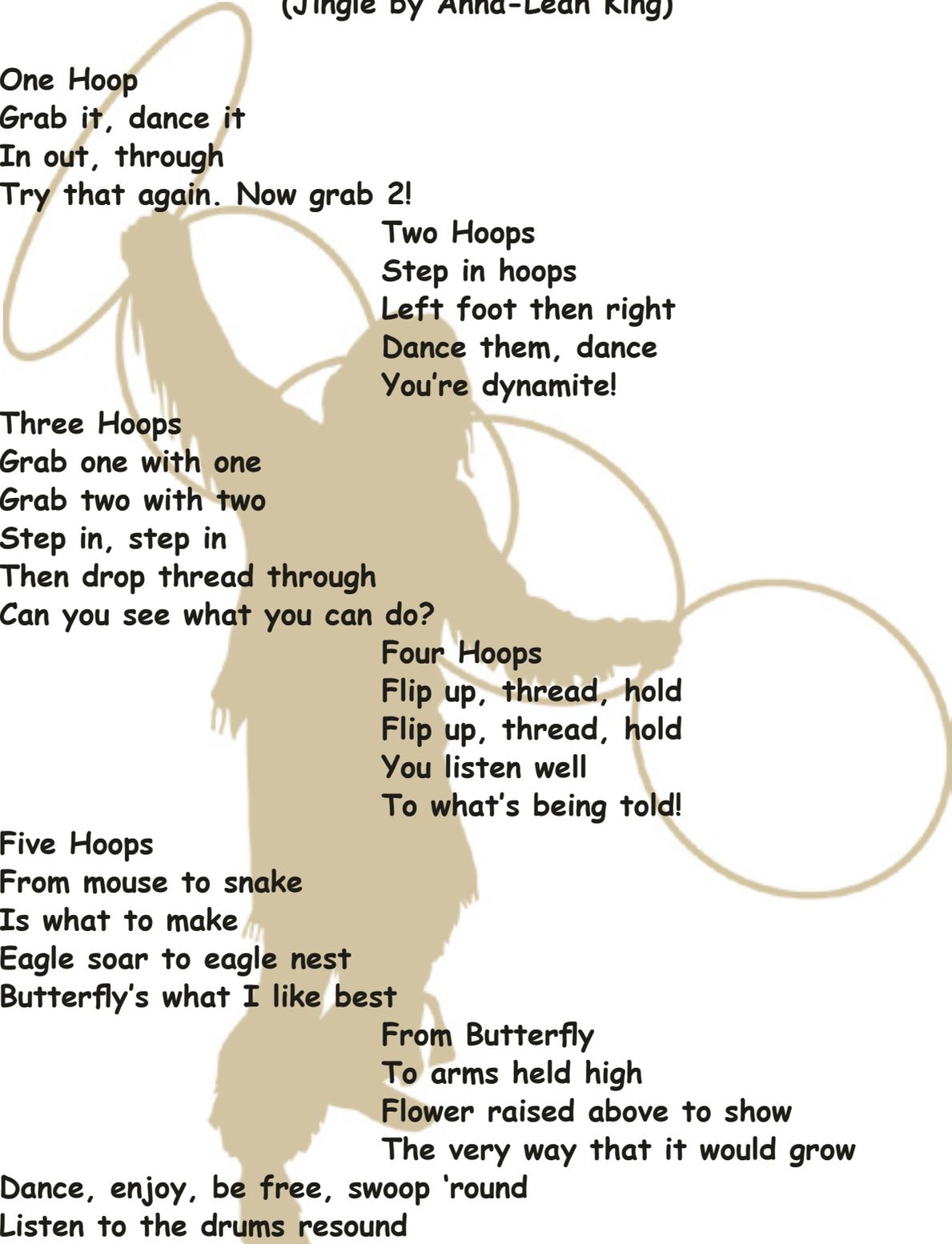
Topic: Hoop Dance

- Objectives:
- Utilizing poetic text and incorporating the senses to enhance learning by combining literacy and movement
 - To extend students' vocabulary in introducing a jingle about the hoop dance
 - To ignite the students' sense of rhythm by chanting the jingle
 - To enhance students' coordination by having them chant the jingle and dance the first five hoops as demonstrated on the instructional video

C.E.L.'s: N, CC, PSS, IL

Description:

First, the teacher must read and familiarize the students with the Hoop Dance jingle. The teacher then introduces the video demonstration of the Hoop Dance - to five hoops. The student's rehearse the dance movement while reciting the jingle. Reciting the jingle while learning the dance will enhance the students' learning of the dance and help in mastering the first five hoops. Utilizing the majority of their senses in the learning process will ensure the students' success in learning the Hoop Dance.



HOOP DANCER
(Jingle by Anna-Leah King)

One Hoop
Grab it, dance it
In out, through
Try that again. Now grab 2!

Two Hoops
Step in hoops
Left foot then right
Dance them, dance
You're dynamite!

Three Hoops
Grab one with one
Grab two with two
Step in, step in
Then drop thread through
Can you see what you can do?

Four Hoops
Flip up, thread, hold
Flip up, thread, hold
You listen well
To what's being told!

Five Hoops
From mouse to snake
Is what to make
Eagle soar to eagle nest
Butterfly's what I like best

From Butterfly
To arms held high
Flower raised above to show
The very way that it would grow

Dance, enjoy, be free, swoop 'round
Listen to the drums resound
Step in time to the drum
See the dancer you've become!

Suggested Hoop Dance Activities for Division I:

Hoop Dance Vocabulary

Hoop Dancer

Dancing

Turn

Flip

Hold

Move

Left

Right

Raise

Lift

Step

Thread

Dance

Foot

Leg

Waist

Arm

Hand

Head

Back

Eagle

Flower

Butterfly

Nest

Snake

Globe

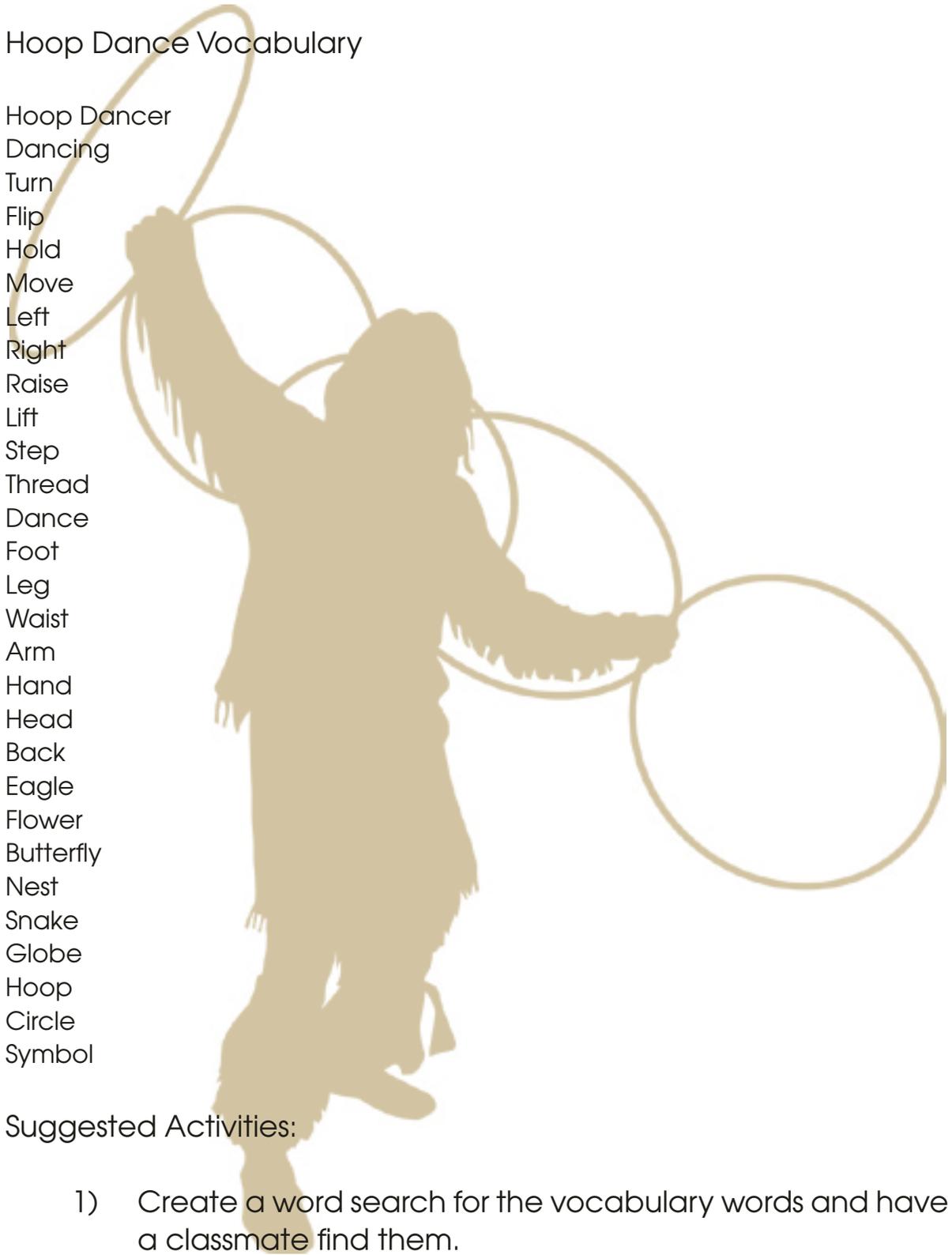
Hoop

Circle

Symbol

Suggested Activities:

- 1) Create a word search for the vocabulary words and have a classmate find them.
- 2) Create a crossword puzzle and exchange with a classmate



Hoop Dancer

H is for _____

O is for _____

O is for _____

P is for _____

D is for _____

A is for _____

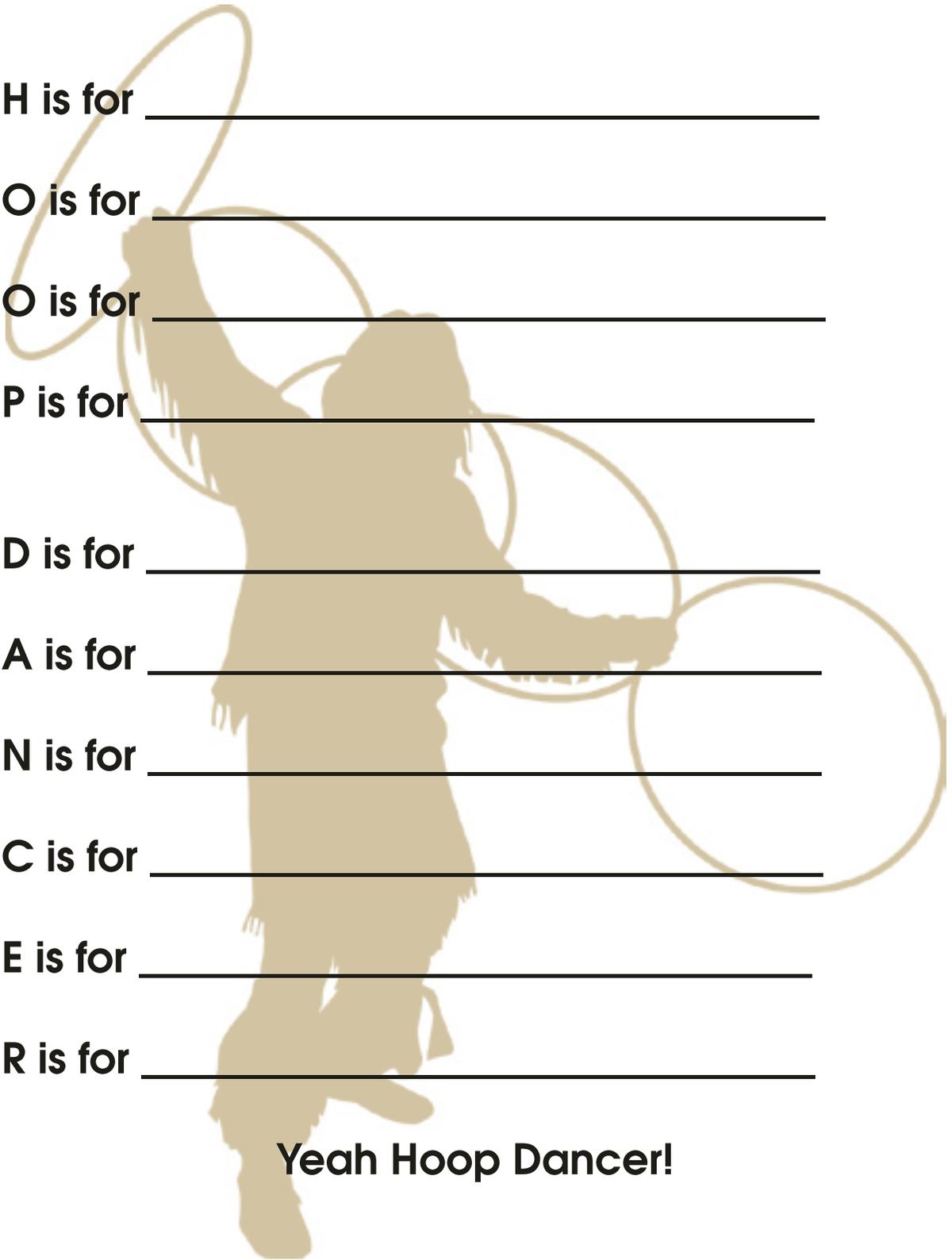
N is for _____

C is for _____

E is for _____

R is for _____

Yeah Hoop Dancer!



English Words

In My Language

Grandma

Grandpa

Mom

Dad

Sister

Brother

Baby

Love

Hello

Thank –You

Tobacco

Division II:

Lesson Plan Two:

Children’s Literature and Response Guide for
Extended Study

Topic:

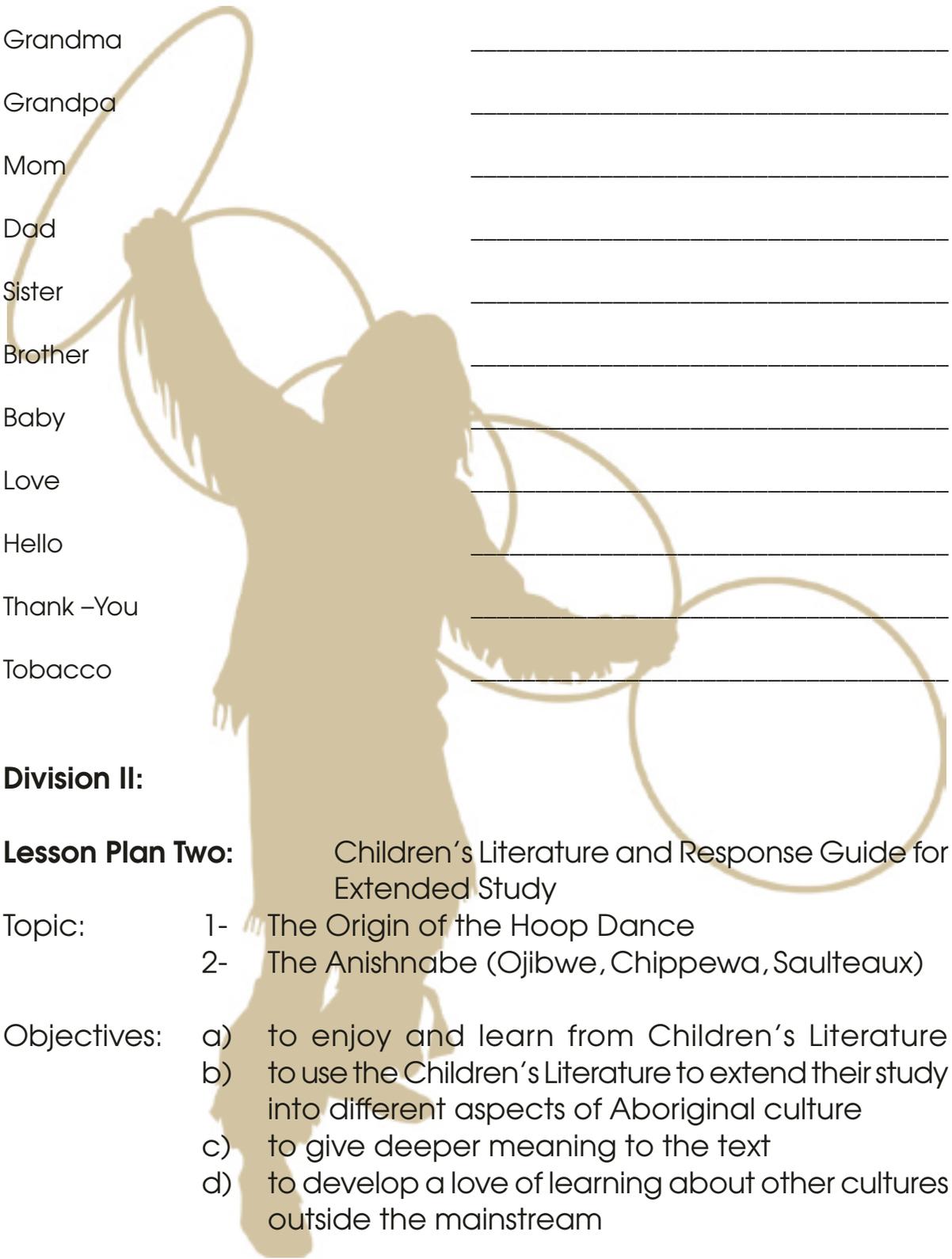
- 1- The Origin of the Hoop Dance
- 2- The Anishnabe (Ojibwe, Chippewa, Saulteaux)

Objectives:

- a) to enjoy and learn from Children’s Literature
- b) to use the Children’s Literature to extend their study into different aspects of Aboriginal culture
- c) to give deeper meaning to the text
- d) to develop a love of learning about other cultures outside the mainstream

C.E.L.’s:

CC, PSVS, IL, C



The origin story of the Hoop Dance is written in McLellan's **Nanabosho Dances**. This book can be used as a starting place to study aspects of the culture and art on a deeper ever more meaningful level. Begin by reading the story to the children. With the students discuss any possible connections the students have toward the text.

Nanabosho Dances (1991)

Author: Joe McLellan

Illustrator: Rhian Brynjolson

Nanabosho Dances begins with two young siblings preparing for the Powwow. The young boy presents Ni mishomis, his grandfather with tobacco and asks if he would share with him about the hoop dance because he would like to learn it this year. Nokimis, the grandmother, lights a sweetgrass braid before he begins. Ni mishomis tells the story of Nanabosho and how he came to dance with red willow hoops. Throughout the story there is a recurring dialogue between the family as the grandchildren ask questions. As the grandfather is finished his story he presents his grandson with four new red willow hoops and advises him on how to approach dancing. At the same time the young girl receives a shawl that her grandmother has made for her.

Description:

Read the students the story "Nanabosho Dances" by McLellan and discuss what they learned from it. Prompt them to make connections to the text. Let this discussion with the students determine the direction of extended study, in accordance to what the students are familiar with or have some connection to. Perhaps the class has no exposure or experience that they can relate to the text. In this case, the introduction of topics for study related to the text will be up to the student to choose.

Suggested Extension Activities:

The following is a list of topics drawn from the text and illustrations of the Children's Literature book "Nanabosho Dances," as suggested further research. Once the students have enjoyed the story they can extend the literature to further study in the following suggested subject areas:

Anishnabe Language Words:

The Anishnabe words used for family names can be rehearsed and added to the students' vocabulary list. The students may be introduced to a more extensive study of the Saulteaux/Ojibwe languages. The Saskatchewan Cultural Center has several beginning vocabulary books for Division I students.

Sample references:

Nakawewi-Mazinibihiganensan (Saulteaux Pictionary), Saskatchewan Indian Cultural Centre, 1998.

Totamowinan: Saulteaux Beginner Verbs Book, Saskatchewan Indian Culture Centre, 1999.

Kidwenan. I. Toulouse. Ojibwe Cultural Foundation.

Red Willow:

Study the tree Red Willow to discover its complexity and many traditional uses for Aboriginal people. The Red Willow is used as a medicine, a tea and combined with other plants to make a smoke referred to as 'kinnicannick'.

Tobacco Protocol:

Tobacco is one of the sacred plants of the Aboriginal peoples. It is used in ceremonies and as an offering for plants or animals needed for food and medicines used in healing. The students can learn more about the plants sacred to Aboriginal peoples and why they are sacred. An Elder can be brought in as an invited guest to share these teachings.

Powwow Dances:

Study the different dances of the Plains people. Discover who in your class is a dancer or singer and who might have a connection to the Powwow circle. Research the dance origins. There are many dancers in Saskatchewan. Perhaps one of the dancers could be invited in to share his knowledge on dance.

Powwow Outfits:

Study the colors, floral beadwork, and geometric design of Powwow outfits. In your research, try to determine the meaning and significance of color and animal spirits to Aboriginal peoples. The students could extend their study to include the art of Native people.

Border Artwork:

Experiment with paint medium to create border designs to frame artwork or just to frame photographs. Students can create stamp shapes from sponge to make prints. Another technique would be to make cut out shapes on bristle board and then paint over the cardboard to make prints.

Norval Morrisseau:

Norval is a prominent Ojibwe artist. He depicts teachings of traditional Ojibwe culture in his works. Norval himself would make for interesting study as his artwork created controversy at its initial stages. The symbolism portrayed in his work depicts different aspects of the culture. The artwork can be analyzed to determine what he is trying to reveal in his works. Have the students model Norval's work by choosing a symbol for something that has meaning to them and have the students incorporate the symbol into the artwork.

The Anishnabe People:

Study the history of the Anishnabe people to come to an understanding of how they came to settle in the West. The students can become familiar with the story of the 'Sacred Migrations' of the Anishnabe people. In these migrations, it was said that the people

would come to a place on their journey “where the food grows upon the water.” The food being referred to is wild rice, which indeed grows on the water. This was a main staple of the Anishnabe. Perhaps the students could research this story and cook a wild rice dish.

The Circles of Life:

Study the four directions, the gifts, the animals and medicines, the four winds, and the four colors as they relate to Aboriginal people. The students could come to a better understanding of Aboriginal peoples by exploring Circular Law. By relating the Medicine Wheel to their own lives, the students can be encouraged to determine what aspect of the Medicine Wheel needs more attention once they have mapped themselves into one.

(For further detail of the four components of the Medicine Wheel, refer to the *Sacred Tree Curriculum*)

Baskets:

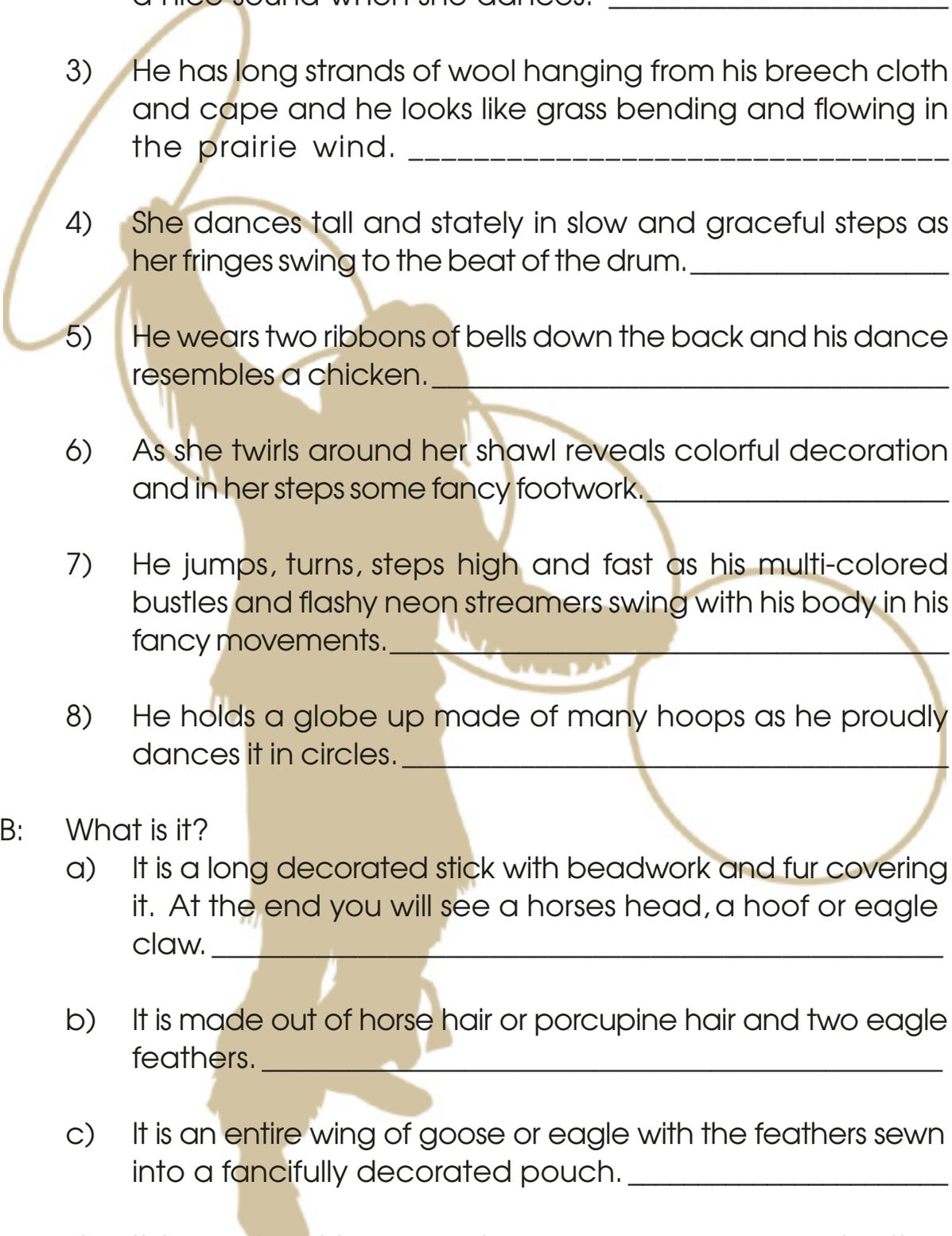
Study the basket work of the Cree and Ojibwe people to discover the environmental influence on craft work and design. The Red Willow is used in creating the baskets of the Cree people. The students can be provided the opportunity to invite a Cree craft person in to share their experience of basket making. The students could be provided the opportunity to make a basket of their own. There is also the birchbark baskets of the Cree, Saulteaux and Dene. Crafts people could be invited into the classroom to share their craft.

Suggested Activity Sheets For Division II:

Different Kinds of Dancers

A: Can you identify the dancer?

- 1) He wears a single bustle at the back, a roach on his head with two eagle feathers. _____

- 
- 2) She has a dress adorned with little silver cones that make a nice sound when she dances. _____
 - 3) He has long strands of wool hanging from his breech cloth and cape and he looks like grass bending and flowing in the prairie wind. _____
 - 4) She dances tall and stately in slow and graceful steps as her fringes swing to the beat of the drum. _____
 - 5) He wears two ribbons of bells down the back and his dance resembles a chicken. _____
 - 6) As she twirls around her shawl reveals colorful decoration and in her steps some fancy footwork. _____
 - 7) He jumps, turns, steps high and fast as his multi-colored bustles and flashy neon streamers swing with his body in his fancy movements. _____
 - 8) He holds a globe up made of many hoops as he proudly dances it in circles. _____

B: What is it?

- a) It is a long decorated stick with beadwork and fur covering it. At the end you will see a horses head, a hoof or eagle claw. _____
- b) It is made out of horse hair or porcupine hair and two eagle feathers. _____
- c) It is an entire wing of goose or eagle with the feathers sewn into a fancifully decorated pouch. _____
- d) It is made of bone and was once worn as protection. _____

e) It is made of long eagle feathers. _____

f) You step into them. They may have colorful beadwork or quillwork on them. _____



POWWOW DANCE VOCABULARY

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

fancy
traditional
jingle
eagle
feather
drum
grass
chicken
dancer
shuffle

dancing
drum
singer
song
drumstick
hide
leather
elk
moose
powwow

buffalo
moccasins
colorful
cloth
pattern
beads
beadwork
braids
bustle
fringe

fan
belt
bone
breastplate
shawl
paint
step
strut
circle
flags

HOOP DANCE VOCABULARY WORD SEARCH

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

Red Willow
hoop dancer
dancer
turn
twist
flip
hold
move
left
right

raise
lift
step
thread
foot
leg
knee
waist
arm
head

back
eagle
flower
butterfly
nest
snake
globe
hoop
circle
symbol

jump
slide
twirl
glide
count
place
put
prance
gather
swoop

drum
beat
song
moccasin
leather
fringe
ribbon
shirt
breech
rotate

Middle Years:

Topic: Hoop Dance Poem

The students can read the poem and discuss what might motivate someone to write about Aboriginal people. They can analyze the deeper meaning written into the literature.

Objectives:

- a) To study a sample of Aboriginal literature in the form of a poem
- b) To motivate students to write about themselves
- c) To provide the opportunity for students to write their own poem, story or song lyrics

Description:

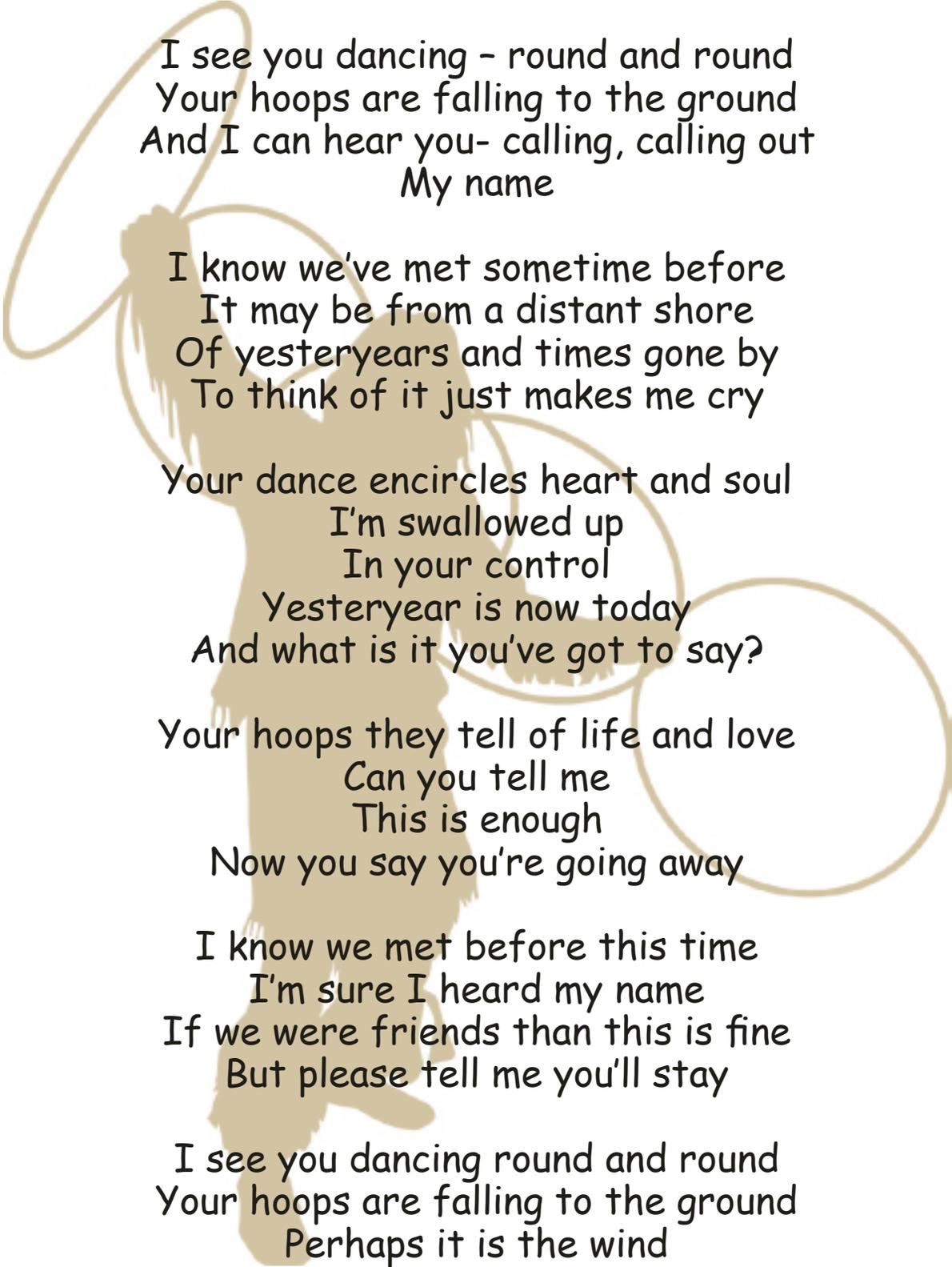
In the Middle Years grades, the following poem can be used as a starting point for study. Read the following literature provided and have the students respond by relating the poem to their own experiences. Discuss how the students can make connections to the text in drawing from their own life experiences and then have them write their experiences.

For further reference:

The students may refer to the Bruce Cockburn Project website where they will find song lyrics about a Hoop Dancer and Aboriginal peoples. Cockburn appears to have an affinity with Aboriginal peoples. The students can have a discussion about why this would be.

(<http://cockburnproject.net>)

Hoop Dancer



I see you dancing - round and round
Your hoops are falling to the ground
And I can hear you- calling, calling out
My name

I know we've met sometime before
It may be from a distant shore
Of yesteryears and times gone by
To think of it just makes me cry

Your dance encircles heart and soul
I'm swallowed up
In your control
Yesteryear is now today
And what is it you've got to say?

Your hoops they tell of life and love
Can you tell me
This is enough
Now you say you're going away

I know we met before this time
I'm sure I heard my name
If we were friends than this is fine
But please tell me you'll stay

I see you dancing round and round
Your hoops are falling to the ground
Perhaps it is the wind
I hear calling my name...

Division II - III

Lesson Plan Three

Topic: Referring to the story “**Lakota Hoop Dancer**” by Jacqueline Left Hand Bull, the students will be encouraged to participate in field research.

- Objectives:
- a) The students will participate in field research using an interview to collect data
 - b) The students will write up their data for presentation
 - c) The students will share their work in oral presentations
 - d) The students will share the finished written report for their classmates to read

Description:

Using **Lakota Hoop Dancer** as a model, the students can devise interview questions and then choose to interview someone in their school or community that is a dancer or singer. The community can be defined as someone in the school, a teacher or student, or someone in the home or neighborhood community. The student will first draw up an interview question list. They will be given class time to have their interviews. They are encouraged to take photographs and add to their ‘write up’ anything the person has to offer. They are also encouraged to invite their dancer or singer into the class to share their story and present their dance or song.

Suggested Topics For Further Study:

The Sioux People	Lakota	Legends
Sitting Bull		Flute Music
Sitting Bull in Saskatchewan		Paul Goble & Cultural Appropriation
Lakota Language		

Chapter 7

English and Cree Transcripts

Dancing Circles: Strong Hoop, Strong Spirit

A Hoop Dancing Instructional Video

NARRATION

"Dance plays an intrinsic part in Aboriginal history. The hoop dance is one of the most visually exciting and elaborate of all Aboriginal dances. This dance originated with the Ojibwe and through the generations, dancers from other nations have weaved in aspects of their own distinct traditions and cultures."

NARRATION

"Dancers work with the hoops, putting them into shapes that include many life forms such as insects, animals and into spheres that represent the earth, moon and sun. The hoops symbolize the most sacred part of Aboriginal life, the circle of life. The circle has no beginning or ending. This represents our journey through life, adding a hoop represents another thread in the web of life."

Delvyn

Tansi! Hello! My name is Delvyn Kennedy⁽¹⁾. I am your instructor for the Dancing Circles: Strong Hoop Strong Spirit. Before we begin, make sure that you have on some loose comfortable clothing so that you can easily move in and out of the hoops. As you saw in the opening, the dance is traditionally performed wearing this regalia. For instruction today I will be wearing this tracksuit. As well, make sure that you have 21 hoops for use during this session. Are you ready? At the end of each demonstration you can check your



reference book or on disk documentation. There is a lot of information to cover so follow along carefully, Stop the demonstration as often as you want and try the techniques yourself.

Okay, here we go!

Take one hoop and hold it in your hand. Feel it! As you can tell, it's light and easy to work with. Twirl it around in a swinging motion. Now, pass it to your other hand and do the same motion. I want you to be able to work with the hoop⁽²⁾. If you fight it you will have a hard time learning the patterns.



Now try this: Move the hoop to where you are standing with one leg in the hoop and at the same time holding it like this. Take the hoop and put it over your head using your hand to guide it⁽³⁾. As the hoop goes up and over your head, lift your knee up so that the hoop can pass over your head easily. Now, try moving it the other way using exactly the same movements as it goes over to the other side, like this.



How does that feel? Once you practice the movements, you should be able to control the hoop with no problem. Now, as you learn, you will see we're creating patterns.

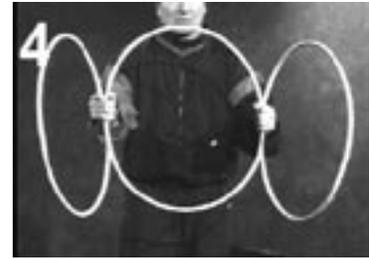
From one hoop we will move on to a mouse pattern, a snake pattern, a flower pattern, a butterfly pattern and an eagle pattern, and then back to a flower pattern. This particular style of hoop dance imitates flower-like patterns and bird-like patterns.

As we go through the patterns and build them,

we add hoops to the designs. So from one - we go to three - then five - eight - ten - thirteen - then finally twenty-one hoops. Each set of hoops contains a pattern, maybe even two patterns as you'll soon see.

Take two more hoops to add to the hoop that you already have and make this pattern. You should have three hoops lined up like this⁽⁴⁾. Now, what you do next is to step through the middle hoop like so. You should end up with one hoop around your waist and one hoop on each side of you⁽⁵⁾. Even as we build up a pattern, we have collateral patterns along the way. As we go on from here, we step through each hoop that is on the sides of us. After we step through the hoops⁽⁶⁾, we drop the middle hoop as we continue to hold on to the side hoops. As you look closely to the pattern, you can see a mouse so together we have created the mouse pattern. If you think of Mickey Mouse you can see the outline of Mickey's head in the pattern⁽⁷⁾, hence; the mouse pattern also known as the Mickey Mouse pattern.

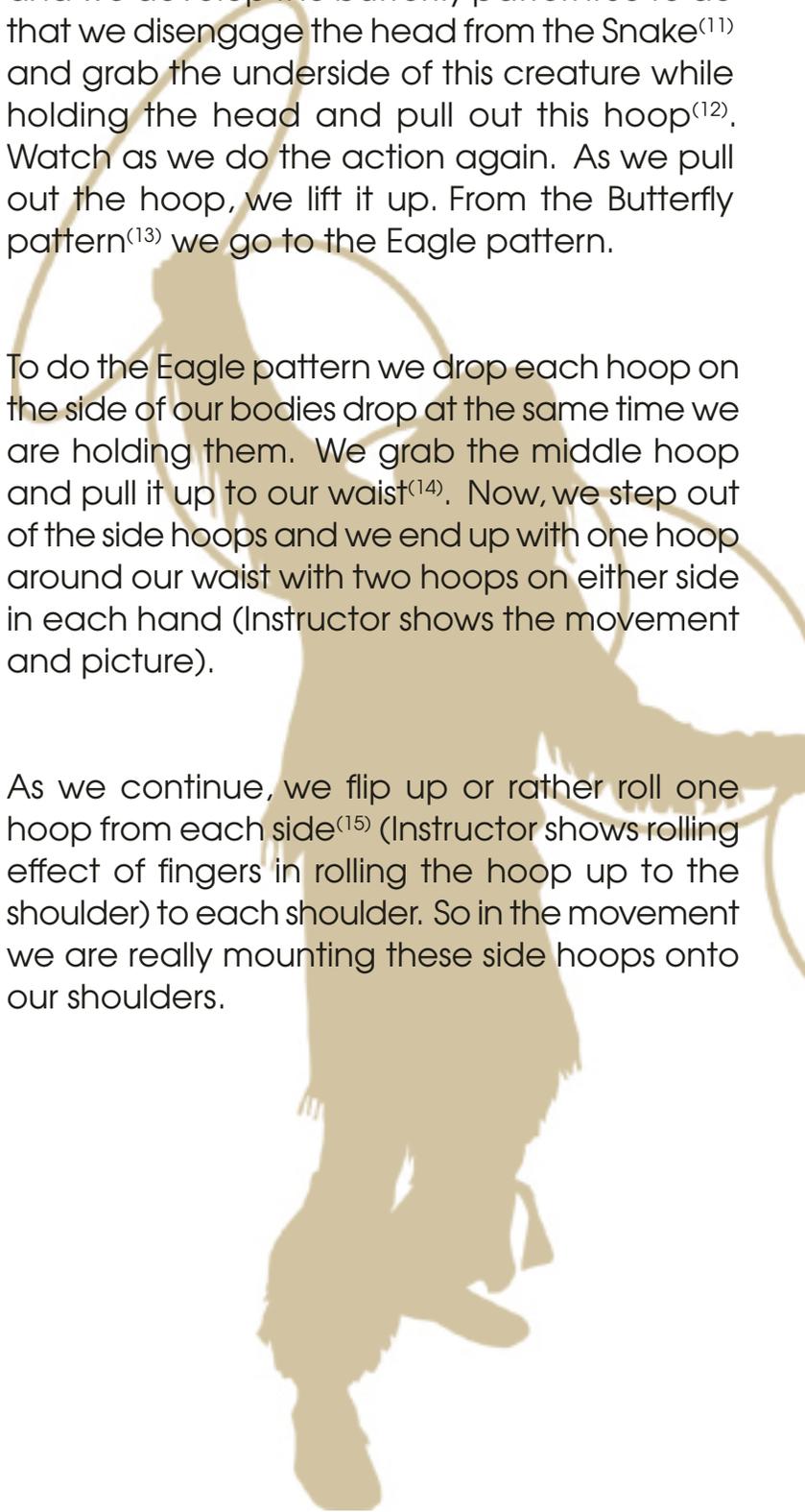
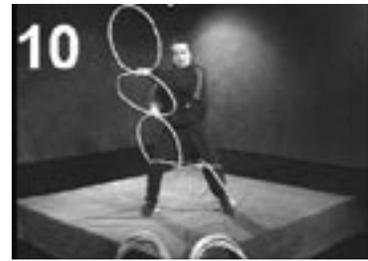
Now the next pattern we will create is the Snake pattern which has five hoops. From the mouse pattern, we then take one of the ears like so, and pull it through the head hoop and drop the ear hoop like so⁽⁸⁾ (Instructor shows the movements). We now have half of the Snake pattern⁽⁹⁾. You need to pick up two more hoops and add them to the Snake's body. As you look at the pattern, you can see the Snake's head which is by your hand, and as you follow the hoops you see the rest of this creature's body⁽¹⁰⁾. Okay, now that we have



done this, we continue to use the five hoops and we develop the butterfly pattern. So to do that we disengage the head from the Snake⁽¹¹⁾ and grab the underside of this creature while holding the head and pull out this hoop⁽¹²⁾. Watch as we do the action again. As we pull out the hoop, we lift it up. From the Butterfly pattern⁽¹³⁾ we go to the Eagle pattern.

To do the Eagle pattern we drop each hoop on the side of our bodies drop at the same time we are holding them. We grab the middle hoop and pull it up to our waist⁽¹⁴⁾. Now, we step out of the side hoops and we end up with one hoop around our waist with two hoops on either side in each hand (Instructor shows the movement and picture).

As we continue, we flip up or rather roll one hoop from each side⁽¹⁵⁾ (Instructor shows rolling effect of fingers in rolling the hoop up to the shoulder) to each shoulder. So in the movement we are really mounting these side hoops onto our shoulders.



Now, once that is finished, we see the hoops sitting on our shoulders and with this movement, we move the bottoms of the hoops which are sitting on our shoulders toward the inside of the center hoop around your waist like so⁽¹⁶⁾.



Once you have done that, slip the hoops over your head⁽¹⁷⁾ and now you have this emerging Eagle pattern⁽¹⁸⁾.



That was quite a bit of work, wasn't it? If you made it this far, congratulations to you.



We have now seen the first half of the patterns. In the beginning there was the single hoop and from there we moved onto three hoops and the Mouse pattern. The Mouse pattern evolved into the snake by adding two more hoops. From the snake we were able to create the eagle pattern with only five hoops.



We still have our five hoops⁽¹⁹⁾ and we can now learn two more patterns without adding any hoops. We can make the butterfly and flower patterns with the same hoops we used for the snake and the eagle. To make our Butterfly pattern you step through each side hoop like this⁽²⁰⁾. Got it? Now, you flap your Butterfly wings by swinging your arms back and forth. From there we go into a Flower pattern by stepping out of the side hoops and flipping the whole structure up and over our heads where everything now is in front of us like so. This movement⁽²¹⁾ is tricky in that when you flip the hoops over your head

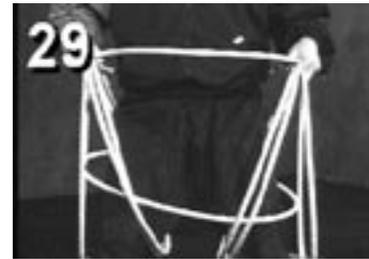


the middle hoop has to flop over⁽²²⁾. Once it is flipped into place⁽²³⁾, you anchor the hoops with your little finger on each hand like so and now you have your Flower pattern⁽²⁴⁾. What do you think? Awesome, eh? You did it and I congratulate you.

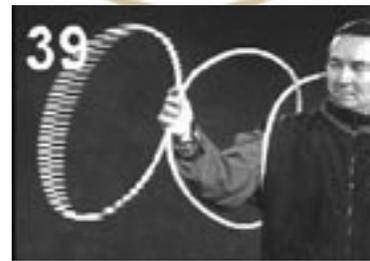
Destroy the five hoop Flower pattern like this and pick up three more hoops. We are now going to work on the next segment which involves 8 hoops. To begin, I want you to take 8 hoops and divide them into 3 groups. One of the three groups will have 2 hoops and your side groups will have 3 hoops each⁽²⁵⁾. Now you step through these two groups so that they end up around your waist⁽²⁶⁾. Now take the two other groups of hoops which have 3 hoops in each group. One group will be on your one left side and the other group will be on your right side like this. Now what you do next is step through each group of hoops at your sides by stepping through the first and second hoops in each group like so⁽²⁷⁾. This will leave one hoop on each side of you within your inner thigh area.



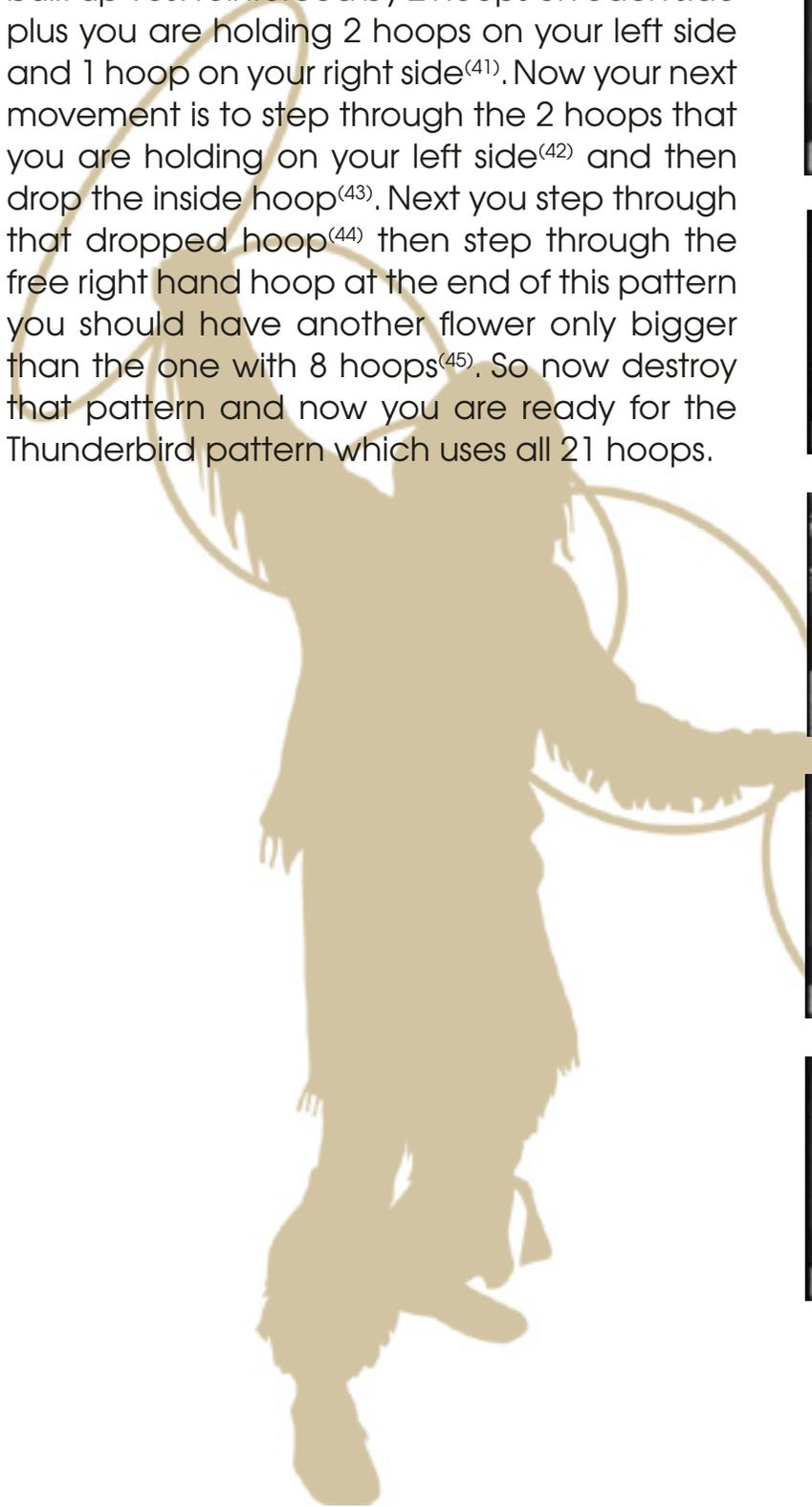
⁽²⁸⁾Once you have achieved this, I want you to drop one hoop from around your waist⁽²⁹⁾. What you do next is to drop the hoop from the hoops that are located on your inner thighs on each side of you like so⁽³⁰⁾. As these hoops drop they will catch on one of the hoops you dropped previously. Now, using your thumbs, roll up one hoop from each side on your outer thigh area⁽³¹⁾ and it should look like this. You want to have these hoops that you just rolled up to be resting on your shoulders like so. Once you do that your next motion is push the hoop that is on each shoulder to the rest on the inner part of the hoop that is around your waist. You can now grab the hoops using this motion⁽³²⁾ and grab the hoops from the other side of the hoops that are resting on your shoulders. Once you have done that, you can push the hoops over your head⁽³³⁾ and so what you create is the Eagle sort of like with the 5 hoops. Instead of this looking like an Eagle, this pattern looks more like a huge flower⁽³⁴⁾. You can now destroy this pattern like so and now you are ready to move on to the next number of hoops and its pattern.



Grab 10 hoops. Put one hoop on your right shoulder. There should be 2 hoops in your right hand and the rest of the 7 hoops should be in your left hand⁽³⁵⁾. Make sure that your 7 hoops are held like a bow. Take your 2 hoops in your right hand and swing them to your left so that they pass over your 7 hoops like this⁽³⁶⁾. Now drop the inner hoop of the 2 hoops on your left shoulder. Take the remaining hoop and put your hand in through that hoop⁽³⁷⁾. You have the Eagle effect again and what I call a vest with 7 hoops in your left hand. Transfer 1 hoop over to the right side and hold on to that hoop and the vest hoop at the same time⁽³⁸⁾ flip the hoop back⁽³⁹⁾. Push that hoop to the inside of the vest hoop like so and grab it with your hand on the outside of the vest hoop and then push that hoop out⁽⁴⁰⁾. Do that again one more time by transferring 1 hoop to the right side and repeat what you did. Next, you perform this same movement but this time on the opposite side which is your left side and do that 2 times.

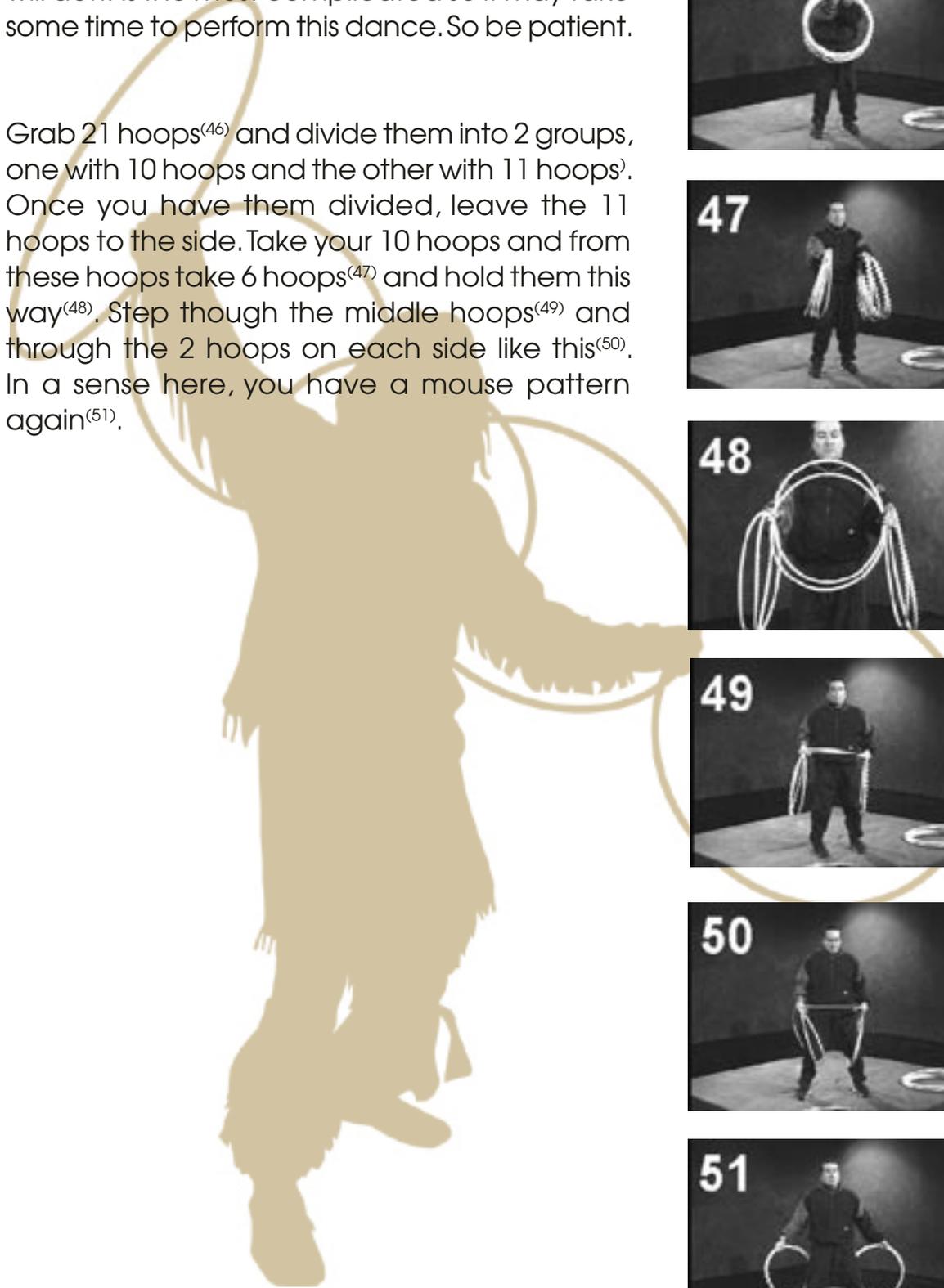
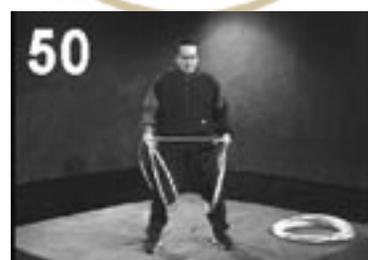


When you have done this, you should have your built up vest reinforced by 2 hoops on each side plus you are holding 2 hoops on your left side and 1 hoop on your right side⁽⁴¹⁾. Now your next movement is to step through the 2 hoops that you are holding on your left side⁽⁴²⁾ and then drop the inside hoop⁽⁴³⁾. Next you step through that dropped hoop⁽⁴⁴⁾ then step through the free right hand hoop at the end of this pattern you should have another flower only bigger than the one with 8 hoops⁽⁴⁵⁾. So now destroy that pattern and now you are ready for the Thunderbird pattern which uses all 21 hoops.

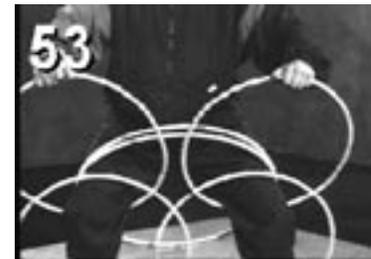


The Thunderbird pattern is the last pattern we will do. It is the most complicated so it may take some time to perform this dance. So be patient.

Grab 21 hoops⁽⁴⁶⁾ and divide them into 2 groups, one with 10 hoops and the other with 11 hoops⁽⁴⁷⁾. Once you have them divided, leave the 11 hoops to the side. Take your 10 hoops and from these hoops take 6 hoops⁽⁴⁸⁾ and hold them this way⁽⁴⁹⁾. Step through the middle hoops⁽⁴⁹⁾ and through the 2 hoops on each side like this⁽⁵⁰⁾. In a sense here, you have a mouse pattern again⁽⁵¹⁾.



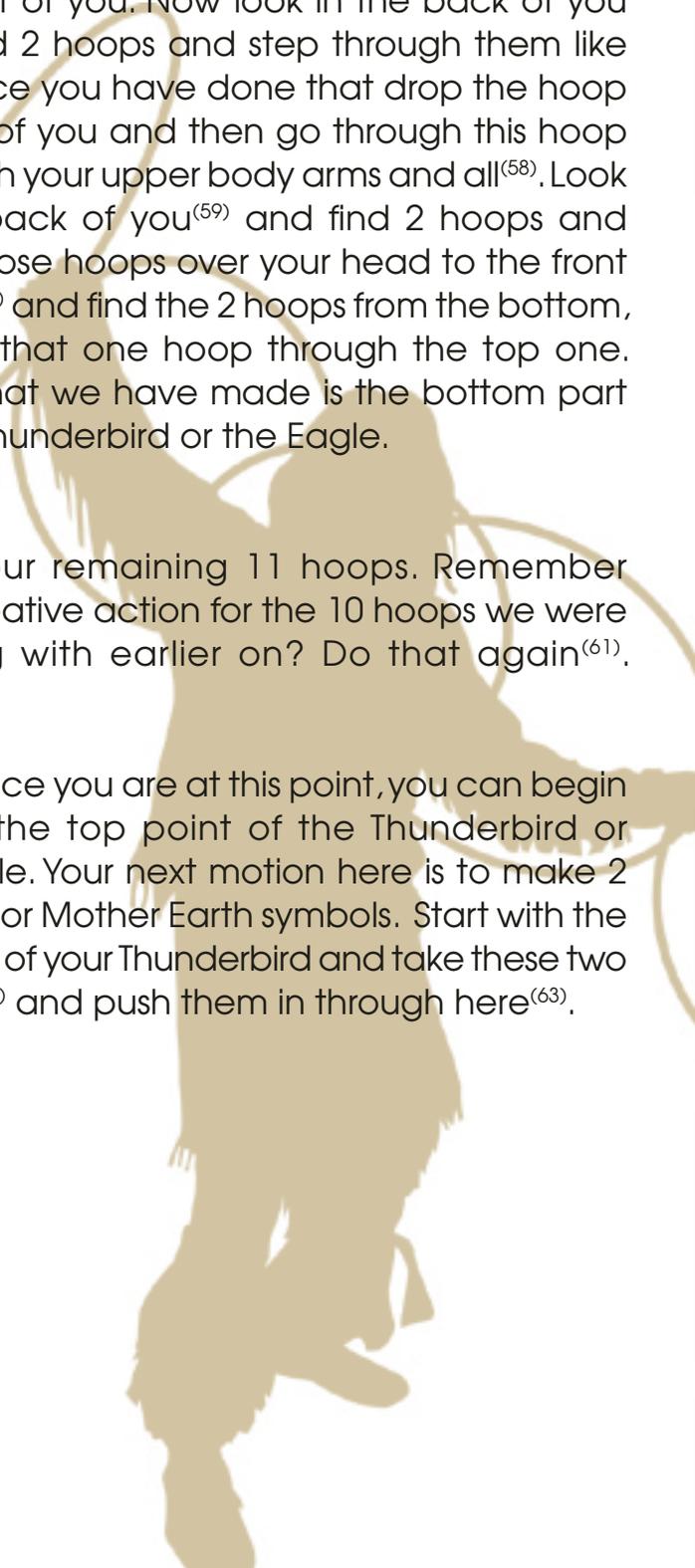
Now flip each side of your hoops like so⁽⁵²⁾ and drop the inside hoops at this point from each side⁽⁵³⁾ like this⁽⁵⁴⁾. Put your head through the middle⁽⁵⁵⁾ and grab the remaining 4 hoops and hold them this way⁽⁵⁶⁾. Step through the middle hoops and into each hoop on each side⁽⁵⁷⁾.



Once you have done that, drop the hoop in the front of you. Now look in the back of you and find 2 hoops and step through them like this. Once you have done that drop the hoop in front of you and then go through this hoop here with your upper body arms and all⁽⁵⁸⁾. Look in the back of you⁽⁵⁹⁾ and find 2 hoops and bring those hoops over your head to the front of you⁽⁶⁰⁾ and find the 2 hoops from the bottom, needle that one hoop through the top one. Now what we have made is the bottom part of the Thunderbird or the Eagle.

Take your remaining 11 hoops. Remember your creative action for the 10 hoops we were working with earlier on? Do that again⁽⁶¹⁾.

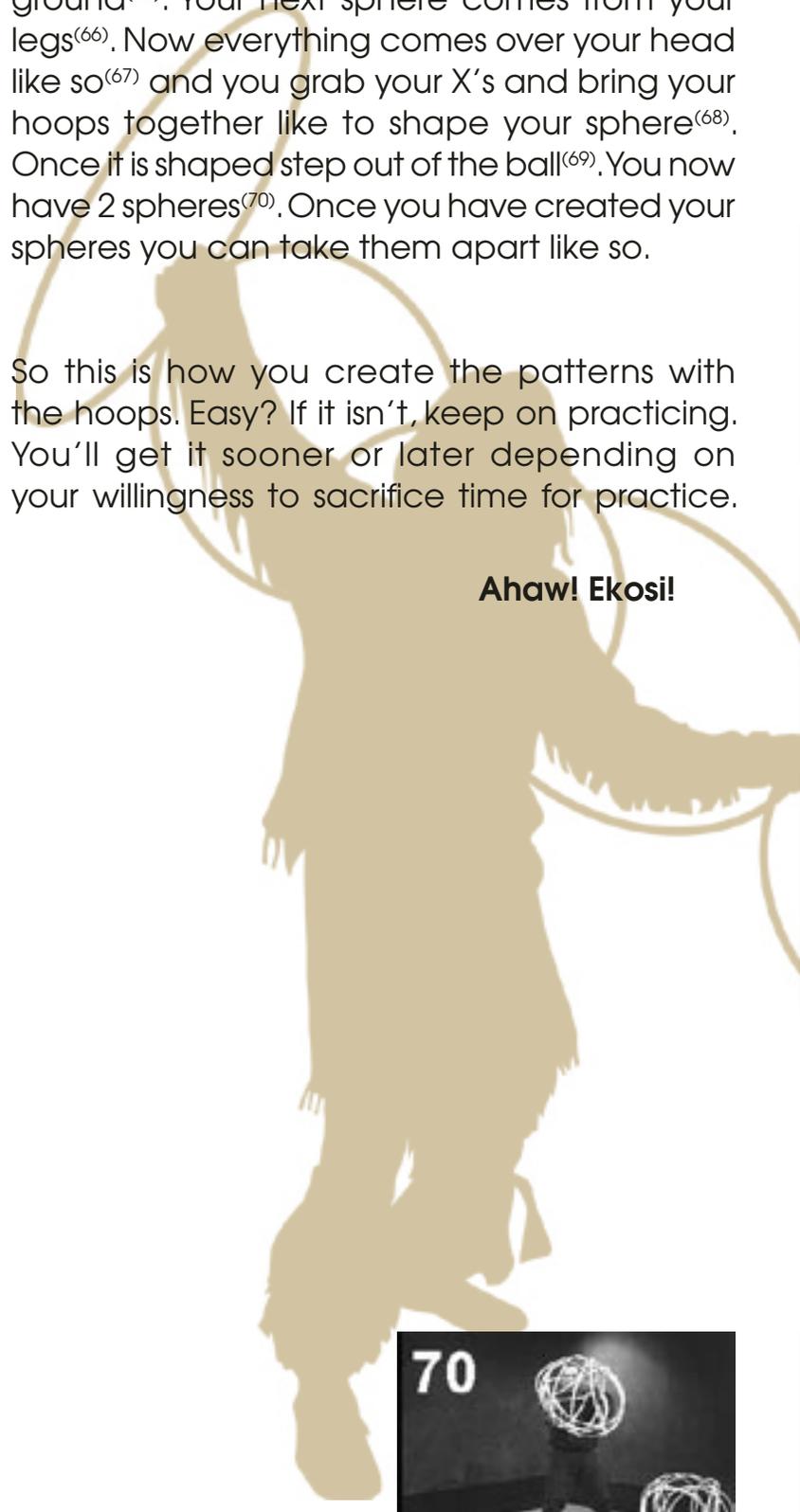
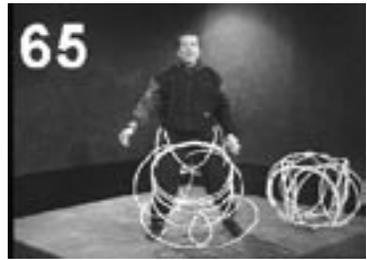
Now once you are at this point, you can begin to see the top point of the Thunderbird or the Eagle. Your next motion here is to make 2 spheres or Mother Earth symbols. Start with the top part of your Thunderbird and take these two hoops⁽⁶²⁾ and push them in through here⁽⁶³⁾.



Now gently take the ball off⁽⁶⁴⁾ and set it on the ground⁽⁶⁵⁾. Your next sphere comes from your legs⁽⁶⁶⁾. Now everything comes over your head like so⁽⁶⁷⁾ and you grab your X's and bring your hoops together like to shape your sphere⁽⁶⁸⁾. Once it is shaped step out of the ball⁽⁶⁹⁾. You now have 2 spheres⁽⁷⁰⁾. Once you have created your spheres you can take them apart like so.

So this is how you create the patterns with the hoops. Easy? If it isn't, keep on practicing. You'll get it sooner or later depending on your willingness to sacrifice time for practice.

Ahaw! Ekosi!



Cree Translation

Dancing Circles: Strong Hoop, Strong Spirit

A Hoop Dancing Instructional Video

Translations By Delvyn Kennedy

Cree Narration for Strong Hoops

Nīmīhitowin e-kīmikosiyak oma kīyanaw ka-Nehiyaweyak. Nīpisīyawisimowin oma nīmīhitowin mistahi e-miyawisik. Pehcinaway esa Nahkawīniwak e-kīmihkohsicik nīpisīya-wisimowin. Pihyīs esa kotakak Īyinayisīyiniwak kahmacapicītacik.

Onīmīhitowak oma kahpicītacik nīpisīyawisimowin nīta-metawakewak nīpisīyah. Pohkowīsih isi-metawakewak nīpisīya e-osītacik nanatokīkway tapiskoc pisiskiwak, manicosak, okawīmawaskiy, tipiskawipīsim, ekwa mina kisikawipīsim. Nīpisīyawisimowin oma tapiskoc e-naspitahkwa Pimatesewin. Moya mācipahyin ekwa moya pohnipayin ohi kāwasāhkinhkawākih nīpisīyah. Nīpisīyah ohi tapiskoc kipimacihowininaw. ekwa ki-meskinahkahininawa.

Tansi! Kanewīyakiho nisīhkasohn. Nīya kakisinamatinawaw anoc. Pamwayes kanīmīhitoyah, kawih tamatinaw nīstanaw mīna peyak nīpisīyah poko kāhayayek.. Ekosi cī kanīmīhitonaw? Kīsīhtayakoh oma mana nīmīhitowin, kimasinahikanawa kawīcihkowaw nawoc kanistohtamek nīpisīyawisimowin. Mistahi kiskeyitamowin kawāpatehnaw. Nakinamok piko īspī acākastepayiwīn ekwa kocihinīmīhitohk.

Wawetinahk metawakek nīpisīya. Peyak otinamok ekwa mētawakek. Mosīhtak. Moya kisikwan. Wewepastamohkek. Kaya nohtinamok nīpisīya.

Kohcītak oma. Otinamohk peyak nīpisīy ekwa peyak miskat kāstanawaw ota pīhcayih nīpisīy ekwa miciminamok omisīhsi mina nīpisīy. Otinamok peyak nīpisīy ekwa omisīhsi nāhway kāhastanawaw kistikwaniwaw oma nīpisīy. Ohpinamohk kisikātiwaw ekosi nawac kamiyoh āhtastanawaw nīpisīy. Memeskoc kāhtastanawawa nīpisīy ohmisīhsi.

Tansi kitahmacihonawaw? Mayaw sēsawīhyikoh , kanīhtāhmetawākanawaw piyis nīpisīyah.

Kāwisīhanaw apahkosīs, kinepik, wāpakwanīy, mamakos, ekwa kihiw. Wāpikwanīyah ekwa piyesisak tāpahtaw kawisīhanawak.

Nīso nīpisīyah kah-otinehnawaw ekwa kawisīhahwaw awa apakosīs.. Nisto nīpisīyah omisīhsi ke-isi- takohnēhnāwaw. Ayah ekwa, ota katahkoskanawaw. Oma nīpisīy kapahkitinēnawaw omisi maka ohi kotahkah nīpisīyah katahkonēhnawaw. Āsay pēhnohkosiw āpahkosīs. Kiwahpahmahwāw cī? Ahaw mahti esa ka-akam osīhcikānaw.

Nīyanan nīpisīyah kahpicīhtanaw ekwa. kinepik ekwa kah-osīh-hānaw.

Kahmāci-osīh-hanaw ekwa āpahkosīs. Peyak oma nīpisīy ocipitamohk omisīhsi ekwa pakitinamohk. Kekac ekwa kinēpik pehnohkisiw. Otinamohk nīso nīpisīyah ekwa omisīhsi isi-takonamohk. Kiwāpamahwaw cī kinepik? Mīyāsīn! Aya ekwa kawisīhanaw mamakos. Ohtawici otinamohk nīpisīy ekwa kwiyehtonamohk omisīhsi. Kītwam kitahpāitamohk waskawīhwin! Mayaw ocipitamēkoh nīpisīy, ka-ohpinēnānaw. omisīhsi. Ekota ohci māmākos ekwa kawisīhānaw kihiw!

Pāmawes ekwa kawisīhayah kihiw , kapahkitinēnāwaw nīpisīyah omisīhsi ekwa mīna katākonenaw kotakah nīpisīyah. Otinamohk oma nīpisīy omisīhsi ekwa kā-ocipitēnāwah nīpisīy omisīhsi. Wehwīhtakoskek omisīhsi ekwa takonamohk nipisiyah ohmisīhsi. Aya ekwa ka-ohpinenawaw nipisiyah omisīhsi ote isi kīhtiminawawa. Aya ekwa ohi nīpisīyah takoc kasteki, omisīhsi keh-isi-mīhnonehnawaw. Mayaw ekwa omisīhsi itohtamēkoh, nāway ka-isi-wēpinenawaw ohi nīpisīyah. Ekosi i-tohtahmēkoh oma, āsay kawāpamāwaw kihiw.

Āyaman sāstaw cī? Kīspin otah kitakohtāhnāwaw metawewin, kipakamicīhceh amātināwaw! Mehtoni kinahīhnaāwaw!

Kiwāhpahtēnawaw ekwa kihkwāyah e-osīhitayah. Kih-apacītahanaw peyak nīpīsīy ekota oci kīh-apicītanaw nisto nīpīsīyah ekwa kīh-ohsīh-hānaw āpahkosīs. Ekota oci kinepik mīna kīh-osīh-haānaw ekwa mīna kihiw. Ekosi poko nīyanan nīpīsīyah e-kīh-apacītayah.

Kiyāpic nīyanan nīpīsīyah ka-tāpacīhtānaw. Nīso kiyāpic pisikowak kawī-osīh-hāyakohk. Māmākos kotak kawī-osīh-hanaw ekwa mīna wāpikwanīy kawī-osīhtānaw. Awa ekwa omīsīhsi māmākos ke-isi-osīh-hānaw. Omīsīhsi ke-isi-tahkos-kāhnawaw. Omīsīhsi ekwa kah-isi- waskawīhnaaw tapiskoc e-pimihayek. Ekota oci ekwa wāpikwanīy kawī-osīhtānaw. Kah-wewih-takoskānawaw ekwa omīsīhsi ekwa kahkīyaw ohi nīpīsīyah ohmīsīhsi nīhkanih ke-isi-wepinēnawaw. maka kaya kīhkwāy pakitinamohk. Āyaman āpīsīs maka ka-kaskihohnāwaw. Mayaw kakihyaw nīpīsīyah isi-tākohnamekoh omīsīhsi, iskweyanih anima kitāh-ayīhki-cīcahyahnah ka-āhpacīhtanawaw kweyask nawac ka-miciminamek nīpīsīyah. Tanisi kitehtēnawaw? Miyasin cī? Ki-mīyōh-atoskānāwaw kakīyaw!

Pīhkonamohk ekwa wāpikwanīy ekwa nisto nīpīsīyah kaweh-konanmohk. Ayinanew ekwa nīpīsīyah ki-wih-āhpacīhtānaw. Ayinanew otinamohk nīpīsīyah ekwa ohmīsīhsi ka-isi-tākohnēnawaw. Takoskek pīcayih ohi ota nīpīsīyah! Aya ekwa ota takoskek. Pakitinamohk nīpīsīyah ohmīsīhsi. Ki-kiskisināwaw cī tanīsīsī ka-kīh-isi-oh-sīhahyah āpahkosīs? Peyakwan ekosi ke-isi-waskawīhtohtamah nīpīsīyah. Ekosi esa ka-ohpenēhnāwaw nīpīsīyah kitwam oteysiik kitīhtimīniwawa. Ekota ohci kapīhtastāhnawaw nīpīsīyah ohi ekwa ka-otēnēhnawāw ohmīsīhsi. Nāway keh-isi-wēpinēnāwah nīpīsīyah ekwa āsay kotak wāpikwanīy ki-tōh-sīh-hānaw. Aya ekwa pīhkohnamohk oma wāpikwanīy ekwa kotak ka-oh-sīhtānaw kīhkwāy.

Mitataht nīpiyah ohtinamohk. Peyak nīpīsīy kitīhtimīniwawa kāh-astānahwaw tapiskoc ohmīsīhsi. Nīso nīpīsīyah katāhkonēnawaw omīsīhsi ekwa ota kotakih kicīhcīyawawa tepakohp nīpīsīyah ka-miciminēhnāwaw. Ohi ota tepakohp ka-miciminamek nīpīsīyah....omīsīhsi poko ki-isi-tākonamek tapiskoc e-tākonahyek ahcapiy. Ohi ota nīso kā-miciminamek nīpīsīyah omīsīhsi ki-sis-wēhpinēhnawaw. Mayaw takōhtitahyekoh nīpīsīyah ota peyak pokoh ka-pakitinēnāwaw nīpīsīy. Otinamohk anima nīpīsīy ekwa kicīhcīhiyawawa ota ka-sēhkonēnawaw.

Ekosi ekwa kihiw tapiskoc e-osihāya. Namoya maka. Peyak ekwa nīpisīy otinamohk ekwa omisīhsi pīhtastak ota oci wehwīhtimihk. Otinamohk nīpisīy omisīhsi. Kitwam i-tohtamohk! Nīso-wayā ekosi pokoh kētohtamek. Mayaw kī-isi-tohtamekoh ota.. kotakih mina katohtēnāwaw oma waskawīhwin. Aya kīspin āsay kitohtēnawaw oma waskawīhwin, nisto ekwa nīpisīyah kitakohnēnāwaw. Ota kicīhcīhyiwawa nīso....ekwa kotakih peyak. Ota ohi nīso nīpisīyah....pīhti-takoskek ekwa peyak ohmisīhsi pakitinamohk nīpisīy. Kotak oma ota kiskatiwawa, tākoskek ota. Ekota oci, katāhkoskanawaw omisīhsi. Āsay kitwam wāpikwanīy ki-toh-sīhtanaw. Nawac maka misaw oma wāpikwanīy cī? Aya ekwa, pīhkonamohk wāpikwanīy. Piyesiw ekwa ka-ohsīh-hānaw. Nīstanaw mīna peyak nīpisīyah katapacītanaw ekwa.

Oma ekwa piyesiw kawīh-ohsīh-hayah, eh-wikoh oma ekwa isikweyac ka-isi-oscikeyah. Āyaman apisīs maka ākaymeyimohk.

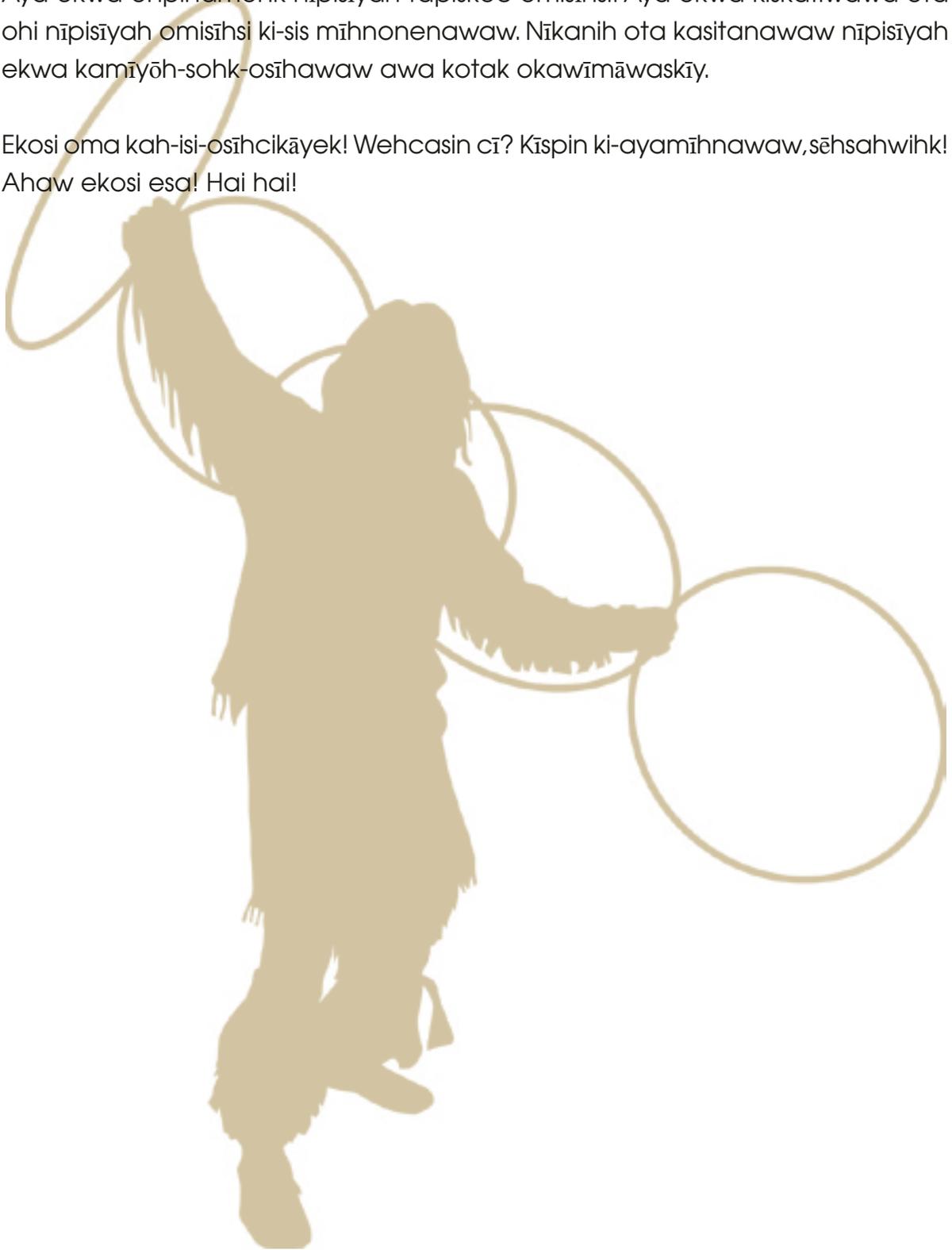
Otihtinamohk nīstanaw mīna peyak nīpisīyah. Nīso wayā kēsīcikanawaw. Mihtataht ota nīpisīyah ekwa peyakosap nīpisīyah ota kotakihk. Otinamohk mitataht nīpisīyah ekwa nikitwasik ka-yapacītanawaw. Ohi nēwo nīpisīya nasicikek cīhkih. Ohi nikitwasik nīpisīyah, omisīhsi ki-isi- takohnēnāwaw. Tapiskoc āpakosis e-oh-sīh-hayek Aya ekwa, nāway kī-isi-wepinēnāwaw nīpisīyah omisīhsi ekwa kāpakitinēnawaw nīpisīyah omisīhsi. Ekwa omisīhsi ka-isi-miciminēhnāwaw nīpisīyah. Pīh-tastak kistikwaniwawa omisīhsi ekwa ota kispitonawawa oteh omisīhsi ki-isi-takonēnawaw. Otihtinamohk nēwo nīpisīyah ekwa omisīhsi isi-miciminamohk. Kitwam tapiskoc āpakosis e-oh-sīh-ha-yah. Ota tākoskek ekwa. Kitwam i-tohtamohk ota kotakihk. Mayaw kīh-isi-tohtamekoh, ota kiyāwawah ka-pēsēkopahināwaw. Nīpawīhk kwayask. Ekota oci ota kisitiwawa otinamohk nīpisīy ekwa sēhkonamohk omisīhsi ota.

Āsay wīpac ka-kīsīhtānaw oma waskawīhwin. Aya ekwa mitataht nīpisīyah otinamohk. Ki-kiskisinawaw cī tanisi ka-kīh-isi-osīhtāya wāpikwanīy? Ekosi oma kawīh -isi-oh-sīcikeyah. Hāwamaka. itoh-tamohk ekwa! Kiniwapamihk ekwa naspitohtawihk ka-isi-osīcikeyan.

Aya ekwa kawapimawaw piyesiw. Mīyosiw cī? Moya ceskwa maka ki-kīsīhtanaw kīhkway. Kīyapic poko okawīmāwaskīy kawī-osī-hayah. Oma ota takoc ekota otawici..kamāci-osīhānaw okawīmāwaskīy. Omisīhsi ka-isis waskawīhnāwaw. Kanawapamihk ota! Nīso nīpisīya otinamohk ekwa omisīhsi kasēkonenāwaw

ota nīhkanih. Kwayask mīhnonamohk nīpisīyah. Kaya māmasīs isi-tohtamohk. Aya ekwa ohpinamohk nīpisīyah tapiskoc omisīhsi. Aya ekwa kiskatiwawa ota ohi nīpisīyah omisīhsi ki-sis mīhnonenawaw. Nīkanih ota kasitanawaw nīpisīyah ekwa kamīyōh-sohk-osīhawaw awa kotak okawīmāwaskīy.

Ekosi oma kah-isi-osīhcikāyek! Wehcasin cī? Kīspin ki-ayamīhnawaw, sēhsahwihk! Ahaw ekosi esa! Hai hai!



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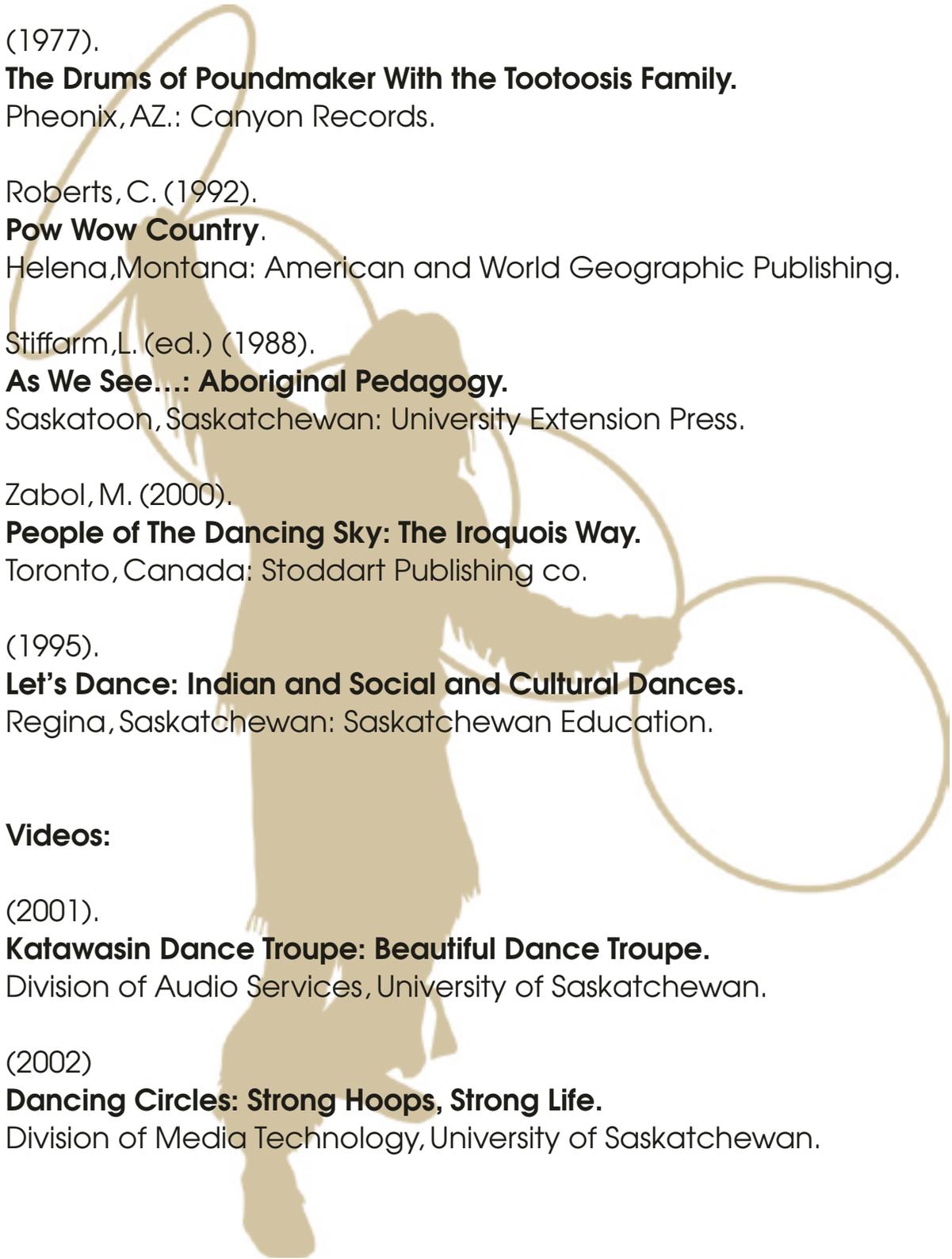
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<http://www.centralischool.ca>

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<http://www.sasked.gov.sk>

Aboriginal Education Unit, Saskatchewan Education

<http://www.sasked.gov.sk.ca/k/pecs/h/ab/index.html>

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Appendix A

How To Make Hoops:

Hoops were once made from red willow. The willow would be bent to the shape of a hoop and then tied with sinew. Willow hoops are not seen as much today. The hoops made from plastic are more common and they are quite easy to make.

Materials Needed:

These materials can be found at any hardware store.

PVC tubing (88p, Goodall Rubber)

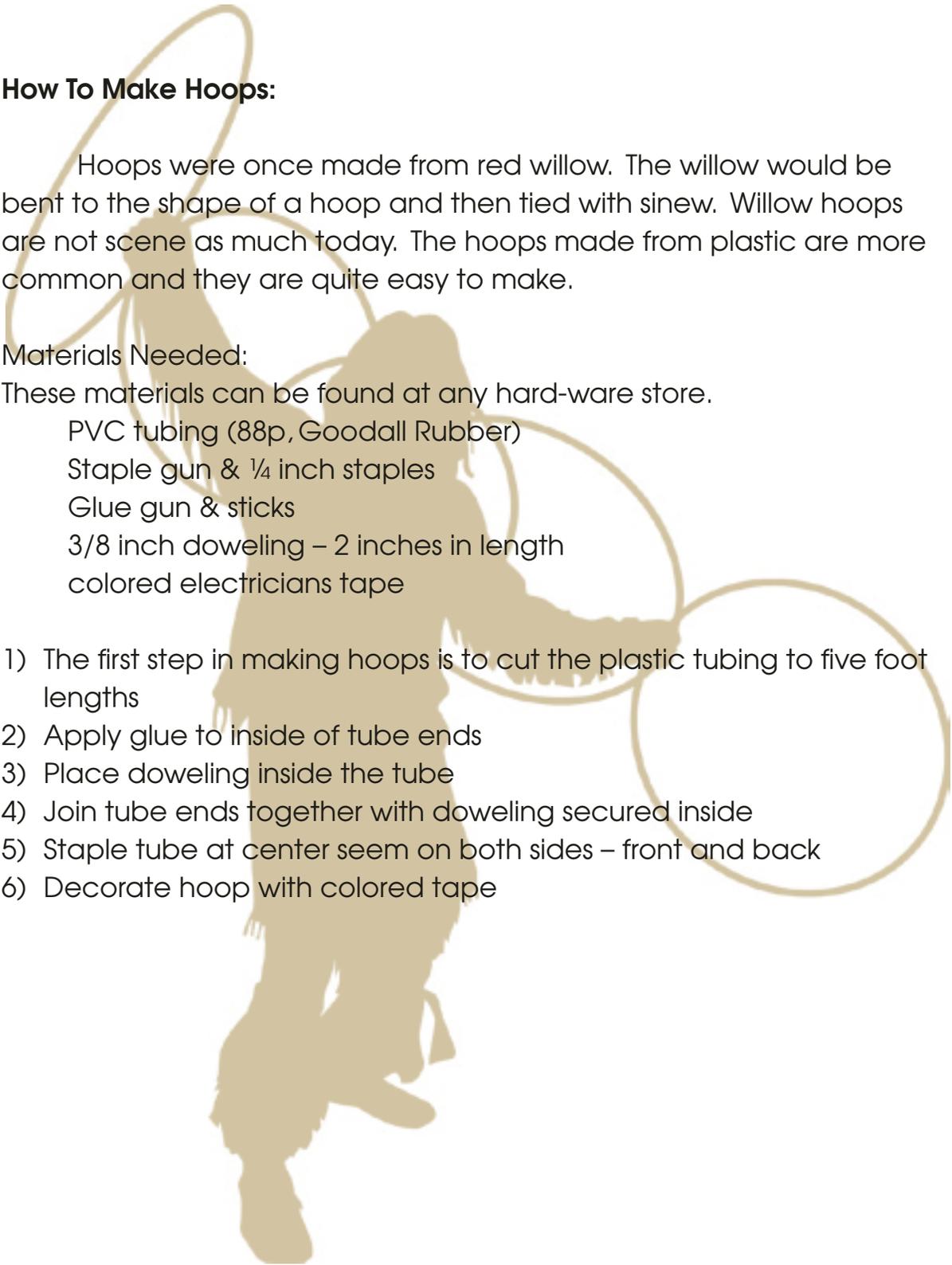
Staple gun & 1/4 inch staples

Glue gun & sticks

3/8 inch doweling – 2 inches in length

colored electricians tape

- 1) The first step in making hoops is to cut the plastic tubing to five foot lengths
- 2) Apply glue to inside of tube ends
- 3) Place doweling inside the tube
- 4) Join tube ends together with doweling secured inside
- 5) Staple tube at center seam on both sides – front and back
- 6) Decorate hoop with colored tape



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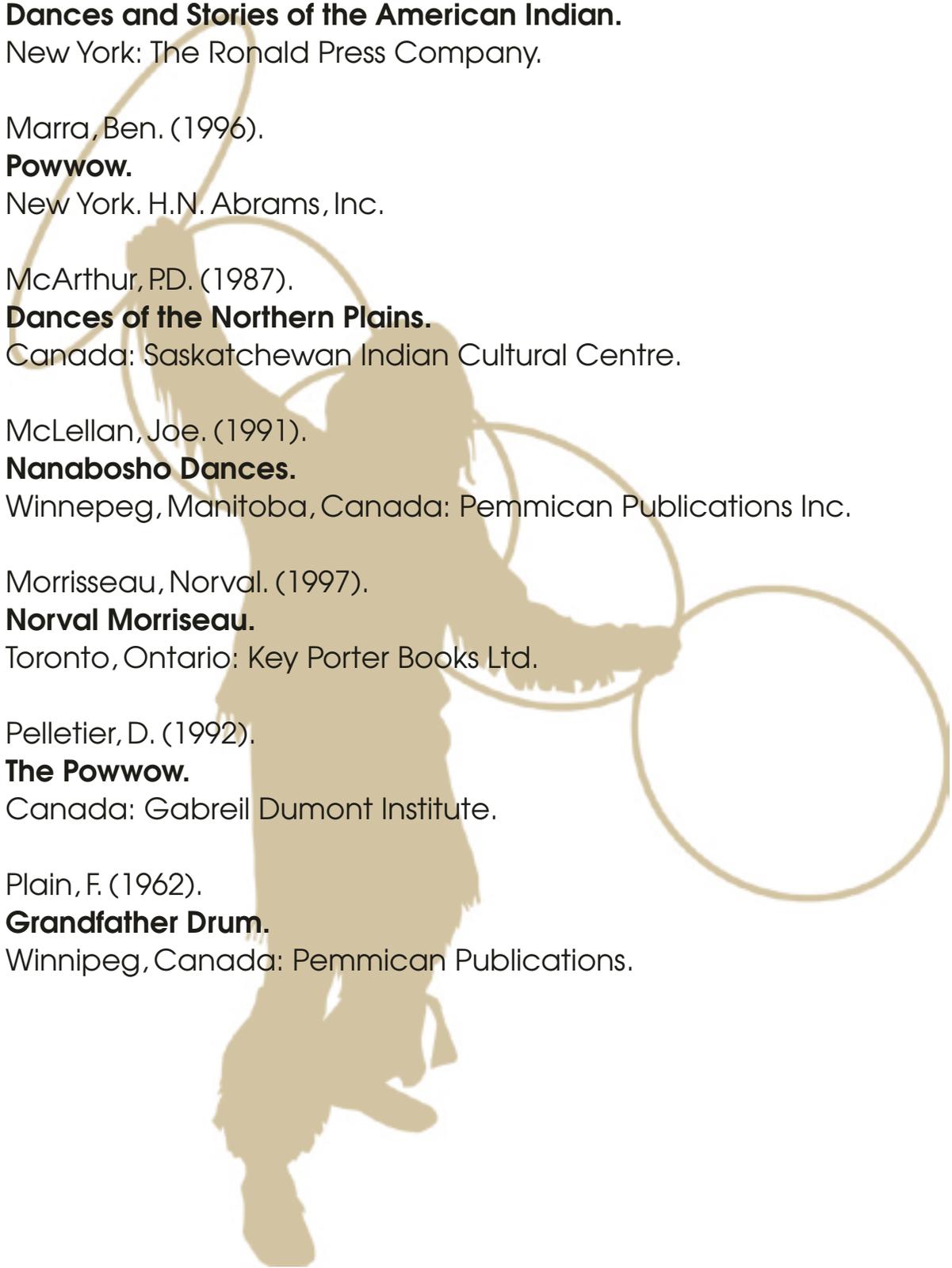
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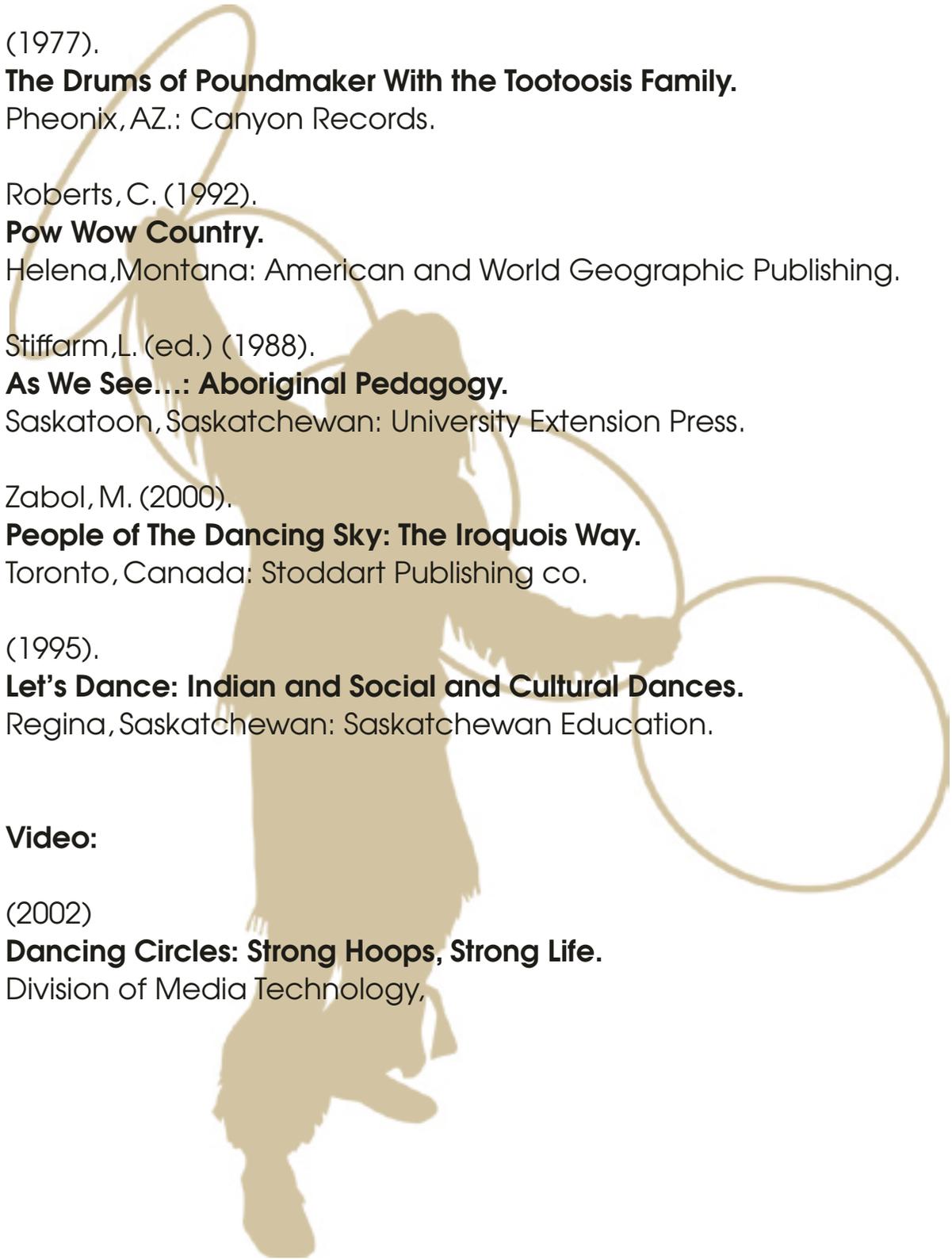
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Delvyn

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