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| **Lesson Plan** | | |  | |
| **Title** | Indigenous Checagou | | **Grade** | 9th – 12th |
| **Content Area** | Social Studies, US History, Chicago History, Indigenous History | | **Time Frame** | 2-3 classes |
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| **Lesson Description:** In this lesson, students will be introduced to a brief history of indigenous people in Chicago as well as the ways in which contemporary indigenous artists are using art to resist traditional historical narratives about indigenous people. Through a variety of reading, geography, and visual analysis strategies, students will have the opportunity to learn about indigenous history and contemporary indigenous artists and communities. | | | | |
| **Established Goals (Standards):**  **Common Core:**  [CCSS.ELA-LITERACY.RH.9-10.2](http://www.corestandards.org/ELA-Literacy/RH/9-10/#CCSS.ELA-Literacy.RH.9-10.2)  [CCSS.ELA-LITERACY.RH.9-10.3](http://www.corestandards.org/ELA-Literacy/RH/9-10/#CCSS.ELA-Literacy.RH.9-10.3)  [CCSS.ELA-LITERACY.RH.9-10.4](http://www.corestandards.org/ELA-Literacy/RH/9-10/4/)  [CCSS.ELA-LITERACY.RH.9-10.7](http://www.corestandards.org/ELA-Literacy/RH/9-10/7/)  [**Illinois Social Studies Standards**](https://www.isbe.net/Documents/K-12-SS-Standards.pdf)**:**  SS.IS.1.9-12.  SS.IS.2.9-12  SS.G.1.9-12.  SS.G.4.9-12.  SS.G.6.9-12.  SS.H.1.9-12  SS.H.7.9-12. | | **Vocabulary:**   * Land Acknowledgement * Indigenous * Checagou * Miami * Illinois * Potawatomi * Indian Removal Act * Assimilate * Layering * Resistance * Colonized * Historical Narrative | | |
| **Essential Questions:**   * What does the act of indigenous acknowledgement signify? * What has the role of the US government been in the treatment of indigenous people? * How is art used to challenge traditional historical narratives about indigenous people? * What is the relationship between art, history, and civic engagement? | | **Enduring Understandings**:  ***Students will understand that…***   * Chicago was settled on un-ceded indigenous land. * Indigenous people have influenced the development of Chicago, even before its settlement. * Artists can use art as a form of resistance and social/historical critique. | | |
| **Knowledge:**  ***Students will know…***   * Origin of the name Chicago. * Some of the indigenous communities who lived here before, after, and continue to live in the Chicago area. * The way in which artists are using art to bring awareness and challenges outdated narratives of indigenous communities. | | **Skills:**  ***Students will be able to …***   * Annotate a reading by using the Marking the Text strategy. * Navigate and interpret a map. * Use the Visual Thinking Strategy to critically analyze various pieces of art. * Synthesize information from a variety of sources through discussion and in writing. | | |
| **Texts/Resources:**   * Indigenous Checagou reading (Included in lesson materials) * “Indian Trails and Villages of Chicago” map (Included in lesson materials) * VTS Guide (Included in lesson materials) * Current day Chicago map (Included in lesson materials) * [*Drawing on Traditions* exhibit video](https://www.fieldmuseum.org/blog/sights-and-sounds-gallery) * Chris Pappan, *Red Owl’s Sacrifice* (Included in lesson materials) * [Adam Sings in The Timber, *Indigenizing Colonized Spaces* photo series](https://singsinthetimber.com/indigenizing-colonized-spaces) | | | | |
| **Learning Activities:**  **Day 1 –**   1. Bellringer/Opener: Indigenous Land Acknowledgment (10 mins)    * Present students with the following statement:   *“Chicago is part of the traditional homelands of the Council of the Three Fires: the Odawa, Ojibwe, and Potawatomi nations. Many other tribes—such as the Miami, Ho-Chunk, Sac, and Fox—also called this area home. Located at the intersection of several great waterways, the land naturally became a site of travel and healing for many tribes. Today, Chicago is still a place that calls people from diverse backgrounds to live and gather. American Indians continue to live in the region, and Chicago is home to the country’s third-largest urban American Indian community, which still practices its heritage and traditions, including care for the land and waterways. Despite the numerous changes the city has experienced, its American Indian communities both see the importance of the land and of this place, which has always been hospitable to many different backgrounds and perspectives.”*  -American Indian Center of Chicago   * + Have students answer the following questions after reading the land acknowledgment:     - What are your first thoughts about this statement?     - What do you think is the purpose of this statement?     - Why would it be important for indigenous land to be “acknowledged?”   + Students should understand that Chicago is on indigenous land that was forcefully taken from its people and that indigenous people still have vibrant cultural traditions that is present in the city.  1. Indigenous Checagou Reading (20 mins)    * Have students read through the Indigenous Checagou reading independently using the Marking the Text strategy. This can also be done as a whole class, with students focusing on marking of the text as a designated reader reads aloud.    * Students should also complete the comprehension questions at the end of the reading. 2. Mapping Indigenous Checagou (15 mins)    * Hand out the “Indian Trails and Villages of Chicago” map for students. They will also receive a copy of a current day map of Chicago.    * Have students place the current day map over the “Indian Trails and Villages of Chicago” map and trace the trails and villages onto the current day map.    * Students will be able to see the overlap between indigenous trials/villages and current day Chicago streets and landmarks after the have merged the two maps. This idea of layering can be pointed out for the following day’s activity/discussion.    * If time permits, have students share out some things they found interesting as they were merging the maps, and or from the reading that may connect to the map activity. 3. Exit Slip: 3-2-1 (5 mins)    * On a half sheet of paper, have students share 3 new things they learned today, 2 questions they have about any of the content covered and 1 connection they see to any current event they know of.   Day 2 –   1. Bellringer/Opener: Chris Pappan *Drawing on Traditions* exhibit video (15 mins)  * Have students watch the following video from the Field Museum, <https://www.fieldmuseum.org/blog/sights-and-sounds-gallery>. * Before students watch the video, preface it with speaking about the idea of layering. For example, the basis of many hip-hop beats/instrumentals are made up of layers of sounds and samples of music that when layered together make up a different sound altogether. * Some questions that may help students through the video:   + What are the different images, footage, sounds that are used in the video?   + Where do you think these different elements come from? Are they historical, present day, photos, video, etc.?   + How are all these elements in conversation with each other? * Once students have watched the video, have a quick discussion regarding their thoughts and impressions of the video. You can slowly reveal the context of the video to help students analyze the intent and purpose of the video. * About the video:   + Created by Chris Pappan, an indigenous artist of the Kaw Nation, in collaboration with other indigenous artists from Chicago; Santiago X, of the Coushatta tribe of Louisiana and the Chamorro people of Guam; Debra Yepa-Pappan, a Korean and member of the Pueblo of Jemez; and Adam Sings in The Timber, of the Apsáalooke (Crow) people.   + The video was created for the Field Museum’s outdated Native American Hall, which presents indigenous artifacts and stories as only history and not as a living culture, in an attempt to call attention to this problematic representation of indigenous communities.   + Pappan also added various contemporary art works over display cases that housed these artifacts, as a part of this attempt to show the ongoing presence of indigenous communities in Chicago and nationally.   + The footage is of the 1894 Thomas Edison Buffalo Dance film featuring Strong Talker, Pine, Last Horse, Parts His Hair, and Hair Coat. Sampled audio is from a 1983 pow wow in Macy, Nebraska.  1. Art as Resistance VTS Analysis Activity (30 mins)    * Transitioning from the opener, have the students think about the following question: **How can art be a form of resistance?**    * Show students the following art pieces by the indigenous artists who collaborated on the Field Museum video:      + Chris Pappan, *Red Owl’s Sacrifice*. (Included in lesson materials) (Pappan uses a 1912 ledger page, typically used to record land sales, as the canvas/basis for his drawing of Chief Red Owl.)      + Adam Sings in The Timber, *Indigenizing Colonized Spaces* photo series. (<https://singsinthetimber.com/indigenizing-colonized-spaces>) (use multiple images from this series) (Sings in The Timber photographs indigenous womxn wearing traditional regalia in urban settings on which they’re indigenous tribes lived)    * For every piece, have students analyze and interpret the artist’s intention using the Visual Thinking Strategy (VTS) (~7 mins per piece)      + VTS Guide        1. Have students describe what they are seeing by asking **“What is going on in this piece?”** Initial observations and statement should be noted for deeper questioning.        2. Using the initial observations and statements students have generated, have students provide their reasoning for these observations/statements. **“What do you see that makes you think that?”** Again, note responses to use as basis for a summary of the piece.        3. Have students summarize the piece, in their own words using some of the observations they and their classmates have made. Ending with prompting students to ask questions **“What questions do you have?”**        4. Once a good consensus and understanding of the piece has been reach, reiterate that interpretation to the class and ask if they agree with it. “The artist intention was \_\_\_\_\_” or “One way to interpret this piece is that the artist is try to say that \_\_\_\_\_\_”    * Referencing the idea of layering during this activity can help connect the previous day’s lesson and the opener activity. *How are these artists layering multiple images/influences/ideas/histories/etc. in their work?* 2. Final Reflection/Exit Slip: How can art be a form of resistance? (10 mins)    * Have students answer the following reflections questions in journals or half sheets:      + How are indigenous artists using art to bring awareness and acknowledgement to indigenous communities and issues?      + What is the importance of art in challenging outdated historical narratives?    * These can be handed in as an exit slip or can be shared out in a whole class discussion to wrap up the lesson. | | | | |
| **Extension Activities:**   1. Set-up a Socratic Seminar for students to discuss some of the concepts and themes of the lesson. 2. Assign a small research assignment that has students do more in-depth research on indigenous communities in Chicago. Their final product can be a paper, poster board, oral presentation, and/or performance. 3. Have students use the contemporary artists work as a basis to create their own art pieces that bring awareness to their own background or issues that they find important. | | | | |