

Unit 6: Lesson Plans

Time: 4.5–6 hours

ENDURING UNDERSTANDINGS

Montana is a place worth celebrating. Learning about composition can improve your artwork. Montanans in the past have made a difference to their communities, the state, and the world. You can too.

Part 1: Celebrating Montana with Montana’s Charlie Russell

Time: 3–4 hours

OBJECTIVES

Students will be able to:

- Produce a “quick write.”
- Explain who Charlie Russell is.
- Use the terms foreground, middle ground, and background when talking about art composition.
- Create a painting using basic watercolor techniques of wet-on-wet painting and wet-on-dry painting.
- Compose their own watercolor painting with a foreground, middle ground, and background.

Lesson 1: Montana’s Charlie Russell

Time: 1 hour

MATERIALS

- Classroom sets of *Montana: A History of Our Home*, also available [online](#)
- [Montana’s Charlie Russell](#) (elementary) PowerPoint
- Paper and pens/pencils

PRE-LESSON PREPARATION

- Review the lesson plan.
- Download and review the “Montana’s Charlie Russell” PowerPoint.

Procedure

Step 1. Write Your Way In

1. Ask students to take out a pencil and their writing journals, or a sheet of paper, and date it. Let them know that they will be thinking hard and writing for three minutes nonstop, as soon as you say, “Go!” You will be using a timer and they must keep on going, not lifting their pencils until the three minutes are up. If they are stuck for what to write next, encourage them to write, “I am thinking!” until they think of more to say. Remind them they can use their imaginations! Create a sense of urgency! For this exercise, they should not be concerned with spelling, etc. They should just think and pour out their thoughts on paper.
2. Provide students with the following prompt: “What makes Montana special? When you grow up, what will you do to make Montana even better?”
3. When the timer goes off at the end of three minutes, tell students to draw a line where they stopped. (Make sure they save their “Write Your Way Ins”).
4. Pair/share their answers.
5. As a class read the introduction to Chapter 6 of *Montana: A History of Our Home*. Pause after the sentence: “Here are just a few of the people whose stories are interwoven with the story of our state.”

Step 2: Learning about Charlie Russell

1. Tell students that they are going to learn about someone who thought Montana was very special and who made Montana even more special through his work, the artist Charles M. Russell.
2. Show “Montana’s Charlie Russell” PowerPoint.

Slide 1. Cover slide

Slide 2. Charlie Russell lived a long time ago, but he is still one of Montana’s best-loved artists. People liked him not only because he was a good artist, but also because he was a good storyteller and a good friend. His paintings show us what life in Montana was like many years ago.

Slide 3. Charlie was born in 1864. (As a class, figure out how many years ago that was.) He was born in St. Louis, Missouri, a big city located many hundreds of miles from Montana, but—like Great Falls and Fort Benton—it is also located on the Missouri River.

Ask: Can you find Great Falls, Montana, on the map? How about St. Louis, Missouri?

Slide 4. When Charlie was a boy, St. Louis was known as the “gateway to the frontier.” This meant that most people traveling west from the eastern part of the country started their trip in St. Louis. Often, they traveled by steamboat, like this one, up the Missouri River to get to Montana and other places along the way.

Slide 5. Charlie’s family owned many businesses. They lived on what had been a large farm, or plantation. Their home was called Oak Hill, and this is a picture that Charlie painted of Oak Hill. He grew up playing with his four brothers, one sister, and many cousins.

CLICK And, even as a boy, Charlie always loved horses. This is a picture that Charlie drew after he was grown. Do you think that the cowboy and the horse are good friends?

Slide 6. Young Charlie also liked to draw and make models. He drew on everything—including the steps of his house—and he even got in trouble for drawing in his books at school. He also made small horses and other animals out of clay and wax. His father entered some of Charlie’s models in the local fair, and the models were so good that Charlie won ribbons for them.

Ask: How many of you have entered something in the fair? What was it? Did you win?

Slide 7. Charlie also loved reading books. He especially liked stories that told about people having adventures in the West. When he was very young, he wanted to be a pirate when he grew up. Then he read books about mountain men living in the Rocky Mountains and decided that is what he wanted to be instead.

Ask: Does anyone know what a mountain man was? *Mountain men hunted, trapped, and explored in wild areas, like the mountains of Montana, far away from towns. They hunted and trapped wild animals to make a living. They lived a long time ago (most common ca. 1810–1880).*

Slide 8. What Charlie did not like was school. While he loved reading stories about the West, he never learned to write very well, and he often got in trouble with his teachers. Today we think that Charlie had a learning disability (dysgraphia—a disability that causes difficulty with written expression), but doctors didn’t know about such problems back then. Charlie would skip school every chance he got, and often when he “played hooky,” he would go down to the waterfront to listen to the stories told by travelers and boat workers.

Slide 9. At some point, Charlie decided that Montana was where he wanted to live. At that time, Montana was not even a state yet. It became a territory in 1864, the same year Charlie was born. Before that, very few non-Indian people lived in, or even visited, Montana, but Native Americans had lived in the area for thousands of years.

Slide 10. When Charlie was fifteen years old, his mom and dad finally agreed to let him travel to Montana. His parents knew that life on the frontier could be very hard, so they hoped that living there would cure him of his dream to be a mountain man. They hoped he would return home to work in the family businesses, but Charlie never did.

Slide 11. Charlie traveled west with a friend of his father's. He didn't get to take a steamboat like he always thought he would. Instead, he came by train and stagecoach. When he got to the Judith Basin in the central part of Montana Territory, he learned that his first job would be tending sheep. He didn't like watching over the sheep and, after he'd been on the job only a little while, he got mad and quit.

Slide 12. Luckily for Charlie, he was taken in by a mountain man named Jake Hoover. Charlie loved staying with Hoover, and the older man taught him many things he needed to know about living on the frontier.

Slide 13. After he'd been in Montana for two years, Charlie got his first job as a cowboy. He worked as a night wrangler; it was the night wrangler's job to watch the horse herd at night while the other cowboys slept. This meant that Charlie had to work all night and sleep during the day. When he wasn't sleeping, he had time to watch the other cowboys and draw pictures of what they were doing.

Slide 14. The Judith Basin, where Russell worked as a cowboy, was home to many Métis people. The Métis were the descendants of French and Scottish fur traders and Indian women, who developed a culture and language of their own. They were known for their multicolored, finger-woven sashes. Charlie loved everything relating to the Old West, and he adopted the Métis sash as a personal trademark.

Slide 15. During the time he was working as a cowboy, Charlie drew pictures whenever he could. He always carried a sock that held pencils, watercolors, and paintbrushes. He drew on whatever paper he could find. In addition to drawing, Charlie loved to tell funny stories. And

his friends liked his stories even better than they liked his art. They also liked him because they knew he was a good friend—they could count on him to help if they ever got in trouble or needed anything.

Slide 16. Charlie worked as a cowboy for ten years, but he really wasn't very good at it. When Charlie was twenty-nine years old, he decided to quit being a cowboy and work full-time as an artist. While he was already better than average, at this point in his career he was not yet a great artist. It would take him many years of practice and lots of hard work . . .

Slide 17. . . . before he could paint masterpieces like this. Charlie was self-taught as an artist. This means that he learned on his own by studying the works of other artists that he saw in books and magazines. He paid close attention to the subjects that he wanted to draw (like working cowboys), he read books about history, and he practiced and practiced.

Slide 18. Although he was self-taught, Charlie also got help. Once he started to get famous, he became friends with other artists who gave him advice on how to become better. And, most importantly, his wife Nancy helped him by working as his business manager.

Slide 19. Charlie liked to draw and paint and entertain his friends. But he didn't like to ask people to pay money for his paintings. And he didn't like to make arrangements to hang his paintings in art galleries where they could be sold. Nancy became very good at these jobs. Because she handled all of Charlie's business for him, he became much more famous than he ever would have on his own.

Slide 20. Charlie painted and sculpted Montana scenes for forty-six years. While his art shows many different subjects, mostly he is famous for three things. First, pictures of cowboys. Charlie's paintings tell stories about cowboy life on the open range, before people put up fences. Many of his paintings are full of action and excitement, and they show cowboys hard at work.

Slide 21. Sometimes Charlie’s paintings are funny, too, just like the stories that he told.

Ask: What do you think is happening in this picture?

Slide 22. Even though Charlie painted lots of pictures of cowboys, he made even more paintings of Native Americans. He had great respect for Indians, whom he described as “the only true Americans,” because they lived here long before non-Indians started moving here from other parts of the world.

Slide 23. Charlie liked to show all aspects of Indian life, ranging from men hunting and fighting to women moving camp and cooking food. This painting shows a typical camp scene. The man is seated on the ground, smoking a pipe. The woman bending over is cleaning a buffalo hide.

Ask: What do you think the woman wrapped in the red blanket is looking at?

Slide 24. Charlie also spent time carefully watching Montana’s wildlife and drawing pictures and making models of what he saw. He believed that “Ma Nature” could produce works that were far more beautiful than anything made by humans.

Slide 25. Charlie and Nancy owned a cabin, called Bull Head Lodge, in Glacier National Park. You can see the cabin—with Charlie and Nancy and some friends standing on the porch—in the photograph on the left. One of his favorite things about spending time there was watching wildlife, like these playful bears, in their natural habitat.

Slide 26. One reason people loved Charlie’s paintings was because they told stories. People loved getting letters from Charlie for the same reason. Writing was a real chore for the Cowboy Artist (remember he probably suffered from a learning disability that made the act of writing difficult). So, his letters were short, but they were almost always illustrated. What do you think this letter is about? Can you guess who is in the picture? (*It is Russell himself wearing his trademark sash.*) Here’s part of what he

wrote: “I have just returned from the glasier ... They say the trail has been improved a lot since you were up. That may be but it will need sum more fixen before the goats are troubled with autoes.”

Slide 27. Charlie often illustrated his letters with self-portraits that poked fun at himself.

Ask: What do you see in the illustration that would make you think that Charlie’s ride might have been difficult? (*Charlie’s hair and clothing are messy, his sash has come undone, and the goat has stepped on his hat.*)

Slide 28. Charlie always liked Montana better than anyplace else, but what he really loved best was Montana the way it was when he first moved here as a very young man. As he grew older, he disliked modern changes—like cars, or “skunk wagons,” as he called them—and his paintings became more and more nostalgic. That means that he focused most on his happy memories and painted pictures that showed life the way he remembered it.

Slide 29. Charlie lived a long time ago, but because he loved Montana so much, Montanans still love him. We proved our respect for Charlie by putting a statue of him in our national capitol in Washington, D.C., where he stands tall with heroes from all the other states.

Slide 30. The End.

Lesson 2: Watercolors of the Big Sky Art Activity

Time: 2-3 hours

Teaching Note: This lesson was created by Sondra Hines for *Montana’s Charlie Russell* teaching packets, sent to all school libraries in 2015. More of Sondra’s art lessons and other lesson plans exploring the art of Charlie Russell are available on the Montana Historical Society’s [website](#).

MATERIALS

- Images from the Russell Images [PowerPoint](#).
 - *Bronc to Breakfast*
 - *Inside the Lodge*

- *Indian Hunters' Return*
- *Free Trapper*
- *Laugh Kills Lonesome*
- *When the Land Belonged to God*
- Watercolor paper
- Masking tape
- Masonite, heavy mat board, or other firm material to attach stretched paper
- Pencils
- Watercolor brushes, various sizes if available
- Small clean sponges for applying water to paper for wet-on-wet watercolor technique
- Rubber cement
- Watercolor paints in red, yellow, and blue or watercolor trays such as Prang Projector
- *Basic Watercolor Techniques*, [video](#), available online

PRE-LESSON PREPARATION

- Gather art supplies and review lesson plan.
- Watch the video on watercolor techniques and practice them.

Procedure

Step 1. Pre-Project Discussion

1. Tell students they will be making watercolors but first they are going to learn a little about how painters like Charlie Russell composed their pictures.
2. Explore and discuss all or a selection of the images listed above. Draw students' attention to how Russell divided his paintings into three parts: foreground, middle ground, and background. This is a technique that many classical painters use even today, called the rule of thirds. Ask students what kinds of things they see in the background? The middle of the painting? The front of the painting? Ask them if there are any sketch marks visible? List items they find in each part of the painting. From this list students can choose elements for their own paintings. Additional items can be added as students think of them.

Step 2: Demonstrate and Discuss Art Techniques

1. Demonstrate the wet-on-wet watercolor technique for students.

Teaching Note: This technique is good for painting backgrounds. Apply water to a blank sheet of watercolor paper using a sponge or paintbrush. Create a wash by painting one color and then another color, allowing them to produce a soft, diffused look as the colors mix. The extent to which the two colors mix depends on how wet the paper and how diluted the paint is. You can get anything from a soft-edged shape to a widely spread pattern. This is an excellent [video](#) showing several watercolor methods, including all those listed in the lesson plan.

2. Demonstrate the wet-on-dry watercolor technique.

Teaching Note: If you want sharp edges to what you're painting, then any paint already put down on the paper must be dry before you paint another shape. Using a piece of watercolor paper that you have added color to and allowed to dry, apply paint creating a shape you desire, like a tree, grass, an animal, etc. If the first layer of paint is completely dry, then the shape will stay exactly as you painted it. If it isn't completely dry, the new layer will diffuse into the first one. Hair dryers can be used to speed up the drying process when time is a factor.

3. Demonstrate using rubber cement to mask areas of a painting the artist would like to remain white.

Teaching Note: Rubber cement will resist wet paint, keeping the area its original color. Simply paint the rubber cement on using the application brush or another brush designated for this use. Allow to dry and then paint over it. Once a painting is complete, the rubber cement can be removed by gently rubbing it off the paper. This technique is good for creating aspen trees, clouds, snow, and other white things. Details can be added once the rubber cement has been removed, such as black marks on an

aspen tree and subtle washes of color around the edges to create depth in clouds and snow.

Step 3: Creating a Watercolor

1. Have students stretch their watercolor paper by attaching it onto a firm surface using “linted” masking tape around the edges. It will look like the students have framed their paper in masking tape. To lint masking tape, have them press the sticky side to their clothing so it picks up lint. This will make the tape easy to remove.
2. Have students sketch the middle ground, choosing from the list the class created. The middle ground often contains the main action or subject of the painting.
3. Now is the time to apply rubber cement if needed. Use rubber cement for areas that students want to remain white (for example, an aspen tree might be painted in with rubber cement).
4. Paint the background of the painting using the wet-on-wet painting technique, creating sunrise, sunset, midday sky, nighttime sky, or whatever the student has chosen. It is okay if students paint, as Russell did, the entire background with a watercolor wash.
5. Once the background is dry, students can use the wet-on-dry technique to paint in their middle ground images. Allow the middle ground to dry.
6. The next step will be to add the foreground images to the painting, again using the wet-on-dry technique. The foreground may include grasses, small animals, rocks, and other objects inspired by Charlie Russell’s work and from the class’s list.
7. Finally, remove any rubber cement by gently rubbing it away and adding any details to the area that has been left white.

Step 4: Critique/Discussion

Have students do an informal critique of their

works considering the objectives of the lesson. This can follow the class’s regular critique format or the empathic critique technique described [here](#).

Art Vocabulary

Rule of thirds: The rule of thirds states that an image is most pleasing when its subjects or regions are composed along imaginary lines that divide the image into thirds, both vertically and horizontally.

Background: The parts of a painting or drawing found in the back.

Middle ground: The area in a painting or drawing that is in between the back and the front.

Foreground: The parts of a painting or drawing found in the front.

Watercolor wash: A watercolor term for a flat layer of very diluted color laid across the paper. It can either be an even layer of color or a graded layer that gets lighter.

Part 2: Amazing Montanans

Time: 1.5 to 2 hours

OBJECTIVES

Students will be able to:

- Read and take notes about the lives of select Montanans.
- Recall information.
- Imagine how they will contribute to the future of Montana or the world.

MATERIALS

- Classroom sets of *Montana: A History of Our Home*, also available [online](#).
- Jeopardy Game
 - [Google Slide version](#)
 - [PowerPoint version](#)
- Biography Sheets (p. 298)

PRE-LESSON PREPARATION

- Review the lesson plan.
- Make five copies of the biography sheets for each team.
- Choose and arrange to access either the Google Slide version or the PowerPoint version of the game. Explore the game to become comfortable with the technology.
 - The Google Slide version has “Final Jeopardy,” but doesn’t track which questions have been chosen.
 - The PowerPoint version tracks which questions have been chosen *if you return to the board after each question*. It also has the “Daily Double.”
 - In both versions, reveal the answer by advancing the PowerPoint slide. Select “Return to Board” or the home icon to return to the board. If you advance the slides instead, it will take you to the next question in the category.

Procedure

Step 1: Read to Find Out

1. Tell students that they are going to learn about historical Montanans and then use their new knowledge in a game of Jeopardy.
2. Divide the class into groups of four. Pass out thirteen biography sheets to each group and tell them to complete the sheets, using the information on pp. 54-66 of *Montana: A History of Our Home*. Tell them that their team will be able to use these sheets in the game. (Recommend that they divide up the work, so every student completes three to four bio sheets and then they present their information to one another.)

Step 2: Jeopardy

1. When students are finished preparing, review the rules (Slide 2) and then conduct the game.

Step 3: Reflect

1. Pair/share: Which, if any, of these Montanans do you see as a role model?
2. As a class, read “What Will Your Contribution

Be?” on p. 66 of *Montana: A History of Our Home*.

Step 4: Write Your Way Out

1. Ask students to retrieve their “Write Your Way In” free writes. Tell them they will be writing below the line they drew earlier for this next three-minute nonstop writing period.
2. Tell students that they are going to do another quick write, writing nonstop from the moment you say “Go!” until the timer goes off. Remind them of the procedure: they must write the entire time. They do not need to worry about spelling, grammar, or punctuation. Tell them to let their imaginations go wild, and if they are stuck for what to write next, encourage them to write, “I am thinking!” until they think of more to say. Create a sense of urgency!
3. Set the timer for three minutes and provide the prompt: “What would you like to do when you grow up? What will your contributions be?”

Extension Activity: Pin a card with the names of one of the Montanans featured in this chapter on the back of each student’s shirt (don’t worry if more than one student has the same name, but if your students are familiar with other historical Montanans, feel free to add additional names). Have students circulate, asking each other yes/no questions to try to figure out whose name they are wearing. Tell them that they cannot guess specific names until they’ve asked at least three other questions. When they guess correctly, move the name card to the front of their shirt.

Name: _____

Biography Sheet

Subject's name: _____

Birth and death dates: _____

Place of birth (if mentioned): _____

Accomplishment(s): _____

Additional fact(s) about this person: _____

Subject's name: _____

Birth and death dates: _____

Place of birth (if mentioned): _____

Accomplishment(s): _____

Additional fact(s) about this person: _____

Subject's name: _____

Birth and death dates: _____

Place of birth (if mentioned): _____

Accomplishment(s): _____

Additional fact(s) about this person: _____

Unit 6 Standards and Essential Understandings

	Unit 6 >	Part 1	Part 2
Montana State Standards for Social Studies			
History			
SS.H.4.3. Explain how Montana has changed over time given its cultural diversity and how this history impacts the present		X	X
English/Language Arts Standards » Reading Informational Text » Grade 4			
CCSS.ELA-Literacy.RI.4.1. Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.			X
CCSS.ELA-Literacy.RI.4.2. Determine the main idea of a text and explain how it is supported by key details; summarize the text.			X
CCSS.ELA-Literacy.RI.4.4. Determine the meaning of general academic and domain-specific words or phrases in a text relevant to a grade 4 topic or subject area.			X
CCSS.ELA-Literacy.RI.4.10. By the end of year, read and comprehend informational texts, including history/social studies, science, and technical texts, in the grades 4–5 text complexity band proficiently, with scaffolding as needed at the high end of the range.			X
English Language Arts Standards » Writing » Grade 4			
CCSS.ELA-Literacy.W.4.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.		X	X
IEFA Essential Understandings			
Essential Understanding 2 There is great diversity among individual American Indians as identity is developed, defined and redefined by entities, organizations and people. A continuum of Indian identity, unique to each individual, ranges from assimilated to traditional. There is no generic American Indian.			X
Art Anchor Standards			
#1. Generate and conceptualize artistic ideas and work		X	
#2. Organize and develop artistic ideas and work		X	
#3. Refine and complete artistic work		X	
#7. Perceive and analyze artistic work		X	
#9. Apply criteria to evaluate artistic work		X	
#11. Relate artistic ideas and works with societal, cultural and historical context to deepen understanding, including artistic ideas and works by American Indians		X	

Additional Strategies and Resources

Visual Thinking Strategies (VTS)

Developed first as a way to engage students in analyzing fine art, this technique uses “open-ended questioning and student-centered facilitation techniques, including strategies for listening and paraphrasing, to create student-driven and engaging group discussion environments.” It also engages “students in discourse . . . with an emphasis on providing evidence while considering and building off the contributions and perspectives of their peers.”

This [PowerPoint](#) explains the strategy in more detail, but here’s a quick primer.

Directions for VTS

Give students time to observe the image individually and silently (1–2 minutes).

Question #1: “What is going on here?”

It is important to ask this question just as you see it written. Once a student volunteers to share what he or she sees, paraphrase his or her answer: “I hear you saying...” You can also have a student expand on what he or she sees by asking:

Question #2: “What do you see that makes you say that?”

Again, paraphrase the best you can the student’s answer before moving on to the next student. After about 5 minutes or so, if things start to become quiet, ask:

Question #3: “What more can you find?”

It is important to ask in this same way, as it doesn’t leave the observation to be only with the eyes (as in what more can you see), but opens it up to emotional and other senses also. Again, paraphrase student answers before asking (if relevant):

Question #2: “What do you see that makes you say that?” Plan on spending about 5-10 minutes

discussing an image, and understand that there will be some silence as students think of what else they can find.

Learn more about VTS at <http://vtshome.org/>.

RAFT Writing

According to Reading Rockets, “RAFT is a writing strategy that helps students understand their roles as writers, the audience they will address, the varied formats for writing, and the topic they’ll be writing about. By using this strategy, teachers encourage students to write creatively, to consider a topic from a different perspective, and to gain practice writing for different audiences.”

RAFT is an acronym that stands for **R**ole, **A**udience, **F**ormat, and **T**opic. Students need to choose (or be assigned) a role—for example a historical figure, an advocate, a teacher, a subject matter expert. They need to have an audience—a friend, their mother, a politician, other students, a customer, or the newspaper, for example. They need a format—a letter, a report, a diary entry, or a brochure, for example. Finally, they need a topic: homesteading, Northern Cheyenne history... the possibilities are endless. A classic RAFT assignment for Montana history would be to ask students to imagine themselves as a homesteader or miner writing back to family in Europe or on the East Coast (R=homesteader, A=family, F=letter, and T=life on the farm).

One benefit of RAFT writing is that it forces students to focus on **audience** and **role**. (Another way to think about role is the purpose for writing). This will help them become better writers because understanding audience and purpose are the keys to good communication.

Learn more about the RAFT Writing Strategy at [Read, Write, Think, Reading Rockets](#), and the [National Council for Special Education](#).

Reading Strategies/Differentiation

Here are a few strategies if your students are having difficulty reading from *Montana: A History of Our Home*.

Rewordify

[Rewordify](#) is a free online software you can use to simplify blocks of text by replacing more difficult vocabulary with easier words. After you paste a paragraph, section, or chapter into the yellow box at the top of the page, and click “rewordify,” a version with simpler vocabulary appears. With an account, you can also edit “ReWordified” documents to select which words ReWordify changes. Download a copy of *Montana: A History of Our Home* from the Montana Historical Society [website](#) so you can easily copy and paste passages into Rewordify.

Modified Choral Reading

Tell students that you are going to read the narrative out loud, while they follow along. Let them know that you expect them all to chime in with the next word or phrase in the sentence every time you pause.

Pause before an important word or phrase every sentence or two, so students can read those words. Ideally, the words you have them read will be the new content vocabulary. The first time these vocabulary words appear, read them aloud, so students can hear how to pronounce them. The next time the word appears, have the students read that word.

Partner Reading

Assign two-person, mixed-ability student teams and have them alternate reading aloud to one another, switching each time there is a new paragraph. Or have them read each section aloud at the same time.

Chunking

With clear heads and subheads and short sections within chapters, *Montana History of Our Home*

is designed to facilitate “chunking,” or breaking a longer text down into manageable pieces. The lesson plans that accompany each chapter also rely heavily on chunking by assigning students sections of the text rather than entire chapters.

Find more strategies from [Literacy in Focus](#), [Edutopia](#), and “[Alternatives to Round Robin Reading](#).”

Additional Resources

For All Chapters

[Essential Understandings Regarding Montana Indians](#), developed and published by Montana Office of Public Instruction Indian Education for All Unit, 2019.

This must-read document provides the background information teachers need to fulfill Montana’s constitutional mandate to teach about the culture and history of Montana Indians.

[Montana: Stories of the Land](#) Companion Website, developed by the Montana Historical Society

Teachers are encouraged to read chapters from this middle-school textbook to gain background knowledge and to use excerpts for advanced students.

[Hands-on History Footlocker Program](#), Montana Historical Society website

The Society’s Footlocker program offers thematic “traveling trunks” focused on a wide variety of topics. Each footlocker is filled with reproductions of clothing, tools, everyday objects, maps, photographs, documents, historical narratives, and lesson plans. Many of the lesson plans can be taught without ordering the footlocker, but the objects bring the topics alive. Footlockers can be borrowed for two weeks at a time. No rental fee is charged for the use of footlockers. However, schools are responsible for the cost of shipping the footlocker to the next venue.

Unit 1

[Montana State Symbols](#) Footlocker and User Guide. Order the footlocker from the Montana Historical Society's [Hands-on Footlocker program](#).

This footlocker provides students the opportunity to explore hands-on educational activities to gain a greater appreciation of our state's symbols and their meanings.

Videos

Great States Montana: Geography and *Great States Montana: Economy*, each about three minutes long, are available through PBS Learning Media. For more Montana videos along with lesson plans, visit the [PBS Learning Media website](#).

Unit 2

[Montana's First Peoples: Essential Understandings](#) Footlocker and User Guide. Order the footlocker from the Montana Historical Society's [Hands-on Footlocker program](#).

This footlocker explores the Seven Essential Understandings Regarding Montana Indians. It includes pre-contact and contact-era trade items, a parfleche, drum, elk tooth dress, horse model, ration coupon bag, boarding school outfits, beaver pelt, bison hide, maps, illustrations, tribal flags, and more.

[Montana Indian Stories Lit Kit](#) Footlocker and User Guide. Order the footlocker from the Montana Historical Society's [Hands-on Footlocker program](#).

This footlocker immerses students in storytelling and the oral tradition with seven class sets of Montana Indian stories collected for the Indian Reading Series (1972) and reprinted by the Montana Historical Society Press. The lit kit includes animal puppets and User Guide. NOTE: Out of respect for the storytelling customs of many Montana Indian people, this kit is only available for use in the winter months (November through March).

[Indian Reading Series](#): Stories from the Northwest Regional Educational Laboratory.

Find 140 culturally relevant stories written and illustrated by Northwest Indian authors (including tribal members from Montana), along with a teacher's manual, all available to download at no charge.

[Prehistoric Life in Montana](#) Footlocker and User Guide. Order the footlocker from the Montana Historical Society's [Hands-on Footlocker program](#).

This footlocker explores Montana prehistory (10,000-12,000 years ago) and archaeology through a study of the Pictograph Cave site in eastern Montana.

[Stones and Bones](#) Footlocker and User Guide. Order the footlocker from the Montana Historical Society's [Hands-on Footlocker program](#).

This footlocker explores the earliest evidence of Montana's human history through a study of casts and reproduction stone and bone tools, including replica artifacts from the Anzick collection found in Wilsall, Montana.

[Virtual Tour: Neither Empty nor Unknown: Montana at the Time of Lewis and Clark](#), created by Laura Ferguson

Based on an interactive tour given at the Montana Historical Society Museum, this virtual tour uses PowerPoints to bring the exhibit into your classroom and provides valuable background information for educators.

["The Art of Storytelling: Plains Indian Perspectives" \(K-12\)](#).

These materials are designed to provide you and your students with an exciting way to incorporate Indian Education for All into your art curriculum. The material includes grade-appropriate lesson plans that are aligned with the Essential Understandings and the Montana Art Content Standards; three PowerPoint presentations, one focused on winter counts and two about ledger art (one of which is designed for grades K-6 and

the other for grades 7-12); and additional material that explores winter counts and biographical art. Part 2 features one lesson from “The Art of Storytelling,” but other lesson plans are available if you want to extend this investigation.

Videos

[Ice Patch Archaeology](#)

This nine-minute video “provides a brief overview of more than a decade’s worth of investigation into the archaeology of alpine snow and ice in the Greater Yellowstone and the effects of climate change on archaeological resources.” It emphasizes that people have lived in this region for ten thousand years and talks about the importance of archaeology for understanding the region’s history.

[Blackfeet and Crow Star Stories](#), provided by the Montana Office of Public Instruction

Storytellers from the Crow and Blackfeet Nations tell traditional stories about the planets, sun, moon, Milky Way, and constellations that have been passed down from generation to generation.

Tour the Madison Buffalo Jump with Dr. Shane Doyle:

- [Welcome to the Madison Buffalo Jump](#) (2 minutes)
- [Madison Buffalo Jump Tour](#) (3 minutes)
- [Madison Buffalo Jump](#)—Viewed from the Top (2:12 minutes)

Unit 3

[Coming to Montana: Immigrants from Around the World](#) Footlocker and User Guide. Order the footlocker from the Montana Historical Society’s [Hands-on Footlocker program](#).

This footlocker showcases the cultures, countries, traditions, and foodways of Montana’s immigrants through reproduction clothing, toys, and activities.

[East Meets West: The Chinese Experience in](#)

[Montana](#) Footlocker and User Guide. Order the footlocker from the Montana Historical Society’s [Hands-on Footlocker program](#).

This footlocker explores the lives of the Chinese who came to Montana, the customs that they brought with them to America, how they contributed to Montana communities, and why they left.

[From Traps to Caps: The Montana Fur](#)

[Trade](#) Footlocker and User Guide. Order the footlocker from the Montana Historical Society’s [Hands-on Footlocker program](#).

This footlocker gives students a glimpse at how fur traders lived and made their living along the creeks and valleys of Montana, 1810-1860.

[Gold, Silver, and Coal Oh My!: Mining Montana’s Wealth](#) Footlocker and User Guide. Order the footlocker from the Montana Historical Society’s [Hands-on Footlocker program](#).

This footlocker chronicles the discoveries that drew people to Montana in the late nineteenth century and how the mining industry developed and declined.

[Tools of the Trade: Montana Industry and Technology](#) Footlocker and User Guide. Order the footlocker from the Montana Historical Society’s [Hands-on Footlocker program](#).

This footlocker surveys the evolution of tools and technology in Montana from the late 1700s to the present.

[Woolies and Whinnies: The Sheep and Cattle Industry in Montana](#) Footlocker and User Guide. Order the footlocker from the Montana Historical Society’s [Hands-on Footlocker program](#).

This footlocker reveals the fascinating stories of cattle, horse, and sheep ranching in Montana, 1870 to 1920.

[Thinking Like a Historian: Using Digital Newspapers in the Classroom](#)

Have students exercise their historical

imaginations as while introducing them to the research process, the richness of historic newspapers, and the social history of gold-rush era Montana.

[Montana's Charlie Russell](#)

The Montana Historical Society boasts one of the best collections of Charles M. Russell art in the world. We invite you to bring your class to tour Russell's masterpieces in person—but if you can't come to Helena, we're happy to help you bring the Cowboy Artist to your classroom with eight lessons aligned to the Montana Common Core, Art and Social Studies Standards, and images of sixteen Russell paintings, letters, and sculptures. (Note: Two of these lessons have been incorporated into Unit 6.)

[“Forest, Fields, and the Falls: Connecting Minnesota”](#)

Visit this website and select “Lumbering” to explore a cartoon depicting life in a logging camp (although the story is set in Minnesota, there are parallels to Montana logging camps).

[Overcoming Prejudice](#)

This model lesson uses material created for the Montana's African American Heritage Resources website to explore the experiences of another group (African Americans) who came to Montana in the nineteenth century.

[Profiles of African American Montanans](#)

This lesson plan and PowerPoint presentation introduces students to some of the African Americans who contributed to Montana history.

Unit 4

[Essential Understandings of Montana Hutterites:](#)

A Resource for Educators and Students, edited by Claudette Morton, Montana Office of Public Instruction, 2010.

[Inside and Outside the Home: Homesteading in Montana, 1900-1920](#) Footlocker and User Guide.

Order the footlocker from the Montana Historical Society's [Hands-on Footlocker program](#).

This footlocker focuses on the thousands of people who came to Montana's plains in the early twentieth century in hope of make a living through dry-land farming.

[Oral History in the Classroom Mini](#)

[Footlocker](#) User Guide.

The footlocker includes eight Sony IC Audio Recorders, batteries and chargers, and useful reference material. The user guide includes detailed lesson plans for creating a classroom-based oral history project.

[To Learn a New Way](#) Footlocker and User Guide. Order the footlocker from the Montana Historical Society's [Hands-on Footlocker program](#).

Through a child's voice, as much as possible, this footlocker explores the late 1800s and early 1900s, a time in which Montana Indians were moved to reservations and experienced allotment and boarding schools—all of which resulted in dramatic changes in their lands, languages, and way of life.

Picture and Chapter Books

As Long as the Rivers Flow, by Larry Loyles, illustrated by Heather Holmlund (Toronto, 2002), 40 pages, and [model lesson plan](#).

Jim Thorpe's Bright Path, by Joseph Bruchac, illustrated by S. D. Nelson (New York, 2008), 40 pages, and [model lesson plan](#).

Shi-shi-etko (Toronto, 2005), 32 pages, and *Shinchi's Canoe* (Toronto, 2008), 40 pages, by Nicola L. Campbell, illustrated by Kim LaFave.

When I Was Eight, (Toronto, 2010), 32 pages, and *Not My Girl* (Toronto, 2014), 36 pages, by Christy Jordan-Fenton and Margaret Pokiak-Fenton, illustrated by Gabrielle Grimard (Toronto, 2010), 32 pages.

My Name Is Seepetza, by Shirley Sterling (Groundwood Books, 1998), 126 pages.

Unit 5

[Montana State Capitol Website](#)

Find a video tour, virtual tour, and online exhibits all focused on the capitol.

[Essential Understandings Regarding Montana Indians](#), developed and published by Montana Office of Public Instruction Indian Education for All Unit, 2019.

This must-read document will help you with every unit, but is absolutely critical reading for Unit 5.

[Montana's First Peoples: Essential Understandings](#) Footlocker and User Guide. Order the footlocker from the Montana Historical Society's [Hands-on Footlocker program](#).

This footlocker explores the Seven Essential Understandings Regarding Montana Indians. It includes pre-contact and contact-era trade items, a parfleche, drum, elk tooth dress, horse model, ration coupon bag, boarding school outfits, beaver pelt, bison hide, maps, illustrations, tribal flags, and more.

Unit 6

[Montana's Charlie Russell](#)

The Montana Historical Society boasts one of the best collections of Charles M. Russell art in the world. We invite you to bring your class to tour Russell's masterpieces in person—but if you can't come to Helena, we're happy to help you bring the Cowboy Artist to your classroom with eight lessons aligned to the Montana Common Core, Art and Social Studies Standards and images of sixteen Russell paintings, letters, and sculptures. (Note: One of these lessons has been incorporated into Unit 3).

[Montana Biographies](#)

Find links to online biographies of 48 Montanans, from Assiniboine/Gros Ventre educator and poet Minerva Allen, businesswoman Sarah Bickford, wilderness advocate Bob Marshall, physician Caroline McGill, and bronc rider Alice Orr to nun and advocate Sister Providencia Tolan, politician Burton K. Wheeler, and lawyer and Crow tribal chairman Robert Yellowtail.

[Gallery of Outstanding Montanans](#)

Discover the Montanans who have been honored for their contributions of state or national significance to their selected fields of endeavor.