
Teacher Guide for 5th–6th Grades
for use with the educational DVD

TALKING WITHOUT WORDS

IN THE OLD WEST

By Sally Thompson

First Edition

The Regional Learning Project collaborates with tribal educators to produce top quality, primary resource materials about Native Americans, Montana, and regional history.

Produced by

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Regional Learning Project

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Acknowledgments

Regional Learning Project extends grateful acknowledgment to the tribal representatives contributing to this project.

The following is a list of those appearing in the DVD
Talking Without Words in the Old West
from interviews conducted by Sally Thompson, Ph.D.

Robert Four Star (Assiniboine)

Lanny Real Bird (Crow)

Hubert Two Leggins (Crow)

Andy Blackwater (Kainai)

Vernon Finley (Kootenai)

Maria Pascua (Makah)

Rob Collier (Nez Perce)

TALKING WITHOUT WORDS IN THE OLD WEST

Teacher Guide for 5th and 6th Grades

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TALKING WITHOUT WORDS IN THE OLD WEST

Suggested for 5th and 6th grades

► Getting Started

Talking Without Words in the Old West explores the use of non-verbal and symbolic communication and how Native peoples of the “Old West” communicated with each other and with non-native speaking European travelers and explorers. This guide is designed to help you expand the topics introduced in the DVD by providing lessons in regional history and geography, communication and language arts.

► Using the DVD and Guide

We suggest that you preview the entire DVD with the guide to familiarize yourself with its overall layout, and to determine how the material can be effectively integrated into your coursework.

Please note that the 25-minute DVD is intended to be viewed in a single class period. For convenience, we have divided this guide into four chaptered sections to provide logical breaks in film content for in-depth classroom review. The main menu of the DVD will prompt you to these four chaptered sections; however, the DVD will play continuously through, without stopping between chapters. For this reason, we have provided total running times for each chapter, which are listed in the Table of Contents and at the beginning of each chapter in this guide.

The total running times listed for each chaptered section can be used to cue you to appropriate stopping points for review as you watch the video in the classroom. You can also choose to watch the entire DVD and refer back to the guide for classroom review and exercises.

To begin, please review the Pre-Viewing Activities section. This section provides activities that will orient students to the various language families, their geographical distribution, and the geographical scope of the region covered in the DVD. Upon completing the Pre-viewing Activities, you will be ready to view the DVD.

This guide provides activities for the DVD's four chapters, listed here with approximate running times for each chapter:

- **Chapter 1: Introduction (4:03 minutes)**
- **Chapter 2: Sign Language (5:35 minutes)**
- **Chapter 3: Leaving Messages (3:00 minutes)**
- **Chapter 4: Maps and Record Keeping (9:00 minutes)**

The beginning of each chaptered section in this guide provides a list of **Key Concepts, Vocabulary, Tribes, People** and **Places** encountered in the DVD, followed by a list of **Essential Questions**. These intend to facilitate deeper understanding of the content explored in each chapter.

A complete **transcript of the DVD** content is also included for quick reference and review purposes. The transcript is an exact rendition of the speakers featured in the film, and reflects the nuances of each speaker regardless of language usage.

The **Post-Viewing Activities** provided at the end of this guide expand on the main themes presented in the DVD. These activities involve exercises in regional history and geography, and the opportunity to engage students in exploring the use of signs and symbols as a form of non-verbal communication.

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At the end of this guide is a list of **Suggested Sources for Further Study**. This list includes web links to video footage of the 1930 Sign Language Preservation Conference held in Browning, Montana, a Sign Language Primer activity, and lesson plans for Pictograph Cave State Park in Billings, MT, and the Lone Dog Winter Count.

As an additional resource, we have listed several petroglyph sites in Montana. If you live in an area outside of Montana, we encourage you to conduct a web search of pictograph or petroglyph sites that are relevant to your geographical area.

PRE-VIEWING ACTIVITIES

The following pre-viewing activities are intended to familiarize students with the geography and language groups encountered in the DVD, and are region-specific to the Great Plains and Columbia Plateau.

We provide five maps to help enrich your students' understanding of tribal diversity in these regions. All of the maps are found in the back pocket, listed as follows:

- 1838 Parker Map of Oregon Territory
- Geographical Base Map of the Northwest (Patterson)
- Northwest Tribal Homeland Territories
- Tribal Homelands in Montana and Wyoming
- Language Families of the Plains
- Language Families of the Plateau

Map Activities

LOCATING THE TRIBES

List the tribes below on the board/overhead or make a handout. Using the **1838 Parker Map** (see map pocket), have your students locate as many of the listed tribes as possible, and note any they are unable to find.

Then, using the maps for **Northwest Tribal Homeland Territories** and **Tribal Homelands in Montana and Wyoming** (both located in back map pocket) as a guide, have students identify the locations of these tribes. Work together to find all of the tribes. Do additional research, if necessary.

Sioux	Salish
Mandan	Crow (Mountain Crow and River Crow)
Hidatsa	Cheyene
Arikara	Nez Perce
Assiniboine	Shoshone
Gros Ventre	Arapaho
Piegan (Blackfeet)	Makah
Blood (Blackfoot)	Kootenai

COMPARING LANGUAGE FAMILIES AND TRIBAL DISTRIBUTION

For this activity you will need to use the two Language Family maps: **Language Families of the Plains** and **Language Families of the Plateau** (in back map pocket). You will also need the map of **Northwest Tribal Homeland Territories** used in the previous exercise, and the **Geographical Base Map of the Northwest** (also in back map pocket).

To begin, using the two Language Family maps, have students determine which tribes speak related languages. Then on the **Geographical Base Map of the Northwest** students will note the language family of each tribe to determine the language families and their geographical distribution. Have them study the physical characteristics of the tribes' homeland areas. Does it make sense that they are separated by something more than language?

NOTE: Just because two languages are in the same family does not mean they are mutually intelligible. For example, most of the Salish-speaking tribes can understand each other; however, Crow is very different from Lakota, even though they are both listed as Siouan. For comparison, you might have your students research the language families of Europe.

INTRODUCTION

In this chapter students are introduced to the concept of non-verbal communication and its various forms, and how this type of communication was essential to relationships between tribes.

The following lists provide the key concepts, vocabulary, tribes, people, and geographical places encountered in this section, followed by essential questions for further consideration:

KEY CONCEPTS

- Non-verbal communication
- Multi-lingual
- Trade networks

VOCABULARY

- Non-verbal communication
- Multi-lingual
- Trade networks
- Barter

TRIBES

- Salish (Flathead)
- Mandan

PEOPLE

- Pierre Antoine Tabeau

PLACES

- Western Montana
- Bismarck, North Dakota
- Missouri River

continued ➤

ESSENTIAL QUESTIONS

Consider the following questions for this section of the DVD:

- Think of the different forms of non-verbal communication you experience on a daily basis and list them.
- Has anyone ever guessed you were having a good or bad day just from your facial expression? Discuss this as a class.
- Have you ever met someone who spoke a different language and did not know English? How did you “talk” to them so they could understand?
- How did different tribal people communicate with each other in the past when they did not know each other’s languages?

Transcript

Introduction – (4:03 minutes)

Note: Transcript text is an exact rendition of each interview, without corrections for grammar, etc.

Sally Thompson

In *Talking Without Words in the Old West*, we will introduce you to several forms of non-verbal communication used by tribes of the Great Plains in the days before telephones and email. We hope that you will be able to follow up with some research of your own about non-verbal communication.

Have you ever wondered how people used to pass down their history and their stories from one generation to the next? How did people communicate with other tribes in the past?

Indian communities had traders and explorers who traveled far and wide. They met people all the time who spoke different languages. Have you ever traveled from western Montana to Bismarck, North Dakota? That's how far the Salish people of Western Montana traveled to trade with the Mandans, a farming tribe that lived along the Missouri River in what is now near Bismarck, North Dakota. The Mandans were the center of a huge trading network that encompassed the entire middle of the continent.

In 1795, Pierre Antoine Tabeau listed the "Flathead" tribes among those that visited Mandans to barter peltries every year [cited in Moulton 4:1988]. By this he meant the Salish people, whose name in sign language was misunderstood as Flathead.

How did the Salish communicate with other tribes as they traveled along?

Before English was introduced as the common language, many different languages were spoken by the resident tribes of the region. How did people from one tribe communicate with people from other tribes? Many people were multi-lingual. They spoke many languages so that they could be effective communicators with their neighbors and trade associates.

Maria Pascua – *Makah*

It was common, especially for the men who did the trading to know more than one language. Both my grandparents on my dad's dad's side and my dad's mother's side spoke at least five languages plus.

Sally Thompson

Imagine traveling through Europe or Africa. You would go from one country to another where different languages are spoken and different non-verbal cues are given. If you were involved in international trade, you would have to learn these languages and spend time with the people in order to successfully communicate.

It was the same for Indian people throughout North America before English became the official language and before the written word provided a new means of communication. The local tribes had various means to communicate with each other, directly and indirectly.

Robert Four Star – *Assiniboine*

They had mirrors they'd flash. Long before the mirrors got here, they had a stone that they would use as a mirror that would reflect. You could see it from a long ways.

Hubert Two Leggins – *Crow*

They would throw up something maybe to catch somebody's eye or if there was a battle, the tribe when they fought, they came back, and if they're far away they'll ask 'em, "how did it turn out?" or "What happened?" And they would throw up a blanket. If they throw it up once and how many were killed and after four, you know, I guess it was like bad news.

Sally Thompson

Some nonverbal communication is unintentional, and other signals are given on purpose. Think about all the ways that you give cues to each other throughout the day. What happens to your face when you don't like what someone is saying to you? What about when you're confused? Surprised? Do you think someone from another country responds in the same way? Did you know that in some cultures it is rude to look at people while they are talking?

Indian people had to be very observant of the ways of many other cultures in order to understand and be understood by people from other tribes. *

Notes

SIGN LANGUAGE

This chapter examines the historical accounts and resources we used to learn about Indian sign language, and how sign language is used in historical and contemporary native cultures as a means of direct communication.

The following lists provide some of the concepts, vocabulary, tribes, people and geographical places encountered in the film, followed by a list of essential questions for consideration.

KEY CONCEPTS

- Sign language as an “international” language

VOCABULARY

- Adept
- Animate & Inanimate
- Liable
- Representative

TRIBES

- Sioux
- Blackfeet/Piegan
- Shoshone
- Gros Ventre
- Mandan
- Arikara
- Arapaho
- Nez Perce
- Blackfoot/Blood
- Crow
- Assiniboine
- Hidatsa
- Cheyenne
- Salish

PEOPLE

- Warren Ferris
- W.P. (William Philo) Clark
- Meriwether Lewis
- Mountain Chief (Blackfeet)
- Tihee (Bannock)

continued ►

GEOGRAPHICAL PLACES

- Great Plains
- Missouri River
- Milk River
- Columbia River
- St. Louis, Missouri
- Fort Hall, Idaho

ESSENTIAL QUESTIONS

Consider the following questions for this section of the DVD:

- What are some different ways in which sign language was used as a direct communication?
- The tribal educators in the film discuss contemporary efforts to revitalize and preserve sign language. Why do you suppose sign language preservation is important to tribal cultures?
- What does sign language express about individual tribes and their cultures?

Transcript

Chapter 2 – Sign Language (5:35 minutes)

Note: Transcript text is an exact rendition of each interview, without corrections for grammar, etc.

Sally Thompson

Let's think about sign language. For those who didn't speak other languages, the tribes of the Great Plains developed a way to communicate through signs. No one knows how old this language might be. How do we learn about sign language? The most important source is the people themselves. Some people still speak sign language and many of their grandchildren understand it.

Rob Collier – *Nez Perce*

I remember my grandfather, and when he would talk to us, he would sign. I mean it's that old "Indian can't hold his hands still." And so we learned a lot of the different signs for different things like, me, you, you know, the simple signs. And some of the tribal signs, what they called each other, and clan signs.

Sally Thompson

Another source of information comes from research done over a century ago when sign talking was a common practice. We integrate sign language information from a book by W. P. Clark, who spent time with many Indian tribes in the 1870s and 80s, learning all he could about sign language.

Another source of information comes from tapes made at the 1930 Sign Language

Preservation Conference held in Browning, Montana. This sign talker gathering brought together the best of the sign talkers who still lived in the area in 1930. Indians of the Plains and Mountains were extremely adept at sign language.

Rob Collier – *Nez Perce*

Sign language, all up and down the Columbia, the people would come over to this side of the mountains to buffalo hunt and out onto the Plains. And so even though sign language wasn't really part of our particular culture, once we started moving out onto the Plains we had to be able to communicate with the people on the Plains. And so that was where sign language came in.

Dr. Lanny Real Bird – *Crow*

Sign language is a very graceful, beautiful language. It was used like, for example, if we were hunting. We were on a intelligence mission, and we could see we were scouting an area and we could tell somebody (signing). We could tell them that – that we would meet and go check over there.

Sally Thompson

As Meriwether Lewis noted, after traveling all the way up the Missouri River from St. Louis, sign language, "seems to be universally understood by all the Nations we have yet seen." He goes on to say that "this language is imperfect and liable to error but is much less so than would be expected. The strong parts of the ideas are seldom mistaken." (Lewis, August 14, 1805 journal entry cited in Moulton, v.5: 1988, p.88)

In an article in the Dallas Herald, January

11, 1873, Warren Ferris recalls more details about sign language. He reported:

These signs are made by graceful movements of the fingers, hands, and arms, and are natural and expressive. These signs embrace animate and inanimate things; thought, hope, light, darkness, truth – each has its sign, which is well understood as well as all other things, animate or otherwise, that is known to them. (Ferris 1940: 328).

In this film, Mountain Chief of the Black-foot Tribe is telling a story about a battle on the Whoop-Up Trail along the Milk River.

Rob Collier – Nez Perce

Each tribe had their own sign for themselves, and then another tribe would have a sign for them as they saw them. So, to say that there's one sign for the Sioux people or one sign for the Blackfeet people, they had their own signs for themselves and each band had a sign for them because they saw them differently. They didn't see them as all Blackfeet, all Piegan, all one tribe or another. Each band lived in a different place. A lot of it was what they ate, it was what they ate was the sign that was given to them.

Like our people, my grandpa's people, the Nez Perce, they say this is the only sign



FIG. 305.

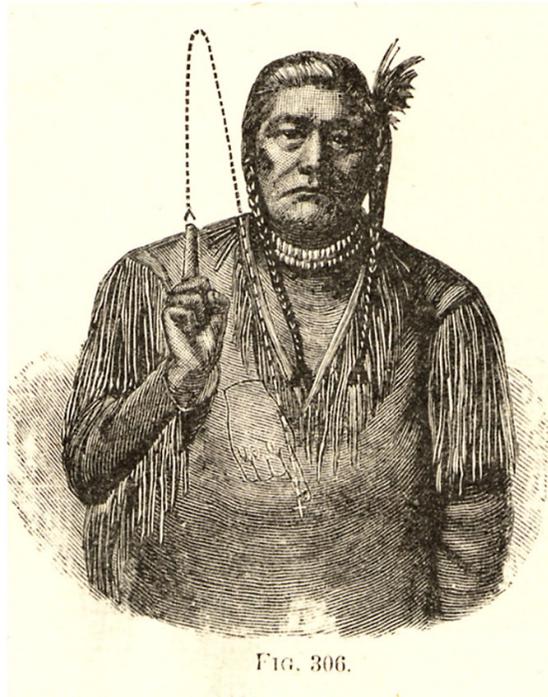


FIG. 306.

Tendoy, signing "Shoshoni Chief". Sign Language among North American Indians, by Garrick Mallery, First Annual Report of the Bureau of Ethnology, Smithsonian Institution. Gov't Printing Office: Washington, 1881.

Instructions: Place the closed right hand near the right hip, leaving the index only extended, palm down; then pass the hand toward the front and left, rotating it from side to side-Shoshoni, Fig. 305; then place the closed hand, with the index extended and pointing upward, near the right cheek, pass it upward as high as the head, then turn it forward and downward toward the ground, terminating with the movement a little below the initial point-chief.

(sign), but the Shoshone had a different sign for us. They called us the cous eaters. We were the cous eaters. *[Cous is an edible bisquitroot plant].

Sally Thompson

Tihee, the chief of the Bannocks at the Fort Hall Agency in the 1880s, stated that his people learned what they knew of the sign language from the Crows and Nez Perce; that from Fort Hall to the North and East, the sign language was well understood, to the West and South it was not. At the 1930 sign language conference, the commemorative event in Browning, those represented at the conference included: Piegan, Blood, Gros Ventre, Assiniboine, Hidatsa, Arikara, Mandan, Cheyenne, Shoshone, Arapahoe, Crow, and Salish.

Dr. Lanny Real Bird – *Crow*

Sign language is an international language. It's representative of all the great Indian civilizations and it's still flourishing at this time.

Sally Thompson

Some tribes have members who continue to use sign language. For others the practice has died out.

Rob Collier – *Nez Perce*

There are still very active sign talkers. Not so much over on the other side, in the western side. But, on the Plains it's still very much utilized.

Vernon Finley – *Kootenai*

The sign language has become almost extinct. I mean there are very few people who understand it, and there are some of us

who are learning it you know and reviving it but in the past, even two generations ago when the people spoke, even though they didn't have to, as they were speaking, they were signing as well. *

Notes

LEAVING MESSAGES

This chapter focuses on the various methods and materials indigenous people used to communicate important messages when sign language could not be used and there was no written language.

The following lists provide some of the concepts, vocabulary, tribes, people and geographical places encountered in the film, followed by a list of essential questions for consideration:

KEY CONCEPTS

- Indirect communication

VOCABULARY

- Glyphs
- Ingenious
- Rock Cairns
- Smoke signal

TRIBES

- Nez Perce
- Walla Walla
- Wyam
- Shoshone
- Mountain Crow

PEOPLE

- Cameahwait (Shoshone)
- Antoine Larocque

PLACES

- Upper Missouri River

continued ►

ESSENTIAL QUESTIONS

Consider the following questions for this section of the DVD:

- What is the difference between direct and indirect communication?
- What are some of the different forms of indirect communication mentioned in the DVD?
- What things need to be considered when leaving a message for someone who may need to see it for several days or weeks?
- What are some modern examples of indirect messages?

Transcript

Chapter 3 – Leaving Messages (3:00 minutes)

Note: Transcript text is an exact rendition of each interview, without corrections for grammar, etc.

Sally Thompson

People could use sign language when they were together, but how did people leave messages for each other when there was no written language? In addition to hand gestures, local tribes had other ways to communicate using written signs or 'glyphs.' Just as Lewis and Clark left notes for each other along the way, so did Indian people leave messages for each other to convey locational information, warnings, and noteworthy events.

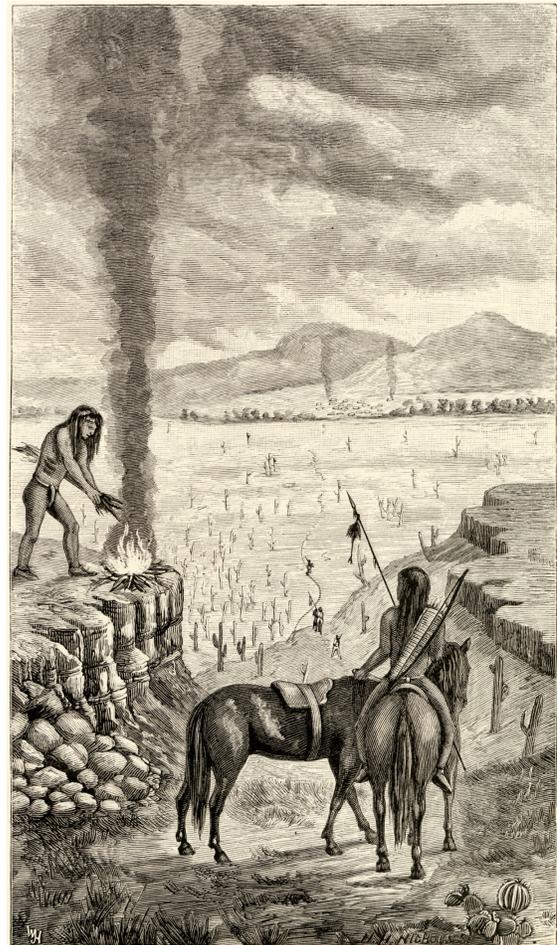
What if you need to leave a message for someone who was coming along later? In such circumstances, sign language wouldn't work. Indian people devised other methods to leave messages. The tribes of the intermountain area used smoke in a number of ways. They set the prairie on fire as warnings to others such as the fires that Lewis and Clark followed much of the way up the Upper Missouri.

Rob Collier – *Nez Perce*

Our people didn't use the smoke signal obviously because of where we lived; we lived in valleys and you couldn't see smoke. Unless it was a fire, you know. But, out on the Plains, I know they used them because you could see them for miles and miles and miles.

Sally Thompson

Cameahwait's band of Shoshones set the prairies afire to call people together for the buffalo hunt. During the same year that Lewis and Clark met the Shoshone, the summer of 1805, the Mountain Crow told Antoine Larocque how to notify them of his arrival when he returned the next year,



Successful War-party

Sketch by H.H. Nichols.

Sign Language among North American Indians
by Garrick Mallery

First Annual Report of the Bureau of Ethnology,
Smithsonian Institution. Government Printing
Office: Washington, 1881.

documenting their system of smoke signal communication. Allies should use 4 fires, one less or one more would indicate enemies. He recorded it as this:

Upon my arrival at the Island if I do not find them, I am to go to Pryor Mountains & then light 4 different fires on 4 successive days, and they will come to us (for it is very high and the fire can be seen at a great distance) in number 4 & not more, if more than 4 come to us we are to act upon the defensive for it will be other Indians if we light less than 3 fires they will not come to us but think it is enemies. (Larocque, cited in Wood & Thiessen: 1985, p.192)

Rob Collier – *Nez Perce*

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Leaving messages was very important, and it was not just the Nez Perce, the Walla Walla, the Wyam. It was all of the western tribes that would come to the East to buffalo hunt. And what they did was so ingenious, they built rock cairns. And there's one up here on the pass called Indian Post Office. And you could go there and you could look at the things that had been left, and where they were, and where they were distributed and know who had been there ahead of you, where they were going. It was a post office. *

Notes

MAPS AND RECORDS

This chapter considers the various methods and materials indigenous people used to record significant historical events.

The following lists provide some of the concepts, vocabulary, tribes, people and geographical places encountered in the film, followed by a list of essential questions for consideration:

KEY CONCEPTS

- Spiritual guidance

VOCABULARY

- Ingenious
- Pictograph
- Winter Count
- Quest
- Count Coup

TRIBES

- Nez Perce
- Flatheads (Salish)
- Sioux
- Shoshone
- Blackfoot
- Mandan

PEOPLE

- Prince Maximillion von Wied
- Andrew Garcia
- Thomas LaForge
- Ackomakki
- Cameahwait (Shoshone)
- Lone Dog (Nakota)

continued ►

PLACES (ALL IN MONTANA)

- Deer Lodge Valley
- Three Forks, Missouri River
- Upper Rock Creek drainage
- Bitterroot Valley
- Bozeman
- Fleischman Creek
- Upper Missouri (region)
- "King" or Chief Mountain
- Heart Butte Mountain
- Bear's Tooth Mountain
- Bear's Paw Mountains

ESSENTIAL QUESTIONS

Consider the following questions for this section of the DVD:

- What are the various forms of indirect communication mentioned in the film?
- Compare and contrast these forms of communication. For example, in what ways does a winter count differ from messages left at the rock cairns discussed in Chapter 3? Think about the permanent or transient nature of these records.

Transcript

Chapter 4 – Maps and Record (4:03 minutes)

Note: Transcript text is an exact rendition of each interview, without corrections for grammar, etc.

Sally Thompson

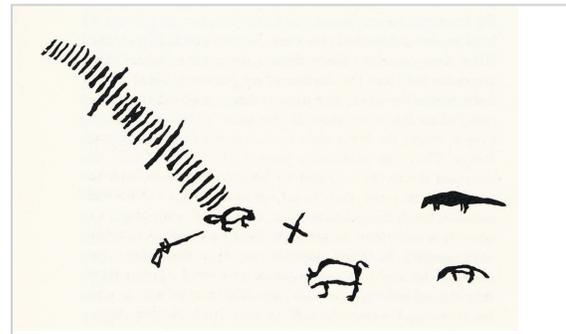
In the Deer Lodge Valley, Warren Ferris observed an interesting pictographic message or “curious Indian letter” as he called it along the trail back in the 1830s. As you listen, you might sketch a picture of what Ferris describes. He said:

Traversing the Deer House Plains with a party of traders and Flathead Indians, on our way to the Buffalo range, we observed...an Indian letter...This was drawn on a small extent of ground and indicated a fort at the Three Forks of the Missouri. It showed Indians trading at peace with the whites and red sticks indicated Flatheads killed. It was meant as a warning to the Salish not to cross the mountains. (Warren Ferris in 1835 as cited in Ferris, 1940).

Prince Maximilian, who traveled up the Missouri in the 1830s, deciphered another “letter,” this one from a Mandan to a fur trader. He said it meant this:

The cross signifies, ‘I will barter or trade.’ Three animals are drawn to the right of the cross: one is a buffalo (probably a white buffalo); the two others, a weasel and an otter. The writer offers in exchange for the skins of these animals the articles that he has drawn on the left side of the

cross: a beaver and a gun. To the left of the beaver are thirty strokes, each ten separated by a longer line. This means, ‘I will give 30 beaver skins and a gun for the skins of the three animals on the right side of the cross.’ (Prince Maximilian von Wied in 1833 as cited in Hunt, et.al., 1984).



Sketch of Mandan Sign to a Fur Trader.
Maximilian, ca. 1833

In the dense woods of upper Rock Creek, between the upper Bitterroot and Deer Lodge valleys, old timer Buss Hess, when he was a young boy, found a message carved into the bark of a tree. When he was a child, Andrew Garcia, the author of *Tough Trip through Paradise*, lived with Buss and his father. Buss asked Andrew Garcia what the image meant. Garcia showed him that the more narrow line meant the trail, and if you were going up the trail you would cross the river, and then you would head up the river until you found three tipis. And that's where they were camped.

From Shoshone country we have an account of a very interesting form of instant message. This was written by a man named Hailey, who was one of the party of miners. In 1863 a party of prospectors reached Stanley Basin in Custer County. While traveling along the old Indian trail they met a

party of about sixty Indians. After a council wherein the whites and Indians exchanged mutual confidences, each proceeded on their respective journey. Three days after this meeting, the prospectors again passed the council grounds and were surprised to see a freshly blazed tree near the trail, on which the adventurers read a story of their meeting with the Indians in a pictograph.

“It was about five feet long and eighteen inches wide, and on its surface the artist had done his work so well in red and black pigment that every one of the ten men read it at once. On the upper end of the blaze he had painted the figures of nine men and horses, representing the number the white men had, and their only dog. On the lower end of the pictograph six mounted Indians and one rider-less horse appeared; not far from these the artist had painted a rifle and the accoutrements of which the Indian had divested himself. In the middle of the picture the two ambassadors were represented with clasped hands. Between them and the figure representing the white company, the artist had painted a miner’s pick, near which was an arrow pointing in the direction the white men had gone. There was no mistaking the object of the pictograph; it was to advise their people passing that way that there might be or had been a party of gold hunters in the country.” (Hailey, 1910).

Another Indian message was recorded by Thomas LaForge in the 1870s. You might draw what’s in your mind’s eye, what’s in your own imagination, as you listen to what he recorded. He said:

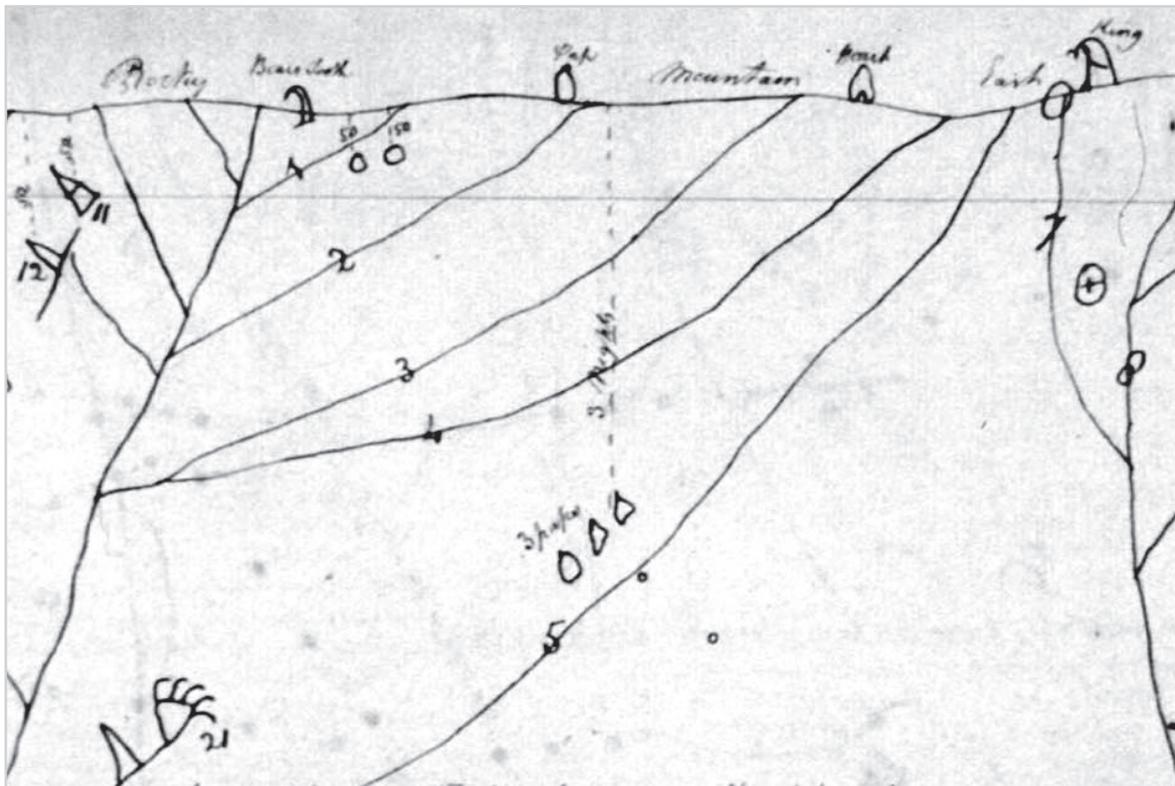
Notes

"I found an Indian 'sign' one time on my way back from Bozeman, where I had been sent to get our mail. Half-way down Fleischman Creek my attention was attracted by a whole blanket spread out on the grass beside the trail. It was a good red blanket, with a black stripe across each end. On its middle was lying a bunch of wild rye, this neatly tied together by twisted long blades of green grass. One corner of the blanket was folded over and weighted thus. My interpretation was that the bundle of wild rye meant, "We are all together," and the folded corner of the blanket indicated the direction of travel. I decided these were Sioux, and that other Sioux, for whom the sign was meant, were not

far behind. So I got away from that vicinity as rapidly as circumstances would permit...." (LaForge in 1870s as cited in Marquis, 1928, pp.74-5).

Indian travelers knew how to map the territory. They used whatever materials they had handy to prepare maps. Some of them were made of sand and rocks and sticks and whatever was at hand just to draw a picture. Others were carefully drawn on stone, or hide or bark to provide guidance to others. The tribes of the intermountain area used smoke in a number of ways. They "set the prairie on fire" as warnings to others such as the fires that Lewis & Clark followed much of the way up the upper Missouri.

Ackomakki's maps show the territory known by the Blackfoot and the features



This is a detail of the 1802 map drawn by "the Feathers" or Ac ko mak ki. Hudson's Bay Company Archives, Provincial Archives of Manitoba.

on the landscape that they used as landmarks as they traveled around. Ackomakki used glyphs, written symbols to convey the names of the landmarks in the Upper Missouri country. You might recognize some of these places. There's King or Chief Mountain, there's Heart for Heart Butte. There's the Bear's Tooth, a huge rock along the Missouri River near Gates of the Mountains, and there's the Bear's Paw Mountains (Ackomakki's map referenced in Binnema, 2001).

What if you want to leave a record for the future, to supplement and enhance the oral history? Indian people had various ways to do this. One way was the Winter Count. Lone Dog, a Nakota, kept his winter count from 1800 to 1871. His winter count burned up in a fire, but copies were made before this happened. The South Dakota Historical Society has a copy of Lone Dog's winter count. It was drawn on cowhide. Each picture records an event. It tells about many things. It shows a meteor shower and an outbreak of measles. It records a flood on the Missouri River. The keeper of the winter count had to remember what each picture meant. It was his job to tell the stories to others.

Hubert Two Leggins – *Crow*

If you make it through the winter, you know, that's one year, we call [speaking Crow] it's one winter and then we go by our winters. "How many winters are you?" translated, you know, [speaking Crow] means "How old are you?" But it's [speaking Crow], means winter.

Sally Thompson

Andy Blackwater describes the meaning behind the pictographs found at the

Writing on Stone Provincial Park in Alberta, Canada.

Andy Blackwater – *Kainai*

These are the areas, high-level areas. This is where the spirits touch base with the ground. So in those areas, we have common knowledge of all of them. And this is one place that people seek that spiritual guidance, quests, [speaking Blackfeet]. They go on these quests, especially the younger people. They go on a war path, on a raid to get horses from the enemy, to count coup.

Coming back, this is where they leave information about the quest that they went on, whether it's a raid, or whether it's to get horses or to take other important items from the enemy. The participants provide or give testimony by counting coup. And that gives them that status or authority to speak on certain things. They more or less qualify themselves by counting their accomplishments, their acts of bravery.

Sally Thompson

Now that you've had some time to think about different ways to communicate when you don't speak the same language, pay attention to all the non-verbal communication around you. Maybe you can keep track of things you notice and share the results with your classmates or family. Are you ready? I bet you just nodded your head! *

POST-VIEWING ACTIVITIES

This section contains a set of post-viewing activities that serve to facilitate further exploration of non-verbal communication, as presented throughout the DVD.

We have selected three activities that actively engage students in using symbols as a form of non-verbal communication. In the sections that follow, you will find directions for these activities and their corresponding supplements/worksheets, which can be photocopied and distributed to the class. These activities include:

- **PLACE NAMES AND GLYPHS ACTIVITY WORKSHEET**

Developed by Regional Learning Project

- **TALKING ROCKS: A SIMULATION ON THE ORIGINS OF WRITING**

An interactive game By Robert P. Vernon

- **NARRATIVE ACTIVITY AND GLYPH MAPPING**

A narrative activity adapted by Regional Learning Project using an excerpt from the book, *Two Leggings: The Making of a Crow Warrior*



1824 (incorporating additions to his 1795 base map). Aaron Arrowsmith.

A Map Exhibiting all the New Discoveries in the Interior Parts of North America (partial).

C0700-Can119. The National Archives, Kew, Surrey, England.

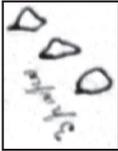
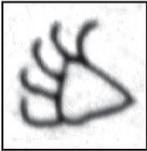
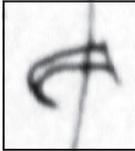
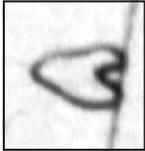
PLACE NAMES AND GLYPHS ACTIVITY

The worksheet on the following page utilizes glyphs from a map created by Ackomakki, a Blackfoot Indian (detail on page 29). These glyphs represent geographical landmarks known among the Blackfoot from their extensive travels throughout the Upper Missouri River country. Lewis and Clark traveled through this area and noted some of the same landmarks. The 1824 Arrowsmith map on the opposite page illustrates some of the area in present day Montana and Alberta covered by Ackomakki's map.

This exercise involves developing glyphs to communicate information about important landmarks within the landscape. You can add to this list by choosing geographical places in your area and create glyphs to represent them.

Place Names and Glyphs — add your own!

We've used some of the glyphs from the 1802 Ac ko mak ki map, and named the features they represent. Add your own glyphs for the place names we've provided...then choose your own places and glyphs to fill in the blanks.

	Sweetgrass Hills (a.k.a. Sweet Pine Hills)	<input type="text"/>	Big Belt Mountains
	Bears Paw Mountains	<input type="text"/>	Three Forks (of the Missouri River)
	Bears tooth (near Gates of the Mountains)	<input type="text"/>	Square Butte (near Great Falls)
	Heart Butte (near the town)	<input type="text"/>	
	King (a.k.a. Chief Mountain)	<input type="text"/>	
<input type="text"/>	Hot Springs	<input type="text"/>	

TALKING ROCKS: A SIMULATION ON THE ORIGINS OF WRITING

This engaging classroom activity illustrates the importance and complexity of non-verbal symbols as a form of communication. (See "Talking Rocks" tab following page 43 of this guide.)

The activity booklet, *Talking Rocks: A Simulation on the Origins of Writing* by Robert Vernon provides complete details for carrying out the simulation in your classroom. It includes objectives of the activity, suggestions for setting up the classroom and creating student groups. You will also find a list of all materials needed to complete the activity. Have fun!

NARRATIVE ACTIVITY AND GLYPH MAPPING

Using the **Two Leggings Narrative** excerpt from Peter Nabakov's book, *Two Leggings: The Making of a Crow Warrior* (page 38), students become involved in the descriptive retelling of Two Leggings' travels across central Montana. Since this activity is region-specific to Montana, we encourage teachers outside of this region to locate a historical narrative relevant to your location and adapt the activity for use in your classroom.

While reading the story, have your students pay close attention to the descriptive elements (places mentioned, time of year, length of travel, etc). As a way for them to deepen their understanding of communication through symbols, students can recount this story using only glyphs to indicate the geographical locations and associated events described in the narrative.

Optional Expanded Geography Activity: Using the **Two Leggings Narrative** and the **Geographical Base Map of the Northwest** (inside back cover) used in the **Pre-Viewing Activities**, retrace the travels of Two Leggings as indicated in his narrative by drawing glyphs on the map to represent the areas indicated in the story. Remember, there is no right answer – guesswork is part of the fun!

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The following clues will help get them started:

- Plum Creek = Judith River
- The Piegan Agency = located at the site of present-day Fort Benton
- Crooked River = ?
- Loud Sounding River = ?

Post-Viewing Activity #3**Two Leggings Narrative**

In the following excerpt, Two Leggings, a Crow leader, recounts a raid he and other members of his band made against the Piegan (Montana Blackfeet) in the late 1800s for the purpose of stealing horses. Taken from the book by Peter Nabokov, *Two Leggings: The Making of a Crow Warrior* (University of Nebraska, Lincoln and London: 1967), pp. 76-78.

... I bought a new gun which worked with a lever. Twins had carried it on a raid but was unable to make it shoot and had traded it to me for very little. Eight cartridges could be loaded at one time and then it shot eight times in a row. Taking it to the trader at the head of Plum Creek, I traded a buffalo robe for twenty shells and made a buckskin bag to hold them.

Now I could shoot so fast there was no reason to be afraid. I wanted to try the gun out on enemies and kept thinking those horses ought to be mine no matter what the two medicine men had said.

Leaf-falling moon had passed and ice lined the river banks. I had to go out, and asked Young Mountain to join me on a trip to the Piegan country. First I visited the trader for more shells and when he showed me a cartridge belt I traded a buffalo robe for it.

My gun and belt were admired in camp. The guns cost fifty buffalo robes each year but that did not stop many from buying them. I had not yet made a real medicine but carried a hawk like the one in my dream. Two boys joined us, and one cold dawn we headed north and west for the Piegan country. After sleeping four times we reached the Crooked River where it makes a big bend. We had to cross twice and the water was very cold. But we built a fire to warm ourselves and felt better as we rode on.

I sent one man to scout ahead, but we saw no enemies or even their tracks and arrived at Loud Sounding River, close to the present Piegan agency. After crossing it we were about to ride on when we saw a howling wolf. Young Mountain said that maybe it was telling us of enemies close by. Although we could not understand the wolf we led our horses into some brush in a coulee.

We say nothing strange but the wolf walked closer, still howling. As it called to us we grew frightened and shipped our horses toward the head of the coulee. Finally we dismounted near a hill and crawled to the edge. Still we saw no enemies and the game seemed undisturbed. But we stayed on the hilltop until sundown when I decided to move to a higher hill. I was not afraid but felt responsible for the men we had brought.

In the lead with my gun and telescope, I was near the top when a boy yelled out that people were coming. I saw Piegans running around the hill and knew why that wolf had called. Shouting for the boys to run I dismounted and started shooting. Bullets hit all around but I dodged them. When a Piegan shot an arrow at me I shot him off his horse.

Young Mountain had left with the boys but when he saw me surrounded he came back.

Lying flat on the ground I shot a Piegan's horse in the hindquarters. When it fell the rider ran off. Young Mountain had returned with my speckled white horse. As the Piegans emptied their guns and retreated we chased them. I shot one off his horse and then shot him again on the ground. When they had reloaded they came back singing medicine songs. Feeling a sting in my arm I saw blood on my shirt. We fell back but as soon as they had emptied their guns we chased them again.

Then a man rode to a hilltop and signaled with his blanket. I called to Young Mountain that their camp must be close and that my arm was no good. He yelled back that he was shot in the hip. It did not matter if we died but we had to help those two boys. As I turned my horse was shot. It stumbled and after I dismounted, it fell over.

When the Piegans rushed me I jumped on a Piegan horse I had picked up earlier in the fight and had tied to my other horse. My left arm was useless and my shells were almost gone.

Occasionally we stopped to shoot, making sign language for them to go back before we killed them. They were afraid of our repeating rifles and hung back. When we picked up the two boys who were waiting for us I told them to run for their horses while we protected them. I told them not to stop even if we were caught by the Piegans.

Another Piegan was signaling with a blanket for help. Young Mountain and I led our horses up a steep hill and then rode down a creek running through a coulee with thick brush on either side. By the time the Piegans had gathered on the hilltop we were on our way home.

Again we caught up with the two boys and began a ride which continued through the night and into the next day. When we arrived at Crooked River that sunset, Young Mountain wanted to rest because he was worried the water would get into our wounds. But I said they would not cross at night and we would be safe on the other side.

Making a skin float we put our clothes and ammunition inside and pulled it across with thongs held in our teeth. The two boys swim ahead with our horses. When we touched

bottom and crawled up the bank we were exhausted and freezing. After warming ourselves over a fire, I had the boys find an old buffalo skull, knock off its horn, and bring us some water. We drank but went to sleep with nothing to eat. Before dawn we were riding again, crossing Muddy Creek and riding down Plum Creek to our village. *



War Party. Charlie Russell. Montana Historical Society.

Suggested Resources for Further Study

PLAINS INDIAN SIGN LANGUAGE (PISL) RESOURCES

Hand Talk: American Indian Sign Language website:

<http://sunsite.utk.edu/pisl/>

This site, developed by Jeffrey Davis, Ph.D., from the University of Tennessee, is a wonderful online resource for exploring **Plains Indian Sign Language (PISL)**. The site provides a wealth of document and photograph archives from the collection of Garrick Mallery (1879-1894), an ethnographer who documented the use of PISL among various Plains Indian cultures of his time.

In addition to documents, illustrations and photographs, this site contains video footage from the 1930s Plains Indian Sign Language Conference, held in Browning, Montana. There are also excerpts from video clips of Richard Sanderville, a Blackfeet PISL signer, who made further contributions to PISL documentation for the Smithsonian Institute.

All material on this site is derived from the Smithsonian Institution's National Anthropological Archives & National Human Studies Film Archives.

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The following link takes you to the **Washington State Historical Society's "Sign Language Primer"** online activity, which enables students to gather some useful signs and communicate simple concepts through interactive quiz activities and a sign language reference guide:

<http://washingtonhistoryonline.org/L&C-columbia/online/primer.htm>

ROCK ART CLASSROOM RESOURCES

Pictograph Cave State Park Lesson Plan, "The Rocks Tell a Story," developed collaboratively by Montana State Parks and Montana Office of Public Instruction (OPI):

<http://www.opi.mt.gov/PDF/IndianEd/Curric/PictographCaveEA.pdf>

Additional Rock Art Sites in Montana:

The Deer Medicine Rocks petroglyph site is located in south central Montana, on a private ranch. Sioux and Cheyenne Indians state that this is where Sitting Bull pledged 100 pieces of his own flesh during the 1876 Sun Dance, about three weeks before the famous Battle of the Little Bighorn. In his vision, Sitting Bull saw soldiers falling from the sky like grasshoppers. This was a prophecy of the defeat of the 7th Cavalry under George Armstrong Custer (Custer's men crossed by this site on their way to the Little Bighorn).

The site is also referred to by the Sioux as "**Light In The Rock**," appropriately named after a lightning strike that struck the rock and traveled down the face of the rock, blowing out a chunk of rock. This link will take you to good images of the petroglyphs at this site:

<http://www.flickr.com/photos/63339942@N00/53252863/>

Ellison Rock – In the early 1980's, a sandstone rock formation locally known as Ellison Rock was located in an area that was to be mined for coal near the town of Colstrip, Montana. Ellison Rock, named for the late, local rancher Claude Ellison, was typical of the Southeastern Montana landscape; however, it contained several outstanding petroglyphs or rock art done by ancient native people. In an effort to preserve this valuable resource, the petroglyphs were physically removed from the site and are on display at the Northern Cheyenne Capitol Building in Lame Deer, Montana:

<http://www.osmre.gov/ocphotoc.htm>

Bear Gulch Pictograph site is located 27 miles southeast of Lewistown, Montana (17 miles southwest of Grass Range). The website has a few pictures of the pictographs, and information regarding tours:

<http://www.beargulch.net/>

WINTER COUNT ACTIVITIES

National Museum of the American Indian Lesson Plan, "**Lone Dog's Winter Count: Keeping History Alive**," complete with Overview, Curriculum Standards, Objectives, Historical Background, Study Map, Classroom Activity Handouts, Glossary, and Teacher Resources:

http://www.nmai.si.edu/education/files/poster_lone_dog_final.pdf

South Dakota State Historical Society provides an online education kit pertaining to the Lone Dog Winter Count with ready-to-use worksheets that you can download and print. Use the following link to download a copy of the Lone Dog Winter Count, a Key to the symbols, and activity instructions:

<http://www.sdhistory.org/mus/ed/ed%20fur21.html>

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