

OYATE RESOURCE LIST

“I really don't like the fake cartoon and illustration in Indian books that are here in the school library. My name is Monica Spencer and my tribe is Navajo, Laguna, Kiaoni and Pueblo, all full blooded. It makes me mad when children make fun of my culture. It makes the kids think we do that when we don't. When the children grow up I don't want them to think that Indians put feathers in their hair and dance around the fire. We don't do that. And I don't think that it is right for the kids to look at the silly things they put in those silly books. One day I saw a kid running around with a feather in their hair and putting their hand to their mouths and making weird noises and I cried when that happened. So what I want you to do is to put those books away and learn about our real history.”

—Raven Hoaglen (Maidu/Konkow/Wailaki/Mono)

Oyate, our organization's name, is the Dakota word for people.

Oyate is a Native organization working to see that our lives and histories are portrayed honestly, and so that all people will know our stories belong to us. For Native children, it is as important as it has ever been for them to know who they are and what they come from. It is a matter of survival. For all children, it is time to learn the truth of history. Only in this way will they come to have the understanding and respect for each other that now, more than ever, will be necessary for life to continue.

Our work includes evaluation of texts, resource materials and fiction by and about Native peoples; conducting of teacher workshops, in which participants learn to evaluate children's material for anti-Indian biases; administration of a small resource center and library; and distribution of children's, young adult, and teacher books and materials, with an emphasis on writing and illustration by Native people.

The OYATE website <http://www.oyate.org> provides an excellent annotated listing of resources arranged by age level, and including many Canadian First Nations and Metis. Books may be ordered through this US site if they cannot be found elsewhere.

GENERAL RESOURCES ON BOOK SELECTION:

Seale, Doris (Santee/Cree), and Beverly Slapin, eds. **A Broken Flute: The Native Experience in Books for Children**. 2005, b/w illustrations.

A Broken Flute deals with the issue of cultural appropriation in books for children, and evaluates hundreds of books for children and teenagers published from the early 1900s through 2004.

Slapin, Beverly, and Doris Seale (Santee/Cree), eds., **Through Indian Eyes: The Native Experience in Books for Children**. 1998 edition, b/w illustrations.

Through Indian Eyes is, as an American Indian Library Association review described it, “a superb collection of articles that together function as a guide through the murky world of ‘children’s books about Indians.’ Poetry, personal recollection, bibliographies and reviews of books from a Native perspective lead the librarian, teacher and parent to an understanding of the often subtle stereotypes and mythology that abound about Native Americans in children’s literature.”

METIS RESOURCES - <http://www.oyate.org/catalog/>

Pre-K and up:

Umpherville, Tina (Cree/Métis), **The Spring Celebration**, illustrated by Christie Rice. 1995, color illustrations.

As the days get longer and warmer, Iskotew and the other children of Brochet look forward to the spring celebration, when they can play with all their friends on this beautiful Spring Sunday. The watercolor paintings suit this gentle little story perfectly.

Weier, John (Métis), **Those Tiny Bits of Beans**. 1995, color illustrations.

Oncle Henri was a hard worker. He didn’t have many bad habits, but Tante Madeline was just a little upset with his table manners—Oncle Henri didn’t have any. So when the great wedding feast happens, Tante Madeline devises a way to let Oncle Henri know when he’s eating too fast. This does not work out exactly as they had planned....

Wheeler, Bernelda (Cree/Ojibwe/Métis), **I Can’t Have Bannock But the Beaver Has a Dam**. 1984, b/w illustrations.

In this “add-on” story, a youngster learns the relationship between the oven and a beaver, and how a beaver can delay the making of bannock.

Wheeler, Bernelda (Cree/Ojibwe/Métis), **Where Did You Get Your Moccasins?** 1986, b/w illustrations.

In answer to his classmates’ questions about his moccasins, a child describes in detail how his kookum, his grandmother, made them. Like *I Can’t Have Bannock*, each page builds on the previous one. Children will like the unexpected (for some) ending.

Grade 4 and up:

Bragg, Lynn (Métis), **A River Lost**. 1995, color illustrations.

(Arrow Lakes Band, Colville Confederated Tribes). *A River Lost* is the story, through the eyes of Grandma Toopa, of a people's ancient lifeways forever changed in an instant, as the Grand Coulee Dam flooded their lands, taking their river and sacred salmon, and wiping out the entire town of Inchelium. Like Grandma Toopa, many elders did not believe this could really happen, and many of them did not/could not/would not move their homes out of the path of the oncoming water until the last possible moment. Skillfully told and beautifully illustrated, this is an important story, and a realistic alternative to *Brother Eagle, Sister Sky*.

Campbell, Maria (Cree/Métis), **People of the Buffalo: How the Plains Indians Lived**. 1976, b/w illustrations.

Working within the narrow confines of this series, Campbell describes simply and respectfully the way Plains Nations peoples lived in the old days.

Culleton, Beatrice (Métis), **Spirit of the White Bison**. 1985, b/w illustrations.

Through the eyes of a white bison, Culleton tells the story of the deliberate decimation of the buffalo.

Grade 7 and up:

Campbell, Maria (Cree/Métis), ed., **Achimoona**. 1985, color illustrations.

Achimoona, or stories, are, as Maria Campbell describes them, "*gifts that come from the sacred place inside.*" This collection of contemporary *achimoona*, for the group who wrote it, has been "*a learning experience and that is really what storytelling is about. To learn from all the things around us and to find a way to give it to others. In our language that is called magewin—to give away.*"

Campbell, Maria (Cree/Métis), **Halfbreed**. 1973.

"I write this for all of you, to tell you what it is like to be a Halfbreed woman in our country. I want to tell you about the joys and sorrows, the oppressing poverty, the frustration and the dreams.... I am not bitter. I have passed that stage. I only want to say: this is what it was like, this is what it is still like."

Dumont, Marilyn (Cree/Métis), **A Really Good Brown Girl**. 1996.

With sly wit and determination (and very good writing), Dumont challenges the boundaries imposed on Indian people by white society. Watch out—Dumont is a really good brown girl with an attitude!

High School and up

Campbell, Maria (Cree/Métis), **Stories of the Road Allowance People**. 1995, color.

These "old men's stories" were told to Maria Campbell as a child. *"I give them to you in the dialect and rhythm of my village and my father's generation."* The incredibly beautiful paintings by Sherry Farrell Racette (Timikaming) give the stories added life.

Cardinal, Douglas (Métis), and Jeannette Armstrong (Okanagan), **The Native Creative Process: A Collaborative Discourse between Douglas Cardinal and Jeannette Armstrong**. 1991, color photographs by Greg Young-Ing (Okanagan).

What began as a discussion between architect Douglas Cardinal and poet, educator and activist Jeannette Armstrong evolved into a series of conversations taped over two years. It is from those conversations —about the nature of balance and the connectedness of all things, about living cooperatively within the natural world, about the definition of “warrior” as being “burdened with peace,” about living a life of commitment and integrity, about a vision of a world that is non-adversarial and in which all life is cherished—that this book was produced. Greg Young-Ing’s photos beautifully complement the text.

Culleton, Beatrice (Métis), **April Raintree**. 1984.

In a narrative unsweetened by sentiment or apology, Culleton tells of the anguish, bewilderment and anger of two Métis sisters who try in different ways to live in a society that rejects and abuses them.

Savageau, Cheryl (Abenaki/Métis), **Dirt Road Home**. 1995.

In her second book of poetry, Cheryl writes of being of mixed blood, of being of the earth, of family, of racism and poverty. And it's as if she's sitting with you, sharing a cup of coffee. *"We're French and Indian like the war/my father said/they fought together/against the English/and though that's true enough/it's still a lie/French and Indian/still fighting in my blood."*

From Gregory Scofield (Cree/Métis)

The Gathering: Stones for the Medicine Wheel. 1993.

Scofield's personal journey to healing parallels the historic and contemporary displacement of the Métis people

I Knew Two Metis Women. 1999.

Greg Scofield has been given the gift of telling stories in poetry form. In his newest volume, he remembers the world of his childhood, and especially, the voices of his mother Dorothy Scofield and his auntie Georgina Houle Young. In these haunting, hilarious and heartbreaking poems, these two strong women tell tall tales, soothe hurts, and offer their love as the best things they have to give.

Love Medicine and One Song. 1997, b/w illustrations.

These are hauntingly beautiful, frankly erotic love poems by a truly gifted, two-spirited writer.

Native Canadiana: Songs from the Urban Rez. 1996.

These tough, intense, in-your-face poems are about place, relatives, life, history. They are painfully honest, painfully beautiful, and will be long remembered.

ABORIGINAL RESOURCES - <http://www.oyate.org/catalog/>

Includes Metis resources

Pre-K and up:

Ahenakew, Freda (Cree), **Wisahkecahk Flies to the Moon.** 1999, color illustrations. Wisahkecahk gets to the moon by hanging onto the legs of a crane and, when the moon disappears from under him, falls to earth and is covered with mud. That's why the crane's legs are so long, and why those soft spots on earth are called "muskegs." This traditional Cree story is written in Cree and English, and beautifully illustrated by Sherry Farrell Racette (Timiskaming).

Ancona, George (Maya), **Pablo Remembers: The Fiesta of the Day of the Dead.**

1993, color photos.

To the Aztec, Maya, and many other indigenous peoples, death is a part of the process of life. Here, Pablo, Shaula, Cristina, Angelita, and the whole Refugio family and their community prepare for El Día de los Muertos, celebrating their ancestors and inviting them to come and visit.

Armstrong, Jeannette (Okanagan), **Neekna and Chemai.** 1991, color illustrations.

The story of two little girls growing up in the Okanagan Valley before the coming of the white people is part of the *Kou-skelowh* ("We are the People") series.

Beardslee, Lois (Ojibwe/Lacandon), **Waboseg (An Ojibwe story about Rabbits' ears).** 1997, b/w illustrations by the author.

"Everyone knows that Waboseg (Rabbits) love wildflowers. In the warmest days of spring, when young Zweegun (Springtime) arrives from the south, to coax old Biboon (Winter) back to his home in the north, the rabbits begin to nibble." But Zweegun, being just a young girl, *"kept forgetting about the job she was supposed to do."* Zweegun's forgetfulness causes the Waboseg to eat too many wildflowers, causing the Amoog (Bees) to make less honey, causing the Mukwag (Bears) to make a difficult decision—and the Waboseg wind up with long ears. This sweet little book was handmade by the author.

Bruchac, Joseph (Abenaki), **Crazy Horse's Vision**. 2000, color illustrations by S.D. Nelson (Lakota).

Much has been written about the great visionary and war leader Teshunke Witko, whom the whites know as Crazy Horse, and most of it is little more than speculation from a white perspective. What is known of his childhood and coming to manhood is mostly carried in the stories from generation to generation of the Lakota people. Without polemic, without romanticism, Bruchac tells the story of Crazy Horse's childhood and the vision that was to direct his adult life. The full-color paintings by Lakota artist S.D. Nelson are luminous.

Bruchac, Joseph (Abenaki), **Eagle Song**. 1997, b/w illustrations (Mohawk). Danny Bigtree, a fourth-grade Mohawk youngster whose family has just relocated from the Akwesasne reservation in upstate New York to Brooklyn, has a tough time making friends, especially since the usual teasing of the new kid in class takes the form of racial taunting. How he deals with this, with the help of his family, is a good story, reminding one of Lenore Keeshig-Tobias' *Bird Talk* (for younger readers).

Bruchac, Joseph (Abenaki), **The Faithful Hunter**. 1988, b/w illustrations. Tales of animal tricksters and human heroes, ordinary people and wonderful events from the People of the Dawn, the Western Abenaki.

Bruchac, Joseph (Abenaki), **Heroes and Heroines, Monsters and Magic**. 1985, b/w illustrations.

This collection, including "The Creation," "Turtle's Race with Bear," "Turtle Makes War on Men," and "The Brave Woman and the Flying Head," contains background, history, the place of stories among the people, and how the stories still live.

cassette Iroquois Stories to accompany book

Bruchac, Joseph (Abenaki) and James Bruchac (Abenaki), **How Chipmunk Got His Stripes**. 2001, color illustrations.

The Bruchacs' rendition of this old story of how little Brown Squirrel becomes Chipmunk just jumps off the pages. As Bear brags that he is so strong he can keep the sun from rising ("The sun will not come up, hummph! The sun will not come up, hummph!), Brown Squirrel taunts him ("The sun is going to rise, ooh! The sun is going to rise, ooh!). Although he wins this one, Brown Squirrel also learns it's not a good thing to tease people. And Bear learns that not everyone can do everything. The youngest listeners will be begging to hear this one over and over

Callaway, Sydney M. (Navajo), Gary Witherspoon (Navajo) and others, **Grandfather Stories of the Navajos**. 1974, b/w illustrations.

In Navajo and English, these *Grandfather Stories* are traditional stories, historical accounts, and lessons from the land, rich in information, and good for reading and telling.

Carpelan, Mary J. (Shasta), **Coyote Fights the Sun**. 2002, color illustrations by the author.

In this traditional Shasta story filled with geographical references, Coyote decides to shoot the Sun for misleading him about the coming of spring. "The three days that Coyote tries to shoot the sun," Carpelan writes, "are the three days of the spring equinox...And if you look closely at the rock pile, you can still see Coyote waiting."

Children and Teachers of Ibapah Elementary School, **Pia Toya: A Goshute Indian Legend**. 2000, color illustrations.

"In the time before the people," the story begins, "the land we know as Ibapah Valley was a large mountain region. Isapaippeh, Coyote, lived on one lonely mountain, too." Then Coyote, of course, had to go and steal breakfast from Mother Hawk, causing the furious raptor to create the biggest mountain of all, Pia Toya. The brightly colored full-page paint-and-collage illustrations by the talented Goshute children and their teachers inspire creativity.

Children of La Loche and Friends (Dene), **Byron Through the Seasons/Byron Bel Haet'azí luk'é Sine**. 1990, color illustrations.

This book was written and illustrated by Dene students in Saskatchewan, with assistance from local advisors and elders. In Dene and English, it's an example of what children can do, with encouragement.

Clark, Karin, **First Nations Families**. 1996, b/w illustrations. (Salish, Kwakwaka'wakw, Nuuchah Nulth First Nations). This is my mother. She likes to go to movies with her friend. *This is my brother. He likes to cry. This is my grandpa. He likes to tell stories. This is my mother. She likes to do aerobics. This is my dog. He likes to scratch.* In this simple excellent reader, First Nations children introduce the reader to all their relatives, and what they "like" to do. In an important "plus," families are diagrammed, and silhouettes of a man or woman in the family diagram mean that that person is "out of the picture" for that child.

Clark, Karin, **First Nations Technology**. 1996, b/w illustrations (Salish, Kwakwaka'wakw, Nuuchah Nulth First Nations).

For young readers, this is a deceptively simple and excellent discussion of old-time and modern technology: "*Long ago, our people used canoes to hunt, to fish, to gather, and to travel. Today, some of our people still use canoes to hunt, fish, gather and travel. But mostly, we use motor boats, fish boats, trucks, cars or vans, motorbikes, bicycles or planes to hunt, fish, gather or travel.*"

Clark, Karin, **Grandma's Special Feeling**. 1996, b/w photos and illustrations (Salish, Kwakwaka'wakw, Nuuchah Nulth First Nations).

Whenever Grandma gets that "special feeling," the children know they're about to pile into the van, "get out into nature," and get a lesson about how First Nations peoples used to live in the old days.

Clark, Karin, **Wait for Me!** 1996, b/w illustrations (Salish, Kwakwaka'wakw, Nuuchah Nulth First Nations). This is an excellent middle reader about a kid who's called "Turtle" because he's always stopping to look at something interesting, instead of keeping up with his brother and sister.

Crow, Allan (Ojibwe), **The Crying Christmas Tree.** 1989, color illustrations.

A grandmother is heartbroken as her grandchildren make fun of the scrawny tree she has dragged in for Christmas. But the following day, a surprise is in store for her

Cuthand, Beth (Cree) and Stan Cuthand (Cree), **The Little Duck/Sikihpsis.** 1999, color illustrations.

This lovely little story—in Cree and English and gorgeously illustrated by Mary Longman (Saulteaux)—is about a lonely little mud duck who longs to be a handsome Cree dancer, but finds he is more comfortable and happy in his own skin, with his own duck people.

Einarson, Earl (Ktuxana), **The Moccasins,** illustrated by Julie Flett (Cree/Métis). Theytus, 2004. Unpaginated, color illustrations.

Based on the author's life, this apparently simple, surprisingly deep little book is less about a pair of moccasins than it is about the foster child who wears them. Like the moccasins given as a gift from a foster parent to a foster child, this book is also a gift for foster and adopted children and their parents—and their own children as well. This book, as the author says, "is dedicated to...all foster parents who give of themselves and provide love when it is most needed." Julie Flett's drawings are rendered with love, too. Look for the details on the moccasins, and also for the tiny crow on each page, bringing protection.

Erdrich, Louise (Ojibwe), **Grandmother's Pigeon.** 1996, color illustrations.

Grandma was a mysterious woman. She could do all kinds of things—from training kicking mules to skiing the Continental Divide to brewing medicine strong enough to make a child feel better before taking it. But when Grandma hitched a ride on a passing porpoise and left for Greenland, the family discovers just how mysterious she really was, uh, is. Children will want to hear this story over and over. The illustrations are excellent, too.

Erdrich, Louise (Ojibwe), **The Range Eternal.** 2002, color illustrations.

Once there was a time, and that not so long ago, when the land owned us the way we now think we own the land. Outside the cities, it still does. Louise Erdrich's second picture book comes from such a time, and such a place; from her memories of visits to her grandparents' home on the Turtle Mountain Reservation in North Dakota. It is told in the voice of a little girl who might have been her mother. "The Range Eternal" is not only the brand name of the family's beloved wood stove. It is also "the range of the buffalo, who once covered the plains of North Dakota so thickly that they grazed from horizon to horizon." The pictures convey both the beauty and power of the land, the bitter cold of a Dakota winter, and also the goodness of the life that can be found there. This is a lovely and powerful book.

Eyvindson, Peter, **Chester Bear, Where Are You?** 1988, color illustrations.
It is bedtime and Kyle cannot find his friend and protector Chester Bear. Without him, Kyle must face the night alone. Will Chester and Kyle be reunited?

Eyvindson, Peter, **Kyle's Bath.** 1984, b/w illustrations.
Everybody loves taking baths, right? Wrong! Kyle definitely does not. He decides on a plan for never having to bathe again.

Eyvindson, Peter, **Old Enough.** 1986, b/w illustrations.
A father holds his newborn son, and dreams of the things they will do together, when his son is old enough. But maybe it's the *father* who is not old enough....

Eyvindson, Peter, **Red Parka Mary.** 1996, color illustrations.
What is it about the little old lady down the road that frightens the little boy? Told in the first person, this is a gentle tale of the growing friendship between "Red Parka Mary" and "Mister."

Eyvindson, Peter, **The Wish Wind.** 1987, b/w illustrations.
Have you ever wished to be in another time, another place? Boy complains, and Wish Wind grants him his wish—and a lesson as well.

Fawcett, Melissa Jayne (Mohegan), and Joseph Bruchac (Abenaki), **Makiawisug: The Gift of the Little People.** 1997, color illustrations (Mohegan).
This is a beautifully told, beautifully illustrated traditional story about why it's important to honor the Little People: "*Gladys Tantaquidgeon told me this story and I am telling it to you. One day, you too, may see a Little Person. If you do, remember not to stare at them. Remember to leave them tiny baskets of gifts in the woods. If you follow these simple rules, then the Little People will protect you, grant your wishes and keep the earth safe and well.*"

From the Fond du Lac Head Start Program:

Himango, Deanna (Ojibwe), **Boozhoo, Come Play With Us.** 2002, color photos by Rocky Wilkinson (Ojibwe).
"Boozhoo, Whitney. Boozhoo means hello. Boozhoo, Samantha. Agindaaso means read. Boozhoo, Rebecca. Mazina'igan means book." With Ojibwe words and color photographs of the Fond du Lac kids doing what little kids do, this beautiful board book will appeal to little kids everywhere.

Jaakola, Lyz (Ojibwe), **Our Journey.** 2002, illustrated by Karen Savage-Blue.
"Anin to the East, Anin to the South, Anin to the West, Anin to the North, Anin to the Sun, Anin to the Earth, Anin to the One who gave me my birth! Miigwetch to the East, Miigwetch to the South, Miigwetch to the West, Miigwetch to the North, Miigwetch to the Sun, Miigwetch to the Earth, Miigwetch to the One who gave me my birth!" With luminous color paintings, this beautiful board book will encourage the youngest children to greet and thank the six directions.

Green, Richard G. (Mohawk), **Wundoa: I'm Number One!** 1980, b/w illustrations. The comic-strip adventures of a blind horse, who used to be a polo pony until getting hit on the head with a polo mallet. Now he communicates telepathically with his human cohort, Kiyon.

Harjo, Joy (Muscogee), **The Good Luck Cat.** 2000, color illustrations. Woogie is a good luck cat, one in "millions and billions," a "stripedy cat with tickling whiskers and green electric eyes" who "purrs as if she has a drum near her heart." But Woogie has already used up eight of her nine lives—does her disappearance mean her good luck has run out? Joy Hargo is an accomplished poet, and this delightful picture book is pure poetry.

Heath, Kristina (Mohican/Menominee), **Mama's Little One.** 1998, color illustrations. "*Wake up, Little One! It is a new day. Your Noh is going hunting today and you will go with him...*" In Mohican tradition, the head of the family wakes the children each morning and teaches them the ways to please the Great, Good Spirit. Heath "*created this book for my children and for all the children in the Mohican Nation...to teach them traditional values (and) also to renew a lost custom among our people.*"

Hishkoonikun Education Authority, Cree Stories. In Cree and English and illustrated with beautiful black-and-white drawings, these stories of how things came to be will hold the attention of the very young—and everyone else as well.

Lazarus, Sandus (Cree), **Wesakaychak and the Beaver** (1993). Translated by Philip Goodwin (Cree) and illustrated by the students of St. Andrew's School. This story illustrates how Wesakaychak's physical fitness program flattens the beaver's tail.

Noah, Irene (Cree), **How We Got the Twelve Months** (1993). Translated by Philip Goodwin (Cree) and illustrated by Jack Goodwin (Cree). When all the animals agree that the number of months should not equal the number of quills on the porcupine, nor the number of sections of the beaver's tail, nor the number of antler points on the moose, the frog has a very good idea.

Wesley, Gloria (Cree), **Chakabesh and the Sun** (1992). Translated by Philip Goodwin (Cree) and illustrated by the students of St. Andrew's School. Chakabesh is at it again, not listening to his sister, trying to snare the sun and causing the brave little mouse to have a pointed mouth and a burnt brown back.

Wynne, Tina (Cree), **Wesakaychak and the Wolves** (1993). Translated by Philip Goodwin (Cree) and illustrated by the students of St. Andrew's School. Because Wesakaychak tricked the wolves and the dogs into getting their furs all mixed up, that is why they sniff each other today.

Hucko, Bruce, **A Rainbow at Night: The World in Words and Pictures by Navajo Children**. 1996, color photos and illustrations.

Bruce Hucko, who calls himself an "art coach," is good at it. In this book, like his earlier *Where There is No Name for Art*, Hucko provides tools and encouragement, and the children provide wit, wisdom, humor, and great art. These children know the land. They know who they are, and who their relations are. Avelina Reed, 12, describes her painting: *"I like the colors of sunset. I like to draw mountains. I like to wear jewelry so I drew it. My father made them. The brown object is the grinding stone that my grandma uses daily to grind the yellow corn. I have a vase like this at home. We put sagebrush in there, and flowers. I chose these things to protect me."* This is a beautiful book.

Joe, Donna (Sechelt) **Salmon Boy: A Legend of the Sechelt People**. 1999, b/w illustrations.

This traditional story, beautifully illustrated by young Sechelt artist Charlie Craigan, tells of how the relationship between the people and the salmon came to be. Because the people treat the salmon with respect, the salmon are "happy to come ashore each year and give their rich flesh to feed the people of the land."

Indian Education Program, Klamath-Trinity Joint Unified School District, **Why Coyote Has the Best Eyes**. 1999, color illustrations.

Coyote, who of course, always wants the best of everything, decides to trick Fish into switching eyes with him so he can have the best eyes. This flip-book with beautifully-colored illustrations is excellent for the youngest of story-listeners.

Keeshig-Tobias, Lenore (Ojibwe), **Emma and the Trees/Emma minwaah mtigooh**. 1996, color illustrations.

"Trees everywhere know Emma. They know Emma when she walks down the street. They know Emma when she goes to the park. Or to the store." In this delightful little book, in Ojibway and English, youngest listeners will find out and identify with why the trees know Emma.

Kennard, Edward A., **Field Mouse Goes to War/Tusan Homichi Tuwvota**. 1944, 1977, b/w illustrations (Hopi).

Originally published by the Bureau of Indian Affairs, this is the story of how a tiny field mouse saves the chickens of the people at Mishongnovi from their enemy, the hawk. With Hopi text by Albert Yava and illustrations by Fred Kabotie, this little story demonstrates that size does not always equal power.

King, Thomas (Cherokee), **Coyote Sings to the Moon**. 1998, color illustrations.

It was long ago, before the animals stopped talking to the humans. Coyote wants to join Old Woman and the animals in singing to the moon. But, insulted by the animals (something about his atrocious singing voice), he in turn insults Moon, who packs her bags, slides out of the sky, dives down into the pond and plays chess with the sunfish—leaving everyone in the dark. So Old Woman and the animals try to get her back up to the sky. So of course Coyote—who keeps crashing into things, including a skunk—wants to

help again. So Old Woman hatches a plan. Stick around. Big fun is going to happen now, I can tell you that....In case anyone thinks this is one of them "how-it-came-to-be"legends. Tom King made it up.

From the Kootenai Culture Committee, Confederated Salish and Kootenai Tribes come traditional tales recorded by Kootenai elders with pictures by Kootenai illustrators

Coyote Stories of the Montana Salish Indians. 1999, b/w illustrations by Tony Sandoval, Alameda Addison, and Andy Woodcock. In "Coyote Get Lovesick," told by Pete Beaverhead, Coyote is so struck by the beauty of the chief's daughter that he forgets to eat and drink. In "Coyote and Raven," told by Eneas Pierre, hungry Coyote tricks Raven into dropping the grease he is carrying. And in "Coyote's Dry Meat Turns into Live Deer," Pete Beaverhead tells how sharing is never enough for Coyote, whose greed gets the best of him.

How Marten Got Hos Spots and other Kootenai Indian Stories. 2002, b/w illustrations by Debbie Joseph Finley and Howard Kallowat, Jr. Here, Marten learns a tough lesson about obedience during a run-in with a bear that leaves his fur spotted, Coyote gets his comeuppance after wrestling with a woman who turns into a trout, and a little boy learns a lesson from his dreams.

Ktunaxa Legends. 1984, 1997, b/w illustrations. The People's self-name is pronounced "tun-a-HA." Coyote, who inhabits about half of the stories in this large volume, has unusual (to say the least) ways of solving his problems. Through these stories, told by Ktunaxa elders, Ktunaxa children have learned respect for all of creation and a personal regard for all life; the proper way to be in this world. Excellent for telling and read-aloud, as well as for independent reading.

Mary Quequesah's Love Story: A Pend d'Oreille Indian Tale. 2000, b/w woodcut illustrations Dwight BilleDeaux. In this story from the buffalo-hunting days, a young woman whose husband has left her enlists the dreams and advice of a wise old woman who instructs her on how to win him back.

Owl's Eyes & Seeking a Spirit. 1999, b/w illustrations by Debbie Joseph Finley and Howard Kallowat, Jr. In the first story, Owl gets his big eyes because he wasn't paying attention to the cries of his luckless friend, Mouse; and in the second story, a boy goes to the mountaintop to seek a spirit.

Kusugak, Michael (Inuit), **Arctic Stories.** 1998, color illustrations. It's 1958, and 10-year-old Agatha does not expect to become a hero. But that's exactly what happens. In these three stories, Agatha saves her community from a monstrous flying object (sort of), makes friends with an odd assortment (to her) of birds, and rescues a skating priest who has ventured onto thin ice.

Kusugak, Michael Arvaarluk (Inuit), **Baseball Bats for Christmas**. 1990, color illustrations.

It is 1955, Christmas, "a glorious time," and Arvaarluk and his community receive their first "standing-ups." As with Kusugak's other books, this is a good blend of modern and traditional.

Kusugak, Michael Arvaarluk (Inuit), **Hide and Sneak**. 1992, color illustrations.

When Allashua goes out to play, her mother warns her: "*Don't go too far away. An Ijiraq might hide you, and...no one will ever find you again.*" Allashua, who is no wimp, outwits the Ijiraq, and with the help of an inuksugaq, finds her way home.

Kusugak, Michael Arvaarluk (Inuit), **My Arctic 1, 2, 3**. 1996, color illustrations.

"*I grew up in the Arctic Circle,*" says Michael. "*When I was a little boy we hunted seals, caribou and whales. But we did not hunt animals all the time. Mostly, we watched them.*" In this counting book with some words in Inuktitut, wonderfully illustrated by Vladyana Kryorka, Michael shows young readers "some of the animals we have watched."

Kusugak, Michael Arvaarluk (Inuit), **Northern Lights: The Soccer Trails**. 1993, color illustrations.

The Northern Lights, known as Aqsalijaat, "the trail of those playing soccer," "*like to come out when the sky is crisp and clear and the stars are twinkling brightly in the heavens.*" They are the spirits of our dead relatives enjoying a game of soccer across the sky... "*It is a great consolation to go out on a clear moonlit night and watch them...*" A story of a young girl whose grandmother's wisdom guides her.

Kwulasulwut/Ellen White (Coast Salish), **Kwulasulwut: Stories from the Coast Salish**. 1981, color illustrations.

In these original and traditional stories, the characters pass through magical adventures. In each, the young reader experiences the supernatural as it is shown to Salish children.

Kwulasulwut/Ellen White (Coast Salish), **Kwulasulwut II: More Stories from the Coast Salish**. 1997, color illustrations.

In this second volume of traditional stories by the Salish elder and storyteller, wonderfully illustrated by Okanagan artist Bill Cohen, are "The Mink and the Raccoon Family," "Smuy the Little Deer," "Deer, Raven and the Red Snow," and "Journey to the Moon."

Lacapa, Kathleen (Mohawk), and Michael Lacapa (Apache/Hopi/Tewa), **Less than Half, More than Whole**. 1994, color illustrations by Michael Lacapa.

"Tony looked into his grandfather's eyes in the mirror framed by all of the different sizes, shapes and colors of his family. Finally, he understood: He was not less than half; he—like the corn—was more than whole." This beautiful story and luminous illustrations are for all children, especially for mixed-blood children who are called "half"-something or "part"-something, and struggle with the question, "where do I belong?"

Audiotape to accompany this book

LaDuke, Winona (Anishinabe), and Waseyabin Kapashesit (Anishinabe), **The Sugar Bush**. 1999, color photos.

Here, Wasey and her mom Winona take young readers on a trip to the sugar bush, where the sacred maple trees give the people sap to make maple syrup and sugar. There is history here, too, and an unspoken story of how we are all related. Inserted into a color photo of a healthy green forest is an archival black-and-white picture of how the barren land looked 100 years ago after loggers cut down the forests for lumber. "My mother taught me," Wasey says, "that you can only cut down a forest once. But if you leave it standing, you can walk through it and taste its sweetness year after year." This is a beautiful book. Chi-miigwech, Wasey and Winona.

Maher, Ramona, **Alice Yazzie's Year**. 1977, 2003, color illustrations by Shonto Begay (Navajo).

In January, Yas Nilt'ees, "snow slowed the world," and young Alice Yazzie takes the smallest lamb into the hogan "just for the night." In May, T'aatsoh, Alice rides her horse in the barrel race and reminds a caged buffalo that he can "stare down the wind." In November, Alice makes up a song called "We'd be glad to see Columbus sail away," and sings it to the principal. And in December, Nilch'itsoh, "Grandfather's tobacco is under the tree...He's made her a bracelet, she's almost sure. Blue and silver, the way the world is. Silver snow lies on Black Mountain, hiding the gorges." This is a truly beautiful book.

Martinson, David (Ojibwe), **Cheer Up, Old Man**. 1975, color illustrations.

Tonight, an old man is lonesome as he remembers his past. But when a bird calls out in the silence of the night, "cheer up, cheer up, cheer up, old man," he takes their advice.

Martinson, David (Ojibwe), **Manabozho and the Bullrushes**. 1976, b/w illustrations.

Manabozho, who loves to play tricks, gets the tables turned. An exemplary story about the consequences of pride, anger, competitiveness, and excess.

Martinson, David (Ojibwe), **Real Wild Rice**. 1975, b/w illustrations.

In a short story poem, a boy talks about going for rice. "*I run with the rabbit/I jump and play/Today isn't Monday/It's wild rice day.*" Young readers will feel the teller's delight in the "*Real wild/wild rice*" that "*grows tall and free/and tastes real nice,*" and in the pleasure of the day.

Martinson, David (Ojibwe), **Shemay: The Bird in the Sugarbush**. 1975, color illustrations.

During sugaring season, Liza loves to listen to the birds, but she hears one who sounds unhappy. So her grandmother tells her the story of how this little bird got its sad song. The warmth between child and grandmother are conveyed by both text and illustrations in this excellent beginning reader.

McLellan, Joseph (Nez Percé), **The Birth of Nanabosho**. 1989, color illustrations.

How Nanabosho, the son of West Wind and grandson of Nokomis, is born into this world, grows and learns of the world around him.

McLellan, Joseph (Nez Percé), **Nanabosho Dances**. 1991, color illustrations.
In the origin of the hoop dance, Kitchi Manitou presents Nanabozho with a gift of tobacco and instructs him in its use. Nanabosho, in his hurry to appease his hunger, promptly forgets the tobacco but he does not forget the advice of Kitchi Manitou.

McLellan, Joseph (Nez Percé), **Nanabosho: How the Turtle Got Its Shell**. 1994, color illustrations.
Turtle, who was just a sad little defenseless green creature, is rewarded after helping Nanabosho.

McLellan, Joseph (Nez Percé), **Nanabosho, Soaring Eagle, and the Great Sturgeon**. 1993, color illustrations.
When Nanabosho and Soaring Eagle finish their fall fishing to prepare for winter, Nanabosho runs off with all the fish, leaving Soaring Eagle and his family to starve. Trout, taking pity on Soaring Eagle, helps him, but then Soaring Eagle gets greedy....

McLellan, Joseph (Nez Percé), **Nanabosho Steals Fire**. 1990, color illustrations.
How Nanabosho, feeling the bite of the cold, steals fire and brings it to the people.

McLellan, Joseph (Nez Percé), **Nanabosho and the Woodpecker**. 1995, color illustrations.
One day, while Nanabosho is out in the woods, he sees Woodpecker using his beak to get food out of a tree. Nanabosho, of course, decides to try to get food the same way, and learns, once more, the hard way.... **OUT OF PRINT**

McLellan, Joseph (Nez Percé), and Matrine McLellan (Ojibway-Cree), **Nanabosho and the Cranberries**. 1998, color illustrations by Lloyd Swampy (Ojibwe).
Here, the hungry Nanabosho, the first teacher of the Ojibwe— who often teaches good behavior by behaving badly—learns the hard way that it probably isn't wise to try to get cranberries off a bush by grabbing at their reflection in a lake.

McLellan, Joseph (Nez Percé), and Matrine McLellan (Ojibway-Cree), **Nanabosho and Kitchie Odjig**. 1997, color illustrations by Lloyd Swampy (Ojibwe) and Jeff Burling.
When Kitchie Odjig—the Great Fisher— teaches Nanabosho the song for bringing the shores of the lake together, he also warns him not to sing the song that will push the shores of the lake apart. So Nanabosho, being ever curious, of course tries it out...

Moore, MariJo (Cherokee), **First Fire**. 2000, color illustrations.
This traditional Cherokee story tells about how the Thunderers pit fire in the bottom of a hollow tree and how only little Water Spider is able to figure out how to get it out.

Moore, MariJo (Cherokee), **The Ice Man**. 2000, color illustrations.
This traditional Cherokee story tells of how Ice Man comes to help the people whose out-of-control fire threatens to burn their whole world.

Munsch, Robert, and Michael Kusugak (Inuit), **A Promise is a Promise**. 1991, color illustrations.

On the first warm day of spring, Allashua and her mother are more than a match for the wily Qallupilluit; to tell more is to give away the story.

Mosionier, Beatrice (Métis), **Christopher's Folly**. 1996, b/w illustrations.

In a dream, Christopher finds out the importance of not taking without giving something back. Lovely woodcut illustrations enhance the story.

Nelson, S.D. (Lakota), **Gift Horse**. 1999, color illustrations. S. D. Nelson's incredibly beautiful, bold illustrations bring to life the story, told in the first person, of his great-great-grandfather's transition from boy to man. As Flying Cloud and his horse—a gift from his father—hunt deer, endure a blizzard, and join the men on a buffalo hunt and a raid, he grows into the relationship, no, partnership, between a warrior and his pony.

Okanagan Tribal Council, **Kou-Skelowh: How Food Was Given, How Names Were Given & How Turtle Set the Animals Free**. 1999, color illustrations.

In *How Food Was Given*, it is up to the Animal and Plant People to decide among themselves how food will be provided for the People-to-Be. *How Names Were Given* tells of Coyote's plans to be named chief of all the Animal People by being first to arrive at the name-giving ceremony. But the Great Spirit has other plans for him. In *How Turtle Set the Animals Free*, all the Animal People are Eagle's slaves because nobody is fast enough to win a race against him. One night Turtle has a dream, in which he is told that he is the only hope for the Animal People to be set free before the People-to-Be come to live on the earth. These teaching stories, from the Kou-skelowh ("We Are the People") series, are lovely in their simplicity and heart.

Orie, Sandra DeCoteau (Oneida), **Did You Hear Wind Sing Your Name? An Oneida Song of Spring**. 1995, color illustrations.

In traditional ways of teaching, elders ask questions and children go off to find the "answers." This gentle, beautiful book teaches in just that way: taking us from morning to night, each two-page spread asks a question or two ("*Did you see Sun's face in the Buttercup? And did you see Sky's blue in the wildwood Violets?*") Orie has made a beautiful song of thanksgiving, a celebration of the circle of seasons and of life.

Ortiz, Simon (Acoma), **The People Shall Continue**. 1988, color illustrations.

This is the single best overview of Native history for young children that we have ever seen. With simplicity, without polemic, Ortiz gives the true story of how it was, how it is, and—with hope and a little luck—maybe how it will come to be, for all of us.

Otto, Simon (Ojibway/Odawa), **Walk in Peace: Legends and Stories of the Michigan Indians**. 1990, b/w illustrations.

Here are 18 short, simply- and well-told how-it-came-to-be stories: how dogs and people became friends, how pike got a long nose, how turtle got a shell, why snakes shed their skins. This is excellent for read-aloud with youngsters.

Pennington, Daniel (Cherokee), **Itse Selu: Cherokee Harvest Festival**. 1994, color illustrations.

A young child and his family prepare for Itse Selu, the Green Corn Festival, a thanksgiving for the corn harvest and celebration of the new year.

Plain, Ferguson (Ojibwe), **Amikoonse (Little Beaver)**. 1993, color illustrations.

Amikoonse, who "belongs" to a little boy, has never known his true place in the world. With the help of Owl, Amikoonse takes a journey through the woods to find himself. And, with the help of all his relations, does.

Plain, Ferguson (Ojibwe), **Eagle Feather—An Honour**. 1988, b/w illustrations.

A young boy grows up with his grandfather's teachings. Plain's illustrations express the many layers of life's experiences.

Plain, Ferguson (Ojibwe), **Little White Cabin**. 1992, b/w illustrations.

An elder passes along life's lessons to a young boy, as they become friends.

Ramirez, Alex O. (Rumsien Ohlone), **Tjatjakiymatchan (Coyote)**. 1995, b/w illustrations.

"Coyote looked at the moon. If only he had not played that last trick on Fox, he would have been able to join the fur people in their games. But instead he was here, all alone. He looked at the moon again, and howled his lonely howl...." It's pronounced CHA-chaky-uh-MAH-chan, and this little story tells why Coyote, alone, howls at the moon. The soft pencil illustrations are lovely.

Sanderson, Esther (Cree), **Two Pairs of Shoes**. 1990, color illustrations.

Today is a special day for Maggie, for she has been given two pairs of shoes—moccasins and patent leather. As a child of two worlds, she must now *"remember when and how to wear each pair."* A simply told story with an important message.

Sechelt Nation, **How the Robin Got Its Red Breast: A Legend of the Sechelt People**. 1993, b/w illustrations.

This traditional story tells how the courageous little gray robin saves the people, and is honored with the color given him.

Sechelt Nation, **Mayuk the Grizzly Bear: A Legend of the Sechelt People**. 1993, b/w illustrations.

Mayuk finally meets his match at the hands of three brothers. Like *Robin*, this story is handsomely illustrated by Charlie Craigan (Sechelt), in traditional and modern woodcuts.

Silvey, Diane (Coast Salish), **Little Bear's Vision Quest**. 1995, color illustrations.

Little Bear, after taunting all his animal friends, finds himself alone. A beautiful story about friendship and forgiveness.

Silvey, Diane (Coast Salish), **Whale Girl**. 1996, b/w illustrations by Joe Silvey (Coast Salish).

This traditional story tells of a courageous little girl who, along with Mother Whale, sacrifices herself to save her village and animal friends from the sea serpents.

Smith, Cynthia Leitich (Muscogee), **Indian Shoes**. 2002, b/w illustrations.

Here are six stories about a Cherokee-Seminole youngster named Ray, secure in the loving care of his Grampa Halfmoon and his extended family in Chicago and rural Oklahoma. From trading his own high-tops so that grampa can have a pair of moccasins, to overcoming a really serious wardrobe dilemma, to finding a creative solution to a dreadful haircut, to caring for their neighbors' many pets on Christmas Day, to midnight fishing and finding out that contests are not always about winning, these stories are goofy, quirky, laugh-out-loud funny, and poignant, sometimes all together. *Indian Shoes* is about belonging to family and community, about helping neighbors, about learning life's lessons, and about sometimes feeling different but most times knowing who you are in the world.

Smith, Cynthia Leitich (Muscogee), **Jingle Dancer**. 2000, color illustrations. There's not enough time to mail-order tins to make the cone-shaped jingles so that Jenna can dance Girls at the next powwow. So Jenna finds another way to make her dress sing. The illustrations by Cornelius Van Wright and Ying-Hwa Hu are a perfect compliment to this gentle, poetic story of reciprocity and joy. This book is a gift from a gifted writer to all of the Indian youngsters who enter the dance circle.

Students of G.T. Cunningham Elementary School, **We Are All Related: A Celebration of Our Cultural Heritage**. 1996, color illustrations.

With the encouragement and guidance of First Nations educators, Cree artist George Littlechild, and others, 28 students ranging in age from eight to twelve, talked with and listened to the elders in their families and communities. Working with photos of their elders and themselves, they created the complex and beautiful collages to express ideas about their own histories and heritages. Each two-page spread features a child's collage and words, words from an elder in the child's family, and what the term "We Are All Related" means to that child. Each work is individual, each is related to each other and to the whole. This is what "multiculturalism" is really about.

Swamp, Jake (Mohawk), **Giving Thanks: A Native American Good Morning Message**. 1995, color illustrations.

This is Chief Swamp's adaptation for children of the Mohawk Thanksgiving Address, which acknowledges and thanks all aspects of Creation.

Tapahonso, Luci (Navajo), **Songs of Shiprock Fair**. 1999, color illustrations.

The huge fair at Shiprock has something for everyone. There is a parade and carnival, and there are dances, exhibits, contests, food and-not least-the chance to visit with relatives. Luci Tapahonso's long poem and Anthony Chee Emerson's luminous paintings show Nezbah and her brother Kiinèèz and their large extended family experiencing this magical time.

Thomason, Dovie (Lakota/Kiowa-Apache), **The Animals' Wishes**. 2000, color illustrations (Iroquois).

In this traditional story about the long ago, Maker decides to allow the animals-to-be a say in their own features—but only if their wishes are good ones. This is how the Little One and the Noisy One came to be who they are today.

Umpherville, Tina (Cree), **Jack Pine Fish Camp**. 1997, color illustrations.

Every summer, Iskotew—she is named "little fire" in Cree because of her bright fiery red hair—and her family and friends go to work at the fish camp, where she learns, among other things, about shopping on credit and sharing with bears.

Umpherville, Tina (Cree/Métis), **The Spring Celebration**, illustrated by Christie Rice. 1995, color illustrations.

As the days get longer and warmer, Iskotew and the other children of Brochet look forward to the spring celebration, when they can play with all their friends on this beautiful Spring Sunday. The watercolor paintings suit this gentle little story perfectly.

Waboose, Jan Bourdeau (Anishinabe), **Morning on the Lake**. 1997, color illustrations.

A child and his grandfather spend the day together, morning, noon, and night; on the lake, a rocky cliff, and the woods. This quiet, beautiful story, with illustrations that are perfect, gives meaning to “we are all related.”

Waboose, Jan Bourdeau (Anishinabe), **SkySisters**. 2000, color illustrations.

After putting on their warmest clothing, two Ojibway sisters walk out across the frozen north country to see the midnight dancing and shimmering of the SkySpirits, which some people call the Northern Lights. Waboose's words combined with Brian Deines's lovely illustrations will have young readers delighting in the chill of a northern night, the warmth of the family circle, and the radiance of a child's wonder.

Waboose, Jan Bourdeau (Anishinabe), **Where Only the Elders Go—Moon Lake Loon Lake**. 1994, color illustrations.

In this deceptively simple story, a child hears the call of a loon, and it brings him memories of his Mishomis, his grandfather, who has gone to "*a peaceful, restful place where only the Elders go, Moon Lake Loon Lake.*" The lovely watercolor art by Halina Below compliments the story.

Weier, John (Métis), **Those Tiny Bits of Beans**. 1995, color illustrations.

Oncle Henri was a hard worker. He didn't have many bad habits, but Tante Madeline was just a little upset with his table manners—Oncle Henri didn't have any. So when the great wedding feast happens, Tante Madeline devises a way to let Oncle Henri know when he's eating too fast. This does not work out exactly as they had planned....

Wheeler, Bernelda (Cree/Ojibwe/Métis), **I Can't Have Bannock But the Beaver Has a Dam**. 1984, b/w illustrations.

In this “add-on” story, a youngster learns the relationship between the oven and a beaver, and how a beaver can delay the making of bannock.

Wheeler, Bernelda (Cree/Ojibwe/Métis), **Where Did You Get Your Moccasins?** 1986, b/w illustrations.

In answer to his classmates' questions about his moccasins, a child describes in detail how his kookum, his grandmother, made them. Like *I Can't Have Bannock*, each page builds on the previous one. Children will like the unexpected (for some) ending.

Yamane, Linda (Rumsien Ohlone), **The Snake that Lived in the Santa Cruz Mountains & Other Ohlone Stories.** 1998, b/w illustrations.

Long ago, there was a snake that lived in the Santa Cruz Mountains. It came up out of the sea, and would come up into the mountains, up into its favorite redwood tree. It had that tree smooth from climbing up and down so much—looking for people....That snake would surround them all in a loop, and squeeze them and eat them up! He didn't eat people a few at a time. No! He waited 'til he could get them all in a big bunch! But ah, the Indians were smart, as you will see, and they got to thinking how they might kill that snake." These seven traditional stories will have youngsters applauding.

Yamane, Linda (Rumsien Ohlone), **When the World Ended, How Hummingbird Got Fire, How People Were Made: Rumsien Ohlone Stories.** 1995, b/w illustrations.

"Once, a very long time ago, something happened to the world. The ocean rose up higher and higher, covering the land little by little, rising up and up until nearly everything was covered over with water. And Eagle, who was the captain back in those times, was all alone...." These stories are a gift from the Rumsien Ohlone people. As Linda Yamane writes, *"They are here for us to live with and learn from. They are still here."*

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Grade 4 and up:

Ancona, George (Maya), **Powwow.** 1993, color photos.

Through beautiful full-color photographs, George Ancona takes the reader to the Crow Fair, the largest powwow in the U.S.

Anglesey, Zoe (Chicana), **¡Word Up! Hope for Youth Poetry from El Centro de la Raza.** 1992.

As Father Ernesto Cardenal, the great Nicaraguan poet and teacher and inspiration for this book says, "I think that everyone, being human, is a poet, like all birds sing." The children of the Hope for Youth Poetry Workshop demonstrate that poetry is also a way of building community and generating power. These poems speak to us and our children, and give us hope for the future.

Benton-Banai, Edward (Ojibwe), **The Mishomis Book.** 1988, b/w illustrations.

From the Creation Story, How Original Man came to be on Earth, and how, as Waynaboozhoo, he became a hero and a teacher for the Ojibway People, this is a deeply-moving spiritual and historical odyssey not "just" for children.

Big Crow, Moses Nelson/Eyo Hiktepi (Lakota), **A Legend from Crazy Horse Clan**. 1987, b/w illustrations.

Big Crow tells the story of how Tashia Gnupa (Meadowlark), a human child, joins the Buffalo Nation and later returns home to become the mother of warriors. This story is from Eyo Hiktepi's people, from his family, out of a language that is his own. It makes a world of difference.

Bowen, DuWayne Leslie (Seneca), **One More Story: Contemporary Seneca Tales of the Supernatural**. 1991, b/w illustrations.

"*The old folks always had time to tell us things,*" says Bowen, "and on hot or chilly nights, they told us ghost stories." For children who love to turn the lights out and be scared in a safe place, this is perfect.

Bragg, Lynn (Métis), **A River Lost**. 1995, color illustrations.

(Arrow Lakes Band, Colville Confederated Tribes). *A River Lost* is the story, through the eyes of Grandma Toopa, of a people's ancient lifeways forever changed in an instant, as the Grand Coulee Dam flooded their lands, taking their river and sacred salmon, and wiping out the entire town of Inchelium. Like Grandma Toopa, many elders did not believe this could really happen, and many of them did not/could not/would not move their homes out of the path of the oncoming water until the last possible moment. Skillfully told and beautifully illustrated, this is an important story, and a realistic alternative to *Brother Eagle, Sister Sky*.

Broker, Ignatia (Ojibwe), **Night Flying Woman**. 1983, b/w illustrations.

An Ojibway elder recounts the life of her great-great grandmother, during a time of enormous change, uprootings, and loss. This story is a gift, an antidote for all the lies about our past that we have had to endure. **Audiotape to accompany this book**

From Joseph Bruchac (Abenaki)

The Arrow Over the Door. 1998, b/w illustrations.

Told in alternating viewpoints of two young men—Stands Straight, an Abenaki, and Samuel Russell, a Quaker—during the time of the American Revolutionary War, this well-told story, based on a historical meeting between the Abenaki and the Quakers, reminds us that "the way of peace...can be walked by all human beings."

Children of the Longhouse. 1996.

Here's a new idea—Indians have a life that doesn't revolve around the white man! So much fiction available to young people focuses on the cataclysmic relationship between the Indians and non-Indians that it's easy for some to forget that people have lived in, and called this place "home," for millennia. In this coming-of-age story, the children of the longhouse are Ohkwa'ri and Itsi:tsia, 11-year-old twins, brother and sister, living in a Mohawk town in the traditional homelands of what is now eastern New York State, in 1491. Reflecting the balance between male and female roles in Iroquois society, the book's chapters alternate between the events

and perspectives of Ohkwa'ri and Itsi:tsia, who very definitely see things differently. Bruchac seamlessly incorporates an impressive amount of information about pre-contact Mohawk culture, society, and beliefs, and tells a good story as well.

The Heart of a Chief. 1998 (Penacook).

This beautifully written story deals with some of the many issues confronting Native young people today, on and off the rez: Indian "mascots," leadership, and alcohol abuse. This may be the only story for this age group that realistically portrays a loving extended Indian family trying to deal with alcoholism. For this one thing alone, it is worth the price of the book.

Return of the Sun: Native American Tales from the Northeast Woodlands.

1990, b/w illustrations.

This collection includes "The Coming of Corn," "How the People Got Fire," "the Origin of Medicine," and the "Storytelling Stone."

Skeleton Man. 2001, b/w illustrations.

Told from the present-tense perspective of a contemporary youngster whose father is Mohawk, this terrifying young-adult novel is rooted in a traditional story told among the Algonquian and Haudenosaunee peoples of the Northeast. In the oral story, a cannibal ogre hides its face from the child it has stolen to fatten up. Here, Molly—with her understanding of the story, trust in her dreams, and the help of family and community—figures out how to destroy Skeleton Man and rescue her parents. Young readers will not be able to put this one down.

The Wind Eagle and Other Abenaki Stories. 1985, b/w illustrations.

These are all Gluskabi stories, and it is easy to tell that the author is a true storyteller, because the words go easily from the page to being said.

Audio to accompany this book

The Winter People. 2002.

The Winter People takes place in 1759, towards the end of the period that became known as the French and Indian Wars. In a targeted raid, the British soldiers led by Major Robert Rogers and called "Rogers Rangers" kill a number of people and burn down most of the village. It is in this setting that a 14-year-old soon-to-be warrior named Saxso sets out to rescue his mother and sisters, taken captive by Rogers Rangers. Told in Saxso's own words, the story is rooted in land, culture, and community. Saxso's strength and courage comes not from imagining himself a hero so much as from relying on lessons learned from his elders, and the knowledge of his responsibility to the community. He knows who he is and what he has to do. What's remarkable about *The Winter People* is that it draws on the oral histories of the descendants of the survivors of Rogers Raid to reconstruct through their eyes what really happened and how the community survived.

Bruchac, Joseph (Abenaki) and Shonto Begay (Navajo), **Navajo Long Walk: The Tragic Story of a Proud People's Forced March from their Homeland**. 2001, color paintings. There is no word in English that describes the Diné word, *hozho*. Some say “beauty,” some say “harmony” or “balance,” but it is much more than all of those words. *Hozho* is and always has been the guiding force of the people of Dinétah, and it is this thing that was almost completely destroyed—along with homes, crops, orchards, and animals—by what became known as the Long Walk. Joe Bruchac’s text tells the story of Kit Carson’s army raid and the forced march from Canyon de Chelly to the desolate reservation known as Bosque Redondo. But it is Shonto Begay’s luminous paintings—and his captions—that speak the heart of the Navajo people and inform the reader as words alone never could. This is a beautiful book about an unspeakable tragedy.

Bruchac, Joseph (Abenaki), and James Bruchac (Abenaki), **When the Chenoo Howls: Native American Tales of Terror**. 1998, b/w illustrations. These are truly terrifying stories—nine traditional, three contemporary—that children who love being scared in a safe place (and their teachers and families) will not be able to put down. The illustrations, by William Sauts Netamuxwe Bock (Lenni Lenape) are perfect(ly) horrifying.

Campbell, Maria (Cree/Métis), **People of the Buffalo: How the Plains Indians Lived**. 1976, b/w illustrations. Working within the narrow confines of this series, Campbell describes simply and respectfully the way Plains Nations peoples lived in the old days.

Carlson, Vada (Navajo), and Gary Witherspoon (Navajo), **Black Mountain Boy: A Story of the Boyhood of John Honie**, illustrated by Andy Tsinajinnie (Navajo). 1993, b/w illustrations. Prepared by Rough Rock Demonstration School primarily for Navajo youngsters, these six stories from the childhood of Navajo elder John Honie will be enjoyed by everyone. From “Big Sister and Learning to Herd the Sheep” to “Becoming a Man,” this is an excellent antidote to Scott O’Dell’s atrocious *Sing Down the Moon*.

Carvell, Marlene, **who will tell my brother?** 2002 (Mohawk) Unlike his older brother, Evan Hill was born looking like his white mother rather than his Mohawk father. In waging a struggle against his high school’s Indian mascot, Evan follows in his brother’s footsteps, taking on a task that is “a matter of honor, a matter of respect.” Journal entries that are quiet, moving, and very readable express Evan’s deep shame and great determination as he tries to get the students, teachers, principal, and school board to listen to him. “I simply have no choice. I have no choice,” he says. When he addresses the school board in his “monthly plea for justice,” they condescendingly explain to him that “racism is a matter of opinion.” In the face of escalating name-calling, threats and even physical attacks by some of the students, Evan stands strong. He knows what he has to do.

Clutesi, George (Tse-Shaht), **Son of Raven, Son of Deer**. 1967, 1994, b/w illustrations. Ah-tush-mit, son of Deer, captures fire from the Wolf people for the humans; Ko-ishin-mit, son of Raven, insists on copying other people, and gets his comeuppance; and other legends from the Tse-Shaht people of the Northwest Coast.

Culleton, Beatrice (Métis), **Spirit of the White Bison**. 1985, b/w illustrations. Through the eyes of a white bison, Culleton tells the story of the deliberate decimation of the buffalo.

Dolan, Marlena (Cree/Dakota), ed., **Just Talking About Ourselves: Voices of Our Youth**. 1994-96, color illustrations. These stories, poetry, and visual art by Native young people of British Columbia, full of truth, strength and courage, reflect the often harsh realities of their lives.

Dunn, Anne M. (Ojibwe), **When Beaver Was Very Great: Stories to Live By**. 1995, b/w illustrations. Brimming with kindness and insight, strength and beauty, Anne's traditional legends, modern stories, and poems are truly "stories to live by."

Dunn, Anne M. (Ojibwe), **Winter Thunder: Retold Tales**, illustrated by Cynthia Holmes (Ojibwe). 2001, b/w illustrations. Dedicated to "all who appreciate the power of story; who find mystery in the common and magic in the ordinary," Anne Dunn's third volume contains the traditional stories passed down to her from her mother. From the hilarious "How Grasshopper Tricked a Trickster" and "Coyote and the (sacred) Fry Bread" to the scary "Snowbird and the Windigo" and "Frog Vengeance," these are both good reading and good telling.

Erdrich, Louise (Ojibwe), **The Birchbark House**. 1999, b/w illustrations. Told from the point of view of Omakayas, this is a lovely story of a little girl and her extended family, living in 1847 on the land called the Island of the Golden-Breasted Woodpecker. There is tragedy here, as well as joy and healing, and the singular importance of place and family in a child's life: "*Omakayas rose on her elbow and threw back her head, closed her eyes and smiled as the white-throated sparrow sank again and again through the air like a shining needle, and sewed up her broken heart.*"

Gaikeshyongai, Sally (Ojibwe), **The Seven Fires: An Ojibway Prophecy**. 1994, color illustrations. A spiritual history of the Ojibway people, simply and beautifully told, and beautifully illustrated by Polly Keeshig-Tobias (Ojibwe).

Grace, Catherine O'Neill, and Marge Bruchac (Abenaki), **1621: A New Look at Thanksgiving**. 2001, color photos.

Produced in collaboration with the Wampanoag Indian Program at Plimoth Plantation, *1621* weighs Wampanoag oral traditions and English colonial written records against the popular myth of "brave settlers inviting wild Indians over for turkey dinner." Stunning photographs by Sisse Brimberg and Cotton Coulson, accompanied by simple, thoughtful text, are designed to walk the young reader into the dual perspectives of Native peoples and English colonists in Patuxet/Plymouth. The text, written for a young audience but not solely for children, also offers insights into the relationship of the Wampanoag people to their traditional homelands, and survival into the present. As well, *1621* addresses the harsh reality of the subsequent colonial history. Along with *Giving Thanks* and *Thanksgiving: A Native Perspective*, *1621* is an excellent tool for un-teaching the myth of "The First Thanksgiving."

Harper, Maddie (Ojibwe), **"Mush-hole": Memories of a Residential School**. 1993, color illustrations.

Maddie Harper tells of experiences in an Indian residential school, and her escape and recovery from the negative values and cultural degradation she was forced to live with.

Hubbard, Jim, ed., **Shooting Back from the Reservation**. 1994, b/w photos.

Given a camera, some film, and a short course in photography, children from reservations in Arizona, Minnesota, New Mexico, South Dakota, and Wisconsin give back to the reader a camera's-eye view of their lives.

Hucko, Bruce, **Where There Is No Name for Art: Art and Voices of the Children of Santa Clara, San Idelfonso, San Juan, Pojoaque, and Nambé Pueblos**. 1996, color illustrations.

"If there was no art, there would be nothing on earth," says 13-year-old Jordan Harvier. This book is a gorgeous example of what can happen when children are given a voice, encouragement, some art materials, and space to create.

Hungry Wolf, Beverly (Blackfoot), **Daughters of the Buffalo Women: Maintaining the Tribal Faith**. 1996, b/w photos and illustrations.

In this companion to her earlier *The Ways of My Grandmothers*, are stories from Beverly Hungry Wolf's mother, Ruth Little Bear, and the other elder women who grew up in the early 1900s. Here are memories of reservation life, boarding schools and hardscrabble existence; along with observations of the revival of tribal traditions by the younger generation, always with the guidance of the elders. These are real stories, by real people. It makes all the difference.

Hunter, Sally (Anishinabe), **Four Seasons of Corn: A Winnebago Tradition**. 1996, color photos (Hochunk).

In this addition to the "We Are Still Here" series, 12-year-old Russell (Hunter's grandson) learns how to grow and dry corn from his Hochunk (Winnebago) grandfather.

Indian Teacher and Educational Personnel Program, Humboldt State University, **Northwest Indigenous Gold Rush History: The Indian Survivors of California's Holocaust**. 1998, b/w photos.

Children's literature about the "Gold Rush" and textbooks paint the "forty-niners" as courageous pioneers in pursuit of gold and the "Gold Rush" as an exciting, thrilling, adventurous time in the history of California. From an Indian perspective, this time was one of invasion, famine, murder, even massacre. This book, put together by a group of Indian students at Humboldt State University, is the *only* book that deals with this era honestly and from a fully Indian perspective, and, in the hands of an innovative teacher, can be used with children.

King, Edna (Ojibwe), and Jordan Wheeler (Cree/Ojibwe), **Adventure on Thunder Island**. 1991.

Jessica takes a ride on a raft and is washed ashore on Thunder Island; Jack Waboose meets a troll and trades a golden walnut for a Frisbee; Troy accepts a dare to catch birds on Pidgeon Bridge and gets trapped; and Milton Whitehawk takes a walk in Ebony Forest and meets a mysterious girl who says she's his sister. In these contemporary stories, the supernatural is everywhere.

King, Sandra (Ojibwe), **Shannon: An Ojibway Dancer**. 1993, color photos.

Shannon, who is 13 years old, invites readers to accompany her and her friends as they hang out at the mall, play video games, fix each other's hair, and work on their outfits for the powwow.

King, Thomas (Cherokee), **A Coyote Columbus Story**. 1992, color illustrations.

"It was Coyote who fixed up the world, you know. She was the one who did it. She made rainbows and flowers and clouds and rivers. And she made prune juice and afternoon naps and toe-nail polish and television commercials. Some of these things were pretty good, and some of these things were foolish." And some of these things were pretty awful. Like those Columbus people. Because Coyote was thinking about playing ball, you see, instead of concentrating on what she was creating. The illustrations, by Cree artist Kent Monkman, are, well, indescribable.

Lacapa, Michael (Apache/Hopi/Tewa), **Antelope Woman**. 1992, 2003, color illustrations.

In the valley among her people lived a beautiful young woman who was strong and knew how to do many things. Many young men came by, but none interested her, until the day one came who was not like the others. He talked to the people, and helped them, and said always, "Remember to respect all things great and small." And each night he left the village. Following him one evening, the young woman learned that his story was stranger and more beautiful than she could have imagined. They married, but in the end, because of the intolerance of her people, the young woman joined her husband in his world, forever. "Since then, we have learned to honor all things great and small. So today, my son, we honor the antelope by never hunting or killing them. For out there among the antelope are Antelope Woman and her children and they are part of us. Now as we hunt, my son, we must be thankful to the creator, who gives us all things great and small and who teaches us to honor them all." This is an exceptional book, with truly beautiful illustrations. **Audiocassette to accompany this book**

Lacapa, Michael (Apache/Hopi/Tewa), **The Flute Player**. 1990, color illustrations. In this ancient Apache story, *"the notes of a wooden flute echo from the steep red walls of a canyon. The sounds drift up through the green leaves of the cottonwood trees that line the banks of the rippling canyon stream. But who is playing the flute?"*

Larrabee, Lisa, **Grandmother Five Baskets**, illustrated by Lori Sawyer (Creek). 1993, b/w illustrations. The women in the Creek community of Hog Fork called Sarah McGhee "Grandmother Five Baskets," for she had assumed the responsibility of teaching the "lessons of the five baskets" to the girls and young women who were ready to learn it. And there are many lessons, not all of which have to do with basketry. And now it is Lucy's turn to learn from her mother who learned from Grandmother Five Baskets...

From Subcomandante Insurgente Marcos

The Story of Colors/La Historia de los Colores. 1999, color illustrations. "The macaw didn't used to be like this," old man Antonio tells Subcomandante Insurgente Marcos one day as they are walking in the mountainous jungle of Chiapas, "its feathers were stunted like a wet chicken." And the story begins, of how the gods found all the colors in the world. Like the song, "De Colores," this story is much more than just a story of colors; it is rich with metaphor and lessons that reflect the culture and wisdom of the indigenous peoples of Chiapas. This book is beautifully illustrated by Domitila Domínguez (Mazateca).

Questions & Swords: Folktales of the Zapatista Revolution. 2001, color paintings by Domitila Domínguez (Mazateca) and Antonio Ramirez.

This companion volume to Marcos's *The Story of Colors/La Historia de los Colores*, offers two more stories from the Zapatista rebellion against the Mexican government—"The Story of Questions" and "The Story of the Sword, the Tree, the Stone & the Water." In Spanish and English, and through the wit and wisdom of "el Viejo Antonio," (a Mayan elder whose sense of the sacred and sense of the ridiculous are sometimes the same), readers will see what the struggle for land, community, and culture means to the Mayan people. With essays by Simon Ortiz (Acoma) and Elena Poniatowska, this is a beautiful and important book of revolutionary art and story.

Marra, Ben, **Powwow: Images along the Red Road**. 1996, color photos. These portraits and words of powwow dancers, says Richard Hill in his foreword, *"are a testimony to those individuals who make the powwow magic.... They may be construction workers, computer operators, students, or blackjack dealers during the week. On weekends, however, the ageless drum calls again, not to help them relive their cultural past but to celebrate their real existence in the world."* This is a very beautiful book.

Martinson, David (Ojibwe), ed., **A Long Time Ago is Just Like Today**. 1976, b/w illustrations. In these conversations with Ojibway elders, *"one finds repeated references to respect—respect for nature, for elders, for family."*

McMillan, Bruce, **Salmon Summer**. 1996, color photos. Each summer, the salmon return to spawn in the streams of Kodiak Island, Alaska. Here, nine-year-old Alex Shugak, Jr. and his father work together at subsistence fishing, the salmon harvest. *Salmon Summer* is a photographic journal of their time together, and the full-color photographs of the land and the people—and this most sacred of fishes—are stunning. Unlike a lot of photo-essayists, McMillan has scrupulously avoided the temptation to "teach" about the Aleut—he puts down what he sees, and he is very good at it.

Montejo, Victor (Maya), **The Bird Who Cleans the World and other Mayan Fables**. 1991, color illustrations.

These Jakalteq Mayan folk tales were first told to the author by his mother and the elders of his Guatemalan village. Firmly rooted in the world of nature, they demonstrate the values of honesty, understanding and respect; and the Mayan way of life and learning.

Montejo, Victor (Maya), **Sculpted Stones**. 1995.

"If our ancestors came to life/they'd surely give us, their descendants/thirteen lashes for being/sleepwalkers and conformists." In Spanish and English, Montejo's poems express the beauty of the Mayan people, expose the Guatemalan army's attempt to destroy the indigenous population, and give lie to textbook anthrobabble about "history" and "culture."

Mourning Dove/Humishuma (Okanagan), **Coyote Stories**. 1933, 1990, b/w illustrations. Here is Coyote, the trickster, the selfish individualist, the imitator, fixing up a world soon to receive human beings, teaching us how not to behave. Humishuma's stories, handed down from her people, tell why Skunk's tail is black and white, why Spider has such long legs, why Badger is so humble, why Mosquito bites people.

Nichols, Richard (Tewa), **A Story to Tell**. 1998, color photos (Tlingit).

"Let's go for a walk," Fran tells her granddaughter, Marissa, "I have a story to tell you." In this beautiful photo-essay, part of the "We Are Still Here" series, Marissa visits the Tlingit community of Kake for the first time, meets her many relatives, and learns some of the stories and traditions of the Eagle and Raven clans.

Otto, Simon (Ojibway/Odawa), **Ah-Soo-Can-Nah-Nah: Storyteller**. 1997, b/w line drawings by the author.

These short, easily-read, easily-told traditional stories, some of them Nanabosho stories, tell how things came to be the way they are.

Otto, Simon (Ojibway/Odawa), **Grandmother Moon Speaks**. 1997, b/w drawings by James McCann (Ottawa). Some of these are traditional stories about how things came to be, some are Otto's recollections and thoughts about the way things are. Like his companion books, *Ah-Soo-Can-Nah-Nah: Storyteller* and *Walk in Peace*, this collection is excellent both for reading and telling.

Parker, Arthur C. (Seneca), **Skunny Wundy: Seneca Indian Tales.**(1926), 1994, b/w illustrations.

Good stories," as Joe Bruchac says in the introduction, "*have the power of drawing the listener in and teaching their lessons so effectively, so unobtrusively, that they insinuate themselves into the hearer's heart.*" These stories, of animals whose behaviors are sometimes suspiciously like our own, are indeed "good stories."

Peters, Russell M. (Wampanoag), **Clambake: A Wampanoag Tradition.** 1992, color photos.

This photo-essay captures an important time in young Steven Peters' life as he participates, with his grandfather, Fast Turtle, in the hosting of an appanaug, or clam-bake ceremony.

Rengguinti, Gordon (Ojibwe), **The Sacred Harvest: Ojibway Wild Rice Gathering.** 1992, color photos by Dale Kakkak (Menominee).

For 11-year-old Glen Jackson, this warm late summer day was one he had waited for all year. It was the first time his father would take him out to gather mahnommin, the sacred food of the Ojibwe people. This was the day he would become a wild ricer.

Roessel, Monty (Navajo), **Kinaaldá: A Navajo Girl Grows Up.** 1993, color photos.

This is the story of 13-year-old Celinda McKelvey's puberty ceremony as she takes on the honor and responsibilities of womanhood.

Roessel, Monty (Navajo), **Songs from the Loom: A Navajo Girl Learns to Weave.** 1995, color photos.

A grandmother teaches her granddaughter the songs and stories she must know while they shear sheep, gather plants to dye wool, and begin to weave.

Roessel, Robert and Dillon Platero, eds., **Coyote Stories of the Navajo People.** 1974, 2003, color illustrations.

You'd think Coyote would learn, but he never does..Here are 14 stories about Coyote, originally prepared primarily for the Navajo children at Rough Rock Community School in Chinle, Arizona. Because these are stories that have been honed in the telling, over and over again, for who-knows-how-many centuries, there has been no compulsion o "explain" or elaborate unnecessarily. This reissue of an old favoriyte has been enhanced by full-color drawings. The stories are very funny.

Salinas, Raul, and Jennifer Shen, eds., **Seeds of Struggle, Songs of Hope: Poetry of Emerging Youth y Sus Maestros del Movimiento.** 1997, b/w illustrations.

It is never too early to expose children to good poetry. This excellent volume, done by the young people and their teachers who participated in El Centro de la Raza's summer youth leadership conference's writing project in 1997, is a companion to *¡Word Up! Hope for Youth Poetry from El Centro de la Raza* (1992). In Spanish, English and Spanglish, the poems in *¡Word Up!* and the poems and artwork in *Seeds of Struggle* are an example of what our youngsters are capable of, with a little encouragement.

Scribe, Murdo (Cree), **Murdo's Story**. 1985, b/w illustrations.

Did you ever look up at the sky at night, see the Big Dipper and wonder how it got there? *Murdo's Story* is the legend of how Fisher became the Big Dipper and of how the animals of long ago decided to divide time and share summer and winter.

Skonaganleh:ra/Sylvia Maracle (Mohawk), **Onkwehonwe-Neha**. 1994, color illustrations. A history of the Haudenosaunee (Iroquois) people, simply told and beautifully illustrated.

Slipperjack, Ruby (Ojibwe), **Little Voice**. 2002, b/w illustrations.

She's just lost her father. Kids make fun of her green eyes. She's got a boy's name. And she feels like her mother, with two younger kids to care for, is too too busy for her. When she gets to spend the summer with her grandma, an elder and a healer in a small northern Ontario comny, 14-year-old Ray learns how to paddle a canoe, put up and take down camp, hunt fish, trap, and harvest berries and herbs. Under the careful tutelage of her grandma, "Naens"—"Little Voice"—also learns about silence and compassion and watching her hands grow older. She is becoming someone who will one day be a "strong green-eyed medicine woman"—someone who knows that there are different kinds of school, someone who can take the knowledge of the past and bring it into the future, someone who is finding her voice.

Smith, Cynthia Leitich (Muskogee), **Rain Is Not My Indian Name**. 2001.

Written in the first person, this contemporary young adult novel is about a mixed-blood 14-year-old coming to terms with her mother's sudden death, and more recently with the sudden death of her best friend, her might-have-been boyfriend. There is Indian humor in this beautifully written and compassionate book, and there are no vision quests, no dreamcatchers, and no mixed-blood identity crises ("walking in two worlds") that white authors love to write about.

Sneve, Virginia Driving Hawk (Lakota), **The Trickster and the Troll**. 1997.

Virginia's husband is Norwegian, and their children call themselves "Sioux-wegian." It is for her grandchildren that she wrote this poignant tale of the friendship between Iktomi and the Troll, who, with their respective humans, suffer great loss in a hostile changing environment.

Sneve, Virginia Driving Hawk (Lakota), **When Thunders Spoke**. 1974, b/w illustrations.

Norman Two Bull, a 15-year-old who is impatient with the old ways, finds an ancient relic which has power to make things happen. With his grandfather's encouragement, Norman learns that things are not always what they seem, and that the supernatural is to be respected.

Steltzer, Ulli, **Building an Igloo**. 1981, b/w photos.

Accomplished photographer Steltzer accompanies Tookillkee Kiguktak and one of his sons, Jopee, as they build an igloo. This is a beautiful and simple book about today's people living in an ancient way: *"It is evening. Father and son settle down inside. They look out on the frozen ocean. Tomorrow will be a day of hunting."*

Standing Bear, Luther (Lakota), **Land of the Spotted Eagle**. (1933), 1978.

"We did not think of the great open plains, the beautiful rolling hills, the winding streams with tangled growth, as 'wild.' Only to the white man was nature a 'wilderness' and only to him was land 'infested' with 'wild' animals and 'savage' people. To us it was tame. Earth was bountiful and we were surrounded with the blessings of the Great Mystery. Not until the hairy man from the east came and with brutal frenzy heaped injustices upon us and the families we loved was it 'wild' for us. When the very animals of the forest began fleeing from his approach, then it was that for us the 'Wild West' began."

Standing Bear, Luther (Lakota), **My Indian Boyhood**. 1931, 1988, b/w illustrations. Standing Bear writes about his boyhood—from his birth in the 1860s, to his first buffalo hunt—in a way that young readers will find not only interesting, but exciting as well. This first-person account of Standing Bear's traditional childhood is a good antidote to the stereotypic children's books written about the "Sioux" from the perspective of outsiders.

Standing Bear, Luther (Lakota), **Stories of the Sioux**. (1934), 1988, b/w illustrations. These 20 stories of animal relatives and magic, of courageous women and men, of wise grandparents, of the beauty of everyday life are told by Standing Bear as he learned them from his elders. "These stories were not told," Standing Bear says, "with the idea of forcing the children to learn, but for pleasure, and they were enjoyed by young and old alike." So enjoy them.

Sterling, Shirley (Salish), **My Name is Seepeetza**. 1992.

Seepeetza, Tootie, McSpoot—those are the names her family call her. Martha Stone is the name she is called at the Indian residential school, where her world is governed by a forced denial of all that being Indian means to her. In diary form, this is a moving account of one of the most blatant expressions of racism in the history of North America.

Swentzell, Rina (Tewa), **Children of Clay**. 1992, color photos.

As Clay-Old-Woman, the spirit of the clay, watches over their work, Gia (Mother) Rose and her family—children, grandchildren, and great-grandchildren—share in the tradition of digging, shaping, painting and firing the brown-orange clay.

TallMountain, Mary (Koyukon), **The Light on the Tent Wall**. 1990.

Mary TallMountain's poems are full of heat and fire, simplicity and compassion, beauty and wisdom.

Tapahonso, Luci (Navajo), **A Breeze Swept Through**. 1987, b/w illustrations.

These are lovely poems, lyrical and strong, with the beauty that comes from knowing who you are forever.

Tappage, Mary Augusta (Shuswap), and Jean Speare, **The Days of Augusta**. 1973, b/w photos.

When Mary Augusta Tappage was in her eighties, she shared with Jean Speare the memories of a lifetime lived in harmony with the land and her heritage. Augusta speaks about her days at the mission school, making baskets and catching salmon, giving birth and the death of a son, and recalls legends and stories told to her.

From Tehanetorens/Ray Fadden (Mohawk)

Legends of the Iroquois. 1998, b/w illustrations.

This collection of familiar Iroquois stories, told by elder and tribal scholar Tehanetorens, is made unique by the fact that they are also told in pictographs. There is a short essay on picture writing, and many pages of translations of the symbols themselves, including those for each of the clans of the Six Nations. The non-pictograph illustrations, by Mohawk artist Kahionhes/John Fadden, expand the meaning and power of the stories.

Roots of the Iroquois. 2000, b/w illustrations by Kahionhes/John Fadden (Mohawk). Contrary to textbook dogma, the roots of American democracy lay not in European political and religious thought but in the ideals of the Haudenosaunee (Iroquois) Confederacy. Those ideals—freedom of speech, freedom of belief, equality for all, and the right to elect and remove government officials—are mirrored in the principles of the U.S. Constitution. In *Roots of the Iroquois*, elder and tribal scholar—and, first of all, storyteller—Tehanetorens traces the origins of the Iroquois Confederacy, its history with the white settlers, and how the new American government tried to weaken and destroy it. Along with *Kaianerekowa Hotinonsionne/The Great Law of Peace of the Longhouse People* and *Wampum Belts of the Iroquois*, this book is must reading for anyone learning (or teaching) about the U.S. Constitution.

Wampum Belts of the Iroquois. 1999, b/w photos and illustrations.

With the direction of and encouragement from Mohawk elder and tribal scholar Tehanetorens, the students of the Onkwehonwe Neha/Indian Way School at Akwesasne Mohawk Nation made authentic, exact copies of the sacred Haudenosaunee wampum belts and strings. Here, Tehanetorens and his students interpret the belts and set them in the context of the history of the Haudenosaunee people. This important book is a must in any classroom in which the U.S. Constitution is taught.

Wallis, Velma (Gwich'in), **Two Old Women: An Alaska Legend of Betrayal, Courage and Survival.** 1993, b/w illustrations.

This story, of starvation times, tells how Ch'idzigyaak and Sa' were left behind, how they found the will in themselves to survive, and what the People learned from what they had done.

Wittstock, Laura Waterman (Ojibwe), **Ininatig's Gift of Sugar: Traditional Native Sugarmaking.** 1993, color photos.

The story of Ininatig, the sugar maple, reminds people of the importance of the lifesaving maple sugar. *Ininatig's Gift of Sugar* follows the sugar-making process from tapping the trees and collecting sap to making syrup, candy, and sugar—and giving thanks.

Wolfe, Alexander (Salteaux), **Earth Elder Stories.** 1988, 2002, b/w illustrations. Alexander Wolfe's grandfather was Earth Elder, and Wolfe was the keeper of his family's stories. These stories tell how Earth Elder's people lived on the land in the 1800s and survived a smallpox and flu epidemic, how his family participated in the signing of the

treaties, how they received the gift of the grass dance and were forced to stop doing the ran dance, how they were confined to reservations and made a commitment to carry out the last horse raid. Legend and prophecy are a good part of spoken history, and Wolfe carried out his responsibility to pass these stories on to the next generations.

Yamane, Linda (Rumsien Ohlone), **Weaving a California Tradition: A Native American Basketmaker**. 1996, color photos.

In this beautiful photo-essay, you will meet Carly Tex, who is Western Mono, and her family, as she learns from her elders the elements of weaving. "*I hope that through their story,*" Linda writes, "*you will learn how much time it takes to gather the plants used in basketry and prepare them for weaving. I hope you will learn that making baskets is not an easy job—it's a complicated one. But the job is also filled with joy, for as basketweavers, we work together. We spend time with the plants. We learn from the Earth.*" This book should be in every classroom where children are supposed to learn about "California Indians."

Zitkala-Sa/Gertrude Bonnin (Yankton), **American Indian Stories**. 1979, 1985.

A collection of essays, many of which were published in the very early 1900s, *American Indian Stories* is one of the first books to be written by a Native woman without the "aid" of a white editor, interpreter, or ethnographer. These are stories from Red Bird's life, in Red Bird's words, including her time at the notorious Carlisle Indian Industrial School. They are a gift to young readers today.

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Grade 7 and up:

Armstrong, Jeannette (Okanagan), **Slash**. 1990.

This is the story of a young man's life on the reserve and his struggle for himself and his people.

Awiakta, Marilou (Cherokee), **Abiding Appalachia: Where Mountain and Atom Meet**. 1986.

Combining her Cherokee/Appalachian heritage with the experience of growing up on the atomic frontier in Oak Ridge, Tennessee, Awiakta's poetry follows the trail of *Awi Usdi*, Little Deer, through the saga of the Trail of Tears, through her own childhood, and into the heart of the atom itself.

Beardslee, Lois (Ojibwe), **Lies to Live By**. 2003, b/w illustrations.

Like the great trickster-eero Manaboozhou, Lois Beardslee's stories ignore all boundaries of time and space, and celebrate real Indian lives. Delving into the sacred aspects of sweetgrass and a well-used pair of scissors, of flying pigs, fried eggs and WD-40, these are not the ubiquitous Indian "myths and legends" that white people love to retell—they're real stories about real people, Manaboozhou's relatives.

Blue Cloud, Peter/Aroniawenrate (Mohawk), **Clans of Many Nations**. 1995.

These poems, spanning 25 years in the life of one of the major literary voices of Native people, speak of New York City's high steel construction and quiet mountains, of Alcatraz Island and "*this bit of Mohawk territory encircled/by cities, towns, freeway and seaway*" that "*cannot be what my ancestors dreamed.*" His writing is beautiful.

Bruchac, Joseph (Abenaki), **No Borders**. 1999.

Although Joe Bruchac is an accomplished storyteller he is, first of all, a poet. This volume of new and selected poems is dedicated "for all those who see this earth without maps." It is beautiful, and will encourage youngsters to look around and see things with a new awareness-and maybe even write their own poems.

Bruchac, Joseph (Abenaki), **Turtle Meat and Other Stories**. 1992.

These 17 short stories, mostly contemporary, are dedicated to "*the old people whose voices have never left us.*" Some will have the reader laughing out loud, some will make the hair stand up.

Campbell, Maria (Cree/Métis), ed., **Achimoona**. 1985, color illustrations.

Achimoona, or stories, are, as Maria Campbell describes them, "*gifts that come from the sacred place inside.*" This collection of contemporary *achimoona*, for the group who wrote it, has been "*a learning experience and that is really what storytelling is about. To learn from all the things around us and to find a way to give it to others. In our language that is called magewin—to give away.*"

Campbell, Maria (Cree/Métis), **Halfbreed**. 1973.

"*I write this for all of you, to tell you what it is like to be a Halfbreed woman in our country. I want to tell you about the joys and sorrows, the oppressing poverty, the frustration and the dreams.... I am not bitter. I have passed that stage. I only want to say: this is what it was like, this is what it is still like.*"

Conley, Robert J. (Cherokee), **Mountain Windson: A Novel of the Trail of Tears**. 1992.

In weaving together song, legend, and historical documents, Conley tells the love story of two ordinary people caught up in the removal from their traditional lands and brings to life the suffering and endurance of the Cherokee people.

Dauenhauer, Nora Marks (Tlingit), **Life Woven with Song**. 2000, b/w photos.

The writing in this book is as beautiful as the painting on the cover. Norma Marks Dauenhauer is one of the elders of our writings and she lives the spirit. Poetry and essays out of her life comprise the contents of this volume.

Deloria, Ella Cara (Yankton), **Waterlily**. 1990.

Waterlily, finished in 1947 and not published during Deloria's life, is a novel, a life story of the Dakota people, as their lives were beginning to be disrupted by the wasichu. Told from a woman's viewpoint, it emphasizes the traditional network of obligations and relationships that formed cultural unity. It's a good story, and woven into it are the solidly-based facts of actual plains life: "*Teton children loved to give. As far back as they could*

remember they had been made to give or their elders gave in their name, honoring them, until they learned to feel a responsibility to do so. Furthermore, they found it pleasant to be thanked graciously and have their ceremonial names spoken aloud. For giving was basic to Dakota life. The idea behind it was this: if everyone gives, then everyone gets; it is inevitable. And so old men and women preached continuously: Be hospitable. Be generous. Nothing is too good for giving away. The children grew up hearing that, until it was a fixed notion."

Dumont, Marilyn (Cree/Métis), **A Really Good Brown Girl**. 1996.

With sly wit and determination (and very good writing), Dumont challenges the boundaries imposed on Indian people by white society. Watch out—Dumont is a really good brown girl with an attitude!

Durham, Jimmie (Cherokee), **Columbus Day**. 1983, b/w illustrations.

Jimmie Durham's rigorous and disciplined poetry is written with passion, about real things, real people. The truths in this book are "*as eloquent as the sound of a rattlesnake...as direct as the strike of a rattlesnake...as conclusive as the bite of a beautiful red and black coral snake.*"

From Charles A. Eastman / Ohiyesa (Dakota)

From the Deep Woods to Civilization. (1916), 1977 b/w illustrations.

In this second part of his autobiography, Ohiyesa tells of his abrupt entry into the whitepeople world in 1873 at the age of 15. From his first job as physician at Pine Ridge Agency, where he witnessed the events that led up to the Wounded Knee massacre, Ohiyesa devoted his life to his people.

Indian Boyhood. (1902), 1971 b/w illustrations.

In this first part of his autobiography, Ohiyesa recounts the story of his traditional Dakota childhood and youth.

Indian Heroes and Great Chieftains. (1918), 1991, b/w illustrations.

Indian Heroes is a book of short biographical stories of 15 great Indian leaders, most of them friends and acquaintances of Ohiyesa. It makes all the difference.

Echo-Hawk, Roger C. (Pawnee), and Walter R. Echo-Hawk (Pawnee), **Battlefields and Burial Grounds**. 1994, color photos.

Battlefields documents the struggle of the Pawnee people and other nations to recover and lay to rest the bones of their relatives, stolen by anthropologists and held by museums around the country. An important book.

Framst, Louise (Tahltan),

A Tahltan Cookbook, vol. 1: George & Grace Edzerza Family (1994) b/w photos.

A Tahltan Cookbook, vol. 2: More Than 88 Ways to Cook Salmon and other Favourite Recipes. (1996) b/w photos.

A Tahltan Cookbook, vol. 3: Campfire Cooking (1997). b/w photos.

These are not "just" cookbooks; the stories and photos are as entertaining as the recipes. The Light Raspberry Bavarian and Broiled Salmon are delicious; we haven't tried the Boiled Moose Nose or Sweet and Sour Bear yet.... We arbitrarily placed these books in the grades 7-up category; many of the recipes may be used with younger children.

Heisey, Adriel and Kenji Kawano, **In the Fifth World: Portrait of the Navajo Nation**. 2001, color, b/w photos.

Two gifted photographers working for the Navajo Nation team up here to produce an awesome collection of photographs that together tell a pictorial story of the land and the people. Heisey's aerial color portraits of the land pair with Kawano's black-and-white portraits of the people—often, one of each on a two-page spread—to show, in a sense, the DinÉh belief that the land and her people will never be seaprated. From the foreword by Peterson Zah: "The Earth is our Mother. Our skin is the same as the soil from the Mother Earth, our blood flows as the rivers that flow from the mountains, and our voices are like thunder. The Great Spirit is inside each of us. We are all part of Creation."

From Linda Hogan (Chickasaw)

Dwellings: A Spiritual History of the Living World. 1995.

Sherman Alexie says of these 16 piercingly beautiful essays, "*Linda Hogan has written a gutsy and tender book. She teaches us about the beauty of our world, but makes no guarantees. This is a book of stories filled with intimate and gentle revelations that can tear your head off. I mean it.*"

Mean Spirit. 1990 (Osage).

In the 1920s, the discovery of oil in Oklahoma on land belonging to Indian people spurs a vicious campaign of fraud, intimidation, and murder by white businessmen, officers of the law, and their henchmen. Rooted in a true episode of greed, violence, and tragedy, Hogan has carved out a story of a people's will to resist.

Red Clay: Poems and Stories. 1991.

These poems," Hogan says, "*grew out of the Oklahoma terrain resonant with the calls of frogs, my grandfather's horse and wagon, my grandmother's uncut braids wrapped about her head in the traditional Chickasaw manner, the firefly-lit nights we sat outside and heard stories, including the one of the gunstocks made from our stolen black walnut trees. In these poems live red land and light.*"

Savings. 1988.

These early poems of extraordinary strength and grace lift off the page so easily that one could think Hogan is with the reader, visiting, sharing ideas and images over a cup of coffee.

Solar Storms. 1995.

A hurt and rebellious teenager, scarred in face and spirit, sets out to search for her birth family, her mother, and herself. Reunited with her great-grandmother, great-

great-grandmother, and the woman who adopted her mother, this family of women sets off by canoe on a journey to their ancestral homeland in the far North, where a hydroelectric dam project threatens the existence of two indigenous nations.

Hungry Wolf, Beverly (Blackfeet), **The Ways of My Grandmothers**. 1980, b/w photos. Beverly Hungry Wolf writes about the lives of Native women as experienced by her people during the recent past. A lot of nonsense has been written about the women of Native America, past and present. *The Ways of My Grandmothers* is a good antidote.

Johnson, Troy R., **You Are On Indian Land! Alcatraz Island**, 1969-1971. 1994, b/w photos. This collection of photos, telling the story of the American Indian occupation of Alcatraz Island through the eyes of those who did it, is a companion to *Alcatraz: Indian Land Forever*.

Kawano, Kenji, **Warriors: Navajo Code Talkers**. 1990. Through his long friendship with Navajo elder and Code Talker Carl Gorman and his family, Japanese-born Kenji Kawano became the “official” photographer to the Navajo Code Talkers Association. This beautiful book of historical and contemporary photographs, coupled with the words of the Code Talkers themselves, reflect this gifted photographer’s honoring of the people whose code baffled Japanese communicators and led to the World War II defeat of his own people.

King, Thomas (Cherokee), **One Good Story, That One**. 1993 (Blackfoot). The ten stories in this collection are mischievously told, slyly exposing the underside of Native-white relations. Adolescents who don't like to read will get caught up in these ones.

Koning, Hans, **Columbus: His Enterprise**. 1991, b/w illustrations. In this daring, honest history, Koning explodes the myth of Columbus by presenting the greed, cruelty, and beginnings of European imperialism embodied in the man and his mission.

Lobo, Susan, Sharon Mitchell Bennett (Pomo), Charlene Betsille (Yurok), Joyce Keoke (Lakota), Geraldine Martinez Lira (Lakota), Marilyn LaPlante St. Germaine (Blackfeet), eds.

Urban Voices: The Bay Area Indian Community. 2003, b/w photos and illustrations. During the 1950s, the federal government relocated thousands of Indian families from their home reservations to 12 major cities, where they were promised educational and vocational training. While many, homesick and lonely, returned to their reservations, many stayed in the cities, creating intertribal communities and “friendship centers” to help each other survive. The Intertribal Friendship House in Oakland remains a gathering place for Indian people who are new to the city, as well as for “urban Indians” whose parents and grandparents came here half a century ago. Lovingly put together by the Editorial Committee of the IFH Community History Project, *Urban Voices* is a “family album” of photos, told stories and reminiscences, drawings, poems, letters, essays, posters,

newspaper clippings and songs. From Darryl Babe Wilson's telling of the Song that created the galaxies and the land and the people who "left footprints in the sand... (and) sang and danced to all of the powers of the universe," to poems by the children of Hintil Kuu Ca School, to a letter from Hooty Croy on Death Row at San Quentin State Prison, to "Relocation: The Promise and the Lie" by Ray Moisa, to the bold in-your-face poetry of Esther G. Belin, to Rosalie McKay-Want's story of her arrival on Alcatraz Island during the occupation, to Sarah Poncho's recipe for frybread, to reminiscences by Millie Ketcheshawno and Bill Wahpepah, the voices here are many and varied. *Urban Voices* is a living thing, an honoring for everyone who dropped in to IFH for Wednesday night dinner and never left.

Martinez, Elizabeth (Chicana), ed., **500 Años del Pueblo Chicano/500 Years of Chicano History in Pictures**. 1991, Spanish-English bilingual, b/w photos.
This book is about the Mestizo people in whom Indian blood runs strong.
Also available to accompany this book,

¡**Viva La Causa! 500 Years of Chicano History.**

A two-part video based on the book. Archival footage, narration, and music ranging from corridos to rap have been added to the photos.

Midge, Tiffany (Hunkpapa), **Outlaws, Renegades and Saints: Diary of a Mixed-Up Halfbreed**. 1996.

Sherman Alexie says of her poetry, "*Tiffany Midge has written a wonderful first book, full of beauty and sadness, horsepower and horseplay, cowboys and Indians, half-acres and half-breeds, outhouses and out-and-out lies, hard truths and soft places, and all of the above. Listen to this woman, she's got stories we all need to hear.*"

Miranda, Deborah A. (Ohlone-Costanoan Esselen/Chumash), **Indian Cartography**. 1999.
It is hard to describe this first book of poems given by Deborah Miranda. There is sadness here, and stone-cold fury. There is also great joy, in places, if you look for it. And there is a certain passion that is best described by Deborah herself: "*Because some of my relatives survived the Missions, survived secularization, survived the poverty, prejudice, alcoholism, diabetes, and abuse that followed and still persists, I am here. Because the color of my skin, my eyes, my hair, called out for those who knew me, because my longing for tribal connection ached in my bones, because of some spiraled, resilient chain of events that led me home, I know who I am. And I want these poems to say those words that testify to a miracle, that make song out of quivering air: Here we are, here we are, here we are.*"

Moore, MariJo, **Red Woman with Backward Eyes and Other Stories**. 2001.

Like the famous Cherokee "double-wove" baskets, MariJo Moore's words weave around, through and around again, teasing the reader into understanding what may not always be apparent the first time around. In these ten short stories of contemporary Indian life, middle readers will find alcoholism and family dysfunction and loneliness, and the poverty that breeds and feeds them. But they will also find the strength and tenacious spirits of those who refuse to give up, no matter what. And they may come to know the

incomparable beauty of the four gifted red words braided into Suda Cornsilk's hair—respect, share, remember, and persevere.

Ortiz, Simon (Acoma), **Men on the Moon: Collected Short Stories**. 1999.

Simon Ortiz is first of all a poet, and as such he is a very accomplished storyteller. "For me," he says, "there has never been a conscious moment without story." Here are stories of migrants working potato fields in Idaho and longing for home, a grandfather trying to understand why men go to the moon to bring back rocks, three women in a laundromat silently giving each other courage, a daring escape from boarding school, a father teaching his son to fly a kite, and white people who want to become Indians. These are sad, funny, gritty stories that you will want to read over and over.

Penman, Sarah, ed., **Honor the Grandmothers: Dakota and Lakota Women Tell Their Stories**. 2000, b/w photos.

"Before, when I pass by Wounded Knee, I always go by crying, and then leave crying because what happened here's not easy. It's over a hundred years ago but still it look like it happened yesterday. Lot of people say it's the Battle of Wounded Knee. It's not a battle, it's a massacre. That's what Grandpa told us. I heard it, I grow up with it and it's not easy." Here, four elders—Celene Not Help Him, Stella Pretty Sounding Flute, Cecilia Hernandez Montgomery, and Iola Columbus – clearly and uncompromisingly tell of their lives. This is an antidote to all the lies non-Indian children are taught about the "savage Sioux."

Sawyer, Don, **Where the Rivers Meet**. 1988.

Through the wisdom of a grandmother, a Shuswap teenager, grieving after the suicide of a close friend, finds an inner strength which points the way towards true values and recovery, for herself and her people.

Tapahonso, Luci (Navajo), **Blue Horses Rush In**. 1997.

The name comes from the experience of the birth of Luci's granddaughter, Chamisa, whose heart *"pounded quickly and we recognized/the sound of horses running:/the thundering of hooves on the desert floor."* Luci dedicates *Blue Horses* to her granddaughters, *"who show us over and over the instinctive delight of songs and stories with which we were all born"* and also *"for their great-grandparents, who remind us continually of our histories, and who have instilled in us, their children, the love of language upon which our lives have always depended."* This book is a gift to her granddaughters, and to all of us.

Taylor, Drew Hayden (Ojibwe), **Funny, You Don't Look Like One: Observations from a Blue-Eyed Ojibway**. 1996. Revised 1999.

"I've spent too many years explaining who and what I am repeatedly, so as of this moment, I officially secede from both races. I plan to start my own separate nation. Because I am half Ojibway and half Caucasian, we will be called the Occasions. And of course, since I'm founding the new nation, I will be a Special Occasion." It might do well to hold a pillow over your gut while reading these very funny, very astute essays.

Taylor, Drew Hayden (Ojibwe), **Toronto at Dreamer's Rock/Education is Our Right**. 1990.

These two one-act plays examine the problems facing Native youth today. In *Toronto*, a teen's magical encounter with two members of his nation—one from the past and one from the future—make him aware of what it means to be Indian. In *Education*, the Minister of Indian Affairs is confronted by the Spirits of Education Past, Present, and Future. These tough and funny plays will appeal to teenage readers.

Tohe, Laura (Dinè), **No Parole Today**. 1999.

Dedicated to "all those who survived Indian schools everywhere," Laura Tohe's first book of poetry and prose remembers the pain of boarding school life and tells of the ability to find beauty still, despite the memory of brutality and loss. Laura's little book needs to be read by everyone who thinks it wasn't so bad, and everyone who knows it was.

Zepeda, Ofelia (Tohono O'odham), **Ocean Power: Poems from the Desert**. 1995.

In these poems, in O'odham and English, Ofelia Zepeda describes the annual seasons and rhythms of the desert as movements of wind, rain, and flood. These are personal, beautiful poems, deeply rooted in the land.

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High School and up:

Adams, David Wallace, **Education for Extinction: American Indians and the Boarding School Experience, 1875-1928**. 1995, b/w photos.

The title says it all. Here, Adams chronicles the U.S. government's policy of education as warfare in its relentless effort to subjugate the Indian nations through the children. Excellent for teachers and upper-grade students.

The following double issues are now available from **Akwe:kon: A Journal of Indigenous Issues** (formerly Northeast Indian Quarterly):

- **Chiapas: Challenging History**
- **Indian Corn of the Americas: Gift to the World**

From Sherman Alexie (Spokane/Coeur d'Alene)

The Business of Fancydancing. 1992.

Alexie's first book, in poetry and story, "*paints painfully honest visions of our beautiful and brutal lives*" (**Adrian First Indian on the Moon**. 1993.

Joy Harjo says of this book, "*[T]hese elegiac poems and stories will break your heart. Watch this guy. He's making myth.*" C. Louis).

The Lone Ranger and Tonto Fistfight in Heaven. 1993.

With wrenching pain and wry humor, Alexie presents contemporary life on the

Spokane Reservation. Simply and beautifully written, the stories creep up on the reader, capturing the rez's strong sense of community and tenacity.

Old Shirts & New Skins. 1993, b/w illustrations.

Simon Ortiz says, "*His vision is an amazing celebration of endurance, intimacy, love and creative insight...it is a victory that can be known only by a people who refuse to submit to the thieves, liars, and killers that have made them suffer tremendous loss and pain.*"

Reservation Blues. 1995.

Alexie's first novel, the tale of Coyote Springs, an all-Indian Catholic rock-and-roll band, blends narrative, visions, songs, and dreams to describe the effects of Christianity on Indian people today. *Reservation Blues* will make you laugh and break your heart—all in the same sentence.

Reservation Blues: The Sound Track, songs by Jim Boyd (Colville) and Sherman Alexie, are available in audiotape or CD format.

Rose, Wendy (Hopi/Miwok), **Itch Like Crazy.** 2002, b/w photos.

Wendy Rose's poems are songs of conquest and genocide, "Clan mothers, granddaughters, all those the missionaries erased," prayers for a rattlesnake on the road and the buffalo at Yellowstone, and itching like crazy for "being born into a family that could not keep its secrets straight." "In her native voice," says N. Scott Momaday, "she knows precisely how to imagine and sing the world around her."

Ryan, Allan J., **The Trickster Shift: Humour and Irony in Contemporary Native Art.** 1999, color and b/w paintings.

Lenore Keeshig-Tobias (Ojibwe) writes, "The trickster is a figure found in oral cultures the world over but he is special and central in the cultures of North America. Among his names here...are Glooskap, Nanabojoh, Weesakejak, Napi, Raven, Hare, Coyote. Half hero, half fool, this figure is at once like each one of us and like none of us. Trickster tales are at once admonitions, instruction and entertainment." In this huge volume, Ryan has put together black-and-white drawings, full-color paintings, mixed-media installations, and essays in which contemporary Native artists offer their insights into the creative process and the nature of Native humor. This is not your ordinary coffee-table book.

Sarris, Greg (Kashaya Pomo/Coast Miwok), **Mabel McKay: Weaving the Dream.** 1994. This biography of Mabel McKay, basket weaver and traditional doctor, "*shows us the truth about the ways in which the spirit voices manifest themselves.*" (Leslie Marmon Silko)

Sarris, Greg (Coast Miwok), editor, **The Sound of Rattles and Clappers: A Collection of New California Indian Writing.** 1994.

In this excellent anthology of poetry and fiction, ten California Indian poets and storytellers (including Janice Gould, Wendy Rose, James Luna and Kathleen Smith) write about the importance of place and community for the peoples that outsiders often regard as "disappeared."

Savageau, Cheryl (Abenaki/Métis), **Dirt Road Home**. 1995.

In her second book of poetry, Cheryl writes of being of mixed blood, of being of the earth, of family, of racism and poverty. And it's as if she's sitting with you, sharing a cup of coffee. "*We're French and Indian like the war/my father said/they fought together/against the English/and though that's true enough/it's still a lie/French and Indian/still fighting in my blood.*"

From Gregory Scofield (Cree/Metis)

The Gathering: Stones for the Medicine Wheel. 1993.

Scofield's personal journey to healing parallels the historic and contemporary displacement of the Métis people.

I Knew Two Metis Women. 1999.

Greg Scofield has been given the gift of telling stories in poetry form. In his newest volume, he remembers the world of his childhood, and especially, the voices of his mother Dorothy Scofield and his auntie Georgina Houle Young. In these haunting, hilarious and heartbreaking poems, these two strong women tell tall tales, soothe hurts, and offer their love as the best things they have to give.

Love Medicine and One Song. 1997, b/w illustrations.

These are hauntingly beautiful, frankly erotic love poems by a truly gifted, two-spirited writer.

Native Canadiana: Songs from the Urban Rez. 1996.

These tough, intense, in-your-face poems are about place, relatives, life, history. They are painfully honest, painfully beautiful, and will be long remembered.

Seale, Doris (Santee/Cree), **Ghost Dance**. 2001. Seale dedicates this volume of new and selected poems to "Those who walk with me,/This time,/This place,/Seen and unseen." "Doris Seale is a bear-hearted woman," says Awiakta in her foreword, "an American Indian poet who stands her ground in the contemporary world. Unerringly, she scents the meaning of whatever confronts her—and copes with it." These moving, lyrical poems are stories of life and songs of resistance.

Shilling, Arthur (Ojibwe), **The Ojibway Dream**. 1986, color illustrations.

Arthur Shilling's haunting paintings and words tell what it is to be an indigenous person here: "*There is not enough color to subdue the shadows within me.... My thoughts are like smoke signals, big billows of cloud rising into the sky. My pillow is like a burning log. You could rake coals over my body. Death will not put this fire out.*"

Silko, Leslie Marmon (Laguna), **Gardens in the Dunes**. 1999.

Gardens in the Dunes is a breathtaking novel about gardens, and land, and culture, and family, and a displaced Indian youngster's indomitable strength of spirit. As Silko skillfully counterposes the aristocratic Victorian culture of indulgence with the Indian value of stewardship of the land, the reader can easily visualize Indigo, a boarding school escapee, traveling with her well-meaning white caretakers through the lush aristocratic

gardens of Europe and the U.S., all the while carefully collecting seeds she will plant when she goes home to her family and her own desert gardens in the dunes.

Singer, Beverly R. (Santa Clara), **Wiping the War Paint Off the Lens: Native American Film and Video**. 2001, b/w photos.

This very readable book is the culmination of Singer's work as a filmmaker, educator, historian and, most of all, a Native woman engaged with Native media as part of a larger struggle for cultural sovereignty. Singer's work is that of a cultural activist—seeing Native filmmaking with Indian people both in front of and behind the camera as a way of healing the devastation—and it is very personal. Here, she traces the history of Native people as subjects, actors and creators, critically reviews a number of Indian-produced films (and introduces one of her own), and challenges the inequities of the dominant society's film industry.

Slapin, Beverly and Annie Esposito, **10 Little Whitepeople**. 1995, b/w illustrations. From the people who brought you the *Basic Skills Caucasian Americans Workbook*, here is a hilarious sendup of that beloved-by-some counting rhyme. "*Teachers looking for picture books that cut across the curriculum will find this a good way to combine a unit on Whitepeople with counting.*"

Slapin, Beverly and Annie Esposito, **Basic Skills Caucasian Americans Workbook**. 1994, b/w illustrations.

This "retaliatory anthropology," in the guise of a workbook, complete with word puzzles and research questions, takes us into the mysterious world of the Caucasian Americans, who, long ago, roamed our land.

Slipperjack, Ruby (Ojibwe), **Honour the Sun**. 1987.

This is the diary a carefree child, who grows into womanhood and experiences despair as she sees her mother and her friends succumb to alcohol. As a 16-year-old, she returns home for a summer visit, and realizes her mother's words will always guide her.

South and Meso American Indian Information Center (SAIIC), **Daughters of Abya Yala**. 1992, b/w photos.

Native women organizing throughout the hemisphere tell of their lives and struggles. *Abya Yala*, "continent of life" in the language of the Kuna people of Panama and Colombia, is an important work.

Stedman, Raymond W., **Shadows of the Indian: Stereotypes in American Culture**. 1982, b/w photos.

"*What...do we know of Tonto that is not a function of his relationship with the Lone Ranger? Riding beside a driven wrong-righter, did he have any aspiration but that of following? Did he ever long to see his homeland? Was there a lost love? Did he revere a father? Did he ever wish to suggest the next trail? Did he despair of his hopeless grammar?*" With great skill, integrity, wit and irony, Stedman details this society's historical attempt to define Indians from a non-Indian perspective.

Tapahonso, Luci (Navajo), **Sáanii Dahataal/The Women are Singing**. 1993.
This cycle of poetry and stories is a celebration of birth, partings, and reunions. Within each story is a poem; within each poem is a story.

Trask, Haunani-Kay (Hawai'ian), **From a Native Daughter: Colonialism and Sovereignty in Hawai'i**. 1993, 1999, b/w photos.

"No matter what Americans believe," Trask says, "*most of us in the colonies do not feel grateful that our country was stolen, along with our citizenship, our lands, and our independent place among the family of nations. We are not happy Natives.*" This collection of essays from an activist in the Hawai'ian sovereignty movement is important reading.

Trask, Haunani-Kay (Hawai'ian), **Light in the Crevice Never Seen**. 1994.

Poems about a Native woman's love for her land, the grief and rage that come from its destruction, and the necessity of fighting back.

Urrea, Luis Alberto (Chicano), **Vatos**. 2000, b/w photos by José Galvez (Chicano).

Luis Alberto Urrea's "hymn to vatos who will never be in a poem" is the perfect verbal accompaniment to José Galvez's imagery. Reviewer Elizabeth Martinez says of this book, "The mix of poverty, racism, despair, courage, absurdity and beauty, arrogance and self-mockery can be found in many cultures of the oppressed. But people of Mexican origin grown in the United States seem to have a claim to collective uniqueness that has usually been romanticized or ignored. This book commits neither sin. It is simply rich and powerful in the reality it presents." "Vatos" is street slang for dudes, guys, pals.

Vickers, Roy Henry (Tsimshian/Kwakiutl/Haida), **Spirit Transformed: A Journey from Tree to Totem**. 1996, color photos.

Spirit Transformed is the artist's account of the carving of the Salmon totem for Saamich Commonwealth Place in Victoria, for the 1994 Commonwealth Games. Vickers tells us that this pole is carved in the style that is traditional for the Salish people. Text and large, full-color photographs cover the work, from commission through choosing the tree, the carving, and the raising of the pole. For Vickers, this was clearly a journey to insight and self-knowledge as it was to the Salmon Totem, a return, a reconnecting, to a past that is not, after all, beyond recall. Simply written, this can be used with high school students, as well as with upper elementary grades.

Wallace, Paul, **White Roots of Peace: The Iroquois Book of Life**. 1994, b/w illustrations.

The story of the teachings and vision of the Peacemaker, Deganawidah, and how they live today in the Haudenosaunee (Iroquois) Confederacy.

Walters, Anna Lee (Pawnee/Otoe), **Ghost Singer**. 1988 (Navajo).

Human ears strung like beads on a cord, scalps, infant bones, whole corpses—these "items" in the Smithsonian's collection will not allow the Indian souls to rest; the ghosts torment and murder the researchers as they themselves are tormented. This suspense novel just might make the reader's hair stand up on end.

Wheeler, Jordan (Cree/Ojibwe), **Brothers in Arms**. 1989.

Each of these three short stories is about brothers and their lives, struggles and victories, which, on and off the reserve, are reality for Native people everywhere.

Whirlwind Soldier, Lydia (Sicangu Lakota), **Memory Songs**. 1999, b/w illustrations by Keli Shangreaux (Lakota).

These are songs of painted parfleches and gatling guns, buffalo hide homes and pestilent covered wagons, boarding schools and grandchildren, beloved bones finally brought home, and a strong Unci who "don't need validation."

White Roots of Peace, Mohawk Nation, **Kaianerekowa Hotinonsionne/The Great Law of Peace of the Longhouse People**. 1999, b/w illustrations.

The Great Law of Peace was given to the People of the Longhouse many centuries—perhaps a thousand years—ago. It unified Nations who did not speak the same language into a United Nations—an alliance of peace. Still today, the Longhouse People govern themselves according to this Great Law. The Constitution of the United States owes many debts to the Great Law of Peace. Unfortunately, both the United States and Canada have forgotten where their "freedom" came from and refuse to recognize this great contribution of the Longhouse ("Iroquois") Nations. This book can be used to compare the Great Law with the U.S. Constitution, and to help students think critically—very critically—about U.S. history.

Wilson, Darryl Babe (Pit River), **The Morning the Sun Went Down**. 1998.

Darryl was in the second grade the morning the sun went down. That was the morning that his mother and baby brother, stopped on the highway because their car had run out of gas, were killed by a speeding lumber truck. That was the morning of his father's descent into the hell called alcoholism, and the morning that, "at seven years old, my life withered and turned a silent gray, like an old-time photograph of Indians in feathers and Buffalo Bill in buckskin. A photograph curled up at the edges, sun-cracked and moisture-warped. I had to escape. So, as the Elders of my tribe advised, 'Just Dream.' I dreamed..." *The Morning the Sun Went Down* is Wilson's autobiography and the history of a people. It's about material poverty and richness of spirit, about taming rattlesnakes and daring to dream, about the nightmares of white foster homes and boarding schools, and about the human responsibility for life upon earth.