

Tough Paradise

THE LITERATURE OF IDAHO AND THE INTERMOUNTAIN WEST

A Curriculum Guide for Teachers

IDAHO
Humanities
COUNCIL

Tough Paradise: The Literature of Idaho & the Intermountain West Curriculum Guide, 2000

Contributing Teachers:

Karma Archibald	Oakley High School
Jeff Blain	Snake River High School
Jennifer Boyd	Borah High School
J. Michael Brown	Middleton High School
Ben Carr	Payette High School
Elizabeth Caughlin	North Jr. High School
Patricia Chase	American Falls High School
Anthony Collis	Parma High School
Joanne Davis	Emmett High School
Brett Eshelman	Caldwell High School
Paula Fisher	Centennial High School
Beverly Fransen	Payette High School
Shannon Fye	Notus High School
Ronald Goble	Troy High School
Lynda Hamblin	Preston Jr. High School
Shauna Lindsey	Clearwater Valley High School
Jody Mabe	Boise High School
Dan Macdonald	New Horizon High School
Roger Manning	Minico High School
Debra Mathews	Hansen High School
Darlene Matson	Wood River High School
Carol Moses	Minico High School
Susan Norton	Centennial High School
Jean Nutile	Emmett High School
Karen Olds	New Horizons High School
Anna Beth Olsen	West Side High School
Michelle Paige	Leadore School
Pat Schuldies	South Fremont High School
Michael Steiner	Nampa High School
Juli Stricklan	Clark County High School
Abigail Teuscher	Nampa High School

Table of Contents

"Happy Tales to You: Literature & Myth of the Frontier West," Ronald Gobel.....	1
"A Child's Memoir," Pat Chase, Tony Collis, Brett Eshelman, Jody Mabe, Debra Mathews....	4
"Idaho Indian Research Project," Shannon Fye.....	8
"Coloful Characters of Fremont County," Pat Schuldies.....	11
"What's in a Name?" Jean Nutile.....	13
"Chicano Literature of the Western States," Jennifer Boyd.....	16
"Defining the West," Paula Fisher.....	21
"Discovering Me in the New West," J. Michael Brown.....	23
"The Western Experience: Discovering a Narrative History of Family & Place," Dan Macdonald.....	26
"A New View of An Old Confrontation: The Twice Told tales of the Bear River Massacre," Anna Beth Olson.....	31
"Bear River, How does/should History Record It?" Jeff Blain.....	33
"Town Poetry," Michelle Paige.....	36
"Then and Now, There and Here: American Indian Literature," JoAnne Davis.....	40
"Everybody Has a Story," Karen Olds.....	47
"Music to Soothe the Savage Beast," Roger Manning.....	51
"The Stories We Tell," Abigail Teuscher, Shauna Lindsey.....	54
"Writing Memoir," Karma Archibald.....	57
"Fifteen Ways of Looking at a Movie," Mike Steiner.....	60
"Refuge (or, the Use of Metaphor)," Juli Stricklan.....	63
"Landscape as Character: Personal Memoir About Place," Bev Fransen, Ben Carr.....	66
"Enrichment Activities for Sherman Alexie's <i>Reservation Blues</i> ," Darlene Matsen.....	68
"Idaho Landscapes in Poetry," Lynda Hamblin.....	71

Table of Contents, *continued*

"Tough Paradise; Mapping the Historical and Literary Intermountain West, or The Westward Movement: Now That We're Here, Who Are We?" Liz Caughlin.....73

"Civil Disobedience," Susan Norton.....83

"*Angle of Repose*: Wallace Stegner's View of the Life of Mary Hallock Foote," Carol Moses...86

Introduction

This *Curriculum Guide* is a product of the Idaho Humanities Council (IHC), and is made possible in part by funding from the J. A. & Kathryn Albertson Foundation. The *Guide* is the result of IHC's summer institute for teachers, *Tough Paradise: The Literature of Idaho and the Intermountain West*, which was held at the University of Idaho, Moscow, in July 2000.

Thirty-one teachers from around the state attended the institute; they attended because they expressed an on-going commitment to Western literature as well as a willingness to integrate the subject more effectively in their classes. The result of their work is the *Curriculum Guide for Tough Paradise: the Literature of Idaho and the Intermountain West*. Candida Gillis, a professor of English at the University of Idaho, guided the teachers in developing curriculum projects. Each teacher worked alone or in a team to develop projects based on a book or theme pursued during the institute. The primary books and themes (in parenthesis) were *Angle of Repose* (regionalism); *Hole in the Sky* (using the West); *Housekeeping* (growing up in the West); *Last Go Round: A Dime Western* (at play in the West); *Reservation Blues* (born to the West); and *Refuge* (conflict and testing).

The conclusions or opinions in this work do not necessarily represent the views of either the Idaho Humanities Council, the National Endowment for the Humanities, or other sponsoring parties.

Happy Tales to You: Literature and Myth of the Frontier West

Ronald Goble, Troy High School, Troy

Tall tales are not an exclusive creation of America, but perhaps nowhere else have these humorous stories and exaggerations been polished to such a high art. They present a region's folk life—the people in their cultural community—through the fantastic actions of a hero. Folk tales grow from the seed of fact.

The geography, the soil of an area, also determines the type of tale produced. The Minnesota or Wisconsin woods need a Paul Bunyan; the prairies of Oklahoma or Texas need a Pecos Bill. Possibly Europeans encountering the vastness and variety of a continent embellished stories to help tame the land and make an area more familiar. The land was large and the stories needed to be large, too. The larger the tales of human actions, the smaller and more familiar the land. See the included map of folk life regions.

This writing exercise is designed for a student to create a tall tale encounter with a character or historical figure from a novel. The student will develop a story where she or he is the hero. The tale can be used as a pre-reading event or a post reading performance. The final product will help the student to appreciate sense of place.

Happy Tales to You!

Materials Required:

1. Folk tales for pleasure and as models
2. Access to the internet or the library to conduct research
3. A notebook to collect the materials
4. Maps, perhaps, for the geographic portrait

Procedure:

1. Assign a character/person from a text that is to be taught. From the *Last Go Round*, by Ken Kesey with Ken Babbs, Jackson Sundown, George Fletcher, Oliver Nordstrum, or *Prairie Rose* Henderson are suitable characters that need additional research.
2. Conduct the research, OR as the students read a novel, have the students follow a character and collect details that reveal the character's personality while they read.
3. Have the students listen to their peers' conversations and collect unique phrases or appropriate slang, which should be recorded in their notebooks for later use.
4. Discuss the local physical/natural environment of the students. A map might be nice here to help the student appreciate the characteristics of a region.
5. After the students have collected the desired materials, read several tall tales to use as models, discussing desired short story elements and exaggeration.
6. Students then will create an exaggeration of their own with themselves as the hero. The students should start with some facts from their own lives. To this, they add their character from research that might serve as an antagonist. They should include a fabulous encounter or event.
7. To aid the student in writing, remind them that they have collected dialogue. Folk tales are regional exaggerations, so tales should include a geographic description.
8. Since folk tales were originally oral, the sharing of their works would be appropriate.

Extensions:

Some extensions might include the collecting of community tall tales, maybe in the spirit of *Fox Fire*. Certainly, comparative studies of world tall tales would open students to places beyond Idaho. One might approach tales of similar themes to show how alike and how different we are.

To extend by using *Last Go Round* as an example, one might look at the structure of the novel to decide if it is a tall tale. One might examine the implications of the tall tale and the use of historical characters. One might question the observations of Kesey and Babb. How are George Fletcher, Jackson Sundown, Prairie Rose Henderson, Sue Lin, and Jonathan E. Lee Spain portrayed? What does the tale tell us about our society in the early twentieth century? Have ethnic and gender relations changed at the end of the twentieth century?

Bibliography-Critical Works:

Brown, Carolyn S. *The Tall Tale in American Folklore*. Knoxville: The University of Tennessee Press, 1987.

Brunvand, Jan Harold. *The Story of American Folklore: An Introduction*. New York: W.W. Norton & Company, Inc., 1968.

Carney, George O., ed. *Baseball, Barns, and Bluegrass: A Geography of American Folk life*. Lanham: Rowman & Littlefield Publishers, Inc., 1998.

Cox, Marian Roalfe. *An Introduction to Folklore*. 1904. Detroit, Michigan: Singing Tree Press, 1968.

Dorson, Richard M. *American Folklore and the Historian*. Chicago: University of Chicago Press, 1971.

--, Ed. *Handbook of American Folklore*. Bloomington: Indiana University Press, 1983.

Ryder, Kent C. *Mapping the Invisible Landscape: Folklore, Writing, and the Sense of Place*. Iowa City: University of Iowa Press, 1993.

Bibliography-Tale Compilations:

Brunvand, Jan Harold. "Len Henry: North Idaho Munchausen." *Northwest Folklore*, 1. 1965: 11-19.

--. *Archive of Idaho Folklore*. University of Idaho Special Collections. Moscow, Idaho.

Chittick, V.L.O., ed. *Ring-Tailed Roarers: Tall Tales from the American Frontier 1830-60*. Caldwell, Idaho: Caxton Printers, LTD., 1946.

Davidson, Levette Jay, ed. *Rocky Mountain Tales*. Norman: University of Oklahoma Press, 1947.

Dorson, Richard M. *America in Legend: Folklore From the Colonial Period to the Present*. New York: Pantheon Books, 1971.

--, ed. *Folktales From Around the World*. Chicago: University of Chicago Press, 1975.

Erdoes, Richard, ed. *Tales From the American Frontier*. New York: Pantheon Books, 1991.

Flanagan, John T. and Arthur Palmer Hudson. *Folklore in American Literature*. Westport, Connecticut: Greenwood Press, Publishers, 1958.

Greenway, John. *Folklore of the Great West*. Palo Alto, California: American West Publishing Company, 1969.

Hamilton, Virginia. *Her Stories: African American Folktales, Fairy Tales, and True Tales*. New York: The Blue Sky Press, 1995.

---. *The People Could Fly: American Black Folktales*. New York: Knopf, c. 1985.

Haviland, Virginia, ed. *North American Legends*. New York: Collins, 1979.

Hurston, Zora Neale. *Folklore, Memoirs, and Other Writings*. New York, NY: Library of Congress, 1995.

Leeming, David, ed. *Myths, Legends, and Folktales of America: An Anthology*. New York: Oxford University Press, 1999.

Biography:

Ronald Goble teaches Social Studies, English, and Humanities at Troy High School in Northern Idaho where he regularly takes on critters grades nine through twelve and an occasional varmint administrator. He lives on Moscow Mountain where in the winter, snows bury the grand firs and moose plow trails with their racks that would hide Shoshone Falls. Summers find him riding winds across wheat fields and rasslin' with rain clouds. Why, oncet early one summer when the wheat was needin' rain, he chased a small thunderhead all the ways up the Lochsa, 'cross Lolo Pass, and into Montana. He finally cornered the little hombre...

A Child's Memoir

Pat Chase, American Falls High School, American Falls; Tony Collis, Parma High School, Parma; Brett Eshelman, Caldwell High School, Caldwell; Jody Mabe, Boise High School, Boise; Debra Mathews, Hansen Junior Senior High School, Hansen

"You have to wonder if the actual is what we so love about remembering childhood, or if we just love to remember our willingness, all that absorbed attention to fearless adventuring in the lands of the imagination. Or both. It's as if, when we are children, we understand that of course life is a storybook dream. And of course all of it is actual." (William Kittredge, Hole in the Sky, p. 31)

General Description

The personal story is the essence of culture. It is through the oft-repeated personal narrative that a history of family, culture, and nation is remembered. All history and literature was first oral in nature. By recalling stories of childhood and sharing them orally, students will gain a voice in writing these stories, and thus preserving them.

Learning Outcomes

The student will

- gain insight into the oral tradition and its relationship to written narrative.
- understand the nature and purpose of the memoir.
- experience the process of writing a memoir from generating ideas through revising to editing a finished piece.
- recover a personal memory and explore its importance.
- increase his/her empathy through the sharing of personal stories.
- understand that writing is a social as well as an individual activity.
- explore the possibilities inherent in telling a story from different narrative points of view.

Activities

#1. The Family Oral Tradition. (A story from before personal memory)

A. Logistics

1. Student chairs or desks should be arranged in a circle to enhance communication and to restrict student ability to hide behind someone else.
2. The teacher takes a seat in the circle as an equal participant.

3. Prior to introducing the lesson, the teacher must be prepared to tell a story (or stories) from his/her early childhood. The story told must be one that was related to the teller by an older person (i.e. mother, father, grandparent, older brother or sister). Example: You were always so curious. When you were two-years-old, you escaped from the house and found the flower garden. You picked all of grandma's daffodils...
4. In this activity it is essential that the teacher be the chief storyteller, story moderator, and the keeper of the collective stories.

B. Procedure

1. Teacher begins by reading the Kittredge quotation (top of page) and commenting about the importance of stories and personal history. (2-4 minutes)
2. Teacher tells story from his/her early childhood as previously described. Since these incidents tend to be short, the teacher may need to tell two or three incidents. (3-5 minutes)
3. It is now time for students to respond with their stories. Encourage each student to speak. In the event that there are foster children or students who are unable to tell pre-memory stories, they should relate their earliest memories. (10-12 minutes)

#2. The Writing of the Story

A. Logistics

1. Students are to write a two or three paragraph description of the event they have related orally to the class.
2. Prior to submitting a final draft the rough draft might be peer edited, using normal writing process methods (i.e. draft edit, revise, final draft).

B. Assignment. The students may choose one or more of the following:

1. Write the incident in the voice of a parent or an adult who witnessed the event as a journal or diary entry.
2. Write the incident as a non-attached independent observer as either fiction or non-fiction. (Think of it as being an incident that happens in the life of a character in a story you are writing.)
3. Write the event in narrative poetic form. The result could be a ballad to be sung and performed. Written copies must be submitted to the editing process with a final draft given to the teacher for evaluation.
4. Write a narrative of the incident as told by the older person. The student will evaluate the story as a predictor of his or her later character. In other words, does the story reveal character traits or behaviors that are still part of the student? Or not? If not, what has changed and why?

These activities might serve as pre-writing exercises for a full-length personal narrative or essay of personal experience.

#3. The Personal Experience.

This assignment, an extension to the activities and assignments of activities 1 and 2, will result in a 500+ word paper describing a personal childhood experience.

A. Logistics and Procedures

Same as Activity #1. Teacher reads personal experience examples to students. At least one of these experience papers should be his/her own. Included as Appendix A is a personal experience entitled "Old Sparky" from *Talk Story* (1995), by Brett Eshelmann, a teacher from Caldwell. Feel free to read this experience to students.

B. Assignment.

Students will write their personal experiences from childhood in a 500+ word essay. Rough drafts are due the following day. The assignment should be edited and revised using the teacher's normal editing process.

#4. An Extension Option

View the opening of *A River Runs Through It* (you may want to do this several times, focusing each time on a different aspect of production: sound, lighting, setting, camera movement, voiceover, etc.). Write the opening for a screenplay of your narrative. Include description of what the viewer will see and hear before and during the narrator's voiceover to give the viewer a sense of time, place, and mood. Write the narrator's speech that will set the tone and offer insight or put into perspective the story that is to follow. Use a quotation—from either prose or poetry—to help you (as Redford does in the film).

A more complete version of the assignment will ask for a closing as well. Students may enjoy casting their movie (particularly themselves). *The Cider House Rules* offers another good example of this type of introduction.

Resources. Here are books, which may provide models of personal experience stories.

Alexie, Sherman. *Reservation Blues*. (for comments on the role of the storyteller)

Blew, Mary Clearman. *All But the Waltz*.

Eshelmann, Brett. *Talk Story*. (excerpt attached)

Kittredge, William. *Hole in the Sky*.

Mowat, Farley. *Never Cry Wolf*.

Stegner, Wallace. *Wolf Willow*.

Stillman, Pete. *Families Writing*.

Studebaker, William. *Short of a Good Promise*.

Brett Eshelman teaches AP English 10 and American Literature (11) and drama at Caldwell High School. He has published a book called Talk Story, which uses memoir and oral storytelling to enhance writing. Brett has a B.A. from NNC and an M.A. from University of Idaho.

Tony Collis has lived his entire life in the Intermountain West, half of it teaching English. He currently teaches ninth and eleventh grades at Parma High School. He holds a B.A. from Utah State University and an M. A. From Boise State University.

Jody Mabe has a B.A. from the University of Idaho in French and an M.A. from Boise State in history. Thanks to the perversity of fate, she now teaches AP English Language (11) and Latin at Boise High School.

Pat Chase teaches AP and College Prep seniors and junior English at American Falls High School where she is also department chair. She holds a B. A. in English from the University of Idaho and an M.A. in education (reading emphasis) from Idaho State University.

Debra Matthews teaches a variety of English classes at Hansen Junior Senior High School. She has a B.A. from Boise State University.

"Mr. E., Nohea's hand went up at the same time she started to speak. "It's easier for you to write, and tell stories. You're a lot older than us. You've had more experiences to talk about.

"That's true, Nohea, but have you noticed that both stories I've told you were about things that happened to me when I was about your age.

"But," she protested, "you lived in a more interesting place."

"Are you kidding me? Southern Idaho is more interesting than Kona, Hawaii?"

"Well, you make it sound more interesting."

"Wherever you are, you tend to take for granted. I use to think that Idaho had to be the most boring place on earth. You live in Hawaii. People all over the world would give anything to live where you do, and experience what you experience."

"Are you going to read us a story, Mr. E.?" Lance asked on behalf of a class that was growing impatient with the philosophic conversation between Nohea and the teacher.

"Yes, Lance, I'm going to read you a story. It's another animal story."

"Great, first frogs, then chickens, what's next, mongoose?" Kimo said as he adjusted himself into a more comfortable position.

"No, Kimo, there were no mongoose where I grew up. I had a dog, and his name was Sparky." He picked up the typed sheets from his desk, settled himself on his stool, and began to read.

"This story is entitled, **Old Sparky**, he said as he cleared his throat. "They got him the same year they got me. I never knew him as a pup. He was aged when our relationship began. Hence my dog, Sparky, was always to me "Old Sparky." He was a collie, and I liked to think that he was really Lassie. He did look something like Lassie. Unfortunately,

Sparky possessed none of the qualities or virtues of his wonderdog, look-alike. Lassie was smart. Sparky never learned any tricks. Lassie was loyal, diligent, and proud. Sparky was timid, sometimes too noisy, and frequently dour. Lassie was brave. Sparky vanished whenever a gun was fired within a two mile radius of his general proximity. When the Fourth of July came Sparky would disappear under the house, not to return until the last rocket's red glare, and the final bomb bursting in air faded into the blue haze of the spent celebration.

Sparky was my companion, confidant, and co-conspirator. With dog in tow, many adventures were launched. In my young life, he was the one unchanging constant. In the Idaho foothills Sparky ranged far and wide. The call of the wild was great within him, but he always returned with a wagging tail and a lolling tongue. When Sparky was away I worried about him. My mother told me that it was silly to pray for a dog, but I continued to include him in my nightly litany to the Heavenly Father petitioning blessing for ALL the members of my family. There was nothing truly remarkable about Sparky, but I loved him, and in his own way he trusted me.

Upon reaching my thirteenth birthday, Old Sparky was reaching a level of extreme veneration of years. Even at his advanced age he still enjoyed roaming the countryside from time to time. It was during one of Sparky's absences from home that my father called me to him, and told me he and my two older brothers would be away for a few days working on a building project. He pointed out a number of things for me to do. He also told me that while he was away I was the "man of the house." My oldest brother, Biff, chuckled at the phrase, "man of the house," and forthwith declared the house doomed.

It was early the next morning that Sparky

returned. I heard his anguished cries long before I saw him. With a shout to my mother I sprang to the door, vaulting the three front steps; I raced into the front yard. When I saw him pulling himself through an opening in the fence, my heart leaped to my throat. His golden brown hair was matted with blood and grit. I knew he must have been struck by a car, because no other animal would have left him in the condition in which I found him. I reached for his head, and touched him lightly. It seemed that even my light touch racked the suffering animal with pain. I brought water for him to drink. As he lapped a couple tongue-filled measures of water, his whole body convulsed with pain. At this point my mother pulled me away from Sparky, and told me there was no hope for him. She said we must relieve his suffering by putting him out of his misery. I know this expression is a trite cliché, but that's exactly what she said. In the time and the economy in which we lived, a veterinarian was out of the question. My mother told me to go into the house and get my brother's 22 caliber rifle. This little gun was familiar to me. I had fired it on many occasions. In the days prior to this, I had often hoped this little gun would someday become mine as Biff moved on to more powerful weaponry.

I returned with the gun in my hand. I also brought a few cartridges of the correct caliber. My mother looked at me and said, "He's your dog, do the manly thing." I slipped the cartridge into the chamber of the gun, and hoisted it to my shoulder. Sparky lifted his head up, and I saw his moist brown eyes, I closed mine, and squeezed the trigger. Mercifully, Sparky died immediately. His misery was ended; mine had just begun. I handed the rifle to Mom, and went to look for a shovel. In the back yard near some trees I found a place where a hole could be dug.

When the hole was sufficiently deep, I called my mother, and together we carried Sparky to his grave. Though I had done the manly thing, I couldn't stand to watch the dirt fall on his lifeless body. Mom had to bury him.

And so the story is told. I'd like to say that over the spot where Sparky lay a beautiful red fern grows, but Sparky was just an ordinary dog, who was loved by an ordinary boy. His grave produced nothing but a few mushrooms. Something has resulted from this experience, however. Sparky was the only dog in my life. None other could or ever will take his place. I wonder if Sparky was in reality a very special dog after all. Perhaps, he was gifted with prophetic insights. He was always so frightened of gun fire. Did he know, or suspect how he would die? Did he know the boy who loved him would fire the bullet that would bring his days to an end? By the way, that was the last bullet ever fired by the boy who is now a man.

As the story ended both Ui and Michelle were brushing tears from their eyes. The story had a strong impact upon the students in the class. Normally, they were just as Brenda Stallings frequently described them, "demonstrative." Now they all sat at their tables, and were very quiet.

"You had to kill your dog?" Lance asked.

"Yes, I did," Brad responded. "Yes and no," he paused, and then continued. "In the story I did the killing, but in real life I did not. You see sometimes real life incidents and stories can give us a launching pad for writing fiction. The story I read is pure fiction. The truth is I didn't shoot my dog. In reality it was my brother Biff who shot Sparky. I've always tried to feel what my brother felt when he lifted his gun and pulled the trigger. You see long before Sparky was my dog, he was Biff's. When the gun was

Idaho Indian Research Project

Shannon Fye, Notus Junior/Senior High, Notus

General Description:

This two-week project will be used with juniors in American Literature. Students will study Indian Literature from the beginnings in oral tradition to present day authors. Students are introduced to literature prior to their exploration of native Idaho tribes. A Power Point presentation will culminate the project.

Learning Outcomes:

Students will:

1. Explore the oral tradition from the Navaho, Ojibwa, and Delaware tribes through literature presented in their Glencoe/McGraw-Hill American Literature textbook.
2. Practice active listening.
3. Identify common themes in selected short stories and poems.
4. Use research skills to discover information about selected Idaho tribes.
5. Use writing and computing skills to complete a Power Point presentation.

Materials:

1. Directions for research and Power Point presentation.
2. Internet access for research.
3. Information from tribes (I have a list of local tribal addresses. I am going to try to gain information from them.)
4. Encyclopedias
5. Glencoe/McGraw- Hill American Literature text
6. Short stories (list of ideas in bibliography).

Procedures:

1. Before students begin researching Idaho Indian tribes, they will be divided into reading groups to read and discuss three excerpts from oral tradition: "The Walum Olum," "Listen! Rain Approaches," and "Calling One's Own" from their American Literature book published by Glencoe/McGraw-Hill. These excerpts are from the Delaware, Navaho, and Ojibwa tribes respectively.
2. As a class, students will read and discuss "Almost a Whole Trickster" by Gerald Vizenor from the book A Gathering of Flowers, and "Life Among the Piutes" by Sara Winnemucca Hopkins from Growing Up Native American.
3. In small groups students will read and discuss some of Sherman Alexie's poems from The Business of Fancydancing and other works.
4. Students may read excerpts from other novels, books of poetry, or anthologies, as the teacher deems necessary.
5. Brainstorm with students which tribes they think were present in the Idaho territory. List responses on the board, then pass out list with instructions for project.
6. Discuss with the class different ideas they have about tribes present in the Idaho territory. Brainstorm answers to questions from project instruction sheet.
7. Divide students into groups of 3 or 4 to select and research an Idaho tribe.
8. Begin research online, and in the local library on selected tribe.
9. Field trip to the Boise Historical Museum with an emphasis on the Indian exhibit.

10. Continue research.
11. Work on essay and Power Point.
12. Present Power Point to class.

Extensions:

Show Smoke Signals to the class as an added benefit for finishing the project. Another movie that was suggested to me, but I have not seen, is Where the Spirit Lives. I have been told this is a PBS film. From here it would be good to have students explore and write about their own families or stories that are important to them individually. Exposing students to memoir would assist them in writing their own story.

Bibliography:

Alexie, Sherman. The Business of Fancydancing: Stories and Poems. Brooklyn, New York: Hanging Loose Press, 1992.

-Reservation Blues. New York: Warner Books, 1996.

Delaware Tribe. "The Walum -Olum." *American Literature*. Mission Hills, California: Glencoe/McGraw-Hill. 1991.

Dorris, Michael. "Yellow Raft in Blue River." *Riley* 307-324.

Gansworth, Eric L. "The Ballad of Plastic Fred." *Riley* 325-333.

Hale, Janet Campbell. *The Owl's Song*. Albuquerque: U of New Mexico Press, 1974.

Hopkins, Sara Winnemucca. "Life Among the Piutes." *Riley* 73-85.

Navaho Tribe. "Listen! Rain Approaches!" *American Literature*. Mission Hills, California: Glencoe/McGraw-Hill. 1991. 12.

Ojibwa Tribe. "Calling One's Own." *American Literature*. Mission Hills, California: Glencoe/McGraw-Hill. 1991. 13-14.

Riley, Patricia, ed. *Growing Up Native American*. New York: Avon Books, 1993.

Smoke Signals. Dir. Chris Eyre. Perf. Adam Beach, and Evan Adams. Miramax, 1998.

Vizenor, Gerald. "Almost a Whole Trickster." *A Gathering of Flowers*. Ed. Joyce Carol Thomas. New York: Harper Keypoint, 1990. 1-20.

Shannon Fye teaches English at Notus Junior/Senior High School. She graduated with a B.A. in Psychology in 1992 and teacher certification in Secondary English in 1998 from Northwest Nazarene University.

Idaho Indian research project
Handout

You are about to embark on a study of native Idaho Indian tribes. For this project you, or someone in your group, will need to be familiar with encyclopedias, internet, and the ability to gain information from pamphlets and short stories. Your group will turn in an essay and a Power Point presentation with the following information about your tribe:

1. Territory - Where they lived, moved to, from, and how large the territory was.
2. Dress - Differences for genders and materials the clothes were made from.
3. Customs - Customs specific to this tribe.
4. Foods - What they ate, how they obtained food, and how it was cooked.
5. Government - What type of government, if any, did the tribe have? Who was in charge, men or women?
6. Written language - Did this tribe have a written language? When did they begin using it? Supply a sample if possible.
7. Gender roles - Which did the tribe hold in higher esteem? Why? What were the jobs of each gender?
8. Housing - Traditionally, what type of homes did your tribe live in? What materials did they use to make the home? How was the home shaped?
9. Art and literature - What types of art did the tribal members create? How many members of the tribe have published literature? What type of literature and art do they create?
10. Map of important areas - What specific areas were most important to your tribe? Why were these areas important?
11. What similarities did you find among the literature we read in class and the traditions and publications of your tribe?

Tribes to choose from:

Blackfoot	Shoshone
Bannock	Paiute
Nez Perce	Coeur D'Alene
Kootanei	Palouse

Your group will also complete a Power Point presentation, in overview form, of the information you discovered. This presentation will be a minimum of eight (8) slides with four (4) or more total images. Each person in the group must take part for the group to be eligible for full points.

Colorful Characters of Fremont County

Pat Schuldies, S. Fremont High School

General description

This research/writing project will be the final assignment in a unit on regionalist literature.

Students will create a bit of regionalist literature by writing, compiling, and publishing brief biographies on early settlers and contributors to the early settlements in Fremont County, Idaho. The names of these people can be found on area landmarks, which would be visited and recorded as a preliminary activity.

Learning Outcomes

Students will conduct research using the Internet, our school and city libraries, and the local historical society. Students will present research findings to the class. As a group, students will analyze and compare these research findings, then select a number of people about whom to write biographies. In small groups or partnerships, they will create biographical sketches suitable for publication.

Materials

1. Examples of biographical briefs/sketches (novel, textbook, encyclopedia)
2. Biography in regional/local publications
3. Examples of published brochures (tri-folds)
4. State Highway, Forest Service, and Parks and Recreation maps

Procedure:

Day one (will vary - we have 90-minute periods):

1. Explain assignment and objectives, review/tie in with study of regionalist literature
2. Explain/discuss/show examples of biography and discuss elements of writing
3. Discuss local historical figures and landmarks - compile partial list of names (students will be able to create this by thinking of names of local parks, cabins, creeks, bridges, etc.)
4. As a class, look at various maps to complete a more complete list of names - the goal is to have more than the number of students in class so they can choose
5. Select / assign research subject
6. To library to begin research

Day two:

1. Review assignment and objectives
2. Discuss/compare previous period's research findings, progress (or lack of)
3. To library, continue research and begin writing biographical sketch (draft due next class)

Days three, four:

Students present biographical sketches, select those for inclusion, and write for publication.

Extensions: From here, I will either have this class publish the brochure or we will pass the project on to the English Publications Class. The brochures will be printed in school and given to the Fremont Historical Society and the St. Anthony and Ashton Visitors Centers for distribution to the public.

I think it would be interesting, too, to pass these biographies on to my 9th graders for use in creative writing. They could create tall tales using these local people as the characters. This would be the place to use excerpts from Kesey's *Last Go Round*.

Resources mentioned

Kesey, Ken. *Last Go Round*. New York: Penguin. 1994.

Pat Schuldies teaches 9th and 11th grade English and English Publications at South Fremont High School in St. Anthony. She is the advisor for the school newspaper, and has taught U.S. History. She is a native Idahoan and earned her B.A. in Education from Idaho State University in 1995.

What's in a Name? Exploring the Term "Tough Paradise"

by Jean Nutile, Emmett High School

GENERAL DESCRIPTION

This assignment should help students develop a greater awareness of the importance of place in the context of their lives and in reading and writing literature set in or around the Intermountain West. By design, students will not realize quite where the assignment is going at first. They will begin by discussing various possible meanings of the words *tough* and *paradise* and then will explore the term "tough paradise" as used to describe place. Only after this discussion occurs will students be told that they live in an area that some call a "tough paradise." Students will use this information to enhance their appreciation of place as an element in both their own writing and in the writing of others. This activity could be appropriate for grades 9-12 and might be especially appropriate to introduce a unit or course in literature of the Intermountain West.

LEARNING OUTCOMES:

Students will be able to

- Discuss both the denotations and possible connotations of the terms *tough* and *paradise*.
- Synthesize these denotations and connotations in order to determine what type of place a "tough paradise" might be.
- Explain how a "tough paradise" might over time affect the people and animals living there.
- Analyze what about the Intermountain West would qualify it as a "tough paradise" by
 - a. Participating in group/class discussion
 - b. Analyzing a piece of literature
 - c. Conducting an oral interview
 - d. Writing a narrative or expository essay
 - e. Writing a documented research report

MATERIALS

- A. Several dictionaries (one per group)
- B. List of discussion questions for small groups:
 1. What do the terms *denotation* and *connotation* mean?
 2. Look up the denotation of both *tough* and *paradise*.
 3. What connotative associations do these terms have for you? For example, what type of situation would you describe as "tough"? What kind of place would you consider a paradise?
 4. Would it make any sense to put these two terms together to describe a geographical area? How can a place be described as both tough and a paradise? Isn't this a contradiction in terms?
 5. What would the attributes of a tough paradise be?
 6. What would inspire someone to stay in a tough paradise? To leave it?
 7. How would such a place affect the attitudes and behaviors of those living there?

8. Have you ever lived in or visited a place that you would describe as a tough paradise? Do you realize that you are living in such a place right now, that the Intermountain West has been called a tough paradise?
9. Why would anyone call the Intermountain West a paradise? Why a "tough" paradise?
10. Can you share any experiences or information that would verify the legitimacy of the term "tough paradise" as a name for the Intermountain West?
11. Can you think of literature set in or close to the Intermountain West that might illustrate the "tough paradise" theme?

C. A short list of selections that might complement the discussion and/or serve as material for writing topics (See full citations under "resources" below):

"Hook"* by Walter Van Tilburg Clark

"Where Nothing is Long Ago" by Virginia Sorensen

"The Colt" and *Angle of Repose* by Wallace Stegner

"Christmas Comes to Moccasin Flat" by James Welch

Tough Paradise: The Literature of Idaho and the Intermountain West compiled by the Idaho Humanities Council.

PROCEDURE

- In small groups, students will consider the discussion questions listed above.
- Students as a class will discuss information and questions generated in their groups.
- Students may be assigned a short piece of literature for discussion the next day or be assigned any type of writing project the teacher deems appropriate.
- What students do after this depends upon the overall purpose of the lesson. For example, if the discussion is used to introduce a unit on literature of the Intermountain West, students may be asked to keep a journal observing to what extent the term "tough paradise" is relevant to the material in the unit. If the purpose is to provide inspiration for writing, then the appropriate type of writing could be assigned, etc.

EXTENSIONS

Students might explore the "tough paradise" theme by illustrating it through alternative modes of expression such as art or music.

Students could use subject matter from other classes (art, science, geology, agriculture) to illustrate/support the concept of a tough paradise

RESOURCES

Clark, Walter Van Tilburg. "Hook." *The Watchful Gods and Other Stories*. New York: Random House, 1950.

Sorensen, Virginia. "Where Nothing is Long Ago." *Bright Angels and Familiars: Contemporary Mormon Stories*. Ed. Eugene England. Salt Lake City: Signature Books, 1992. 1-10

Stegner, Wallace. *Angle of Repose*. New York: Penguin, 1992.

Tough Paradise: The Literature of Idaho and the Intermountain West. Idaho Humanities Council, 1995.

Welch, James. "Christmas Comes to Moccasin Flat." *Riding the Earthboy* 40. Pittsburgh: Carnegie-Mellon, 1997. 22

Christmas Comes to Moccasin Flat

Christmas comes like this: Wise men
unhurried, candles bought on credit (Poor price
for calves), warriors face down in wine sleep.
Winds cheat to pull heat from smoke.

Friends sit in chinked cabins, stare out
plastic windows and wait for commodities.
Charlie Blackbird, twenty miles from church
and bar, stabs his fire with flint.

When drunks drain radiators for love
or need, chiefs eat snow and talk of change,
an urge to laugh pounding their ribs.
Elk play games in high country.

Medicine Woman, clay pipe and twist tobacco,
calls each blizzard by name and predicts
five o'clock by spitting at her television.
Children lean into her breath to beg a story:

Something about honor and passion,
warriors back with meat and song,
a peculiar evening star, quick vision of birth.
Blackbird feeds his fire. Outside, a quick 30 below.

Day After Chasing Porcupines

Rain came. Fog out of the slough and horses
asleep in the barn. In the field, sparrow hawks

Biographical Sketch: I received a bachelor's degree in English from the University of Idaho and a master's degree in English from the University of California (Davis). I have taught high school English in Emmett for 26 years. Occasionally, the muse strikes and I publish something. Although Idaho has been home since I was five years old, I still sometimes perceive my environment through Connecticut eyes and am both awed and terrified by the high desert's dry and empty spaces.

Chicano Literature of the Western United States

Jennifer Boyd, Borah High School, Boise

General Description

First year Spanish students (grades 10, 11, 12) will listen to and read pieces of and excerpts from Chicano literature* and make individual written responses and later team responses. Classes will begin with this activity each day for five days in the first week of school. During this week the class will examine the history of Hispanics living locally, regionally and in the West as a precursor to global Hispanic studies that look at the twenty Spanish-speaking countries outside of the United States.

* "Chicano literature" refers to Hispanic or Latino writings of the Western United States

Learning Outcomes

These readings will encourage students to develop a greater awareness of Hispanic cultures by starting at our own grass roots. Student discussion of literary works authored by / or of the region will promote greater self and community awareness. At the end of the school year the class will make regional to global connections and contrasts in an essay.

Materials

- Sus Vecinos Chicanos (Your Chicano/a Neighbors) - Student Reading Response Handout
- Excerpts, readings or poems by Chicano authors – teacher will hand select these
For a start see included list - (Chicano/a Authors)

Procedures

- Students are given one "Sus Vecinos Chicanos" reading response handout for the week
- Teacher identifies and reads one piece of Chicano/a literature a day – poem or excerpt 3-7 minutes in length. At the time of the reading the teacher will write the author and title of the piece on the board for students to copy, as well as mark the region being referred to with a pin on a wall map of the United States.
- After the reading students will be given five minutes to individually respond to the piece on the "Sus Vecinos Chicanos" handout. The teacher will give examples of responses and/or direct students to respond specifically (i.e. , sentiment, location description, characters)
- Students are seated in teams of four and will each take a turn sharing their reactions to the piece.
- Teams will be given one minute to unify their four responses into one sentence and write this on their handout.
- Team representatives will read their team sentence to the class.
- Discussion and extension activities may follow, as this activity is not intended to stand-alone.

Extensions

- Visiting related web sites
- Compiling a literary list for use in future projects
- Inviting a local Chicano/a speaker to the classroom
- Culminating with tastes of specifically Western U.S. Hispanic foods and music traditions. This can later be compared to the differing Cuban and Puerto Rican dishes and music of the Eastern U.S.

Resources

Augenbraum, Harold. Ed. *Latinos in English*. New York: The Mercantile Library of New York, 1992.

Chicano/a Authors

Oscar "Zeta" Acosta
Kathleen Alcala
Rudolfo Anaya
Gloria Anzaldua
Ron Arias
Raymond Barrio
Nash Candelaria
Ana Castillo
Denise Chavez
Fray Angelico Chavez
Sandra Cisneros
Americo Paredes
Terri De La Pena
Alberto Alvaro Rios
Tomas Rivera
Joe Rodriguez
Arnold Rojas
Gary Soto
Sabine R. Ulibarri
Victor Villasenor

Commentary
Jennifer Boyd

The following is personal commentary on extra readings for *Tough Paradise*. I was interested in ethnicity in the West, specifically Basque and Chicano. I wanted to examine other cultures, besides Indian, that have settled in the West and helped to define it. Once I got started one title led to another, then into my curriculum project for *Tough Paradise* and as I can now foresee- into the next few years as I try to find my footing in cultural literature of the West.

1. Echeverria, J. & Etulain, R.W. eds. *Portraits of Basques in the New World*, University of Nevada Press, Reno & Las Vegas, 1999.

I chose this book because Basque communities are prevalent in the Intermountain West and were influential in the settlement and industries of many cities in this region. I have Basque ancestry on both sides of my family. I am in the third generation of Basques born here and I have always had a personal interest in the stories of my family immigration to the western United States. My great grandfathers were shepherders and later farmers when they were able to buy land.

Though I am familiar with the sheep herding life and immigrant experiences I was glad this book gave me a much broader background. For example, the first scouts into the West from New Spain (Mexico) were Basque! They were employed by the Spanish government, but were in fact born in the Basque Country, a separate region in Spain. Evidently there was a large Basque population living in Mexico City in the 1600-1700's. As land became settled in the U.S. they immigrated as did their relatives from the homeland. Unlike some immigrant groups the Basques grouped together in the West and held hard to their culture by speaking Basque and carrying on family and community traditions. They are an extremely proud and hard working group. I was interested to learn more about life in the Basque boarding houses. Families living in the cities often ran these to house new immigrants and shepherders in from the field. Basques were and are definitely a network that functioned for the good of the group, constantly helping those new to the West to find work and get on their feet. I also enjoyed learning more about Pete Cenarrusa, an Idaho politician and Robert Laxalt who has written many books specifically on Basques in the American West. The various topics in this book opened up many doors and windows of curiosity for me.

I teach a unit on the Basque Country and the descendants here in Idaho to my second year Spanish classes. Although I am part Basque and have been raised with many of the traditions the history in this book helped to make clearer how and why we still have Basque cultural traditions in the West, and specifically in Boise. This information will be useful when we take our yearly field trip to the Basque center of Boise, a city block that houses a museum, outdoor art, a performance center and eateries.

2. Olmos, E. J., Monterrey, M. E & Ybarra, L. *Americanos*, Little, Brown and Company, New York, 1999

As a Spanish teacher I stumbled across this project while looking for ways to teach my classes about people of Hispanic decent living in the U.S., specifically the West and I was thinking in terms of this class. Edward James Olmos led a group to produce this made for HBO program called "Americanos" along with a photo/essay book, also titles "Americanos, Latino Life in the United States" and a traveling exhibit in conjunction with the Smithsonian Institute. I really liked the video for its - this is who we are, this is how many we are, in your face, accept us or not we were some of the "first" here- attitude. The book is a

beautiful description of people of Hispanic decent using photos and essays to examine such aspects of life as sacred beliefs, work (in fields, factories, the ocean, the military, offices and schools) celebration and contributions to the U.S. The Western experience is mirrored in fieldwork, farming, and fishing. Hispanics continue to migrate to and settle the west in great numbers. I continually search for the best way to share, and often I feel "convince" my students that there are people of other cultures living and working among us who are writing the history of Idaho as are we daily. I enjoyed sharing the photos, images and words from this series with students.

3. Villasenor, D.V. *Rain of Gold*. Arte Publico Press, 1992

This historical novel is based on the lives of the author's great grandparents and grand parents' journeys out of Mexico during the time of the Mexican Revolution into California. The families face multiple hardships but seem to pull through by their amazing faith in a higher being and in each other. There are moments of magical realism, as are often characteristic in the literary Latin view of the world. The characters view these calmly and wide-eyed searching for a symbolic meaning in their own lives. The western landscapes, weather and wild animals involved in daily survival form a strong willed and patiently enduring people who come the U.S., like most for better lives and freedom. Students highly recommended this to me and were so excited to discuss it with me after I had read it! There is a pre-quel that I am excited to read this summer. This was a great way to learn about Mexican immigrants of this period.

4. Laxalt, Robert. *Child of the Holy Ghost*. University of Nevada Press, Reno, NV, 1992.

5. Laxalt, Robert. *Basque Hotel*. University of Nevada Press, Reno, NV, 1992.

I read the next two Laxalt books (two of a trilogy) based on reference in *Portraits of Basques in the New World*. I have a habit of delving into a specific author rather than sampling. In this case I am glad I let my curiosity run its course. I was not overly impressed with the complexity or beauty of writing by Laxalt, but his straightforward characters and writing did help me gain a broader understanding of reasons for Basque immigration, the process of immigration and life in the West for the sheepherder, single woman and later families.

The *Child of the Holy Ghost* refers to a child born out of wedlock in the ultra Catholic Basque country a hundred years ago. This woman character Laxalt develops (quite possibly his mother) has no options in life without a father's surname and even fewer living in a country faced with serious economic strife. Immigration, as all the young men of her day are doing, seems the only answer after her own mother turns her back on her and her grandfather dies. Once in the West opportunities for work, marriage, a life! abound and the rest is history. The narrator (son) hounds his mother to take a trip back to her homeland with her husband or other family members when they have free time and money later in life. He does not understand until the end how she can so firmly say no and replies, "My home is here now." There were more freedoms in America and specifically in the unassuming West. Anyone could make a go at it.

In *Basque Hotel* we hear a young boys stories of growing up the child of parents who run a Basque hotel in Carson City Nevada. He sees how hard his parents work and he sees with fear how they must break the prohibition law by serving a glass of wine at dinner and a shot of whiskey afterward in order to get customers and stay open. Eventually the hotel life is too much and with saved money his parents buy some farmland outside of town. His father to his surprise and delight now dresses as a cowboy and is gone for days on end. The lonesome life out on the range is hard on his mother, left to raise the family and run the house, but the kids seem to thrive and the father finds the freedom addictive and hardly ever comes home.

Underneath these childhood memories I saw a young boy's admiration for his hard working parents as well as his desire to be an American and find an easier life for himself.

I would include both of these on my list for student reading. They give two different family accounts of living life with cultural baggage, on native soil and on new soil in the West. High School students could read these with ease and make further connections to geography, history and economics in the West.

6. Anaya, Rudolfo. *Bless Me, Ultima*. Warner Books, New York, 1972.

I started this novel during the institute based on its listing in *Latinos in English* and upon recommendation of two other teachers. Yesterday I read a section about the main character, a little boy, attending his first day of school - in an English speaking school where he does not understand a word. This section had some great descriptions and feelings of confusion and fear that I think might help high school students to understand the what it is to be the "foreigner" in your own land. As I said, I am still reading this book and hope to come across more classroom useful passages like this one.

Jennifer Boyd teaches first and second year Spanish at Borah High School in Boise. She is interested in introducing her students to Hispanic culture as a whole through works by regional and Western Hispanic authors. Please contact her if you know of any authors writing about Hispanic life in Idaho. Muchas gracias. boydj@bor1.sd01.k12.id.us

Defining the West Assignment
Paula Fisher, Centennial High School, Meridian

Course: American Character

Grade Level: 11th

As part of a culminating activity from our Wild West/Singing Spirit unit for American Character students will create a pamphlet encouraging settlers to come West. The students will have a choice whether to set their pamphlet in the present or past we are studying (1870-1900). This assignment will encourage student creativity, force them to synthesize the information they learned about the periods in history and literature, and practice persuasive writing techniques essential for juniors who take the Direct Writing Assessment.

Students will

- Identify target audience
- Compare traditional and modern attitudes toward the West
- Identify reasons people migrate
- Persuade people to come West
- Define the West
- Use technology to create a pamphlet

Materials:

Computer lab

Magazines

Glue

Paper

Scissors

Procedures:

As a culmination to team-taught unit on West, students do a portfolio defining Native American/Western literature and major historical events. As another culminating activity, students will create a pamphlet persuading people to come West.

Brainstorm as a class, answers to these questions:

- Where is the West now?
- How do you describe the West?
- Where was "the West" in 1870?
- Why did people come West between 1870-1885?
- Who came West?
- Why do people "come West" now?
- How many of you came from somewhere else? Where?
- Why did you come?
- Who would you WANT to come West NOW?.
- What kind of person did it take to "make it" in the West during the late 1800's?
- How were the women in the diaries we read persuaded to come West?
- Why did Polly Bemis come West?

In groups students will divide up and choose whether they wish to address the past or the present and, using the materials provided, or publishing software (or both), create their pamphlet.

Students present their pamphlets to the class, then whole class discusses the differences and similarities between past and present.

Extensions: Other activities we include in this unit are oral storytelling, writing about a place that means something to the student, a cowboy cookout, making dream catchers, identifying stereotypes in the film *Stagecoach*, writing cowboy poetry, a live cowboy poetry presentation (Rudy Gonzales Meridian, ID), a scavenger hunt at the Idaho Historical Museum.

Resources:

Cannon, Hal, Ed. *Cowboy Poetry: A Gathering*. USA: Gibbs Smith, 1985.

Harte, Brett. *The Outcasts of Poker Flat*. USA: Troll Association, 1985.

McCunn, Ruthanne Lum. *A Thousand Pieces of Gold*. USA: Beacon Press, 1991.

Walker, Deward. *Myths of Idaho Indians*. Moscow: University of Idaho Press, 1980.

*Paula Fisher teaches American Character, a team-taught American history/literature combination, with Tom Seifert at Centennial High School in Boise. She also teaches Creative Writing. She holds a BA...MA...
Fisherp@mailhost.sd02.k12.id.us*

Discovering Me in the New West
J. Michael Brown, Middleton High School, Middleton

General Description

What you have here is an overview of a unit designed to assist students in figuring out where they live, the New West, and who they are as a result of living there. It is doubtful that any of us can live up to the mythic character types created for the West through years of romantic depictions and so one's sense of a western self can be elusive, to say the least and destructive in the long run. We debunk some of the romantic Old (Wild?) West before arriving at some sense of a "real" or New West. I use it in sophomore English. You can do as you see fit. I call the unit "Fitting In" and alternately "Discovering Me in the New West" or "Coming of Age in the New West" though I rarely any title aloud (especially in the teacher's lounge - or wouldn't if we had such a place.)

Goals & Objectives

The overall unit begins with investigation into the stereotypes of the West and moves into a viewing of what for me is the quintessential Western, Shane. A reading of Richard Bausch's short story "Old West" follows and leads to a reading of Ken Kesey's Last Go Round. Writing assignments and sheets of questions and prompts naturally show up often in order to get students to actually do something that we can put marks on and show someone else that learning has taken place. Other readings are suggested for a larger concluding project.

Students Will:

- recognize and evaluate stock characterizations
- derive a set of standards by which to judge something Western
- predict outcomes of material and evaluate the results
- compare characters in materials
- analyze and evaluate the variations in characterization
- research their own environment
- produce written projects exploring contemporary characters who are Western

Materials

Shane , (the movie) A.B. Guthrie screenplay based on Jack Shafer's novel.

Bausch, Richard. "Old West." The Fireman's Wife and Other Stories. New York: Linden Press, c1990. 23-55. ISBN 0-671-66137-X

Kesey, Ken. Last Go Round. New York: Penguin Books, c1994. ISBN 0-670-84883-2.

Lesson Sequence

- Students write to this prompt - Introduce/describe yourself as a stereotypical character in the West without saying who exactly you are. What do you look like? What do you generally do? What do you like/dislike?
- Share the responses and decide who is being introduced discussing how we arrive at such decisions and the purpose of stereotype as a literary device.
- After viewing Shane, students compose predictions for the characters and setting of the movie ten to fifteen years ahead. Respond to the following prompt - What will the main characters in the movie be doing in ten to fifteen years? What will the area be like?
- Read "Old West". "... I've lived to see the story of my own coming of age in the Old West find its way into the general mind, if you will." (Bausch) In reading "Old West" the focus of the analysis is on the narrator's coming of age and it's dependence upon the romantic myth of the Old West. I provide a couple sets of questions (they refer to them as quizzes or tests or pains in...) to help steer and clarify the reading.
- Compare and analyze students' predictions and Bausch's. "Beginning, even then, in spite of himself - in spite of what he had just seen - to make it over in his young mind, remembering it already like all the tales of the Old West, the story as he would tell it for more than eighty years, even as he could hear the shaken voice, almost garrulous, of the one who had managed to stay alive - the one who was Shane, and who, this time, hadn't been killed in the stupid, fumbling blur of gun fighting." (Bausch)
- Analyze the differences between Shane and "Old West"; what makes one more "real" or at least more likely?
- Create a set of qualifying standards for a work to be classified a New Western. (Not so tough since no such standards actually exist. Well, no definitive ones.)
- Read (discuss) Last Go Round, by Ken Kesey, again with teacher guidance (questions et. al.) to focus attention on the lives of somewhat more "actual" cowboys and Indians. "Maybe you always think of yourself as what you were in that short high noon of fame, not what you are all the rest of the long twilight and dark."(Kesey)
- Compose a personal essay. Students write of their own status and qualifications in the New West relevant to the standards we arrived at. Are you a New Westerner?

Extension

Write a semi-research paper. I say "semi" because I am asking that they read another work of contemporary literature of the West (Alexie to Stegner to Robinson) and compose an analysis of a character based on his/her place in the New West.

Mike is a teacher of English, bringing the truth to the starved masses at Middleton High School where he has been teaching since 1989-90. He took his BA in Philosophy from New York University in 1980 and ran. He ran through Massachusetts slowing only to take his teaching credentials from Bridgewater State before heading west, a haven if not quite home. Email (home) brown-mkdmm@juno.com

The Western Experience: Discovering a Narrative History of Family and Place

Dan Macdonald, New Horizon High School, Pocatello

General Description

Whether a recent or historical experience, most students living in the Intermountain West moved there from outside or their ancestors did within a few generations (with the important exception of Native American tribes). The purpose of this lesson is to get students to research their family history of moving and settling into this region toward developing a narrative, which includes and is shaped by the effects of the wider history and the natural environment. It is also hoped that students will understand that Western families and their stories are very diverse.

Learning Outcomes - Students will be able to:

1. Listen, read and respond to several historical family narratives.
2. Discuss the differences and similarities between historical family experiences from the narrative.
3. Plan and conduct oral history interviews of families.
4. Construct, in writing, a family history for narrative.
5. Explain in writing how the family history has been shaped by the larger history and environment.
6. Project future regional changes, problems and issues, which will affect the family and prepare an appropriate plan to respond.

Materials

1. Reading texts (see Bibliography)
2. Narrative Reading Literature Questions (see handout)
3. Instructions for Developing a Family Narrative (see handout).
4. Questions for Developing a Family Narrative (see handout)

Procedures

1. The teacher will read to students the following (or excerpts from) family narrative literature:

Angle of Repose by Wallace Stegner, pages 70-72, 98, 102-104, 136-145, 154, 389-394

Hole in the Sky by William Kittredge, pages 12-66, 73-77, 170-174

Housekeeping by Marilynne Robinson, pages 3-28

Note: Other suitable narrative family history texts may be substituted

2. After each reading students will form groups to fill out the handout, "Narrative Literature Reading Questions" and then share answers with the class in discussion.
3. The teacher will explain the handouts, "Instructions for Developing a Family Narrative" and "Questions for Developing a Family Narrative".
4. Students will interview family members and complete the "Questions for Developing a Family Narrative" and give an oral summary of their family history to the class.

Extensions

The next step would be to write a family narrative (see Chapter 5, *Stories of, by and for the Family* in *Family Writing*, pages 81-115 for further information). Other writing possibilities include:

- Memoir
- Writing fictional old family letters
- Creating old news articles relating to the family
- Family tall tale
- Poetry

Resources

Kittredge, William. *Hole in the Sky: A Memoir*. New York: Vintage Books, 1992.

Robinson, Marilynne. *Housekeeping*. New York: Farrar, Straus, Giroux, 1980.

Stegner, Wallace. *Angle of Repose*. New York: Penguin Books, 1971.

Stillman, Peter R. *Families Writing*. Cincinnati, OH: Writer's Digest Books, 1989.

Narrative Reading Literature Questions
Dan MacDonald

Name _____

Name of Book:

1. Who is heading West and why are they going?
2. What did they find when they arrived?
3. How did they settle in and establish themselves?
4. How did they have to adjust to the land and to the environment? (i.e., how did they become Westerners?)
5. How would you predict the book will end? (i.e., what happens to the family?)

Instructions for Developing a Family Narrative

1. The first place to start is to discuss with parents and relatives the stories you already know and try to discover those stories you have never heard. It may help to begin with a family photo album. You are not doing a full genealogy but need a basic idea of your immediate ancestors at least going back to those who moved to the West. Constructing a time line with names can help along with a list of dates of important historical events, which would have impacted the family is useful. You may want to research only one side of your family or both your mother and father's side. When interviewing it is helpful to use a tape recorder.
2. Construct a basic life story for each immediate relative going back at least to great grandparents if possible. Try to get as much information as you can including stories of childhood, adolescence, schooling, marriage, work, religion, political activity and recreation. Remember, though, you are looking at the larger historical and geographic context. News articles saved by family can be helpful.
3. Besides photo albums and scrapbooks, discussing the following with family may be helpful in recalling stories: Family names, holidays and traditions, heirlooms and sentimental objects, recipes, burial plots, visits and reunions.
4. In areas where you may find gaps in information, you may use fiction but try to be historically accurate. If you are Native American, you may wish, at times, to substitute tribal history for personal history. If you are adopted, you can use your adoptive and/or birth parent's stories or make up a fictional story if you prefer.

Questions for Developing a Family Narrative

The Initial Move

- Who made the decision to first move to the West?
- What were their cultural and ethnic backgrounds?
- What were they like as individuals?
- Where did they move from and when did they leave?
- Why did they move West?
- How did they get here and what difficulties did they encounter?

The Arrival

- Where and when did they first arrive in the West?
- Describe in as much detail as possible, the place as it was then (the land, people, settlements, economy, etc.)
- How was the place different from where they had come from (what things were uniquely "Western")?
- What kind of living arrangements did they first have?
- When they arrived, what difficulties did they have?
- In what ways were they ignorant of their surroundings?

Settling In and Establishing a Place

- What work or employment did the family do to live?
- What were some adjustments or changes the family made and how were some of these

adjustments related to living in the West?

- What events both personal and societal affected the family?
- What economic, geographical and cultural forces affected the family?

Changing and Growing

- What adjustments in living and work did the family make over time?
- What personal or historical experiences and events were important and are remembered as family history and why? Particularly, include any events that are related to living in the West or the Intermountain region.
- What special people or characters are remembered, especially those who seem to represent the West (and why)?
- In what ways did the family learn to become “Western” or adapt to the environment?

The Family Today

- Describe your role in the family today.
- How are you different and similar to your ancestors?
- Describe the family today and how it has changed from the first arrivals. How has it become “Western”?
- How has the local place and region changed (geography, economy, culture, etc.) From the time of the first arrivals?
- How has the place changed the family?
- Looking back, what mistakes were made which could have been done differently?

Your Family’s Future

- How do you think the family will continue to change?
- How do you see your place in the family’s future?
- How are your goals and desires similar or different to your family’s goals?
- How do you think that the region and local place will change in the future?
- How is the family’s future tied to the region’s future?
- What decisions should be made now to ensure the family and the region’s future?

Conclusions and Reflections

- What have you learned from your family’s experience?
- What can everyone learn from your family’s experience?
- What does the West and the Western experience mean to you?
- How is the Intermountain West experience special?

A New View of an Old Confrontation
The Twice Told Tales of the Bear River Massacre
Anna Beth Olson, West Side High School, Dayton

General Description

On January 29, 1863 Col. Patrick Edward Connor killed over 300 Shoshone Indians, including women and children, in what is now known as the Bear River Massacre by a militia of men lead. This event took place in southeastern Idaho, approximately four miles north of Preston, on Highway 91 in the river bottoms of the Bear River. Students would be given a bibliography and then research the event looking at viewpoint, lore, and oral history. An anthology would be made telling the different stories, after which a main story would be constructed. A quilt, telling the story pictorially, would be constructed and displayed at community events along with the anthology.

Lesson Objectives

1. Students will do research on the Bear River Massacre.
2. Students will write stories about the massacre based on information they have found.
3. Students will pictorially create a story about the Bear River Massacre.
4. Students will explore the idea of viewpoint and memoir in the stories they have found.

Material Needed

- A bibliography of the Bear River Massacre.
- Literature written and told by Native Americans and literature about Native Americans written by non-Indians.
- Material for quilt : 1½ yards of muslin cut into twenty 12x12" squares
 - 3 yards of fabric for the back
 - 1 yard of fabric for the stripping between panels
 - 1½ yard of fabric for border
 - 2/3 yards if fabric for the binding
 - 3 yards of cotton batting
- Fabric paint

Lesson Sequence

1. Read examples of Native American Literature written by Native Americans and whites writing about Native Americans. Prefabricate an event to create a disturbance inside the classroom and then have the entire class write about the event. Compare and contrast viewpoints.
2. Visit the site of the Bear River Massacre using a local historian to tell them the story.
3. Watch the documentary on the Bear River Massacre.
4. Give students a bibliography on the massacre and instruct them to research the event and bring back their version.
5. Students will then write a "main story" about the event.
6. Students will be given a quilt block to illustrate part of the story.
7. The final project will include an anthology of the stories collected, a complete bibliography and an illustrated quilt.

Bibliography

Books

Franklin County Historical Society and Monument Committee, The Passing of the Redman, 1911

Hart, Newell, Bear Creek Massacre, Cache Valley Publishing (Preston, ID) 1982

Madsen, Brigham D., The Shoshone Frontier and the Bear River Massacre, University of Utah Press, (Salt Lake City) 1985.

Settle, Raymond W., Saddles and Spurs: The Pony Express Saga, University of Nebraska Press (Lincoln as in Dullsville, Nebraska) 1955.

Journals

Heaton, John W., "No Place to Pitch Their Teepees", Utah Historical Quarterly, 1995, 63 (2) pp.158-171.

Faulkner, Mont E., "Emigrant-Indian Confrontation in SE Idaho: 1841-1863", Rendezvous, 1990, 25 (2) pp.47-64.

Simmonds, A.J., "SE Idaho as a Pioneer Mormon Safety Valve", Idaho Yesterdays, 1980, 23 (4) pp.20-30.

Newspapers

Deseret News, Oct. 3, 1860; July 21, 1860; March 13, 1861; Sept.17, 1862; Aug.6, 1862; Dec.17 & 26, 1862; Jan.7 & 21 & 28, 1863.

Sacramento Union, Dec.26, 1862; Jan. 14 &19 & 31, 1863; Feb.7 & 12, 1863.

Anna Beth Olson teaches English at West Side High School in Dayton, Idaho. She graduated from Utah State University and has been teaching for seven years.

Bear River, How does / should History record it?
Jeff Blain, Snake River High School, Pocatello

The Legends, the Myths and the Facts:

Student exploration of historical events and people is an integral part of this Social Issues course taught cooperatively between the English and Social Studies departments. Students are given a brief introduction to the unit topic either in the print media or through a portion of a movie.....they are simply given the basis or background of the assignment and expected to conduct interviews, gather documents/records/pictures, search the internet, etc. (In this case they will be expected to travel to the site and in some way reconstruct the sequence of events). It is the goal of the course to encourage the students to analyze and question, develop focus on a variety of topics, learn to develop presentation materials and evaluate their own research process.

Materials utilized should include, but not be limited to:

- * library resources.....videos, books, magazines, pamphlets
- * local people with expertise on the topic
- * computer data
- * supplementary texts
- * on-site examination
- * museum collections
- * university library and staff
- * government publications and officials
- * public lectures
- * radio or television programs
- * dissertations or other published works

The unit findings and conclusions will be presented and serve as a basis of comparison to formulate further readings and research on related topics. A consensus of opinion will be called for and the rationale for that decision will be defended. As the topics given are quite specific, the follow-up will usually result in a more generic examination of pertinent questions.

If you would like further information email me at flver1@stellar.net
Again the summer session has been a success.....best wishes to all
Jeff Blain

POINTS TO PONDER/ANSWER [Bear River]

Jeff Blain

- What were the Indians guilty of?
- What changes the attitude of Chief Magwitch?
- Explain the military logistics involved in the "battle"
- Colonel Connor became General Connor shortly after this encounter.....was that deserved?
- What events/situations created Connor's attitude toward the Indians?
- How and why did (does) history fail to pay attention to this event?
- Who had the "right" to be on and claim the land?
- What purpose was served by exaggerating the numbers involving the casualties, losses, Indian attacks?
- Did this encounter put an end to the problems.....if not, what finally did?
- What was the role of the Mormon settlers and leaders? Was the Indian conclusion and subsequent action correct?
- Which is more accurate.....the report of Connor or that of Mae Parry? And the obvious...WHY?
- Encounter with the Northwestern Shoshone At Bear River: Battle or Massacre?????????

THE LEGEND.....

Colonel Patrick Edward Connor:

- Became soldier at 19, fought in the Mexican War
- Joined the Gold Rush in 1850, held office of Postmaster in CA
- Joined state militia, became commander
- Company hired to patrol mail lines in Utah in 1862

Shoshone Indians struggled to survive in winters of 1861-1862:

- Received some government help, but also stole cattle
- Early in 1862 attacked emigrant trains in Soda Springs, Ft Hall areas
- April, 1862 Mormon leader Brigham Young wanted no federal troops and policy of feeding and helping became one of trying to control
- Connor arrived in September, disagreed with Young and called for them to be "Taught a lesson"

- Chief Sagwitch Timbimboo had maintained a friendly approach to settlers
- November.....Indians camped for winter under bluffs next to Bear River
- Connor and men marched from SLC (Camp Douglas) January 21
- Engagement began early AM January 29, 1863 : lasted about 4 hours
- Indian camp had 450 people.....approx. 250 killed, 23 soldiers

Bibliography

Books

Franklin County Historical Society and Monument Committee, The Passing of the Redman, 1911

Hart, Newell, Bear Creek Massacre, Cache Valley Publishing (Preston, ID) 1982

Madsen, Brigham D., The Shoshone Frontier and the Bear River Massacre, University of Utah Press, (Salt Lake City) 1985.

Settle, Raymond W., Saddles and Spurs: The Pony Express Saga, University of Nebraska Press (Lincoln as in Dullsville, Nebraska) 1955.

Journals

Heaton, John W., "No Place to Pitch Their Teepees", Utah Historical Quarterly, 1995, 63 (2) pp.158-171.

Faulkner, Mont E., "Emigrant-Indian Confrontation in SE Idaho: 1841-1863", Rendezvous, 1990, 25 (2) pp.47-64.

Simmonds, A.J., "SE Idaho as a Pioneer Mormon Safety Valve", Idaho Yesterdays, 1980, 23 (4) pp.20-30.

NEWSPAPERS.....

Deseret News, Oct. 3, 1860; July 21, 1860; March 13, 1861; Sept.17, 1862; Aug.6, 1862; Dec.17 & 26, 1862; Jan.7 & 21 & 28, 1863.

Sacramento Union, Dec.26, 1862; Jan. 14 &19 & 31, 1863; Feb.7 & 12, 1863.

Jeff Blain currently teaches at Snake River High School near Blackfoot. He holds a BA in Speech Communication and Literature from the University of Northern Colorado, an MA in English from the University of Colorado and is near completion of a Ph.D. from the University of Southern California.

Town Poetry

Michelle Paige, Leadore School, Leadore

Lesson Theme/Topic

Developing a sense of place in the west.

General Description

This activity encourages students to examine their assumptions about place, landscape, and western towns. Students will also be asked to examine what makes a town western and what type of people may live in a western town. Students will then use poetry to create a town.

Learning Outcomes

The students will be able to utilize guiding questions and self-questions to invent a western town. The students will then describe the town in a poem. The students will then publish their poetry (optional).

Materials

Invent a Town handout.

Pens/Pencils/Paper.

Art paper/various styles (optional).

Ballpoint/Gel/Waterproof pens (optional).

Regional literature - your choice.

Procedures

Day 1 - Introduce the lesson. Ask students what they would like to know about the towns they are going to invent. Write their questions down. Have the students use their own questions and the questions from the Invent a Town handout to create a town complete with a sense of place, landscape, and character. Students will complete the Invent a Town handout.

Day 2 - Students will write their town poems using previously taught poetry guidelines (Richard Hugo, Triggering Town).

Day 3 - Students will pair up into authors and readers. Poems will be edited for excess articles and showing versus telling. Students will rewrite.

Day 4 - Students will pair up into authors and readers. Poems will be edited for style such as effective use of modifiers, metaphors/similes, and effective line breaks. Students will write final draft.

Day 5 - Oral poetry presentations. (Optional - students will publish their poetry on textured art paper and display it in the school as well.)

The timing is variable. Past the first two days, I would not plan on devoting class time to writing/rewriting, as that time should be used for peer editing. Serious re-writing requires more time and thought, therefore you may find it is best to assign the re-writing as homework. Public presentation/publishing will encourage greater student pride and should be considered vital. Encourage students to add more questions to the guiding questions handout. What would they

like to know about their town or someone else's? Encourage them to use detailed answers and to consult all five senses.

Extensions

This lesson plan can be used in many ways during a unit on regional literature. It can be used at the beginning to help students write poetry about their own hometown, it can be used to help students write poetry about the towns they encounter during their readings, or it may be used to help students create a fictional western town with a western sense of place at any time during the unit. Good ideas that work with your particular brand of students bear repeating, so if your kids enjoy this activity, you may want them to repeat it throughout the unit and let them hone their poetry skills. You may wish to have the students culminate this lesson by printing their poetry on good quality textured art paper or have them add a drawing /sketch of their town.

Resources

Hugo, Richard. Triggering Town:

Lectures and Essays on Poetry and Writing. Norton Press. New York, 1979.

A native of Idaho, Michelle Paige has traveled extensively throughout the United States and Taiwan before coming back to Salmon, Idaho to live. Michelle is a second-year Language Arts teacher in Leadore, Idaho and her duties include teaching grades 7 – 12, drama club, sophomore class advisor, and the technology committee. She was surprised to find she would be the entire English department in Leadore, but says the perk is being able to sign her name as department chair on recommendation letters for her students. A graduate of Idaho State University with certification in Secondary English and Special Education, Michelle is currently enrolled in the MAT program at the University of Montana. In 2001, she hopes to add the Creative Pulse MA program at the University of Montana to her roster of experiences.

Town Poem Example
Michelle Paige

The following are assumptions taken from Hugo's "Triggering Town".

- The name of the town is significant and must appear in the title.
- The inhabitants are natives and have lived there forever. I am the only stranger.
- A hermit lives on the outskirts in a one-room shack. He eats mostly fried potatoes. He spends hours looking at old faded photos. He has not spoken to anyone in years. Passing children often taunt him with songs and jokes.
- All beautiful young girls move away right after high school and never return, or if they return, are rich and disdainful of those who stayed on.
- The population decreases slightly each year.
- No music.
- Terrible things once happened here and as a result the town became sad and humane.
- The annual picnic is a failure. No one has a good time.
- It is not on any map.
- The jail is always empty.
- People sit a lot on their porches.

Fairfield

*I wanted it depressed, one dusty road
and two cafes both with "help wanted" signs.
Where I ate, the waitress was too in love
with the cook for things I wanted to say.
The canal passed through town ripe green
and grain, I had to admit, grew assured.
A dog slept fat on warm gravel. No trouble foreseen
raising funds to build the new gym.
I'd expected hurt, the small town kind everyone
knows and ignores, a boy who tired and tried
to leave home, sobbing his failure alone
at the mirror back of the bar, still wearing
his '39 sweater, still claiming
the girl who moved to Great Falls will return.*

*I wanted to honor him in this poem,
to have the sky turn dark as I drove off
the town in my rear view mirror
huddled with fear white in black air.
The drunk I saw seemed happy. I drove empty away.
What if Fairfield sent signals to Mars
and signals came back saying all weather is yours
no matter how vulgar? I imagined cruel sky
left every bird orphan. When I passed
Freeze Out Lake I saw herons accepted that refuge
as home, and I knew the water was green with sky,
not poisoned green with resolve.*

Richard Hugo

Invent a town

(Add your own questions to this list.)

1. Where is your town located?
2. When was your town founded?
3. Who founded it and why?
4. What are the geographic features of your town?
5. What is the surrounding country like?
6. What is the climate like?
7. What are the demographics of the town: size, age, average income, political affiliation, predominant religion if any, predominant race if any, other religions, races, organizations? This question is pretty wide open.
8. What is the main industry if any?
9. What is your town like structurally: buildings, streets, houses, etc...?
10. What makes this particular town unique?
11. How would you describe the atmosphere in the town?
12. How would you describe the sense of community in this town on the surface and underneath the surface? Are these two the same or are they different?
13. What is important to the characters in your town?
14. What is the name of your town?

Then and Now; There and Here
American Indian Literature
Joanne Davis, Emmett High School

General Description

The chronological study of American literature in the 11th grade begins with samples of traditional American Indian literature. This unit will use the selections in the literature anthology as a base then will add samples of contemporary poetry, particularly poetry by Indians from the tribes of the Intermountain West region.

Learning Outcomes

Students will . . .

- recognize elements common to Indian writing of the past and the present
- see how treatment of subjects has changed from earlier Indian literature to today's
- be able later to make connections between literature in this unit and other writings by Americans
- be able to identify metaphor in the works and recognize its contributions to the themes
- write a poem which is modeled on their favorite selection
- write a short personal response essay to one of the selections
- participate in discussion and/or give a reading of one of the poems for the class

Materials

The Language of Literature: American Literature. Ed. Arthur N. Applebee, Andrea B. Bermudez, et al. Evanston, IL: McDougall Littell, 1997.

"The World on the Turtle's Back" (Iroquois)

"Song of the Sky Loom" (Tewa)

"Hunting Song" (Navajo)

"Coyote and the Buffalo" and "Fox and Coyote and Whale" (Okanogan, Mourning Dove, trans.)

"High Horse's Courting" (Black Elk)

"I Will Fight No More Forever" (Chief Joseph)

"The Man to Send Rain Clouds" (Leslie Marmon Silko)

"Deer Woman" (Paula Gunn Allen)

"My Father's Song" (Simon J. Ortiz)

Additions:

"The Business of Fancydancing," "Migration, 1902," "Soon to be a National Geographic Special," "Penance" (Sherman Alexie, Spokane / Coeur D'Alene)

"There Is a Right Way," "Getting Things Straight," "Day after Chasing Porcupines" (James Welch, Blackfeet / Gros Ventre)

"Flock," "Epitaph: Snake River" (Lance Henson, Cheyenne)

"Prelude to Memorial Song," "Night Blessing" (Phil George, Nez Percé / Tsimshian)

"Eagle Poem" (Jo Harjo, Creek)

"Celebration" (Linda Hogan, Chickesaw)

"nevada" (nila northsun, Shoshone / Chippewa)

Keeler, Greg. Coyote vignettes. Cassette tape.

Procedures

Sample lesson: Day 3

1. Read "Hunting Song" from the textbook. Look at the accompanying explanation.
2. Ask the students to orally describe the situation in which the deer-hunting chant would have been performed.
3. Discuss the purpose of the chant.

4. Do a choral reading of the chant. (Ask for a drummer. Practice a few times until it sounds good.) Suggest they try it before going deer hunting. . .
5. Read "The Business of Fancydancing" by Sherman Alexie. Point out that the speakers are young men of about the same age.
6. Discuss what the two poems show about the changes in tribal life.
7. Find elements the two poems have in common, using inductive thinking, analysis, and synthesis. During discussion, make notes of students' responses on marker board.
8. Wrap up discussion.

Extensions

- * Identify Indian writers on their list of American authors for reading outside of class.
- * Recommend that they watch Smoke Signals.

Resources

- Alexie, Sherman. The Business of Fancydancing. Brooklyn, NY: Hanging Loose, 1992.
- Alexie, Sherman. One Stick Song. Brooklyn, NY: Hanging Loose, 2000.
- Allen, Terry. The Whispering Wind: Poetry by Young American Indians. Garden City, NY: Doubleday, 1972.
- Harper's Anthology of 20th Century Native American Poetry. Ed. Duane Niatum. San Francisco: Harper, 1988.
- Keeler, Greg. Coyote vignettes. Cassette tape. (I don't have the publication info. here; I can e-mail it. JD)
- The Language of Literature: American Literature. Ed. Arthur N. Applebee, Andrea B. Bermudez, et al. Evanston, IL: McDougal Littell, 1997.
- Voices of the Rainbow: Contemporary Poetry by American Indians. Ed. Kenneth Rosen. New York: Viking, 1975.
- Welch, James. Riding the Earthboy40. New York: Harper, 1976.

SEE APPENDED POETRY

About Joanne Davis

Finally, 30 years after starting on a MA in English at WSU, I received one from BSU. I learned much more this time. Ask me about Robert Wrigley. Mostly, I teach English and gifted students at Emmett High School, and sometimes they're the same. Ask me about my daughter.

Poetry

Penance

I remember sun-
days when the man I
call my father made

me shoot free throws, one
for every day of my life
so far. I remember
the sin of imperfect

spin, the ball falling in-
to that moment between
a father and forgive-

ness, between the hands reach-
ing up and everything
they can possibly hold.

Sherman Alexie

Migration, 1902

The salmon swim
so thick in this river

that Grandmother walks
across the water

on the bridge
of their spines.

Sherman Alexie

There Is a Right Way

The justice of the prairie hawk
moved me; his wings tipped
the wind just right and the mouse
was any mouse. I came away,
broken from my standing spot,
dizzy with the sense of a world
trying to be right, and the mouse
a part of a wind that stirs the plains.

James Welch

The Business of Fancydancing

After driving all night, trying to reach
Arlee in time for the fancydance
finals, a case of empty
beer bottles shaking our foundations, we
stop at a liquor store, count out money,
and would believe in the promise

of any man with a twenty, a promise
thin and wrinkled in his hand, reach-
ing into the window of our car. Money
is an Indian Boy who can fancydance
from powwow to powwow. We
got our boy, Vernon WildShoe, to fill our empty

wallets and stomachs, to fill our empty
cooler. Vernon is like some promise
to pay the light bill, a credit card we
Indians get to use. When he reach-
es his hands up, feathers held high, in a dance
that makes old women speak English, the money

for first place belongs to us, all in cash, money
we tuck in our shoes, leaving our wallets empty
in case we pass out. At the modern dance,
where Indians dance white, a twenty is a promise
that can last all night long, a promise reach-
ing into back pockets of unfamiliar Levis. We

get Vernon there in time for the finals and we
watch him like he was dancing on money,
which he is, watch the young girls reach-
ing for him like he was Elvis in braids and an
empty

tipi, like Vernon could make a promise
with every step he took, like a fancydance

could change their lives. We watch him dance
and he never talks. It's all a business we
understand. Every drum beat is a promise
note written in the dust, measured exactly.

Money
is a tool, putty to fill all the empty
spaces, a ladder so we can reach

for more. A promise is just like money.
Something we can hold, in twenties, a dream we
reach.
It's business, a fancydance to fill where it's empty.

Sherman Alexie
Soon to be a National Geographic Special

All of the Indian boys in the world
gathered into one red Toyota Celica
or perhaps it was just Steve, Tom, and me
though, truthfully speaking, it wasn't Tom

at all. In fact, it was his brother Dan, but I want
to place Tom in the Celica with Steve
and me because Tom killed himself
a few years back, and I miss him.

I want to remember him
in some poem, in this particular poem
because I am a poet now, though
I wasn't a poet back then. Of course

Tom wasn't a poet and he wasn't
an Indian either, which means his brother
wasn't Indian, and Steve was only
a little bit Indian himself, but he grew up

on the reservation, and therefore
was a full Indian pretty much
by osmosis. So, now, to reiterate, the Toyota
was filled with all of the Indian boys
in the world (meaning there was one
white boy who was only there
metaphorically, one mostly-white boy
made Indian by association, and one

true and actual Indian boy) as the auto sped
through the reservation night, as
it insulted the cold air with the heat
of its arrival and passage, as we Indian boys

laughed at the impossibility
of the Northern Lights, as the Great Barn Owl
swooped down over the road, its epic wings
stretching from ditch to ditch, its epic wings

striking flames as it roared directly
toward all of the Indian boys
in the world, as Steve slammed
on the brakes, or more likely, it was Tom

who slammed on the brakes (meaning
Getting Things Straight

Is the sun the same drab gold?
The hawk—is he still rising, circling,

that his brother Dan slammed
on the brakes) as that Great Barn Owl flew
just a few feet above the pavement
as it grew so large and impossible
in the headlights, as all of the Indian boys
in the world, in the Toyota Celica, decided
they were going to die, die, die

as that Great Barn Owl suddenly lifted
into the air, just barely avoiding
a terrible head-on collision, as the three of us
ducked our heads in reflex, as we turned

to look behind us, turned to look
at our past, at our future, as we turned to see
that Great Barn Owl disappear
somewhere behind the poker-faced moon.

Sherman Alexie

Day after Chasing Porcupines

Rain came. Fog out of the slough and horses
asleep in the barn. In the fields, sparrow hawks
glittered through the morning clouds.

No dreamers knew the rain. Wind ruffled quills
in the mongrel's nose. He sighed cautiously,
kicked further beneath the weathered shed and
slept.

Timid chickens watched chickens in the puddles.
Watching the chickens, yellow eyes harsh
below the wind-drifting clouds, sparrow hawks.

Horses stamped in the barn. The mongrel
whimpered
in his dream, wind ruffled his mongrel tail,
the lazy cattails and the rain.

James Welch

falling above the field? And the rolling day,
it will never stop? It means nothing?
Will it end the way history ended when
the last giant climbed Heart Butte, had his vision,

came back to town and drank himself
 sick? The hawk has spotted a mouse.
 Wheeling, falling, stumbling to a stop,
 he watches the snake ribbon quickly
 under a rock. What does it mean?
 He flashes his wings to the sun, bobs
 twice and lifts, screaming
 off the ground. Does it mean this to him:
 the mouse, a snake, the dozen angry days
 still rolling since his last good feed?
 Who offers him a friendly meal?
 Am I strangling in his grip?
 Is he my vision?

James Welch

Epitaph: Snake River

again the light of
 the silver stream
 glistens the taste
 of iron the blood
 of the young arrives
 oh lute of the prairie
 wind we have listened
 too long the light
 of our shining bones
 betrays us our last
 colorless dreams are
 fallen
 Where are we come that
 we must stand this alone

Lance Henson

Dedication:

*Descendants of the War of 1877
 Chief Joseph Band of Nez Percé
 Colville Reservation, Washington State*

Night Blessing

Sleep plays hide-and-seek with darkness.
 In reverence
 All earth stands, head bowed.

**Prelude to Memorial Song
 100 Years Later**

Before an audible sound, an almost recognizable
 Tune: a puppy cry—a whimper from my heart.
 My withheld burst of air pierces morning
 stillness.
 Up, up misty Nespelem Cascades where
 Eagles and Salmon two-step on rainbows.

Coyote licks my tears; I sing.
 Steam rises from Owhi Lake and I sing.
 For long time ago freedom I am lonely, so lonely.
 amerika's-whiteman-life makes me sad.
 Am I alone?
 Puplukhh (Grandfather) is dead.
 Kautsa (Grandmother) is dead.
 Prisoners of war home from Oklahoma
 concentration
 Camps in OUR OWN COUNTRY.
 Inside I bleed.
 I hurt.
 I hurt.
 I hurt.

Their Life Song, a portage for my spirit,
 Traces glacial springs to the mountainside.
 With morning vapors my heart will rise—
 When red and yellow plumes dance down
 between pines
 My heavy heart will rise.

I am alive.
 Nemipu are breathing humans:

We
 Are
 Alive.

Phil George

Long-needed evergreens cease to
 Proclaim hushed hymns of awe.
 Between praise stanzas,
 Night birds pause to listen,
 While sending their magnetic fragrance,

The sweetness for this royalty,
Spring flowers in carpet hues
Halt their prancing dance.
Stars shoot through space
To herald Full Moon's entrance.

Within my tepee
I cannot remain on robes and blankets.
Far out into the still of night,
My heart goes forth.
I must stand in honor, respect,
One beside tepee shadows
Gazing toward snow-capped mountains.
I turn to face the East,
Waiting to receive
Her blessing.
"Oh, Ruler of the Night,
May I so live that all I do in time
Is preparation for lasting peace."

Soon Dawn's mystic gaze
Moves toward me,
Falling upon each creature.
I raise yearning arms
And stand naked
Within Her sacred view.
Devotion surges in me
Overflows my littleness
And I must praise
In song and dance.
I am clothed in joy.
I am warmed, protected.
Content, I sleep.

Phil George

Celebration: Birth of a Colt

When we reach the field
she is still eating
the heads of yellow flowers
and pollen has turned her whiskers
gold. Lady,
her stomach bulges out,
the ribs have grown wide.
We wait, our bare feet dangling
in the horse trough,
warm water

where goldfish brush our smooth ankles.
We wait
while the liquid breaks
down Lady's dark legs
and that slick wet colt
like a black tadpole
darts out
beginning at once
to sprout legs.
She licks it to its feet,
the membrane still there,
red,
transparent
the sun coming up shines through,
the sky turns bright with morning
and the land
with pollen blowing off the corn,
land that will always own us,
everywhere it is red.

Linda Hogan

Eagle Poem

To pray you open your whole self
To sky, to earth, to sun, to moon
To one whole voice that is you.
And know there is more
That you can't see, can't hear
Can't know except in moments
Steadily growing, and in languages
That aren't always sound but other
Circles of motion.
Like eagle that Sunday morning
Over Salt River. Cirled in blue sky
In wind, swept our hearts clean
With sacred wings.
We see you, see ourselves and know
That we must take the utmost care
And kindness in all things.
Breathe in, knowing we are made of
All this, and breathe, knowing
We are truly blessed because we
Were born, and die soon, within a
True circle of motion,
Like eagle rounding out the morning
Inside us.
We pray that it will be done
In beauty.
In beauty.

Jo Harjo

Everybody Has A Story

Karen Olds, *New Horizons High School, Pocatello*

I. Lesson theme/topic

The memoir and its importance in individual lives.

III. General description

This is a lesson plan to encourage student recognition of how personal "stories" (memoirs) are important for indicating who we are. Students will be exposed to written memoirs, which tell a story but also indicate the significance of the story in the teller's life. Each student will then write a memoir based upon an event from his own past, recalling their reaction at the time and then speculating upon their current thoughts regarding the incident.

IV. Objective

- 1, Students will understand the genre of memoir.
- 2, Students will learn how the memoirs or the "stories" we tell are important in how we define ourselves.
3. Students will demonstrate and practice their skills for literary analysis by participating in class discussions.
4. Students will demonstrate their writing skills and understanding of the memoir by writing a memoir of their own.

V. Materials needed

- A. Rosalie Sorrell C.D.-What Does It Mean To Love
- B. One copy of William Kittredge's book-Hole In The Sky: A Memoir

VI. Lesson Sequence

Introduction and attention getter:

1. The teacher will play "Waltzing With Bears" from a Rosalie Sorrell C.D.
(This is a song about a "crazy" uncle, Walter, who believed he "went waltzing with bears." The class would probably be interested in knowing that Ms. Sorrell is an Idaho folk singer and song writer.)
2. The teacher will then guide a class discussion based on the following:
 - a. Have students imagine being a child in the presence of Uncle Walter.
How would a child respond to or react to an Uncle Walter?
(Small children would probably see Uncle Walter as great fun.
Children often react favorably to "let's pretend" games. Children would probably not recognize a mental imbalance in Walter.)
 - b. Ask students to discuss some possible adult reactions as they look back upon their memories of Uncle Walter.
(Answers will vary here. Some adults might recognize the positive meaning behind Walter's imagination and wish they had retained more of that. But most adult would dwell on the negative aspects of possible mental illness and all the things we fear might be connected.)
 - c. Have students speculate on the significance of each reaction as they present them.

- (Example: The adult who recognizes the wonder of the imagination might be feeling they have evolved into a life that lacks imagination.)
- d. Explain to students that, in any case, the stories we tell often define us and give us a sense of who we are.

B. Body

1. Teacher presents the concept of the written memoir as autobiography.
 - a. Telling stories about the experience of oneself
 - b. Even though the genre of memoir is non-fiction, we must not equate a memoir with absolute truth but instead as the writer's personal perception of events in his/her past.
 - (1) Imagine recalling an event from your childhood.
 - (2) You might tell it exactly as you remember it, but your mother, for example, might have a completely different version.
 - (3) No one can say which version is the absolute truth, or if any of them are because our memories are always filtered through a personal perception.
 - (a) This is what makes stories a reflection of your life.
 - (b) This is also what applies the emotional aspects of the memory.
2. Present students with an example of a short, written memoir from William Kittredge's book, Hole In The Sky: A Memoir.
 - a. Give students some background on Kittredge.
 - (1) Kittredge grew up on family-owned ranch lands along the southeastern boarder of Oregon and Nevada.
 - (2) Kittredge's family was the rather dysfunctional result of a land and power-hungry grandfather.
 - (3) According to Kittredge, his own tumultuous life and lack of purpose was the result of a family who did not communicate, especially in telling family "stories" which would have given him a sense of identity.
 - (4) So, Hole In The Sky is Kittredge's attempt to correct the problem by telling his own "stories."
 - b. The teacher should read the "Interlude" chapter orally (pgs. 218-19).
 - c. Conduct class discussion.
 - (1) In regards to Uncle Hank's spinach-laden teeth on the dining table, how does Kittredge recall his reaction as a child?
(He remembers whimpering and that there was a scene. Uncle Hank obviously frightened him.)
 - (2) Looking back, how does Kittredge regard himself as a child?
(He feels he must have been "a fool of a child.")
 - (3) What did Uncle Hank represent to the rest of the family?
(“He was the prime figure of failure....: a stranger, the official eccentric, a drunk,” etc.)

(4) Kittredge turned his back on the family ranching business because of the land and power-hungry emphasis, which allowed no caring for others or for the environment. As Kittredge tells the story of Uncle Hank, how does it help to define him in his later life?

(He admires and values what he hopes was Uncle Hank's ability to ignore the drive for land and power. He wants to believe that Uncle Hank cared for the natural world as he lay on the lawn, watching the birds, etc.)

3. Here the teacher may want to read another sample "story" from a memoir, but this is not absolutely necessary.
 - a. I read two that I have written myself.
 - (1) A very serious memoir from an event in my childhood
 - (2) A very humorous occurrence from my rodeo days
 - b. I then briefly point out how my "stories" indicate both my reactions at the time and my thoughts now as I look back and reflect upon the events.
 - c. I also speak about how I feel my stories define me or help me toward a sense of who I am.

4. Now students should try their hands at writing a memoir based upon one incident from their childhood.
 - a. I will not presume to instruct English teachers how to teach writing, but I do make this a full-blown memoir because my students have enjoyed memoir assignments in the past.
 - (1) Students must provide an introductory paragraph as well as a conclusive paragraph, which provides readers with summary and closure.
 - (2) The body must consist of several well-developed paragraphs—the number depending upon the natural breaking points of the "story."
 - (3) The memoir should contain a recollection of the writer's reaction at the time of the incident.
 - (4) The memoir should also contain the writer's thoughts and speculations upon looking back on the event.
 - (a) How do they feel about the incident now?
 - (b) What do these feelings say about you?
 - b. I also emphasize writing as a process, awarding points for each step in the process—pre-writing, first draft, proofreading and editing, final draft.

BIBLIOGRAPHY

Kittredge, William. Hole In The Sky: A Memoir. New York: Vantage Books. 1993.

Sorrels, Rosalie. What Does It Mean To Love? Perf. Rosalie Sorrels. CD. Red House, 1995.

*Karen Olds is the entire English Dept. of New Horizon Alternative High School in Pocatello, Idaho. Teaching all levels of English is quite challenging but also very rewarding. Most students are kinesthetic learners, which opens many possibility. For example, New Horizon sports probably the only high-school Shakespeare Troupe in Idaho-The Players-watch for them; they are gaining popularity and reputation. Karen graduated with a B.A. in English from Idaho State University. She has far more than enough graduate credits for a masters but feels no need to slow down for the finish. Besides, Karen is **OLD**.*

Music: To Soothe the Savage Beasts

Roger Manning, *Aljirico High School*

Rational:

Music has been known not only to "soothe the savage beasts", but also to 'facilitate learning'. In fact, the music of a song is often remembered longer than the lyrics. Most of us can hum a given tune long after we've forgotten the message of the words. This 'magical discovery' can have a positive effect learning about language and literature.

Purpose:

The material below is intended for occasional use in classrooms to enliven a lesson, to review vocabulary terms, to strengthen knowledge already acquired, and generally to provide variety, simplification, and a positive outlook in the classroom.

Procedure:

Using a well known song as a format, the teacher composes a song using the original tune, but using new words, which apply to the lesson. Greater success can be attained if the tunes used are well known, whether children's songs, patriotic songs, popular, or church songs. In every case, a regular rhyme is more important than a great singing voice.

1. Simple Concept

Tune: Mary Had a Little Lamb

Mary uses adjectives, adjectives, adjectives

Mary uses adjectives,

To tell about a noun.

Simple Concept

Tune: Three Blind Mice

Person, Place, or Thing,

Person, Place, or Thing,

Has a nice ring,

Has a nice ring,

This tells you all what a noun's about,

This tells you all what a noun's about,

If you ever forget what a noun's about,

Think Person, Place, or Thing.

2. Telling a Single Event: (In our dormitory, a waitress had made a huge mess at the milk machine one day.)

Tune: Old MacDonald Had A Farm

In our dorm is one great spot, EIEIO,

You can get food cold or hot, EIEIO,

Hot dogs here, noodles there, salad bar, cake to spare,

Get a meal so very square,

Though construction's everywhere, EIEIO.

To drink they've got nine kinds of pop, EIEIO,
Hot or cold, decaf or not, EIEIO,
2 % here, 1% there,
Some so thin it runs out everywhere,
'Mess Hall' is the proper word, EIEIO.

3. Vocab Study:

Possibilities - develop a list of vocab words and have students fill in the blanks of this song. Or just sing this as a review. (These words all relate to "the Old West".)

Tune: Home On The Range

When the sheriff is gone, will the bad guys stay on,
Will the rustlers still steal the cows,
Will the rivers run dry, pioneers burn cow pies,
Will the renegades learn to use plows,

Out here in the West, where the scenery's surely the best,
Is the fishing still good,
Do the stoves all burn wood,
Is the plaid shirt still worn with a vest?

4. Telling a longer story: Nez Perce Flight (part)

Tune: The Old Chisolm Trail

He started up, Chief Joseph did,
With 44 women and a whole bunch of kids,
Chorus X: Hey, hey, ya, hey, ya, hey, ya, ho, Hey, hey, ya, hey, ya, ho,
They had some braves, real warriors, too,
But, they had many, many, many miles to do,

- X: Hey, hey, ya, hey, ya, hey, ya, ho, Hey, hey, ya, hey, ya, ho,
The Great White Father said to them,
This is all your land, but I'll take it back again,
- X: Come a ti, yi, yippee, yippee, yea, yippee, yea, Coma ti, yi, yippee, yippee, yea,
The blue shirts thought they'd take Joseph in
But, he faked to the south, then he went north again.
- X: etc.

5. Blues style music lends itself to this type of activity because of its repetitive structure: 1st line:
Make a statement, usually with 8 accented beats
2nd line: Same as the first
3rd line: Sentence with 8 beats and end rhyming with the first line
3rd line also answers line one
Each verse advances the story toward its end.

Well, you get up in the morning, make your way to food
- repeat -
If you don't eat your breakfast, you won't do near as good.
Walk down to the mess hall - see what they got there,
- repeat -
I'm so tired of reading, I tell you, I really don't care.
Well you go to Terri's classes - everyone is there,
- repeat -
She talks about the 'project', man, that gives me a scare.
Read and read and comment - then we get to chose,
- repeat -
To read more books or memoirs, gives me those IHC blues.

Partial List of Possible Tunes

My Country 'tis of Thee	A Spoonful of Sugar
Battle Hymn of the Republic	Old Chisholm Trail
On Top of Old Smoky	Old MacDonald
Jingle Bells	Rudolph the Red Nosed Reindeer
Three Blind Mice	Goodnight, Irene
Mary Had a Little Lamb	Home On the Range
Yankee Doodle	Tumbling Tumbleweeds
Mountain Dew	

The Stories We Tell

Abby Teuscher, Nampa High School, Nampa;
Shauna Lindsey, Clearwater Valley High School, Kooskia

General Description:

This is a two day introduction to a ninth grade memoir writing unit. Students often struggle with the concept of writing in general and, more specifically, writing about themselves and their experiences. These activities are intended to show the importance of storytelling and to get students' stories on paper. This will be the beginning of the students' writing project dealing with the theme of self.

Learning Objectives:

After reading the excerpts, watching the film clip, and attending to the class discussion, students will be able to accomplish the following:

- List reasons why storytelling is important to the human experience.
- Participate in small and whole class discussion using previous knowledge.
- Apply the knowledge learned from the activity to generate stories from their personal experiences.
- Demonstrate knowledge of the elements in a written narrative, specifically mood, tone, voice, and language.
- Make inferences through reading about tone, voice, and narrative stance.

Materials:

Handouts of excerpts from the listed resources
Copy of film *Smoke Signals*
Copies of assignment handout
Pens/pencils
Paper

Procedures:

Day 1

- Anticipatory Set: Why is it important to tell a story?
- Five minute written brainstorming session
- Class discussion of ideas generated
- Quote by Sherman Alexie; "Mine are the stories which can change or not change the world. It doesn't matter which as long as I continue to tell the stories" (McFarland 7).

- Small groups (5 recommended) - Each group gets one of the following excerpts to read: *Reservation Blues* (2 passages); *This is What It Means to Say Phoenix, Arizona*; *Hole in the Sky*, and *Runaway*.
- Each group must:
 - a. Read its excerpt
 - b. Generate answers to the given worksheet (included)
 - c. Discuss and prepare to present ideas concerning the excerpt to the whole class
- Group presentations must include:
 - a. Title of excerpt
 - b. Brief summary of excerpt
 - c. Answers to group questions

Assessment/Closure: The last five minutes of class, each student must discuss in writing his/her ideas on the question: Why is it important for these storytellers to tell their stories?

Day 2

- Anticipatory Set: Read short segment from *Grimes Creek*.
- Show clip from *Smoke Signals* (when Thomas talks about Arnold taking him to Denny's).
- Class discussion: Answer questions from previous day's worksheet concerning film clip.
- Focus question: Why is it important to tell YOUR story?
- Five minute written brainstorming session
- Discuss ideas generated in brainstorming session with class
- Writing assignment - In a one page minimum written narrative, address the following prompt: Describe your connection to a specific place. Include mood, tone, voice, figurative and descriptive language. The purpose is to show the reader the place, not to tell about it. Express what feelings this place evokes.
- Closure/Assessment: Collect the finished product from each student.

Extensions:

Any number of examples of storytelling in literature or film can be used in place of the listed resources.

Resources:

- Alexie, Sherman. *Reservation Blues*. New York: Warner Books, 1995: 26-27, 167-168.
- _____, "This is What It Means to Say Phoenix, Arizona." *The Lone Ranger and Tonto Fistfight in Heaven*. New York: Atlantic Monthly Press, 1993.
- Blew, Mary Clearman. *Runaway*. Lewiston, Idaho: Confluence Press, 1990.
- Kittredge, William. *Hole in the Sky: A Memoir*. New York: Vintage Books, 1993: 41-43.
- McFarland, Ron. "Sherman Alexie." *Dictionary of Literary Biography*. Detroit: Gale, 1999: 3-10.
- Smoke Signals*. Dir. Chris Eyre. Perf. Adam Beach, Evan Adams, and Irene Bedard. Videocassette. Miramax, 1998.
- Stringfellow, Nancy. *Report from Grimes Creek After a Hard Winter*. Boise, Idaho: Limberlost Press, 1990: 3-6.

Storytelling Question Worksheet

Name of each person in group:

Teacher:

Class/Hour:

Date:

Answer the following questions in a minimum of two or three sentences.

What's the story?

Who is the storyteller? How do you know? Describe his/her voice.

What are the main points (or the moral) of the story?

Identify the listener in the story? Did he/she understand the objective of the story?

What is the significance of place to the narrator? How can you tell?

Abby Teuscher is a freshman English teacher in her third year of teaching at Nampa High School. She obtained her undergraduate degree at the University of Idaho in Moscow and has been a resident of Idaho her entire life.

Shauna Lindsey received her Bachelor of Arts in English at Idaho State University and her secondary teaching certificate at Lewis-Clark State College. She has been teaching English for the last two years at Clearwater Valley High School in Kooskia, Idaho, and has recently accepted a position to teach English and drama at Oak Harbor High School on the Washington coast.

Writing Memoir

Karma Archibald

This unit is designed to introduce high school students to memoir writing as it applies to the Western culture and landscape. The activities will prepare students to be more descriptive in their writing. The activities listed here may require two or more weeks to complete, but selecting and adapting is possible with several of these lesson suggestions.

Learning outcomes

1. Students will recognize various styles of writing Western memoir.
2. Students will write a fictional or non-fictional "memoir" piece that will include an acceptable quality and quantity of description, dialogue, and characterization.
3. Students will gain an appreciation for Western writing and landscape.

Materials needed

- William Kittredge's novel Hole in the Sky.
- Marilynne Robinson's novel Housekeeping.
- Mary Clearman Blew's memoir ALL BUT THE WALTZ.
- William Studebaker's memoir Short of a Good Promise.
- Example pictures of people and landscape (Listed as illustration A).

Procedures

1. Introduce this unit by discussing and defining memoir.
2. Prompt students to remember stories they may remember or may have been told about their grandparents, uncles, aunts, parents, or their own childhood. You may also prompt them to remember their first day of school or a favorite elementary teacher or the first 'love' of their childhood. (Allow time for short periods of free writing about their memories and then allow time for volunteered sharing.)
3. Explain to the students that they will be reading some good examples of Western Memoir by selected Western writers in order to prepare them to write a memoir essay assignment.
4. The first thing the students will need to know is how to introduce or begin their memoir. In readers theater style, have certain students read the pre-selected beginnings of the four author's pieces listed in the *materials needed* section of this lesson plan or use pieces of your own choosing. Take time to discuss the what, where, when, and why information given in each selection's introduction.
5. Continue with the readers' theater by having a reader read selected short pieces from selected texts. (I believe it is very important for each teacher to select pieces that will best fit *their* particular mix of students living in a particular landscape.) Pay particular attention to including selections that demonstrate sensory language, metaphor, simile, etc. Discuss how these pieces "show" us instead of "tell" us. Also include selections that demonstrate dialogue and remind the students that they will be required to include both sensory language and dialogue in their own memoirs to create a distinctive, believable character. (A good example of dialogue and characterization is from Housekeeping when the two aunts converse so profusely.)
6. If a classroom set of one of these Western memoir books is available, a homework reading assignment will take many of the students closer to an understanding of what memoir might include.

7. Divide the students into groups of three and assign each group a different work to use to find good examples of descriptive writing. These examples could be read aloud to the class. Take plenty of time during the reading process to stop and have the students COUNT the senses used in a particular passage. Discuss other ways that the author "show" more than "tells" about his experience. (Note: This assignment could be expanded into a found poem assignment if time permits.)
8. Prepare many pictures of landscape and people. Overhead enlargements work great, or several copies of pre-selected photographs will also work. Divide the students into partners or have them work alone. As each overhead is placed on the projector, give the students time to create a metaphor or a sensory description for that photograph. Share generated work. Use as many photographs as time will allow for stimulating student imagination. Often a bag of inexpensive candy can be used effectively during class sharing by throwing pieces to the most creative metaphor teams or individuals.

9. INTRODUCING THE WRITING ASSIGNMENT:

Hand out the Memoir Essay Instruction Sheet and discuss thoroughly (see handout)

Extensions

This assignment might be extended into a research project and report on certain Western figures.

If one can find old letters, photographs, artifacts of other types, you can make up first person fiction memoirs about the who, what, why, where of these items.

References

Blew, Mary Clearman. *ALL BUT THE WALTZ*. New York: Penguin books, 1991.

Kittredge, William. *Hole in the Sky*. New York: Vintage Books, 1992.

Robinson, Marilyn. *Housekeeping*. New York: Farrar, Straus, and Giroux, 1980.

Studebaker, William. *Short of a Good Promise*. Washington: WSU Press, 1999.

Karma Archibald is an Idaho native. She graduated from ISU with a BA in English education. She teaches study strategies, speech, American and British Literature at Oakley High School in the Cassia County School District.

Memoir Essay Instruction Sheet/Handout
Karma Archibald

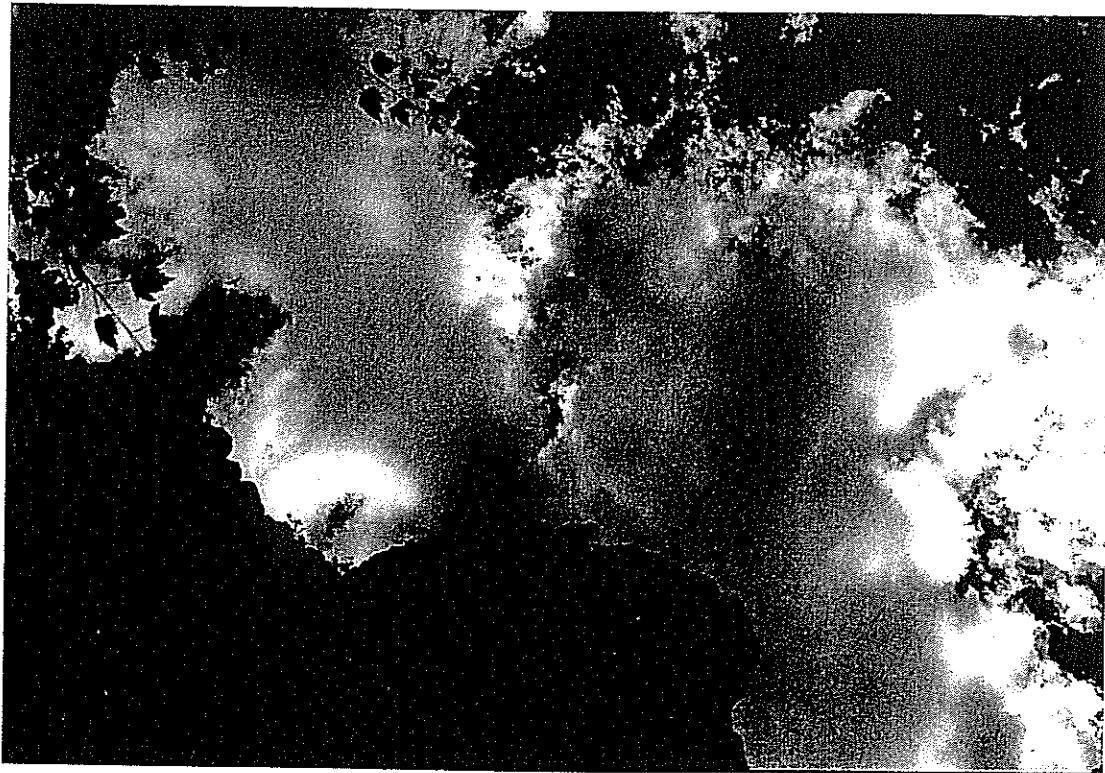
General Instruction: You will be writing an essay modeled after the Western writing styles we have studied in class. Your memoir may be about your own memories (auto-biographical) or you may write a story about someone else you know (biographical). You may fictionalize a memoir, but in any case, it must be in the first person narrator point of view.

Format

- 4 -5 pages, double-spaced, 12 point, Times New Roman, 1in. margins.
- Include a bibliography if you use any outside sources such as books or interviews.
- Include pictures of people or landscape that may add to the presentment of your memoir.
- Your essay will be graded for each of the following (twenty point possible for each category):
 1. Content
 2. Mechanics
 3. Description that includes sight, sound, touch, taste, etc.
 4. Metaphor and simile
 5. Dialogue must also be present, creating a distinct personality type for your characters.

Due date: (1st draft) _____
(2nd draft) _____

Describe Shadow/light



Illustrations(A)



Fifteen Way of Looking at a Movie

Mike Steiner, Nampa High School, Nampa

General Description

This assignment sheet provides a set of writing prompts to be used following the viewing of a film.

After students view a film in class or as part of an out-of-class assignment, we usually desire an essay or other written product, both for viewer accountability and to promote critical viewing. We may have a very focused agenda with a film, a single point we wish to drive home, in which case a single prescribed topic will work nicely.

But if we want a range of responses from our students, or if we wish to use a common set of prompts with a variety of films, we need “generic” prompts, which are fairly open-ended, yet which enforce topicality. Some surprisingly interesting writing will surely result.

This assignment has nothing to do with using clips from an adaptation to illustrate some scene in a novel. This assignment supposes films viewed at full length as literary works in their own right.

Learning Outcomes

Students will be able to recognize and explain in essay form how cinematic techniques and screenplay conventions support the stock issues of literary analysis: plot structure, theme, tone, characterization, point-of-view and voice, etc. The student will become a more observant and more thoughtful viewer.

Materials

- The film or films that are the subject of the assignment. (This writer has most immediate reference to *Smoke Signals*, *Housekeeping*, and *A River Runs Through It*, but the idea behind these prompts is that they will work with a wide variety of films of all ages, all genres, even all languages.)
- The assignment sheet itself detailing instructions, requirements, and the prompts.
- A rubric of criteria for good – and not-so-good – responses is optional but highly recommended.
- Such supplemental materials as the teacher may have at hand and deem relevant to the film at hand: background, reviews, articles on film technique, etc. As a rule, it is best to avoid giving students a single critical interpretation at this time; too often, students will accept it uncritically and not think beyond it. On the other hand, a set of varying interpretations can stimulate thought.
- Copies of the screenplay or excerpts from it, if available, can be most useful to help the student recover exact language.
- If students are unfamiliar with the film terminology used in the prompts (it is deliberately minimal), or if you choose to get technical, a concise glossary will be helpful.

Procedures

- Distribute the assignment sheet before viewing begins. Students have more opportunity to think as they view if they know what kind of responses will be asked of them.
- Spend some time going over the prompts to explain what is being asked for and to review literary and film terms as needed. Do this again after viewing, before writing. It is assumed that students are at least somewhat familiar with the literary terms. If not, they are best introduced through print fiction before this assignment is attempted.
- Do not hesitate to interrupt the film frequently to ask questions, answer questions, explain, discuss, and point things out. Doing so will keep students focused and on-task. In the course of a two-hour film are many teachable moments.
- Assign prompts singly or in sets, your choice or student choice, individually or for study groups. You will find that a one-page typed response is quite adequate on the average.

The Prompts

FIFTEEN WAYS OF LOOKING AT A MOVIE: STOCK ISSUES FOR FILM RESPONSE

- I understand how sequences of *images* are used as *narrative devices* to carry the story forward (imagine the pictures alone telling a story without the words). I will describe two examples and explain how they work.
- I understand how *images* are used to reveal *character*. I will describe two examples and explain how they work.
- I understand how *character* is revealed *dramatically* by words and actions. I will show how this is done, writing about one character in two scenes or two characters in one important scene each.
- I understand how *images* are used to explain *tone* or mood. I will describe and explain two examples.
- I understand how *images* can function as *symbols*. I will describe two symbolic images and explain how they function as symbols and how the symbols relate to character and/or theme.
- I understand how *parallel* images/dramatic situations/lines are used in pairs or series for dramatic effect. I will describe one such pair or series and explain how it contributes to *plot, character, or theme*.
- I understand how *time* is manipulated in film. I will point out and explain at least two uses of time-manipulating devices such as *flashback, foreshadowing, narrative explanation, cuts, fades, dissolves, etc.*
- I understand how *images* can be used to reflect a character's *emotions* – how the outer reflects the inner. I will describe and explain two examples.

- I understand how *narrative point-of-view* can be present in film as well as in fiction. I can explain what we have here: first person, or third person omniscient, or subjective third person. I will use plenty of examples.
- I understand that, as in fiction or drama, a screenplay must have an element of *conflict*. Without conflict, no story. Booring! Screenwriter Syd Field explains it thus: A character wants something or wants to do something, but there is an obstacle that would prevent him. He must set about to circumvent or overcome the obstacle. In the end, the conflict is resolved favorably or unfavorably for the character. I can analyze the plot of this film in terms of conflict. I will explain what *motivates* an important character. I will explain what obstacles he/she encounters and what she/he must do to overcome them.
- Screenwriter Syd Field says that screenplays typically have three “acts.” The first act introduces the characters and sets up the situation. The beginning of the second act takes us into the conflict. The third act takes us toward a resolution – for better or for worse. At the juncture between acts is a *plot point* – something happens to set the plot off in its new direction. (These are not the only plot points, but they are key ones.) I will analyze the plot *structure* of this film. I will explain how it does or does not fit the 3-act structure. I will describe what happens in each of the acts. I can identify the key plot points that lead us from one act into another.
- The smallest narrative unit in a screenplay is the *shot*. A *scene* consists of one or more shots. The basic story unit is the *sequence*, which consists of one or more scenes and has its own beginning, middle, and end. It is the cinematic equivalent of sentences, paragraphs, and chapters. I will choose a sequence and analyze it by breaking it down into scenes and shots.
- I can think of a movie in terms of its *screenplay*. I will write up a scene in screenplay format, complete with *stage directions*, *camera directions*, and *dialogue*.
- I can recognize *themes* in a film. I will explain an important idea and will explain how words, actions, and pictures develop it. I will give plenty of specific examples.
- I understand how a film can reflect a particular *time*, *place*, or *culture*. I will explain how this reflection is achieved by incident and image. I will refer to lots of specific examples.

Extensions

Add further prompts as you think of them, as particular films suggest them, and as new instructional objectives require them.

Resources

Field, Syd. *The Foundations of Screenwriting*. New York: Dell, 1994.

Mike Steiner has taught since 1963, in Idaho since 1966, and at Nampa High School since 1979. His current assignment consists of Senior English, both regular and AP, Film as Literature, and Creative Writing. He holds a BA in English and History from Augustana College, 1963, and an M.Ed. in counseling from The College of Idaho.

Refuge (or, the Use of Metaphor)
Juli Stricklan, Clark County High School, Dubois

General Description

This activity can be used at any time during the reading of Refuge by Terry Tempest Williams. It can also be used independent from the book as a tool to practice the use of metaphor.

Williams uses various birds throughout the book as chapter titles which are metaphors for the various stages in her documentation of her mother's ultimately losing struggle with cancer and the resulting traumas in Williams' life. The natural world, and more particularly the avian world, is a glass through which Williams is able to see more clearly, and which helps her to organize and present her thoughts.

Students will observe the natural world around them, finding at least five birds that they can identify in their local area. In preparation for the writing assignment, the students will observe and list characteristics of the birds. Finally, students will write five paragraphs describing events or people from their past week, featuring one bird per paragraph. Each paragraph should have a dominant mood dictated by the observed characteristics of the chosen bird. The students will then choose a paragraph to read aloud to the class.

Learning Outcomes

Students will:

- 1) demonstrate familiarity with their local bird population;
- 2) practice the details of description;
- 3) understand one of the uses of metaphor;
- 4) practice writing with a guiding metaphor;
- 5) practice using a writing voice
- 6) practice oral presentation of their writing; and
- 7) demonstrate deeper understanding of both William's craft and Refuge.

Materials Needed

Students will need the following:

- 1) Refuge (Terry Tempest Williams)
- 2) access to a field guide of birds (such as Peterson's, or National Geographic Society)
- 3) writing utensil
- 4) paper

Procedures

- If the actual book is unavailable, make a copy of chapter 12 (yellow-headed blackbirds) and chapter 13 (redheads) for each student. These are short chapters that illustrate the point about William's uses of bird metaphors.
- Pass around the pictures of the birds in question (copy this from a field guide).
- Ask the students what they know about either of these birds. List on the board their responses, adding whatever you know about the birds and their habitats at the end (it is acceptable to merely read from the field guide!).
- Depending on how or if Refuge is being taught, you should explain a little bit about the book and author before assigning the two chapters to be read.
- After the chapters have been read, discuss with the class their actual content. Then, reference the list of bird qualities on the board. Ask, How do you see the information differently in light of the qualities of the birds involved? How could you interpret this information differently?
- Assign the students to observe an open space in the community or near their home for at least one hour, preferable either early in the morning or at dusk. They are to keep track of all the birds they observe in that hour. They may need access to a field guide in order to accurately identify birds.
- Once they have identified a bird, they need to write down observations about the bird. Is it perky? Silent? Busy? Lazy? Fast or slow? Students should have a minimum number of characteristics to note about each bird (3-5, I would say).
- Using the field guide, students must also list information about the bird. Typically, this would include habitat and food preferences, sizes, coloring, and areas the bird frequents.
- Back in class, the students will use their lists to generate five different descriptive paragraphs. Each paragraph should have a "mood" and voice dictated by the bird chosen as that paragraph's motif. The paragraph can describe an event, place, or person.
- Students will choose their favorite paragraph to share verbally with the class, but all five paragraphs will be turned in.

Extensions

If the book has already been completed, this exercise will lead naturally into discussion and assignments that further explicate the book. Students could vote on which chapter best exemplifies its bird motif, and explain why. If the exercise is completed for a pre-reading assignment, it will give the class a hook to use to help make sense of the reading as they go.

If this exercise is completed independently, the logical next step is to stretch the descriptive paragraph in some way, either through fiction or essay.

Complementary activities might include comparing Refuge with another memoir that has a strong sense of the natural world. Suggested companion books include A River Runs Through It (Norman Maclean), Hole in the Sky (William Kittredge), or Short of a Good Promise (William Studebaker).

Resources

Williams, Terry Tempest. Refuge. New York: Random House. 1992.

National Geographic Society. Field Guide to the Birds of North America. 2nd ed. Washington, D.C.: National Geographic Society. 1987.

Julie Stricklan teaches English to grades 9-12 at Clark County High School in Dubois, Idaho. She graduated from Brigham Young University with a BA in English. She enjoys reading, writing, and sports.

Landscape as Character Personal Memoir about Place

Bev Fransen, Payette High School, Payette; Ben Carr

General Description:

This is a writing activity for grades 11 and 12. Over a two-week period the class will read and discuss several short essays and pieces of longer works from western literature focusing on landscape and how it relates to character. Students will read the pieces in a whole class, in small groups, and individually. Students will then write a personal essay or memoir piece that focuses on their own "sense of place".

Lesson Objectives: The students will . . .

1. Read, discuss, and understand selected western literature texts.
2. Reflect on the development of character in the texts as it relates to landscape.
3. Understand the relationship between their own character and the landscape where they live.
4. Brainstorm possible writing topics from their own lives that were and are important to them.
5. Write a personal essay relating to landscape.
6. Describe the landscape of the story using imagery and figurative language to paint a complete picture of the events as the student remembers them.
7. Complete the entire writing process, particularly peer editing and revision, in order to enhance the relationship between landscape and character.
8. Finalize their writing that is error free and publishable.
9. Publish their writing.

Materials:

Selected readings from *Hole in the Sky*, by William Kittredge; *Refuge*, by Terry Tempest Williams; *A River Runs Through It*, by Norman Maclean; movie version of *A River Runs Through It*, directed by Robert Redford; the poem *At Mud Lake in the Morning*, by Michael Cleary, and *River Notes*, by Barry Lopez, as well as assorted essays of a particular teacher's choosing.

Procedures:

1. As a whole class students will read the written version while an audio version of *The Log Jam*, by Barry Lopez plays.
2. Students, guided by the teacher, will discuss the essay concentrating on how the landscape affects events in the essay and plays a prominent role in the development of the narrative.
3. When students have a basic understanding of the effects of landscape or place on a piece of writing, they will begin reading essays and poems in small groups. Students will be responsible for answering questions provided by the teacher covering the basic understanding of the material as well as the development of landscape as it influences character.
4. Students will come together in a large group and show, specifically, the development in each of their readings of the landscape.
5. Students will then respond to the following writing prompt(s), remembering to limit themselves to writing about where they are living right now.
 - What is something you will never forget about where you are living now?
 - What event from your life will you tell your children about?
 - What is an event from your life that helped you become the person you are today?
 - What is an event from your life that made you reconsider your values?

6. Students will then choose one of the events they have written about to expand into a full-length 2-4 page personal essay.
7. Over several days students will go through the entire writing process, concentrating on the revision and editing stages, with the help of their peers.
8. Students will be encouraged to describe the landscape in their piece in as descriptive and definitive terms as possible.
9. Students will publish their writing in an acceptable format.

Extensions:

1. A class could be required to exchange and workshop a complete, revised, and edited draft with a class from another school. That is, students could workshop the writing of a student they may not know personally. Students would critique and give constructive criticism to help the original author improve his/her work with the help of a different audience.
2. Additionally, care might be taken to exchange work between classes that live in similar areas, but not exactly the same. For example: Payette, Idaho (in the desert, but close to the mountains) might exchange with Lakeview, Oregon (in the mountains, but close to the high desert). Or classes might exchange with another class that has a totally different "landscape focus." Payette might exchange with Seattle, Washington, for example.
3. Another extension which students in an area might find particularly interesting would be to include an interview activity with the landscape piece. Students would write their own essay, and then be required to interview a native of their area, or someone who has lived in the area a substantial time (30 years, perhaps). Then students could ask that person the same writing prompts that they were given, and write that person's "story" and include it with their own. Students could then make comparisons, connections, and reflections between the landscape in the native's story and their own.
4. Students could also choose to rewrite about the original event in some different genre, poetry for example. The student could then choose which genre is most true to the spirit of the original event, and which genre best emphasizes the landscape as it pertains to character.
5. Another option is for students to in some way illustrate, photograph, or videotape where the event occurred.

Resources:

Cleary, Michael. *At Mud Lake in the Morning*. . . .

Kittredge, William. *Hole in the Sky*. New York: Vintage Books, 1992.

Lopez, Barry. *River Notes*. Audiotape. September 1990.

Maclean, Norman. *A River Runs Through It*. Chicago: University of Chicago Press, 1979.

Williams, Terry Tempest. *Refuge*. New York: Vintage Books, 1990.

Biographies:

Bev Fransen teaches AP IV for seniors, English 1, and Reading at Payette High School. She can be contacted at b_fransen@hotmail.com. Ben Carr teaches sophomores and seniors at Lakeview High School in Lakeview, OR. He can be contacted at bencarr@micron.net.

Enrichment Activities for Sherman Alexie's *Reservation Blues*

Darlene Matson, Wood River High School, Hailey.

General Description and Rationale

Our world is inhabited by people of varied place and culture. Bruce Springsteen's latest release called "American Skin"* reminds us of the fear and mistrust people experience in society today. Our planet is made up of diverse and interesting individuals. As teachers we have a responsibility to share other cultures with our students to create a better understanding of people, past, and place, and develop an appreciation that will enrich us all.

Implementing creative activities and approaches with multi-cultural literature enhances student learning. In teaching *Reservation Blues* there are many pre- and post-reading activities that can extend student appreciation for history, culture, and place. The activities included here were created with the chronology of the story in mind but can be adapted or expanded to be used in any portion of the novel.

Learning Outcomes

The student will be able to

1. Keep a response journal to readings or ideas expressed in class
2. Experiment with various writing genres
3. Identify places and measure distances on regional and U.S. highway maps
4. Apply irony and satire to a short, creative piece
5. Follow a recipe
6. Recognize how an author's use of stereotyping contributes to tone
7. Increase cultural literacy

Activities to Involve Students in the Reading

- Play a selection from the CD that accompanies *Chasin' That Devil Music* or "Me and the Devil's Blues" from *Complete Recordings*.
- Read a description of just what Coeur d'Alene mounts looked like decorated for the War of 1858 (from Burns, p. 290) followed by a reading of Alexie's poem "Horses" (from *Old Shirts & New Skins*)
- Read or excerpt Robert Johnson lore from "Stop, Look, and Listen..." chapter of *Chasin'* and from the Lomax interview with his mother (pp. 12-15). Explain the African origins of black dancers and how they as well as their musicians were "hell bound" (Lomax, 363-367).
- On an Official Highway Map of the Pacific Northwest, have students trace the highways Coyote Springs might have used from Wellpinit to Arlee. (And later to Seattle.) Create a travel itinerary for the group.
- Keep a list of stylistic repetitions and motifs (dreams, historical allusions, images) from chapter to chapter.
- Read selected Coyote tales from Lopez, such as "Coyote Creates the Earth," "Coyote Makes the Human Beings," "How Coyote Brought Fire to the People," etc.

* (the song refers to Guinea native, Amadou Diallo, shot 41 times by New York police)

- Summarize or read portions from Burns describing the role of missionaries in Indian history, particularly from the chapter "The Jesuit and The Red Man."
- Clarify the allusions to Wounded Knee and Sand Creek with excerpts from Brown.

- Study the poems at the beginnings of Chapters 6 and 7 ("Falling Down & Falling Apart" and "Big Mom"); they are the only two songs/poems about women. Have students list their similarities and differences and discuss them.
- Have students cut out magazine pictures and label them for characters Coyote Springs meet in New York with regard to how Alexie generalizes New Yorkers.
- Have a student research the National Housing Act of 1934 and present the information to the class.
- Examine the author's use of the past in the present in a single chapter. For instance, why does he begin Chapter 9 with a flash-forward?
 - List and locate passages from a given chapter that have ironic or symbolic names.
- Ask students to draw a caricature of "The Gentleman" that Alexie describes in Chapter 9. Discuss the classic devil figure in other works.
- Research the legend of "The Dreamcatcher." Design or sketch one and choose an accompanying passage from the novel to include or attach.
 - Have students suggest meanings for the last chapter title. Is this a fitting title for the end of the novel? Does it fit with any of the motifs?
 - Discuss the stereotypes in the novel. What might be their function and the author's purpose?
- Gather a number of recipes for fry bread and have teams in the class have a competitive "cook off." (Invite appropriate connoisseurs for evaluation, or just enjoy them yourselves.)

Response Journal Entries

- After hearing/reading Alexie's poem "Horses," create a repeat-a-word poem that expresses your anger or sadness over something.
- Thomas carefully defines (p. 48) the array of meanings for the two words that make up the band's name. Create a two-word name for your group of friends using a similar format.
- Write about a dream you recall. If you can't, write about a vivid childhood memory.
- Write about a friendship you created with someone from another reservation, state, country.
- In Chapter 4 the author integrates past with present in a basketball game. Describe your high school basketball team. Then add a historical player and describe a play.
- As Father Arnold write a journal entry about his feelings in Chapter 5.
- Create a broadcast interview "live" from KWHS with a fellow classmate. (Model pp. 156-160.)
- Compose "The Classroom's Ten Commandments as Given by Ms. Matson of the English Department of Wood River High School to the Students of Literature of the West" using a similar satirical approach as the author on pages 154-155.
 - Alexie uses different writing genres in the novel to move the story along, changing the point of view: letters, a fax, news stories, journals, a note, an interview, a classified ad, and a resume (besides the songs at the beginning of each chapter). Revise a previous journal entry with the use of one of these genres.
 - Describe your first-time experience in a large city.
 - Is it a "small" world? a "big" world? Discuss the dynamics that make it appear so.
 - Is there a price for success? Explain in terms of characters in the novel and people real life.
- Thomas will probably need a job in his new life with Chess. Create a resume that will help him get a good job based on his character in the novel.
 - Write an epilogue to the novel ten years later.

Resources

Alexie, Sherman. *Old Shirts & New Skins*. Los Angeles: American Indian Studies Center, University of California, Los Angeles. 1993

— *Reservation Blues*. New York: Warner Books. 1995.

Brown, Dee. *Bury My Heart at Wounded Knee; an Indian History of the American West*. New York: Holt, Rinehart & Winston. 1971.

Burns, Robert Ignatius, S.J. *The Jesuits and the Indian Wars of the Northwest*. Moscow, Idaho: University of Idaho Press. 1966.

Johnson, Robert. *Robert Johnson: Complete Recordings*. CD. Sony Music. 1998.
<[http://: www.cdnnow.com](http://www.cdnnow.com)>.

Lomax, Alan. *The Land Where Blues Began*. New York: Pantheon Books. 1993.

Lopez, Barry. *Giving Birth to Thunder, Sleeping with His Daughter: Coyote Builds North America*. New York: Avon Books. 1977.

United States. Department of Housing and Urban Development. "Mission and History."
<[http://: www.hud.gov/mission.html](http://www.hud.gov/mission.html)>.

Wardlow, Gayle Dean. "Stop, Look, and Listen at the Cross Road." *Chasin' That Devil Music: Searching for the Blues*. San Francisco: Miller Freeman Books. 1998. 196-206.

Darlene Matson has been a secondary teacher in Idaho public schools since 1979. She currently teaches various levels of English composition and literature at Wood River High School in Hailey, Idaho. From 1979-1993, she also taught in the residential summer Upward Bound Program at the University of Idaho.

Idaho Landscapes in Poetry

"Can we ever lean forward to animals and places and let language float everything together again?"

- William Stafford

Lynda Hamblin, Preston Junior High School, Preston

General Description:

Students will read generous amounts of poetry. Using their nature observations, an assignment from the science teacher (see attached worksheet), students will write poetry of their own to reflect their immediate environment and situation. Students will learn to identify descriptive language, including metaphor and simile in poetry. Students will also learn how to incorporate those same conventions in their own poetry. Students are encouraged to sketch or use other artwork to detail their observations.

Purpose:

This lesson will encourage the students to develop a greater appreciation for their surroundings. Students will become more place conscious and see how language can be used to celebrate that awareness. Students will be taken through all the steps of the writing process with their own poems; finally creating a class anthology of nature poems.

Materials:

- ❖ Handmade journal/sketch books. These can be as simple or as elaborate as one would want. Materials could be purchased so that all the journals are alike or students could bring items from home. Hardcover, lined or unlined paper, bound in some fashion – have worked best - remembering that the students will be taking these out of doors to do the observations.
- ❖ Packet of poetry from various poets, (published and unpublished) with an emphasis on Idaho poets.
- ❖ Large sheets of art paper and markers.

Lesson Sequence:

- Students create journal/sketch books to be used with the nature observation assignment given to them by the science teacher.
- Students are immersed in poetry examples (See bibliography).
- Discussion about the use of metaphor and simile and other forms of descriptive writing in an effort to encourage the students to write down their observations with the poetry in mind. Students are shown models of nature journals (See bibliography).
- Students complete eight hours of observation following the science teacher's instructions (see attached handout). Notes, descriptions, sketches are recorded in the journal/sketch book.
- Students bring their journal/sketch books to class upon completion of the observation.
- The poetry examples are revisited, adding new ones written by previous students. Identify metaphor and simile in the poetry.

- Group activity – write a class poem using lines from various students journals. Encourage the use of descriptive language and talk about the various forms of poetry. Demonstrate the value of revision and editing at this point.
- Small group activity – students create a group poem using words and phrases from each member of the group’s journal. Display these around the room. Use large art paper and markers.
- Following the steps in the writing process (brainstorming, free writing, editing, revising) students begin work on a series of individual poems – using a central theme. (For example: water, ranching, birds, etc.).
- Students create final drafts of at least three poems for publication in the class anthology. Illustrations and sketches from the journal will be included in the anthology.

Lynda Hamblin teaches 7th and 8th grade English at Preston Junior High School. She holds an MA in the Theory and Practice of Writing from Utah State University. hamblin@preston.k12.id.us

Tough Paradise:
Mapping the Historical and Literary Intermountain West,
or
The Westward Movement: Now That We're Here, Who Are We?
Liz Caughlin, North Junior High School, Boise, Idaho

General Description:

The purpose of the Mapping project is to guide 9th grade English and U.S. History students in developing a personal historical and literary understanding of the West. The end product will be a multi-dimensional map of the Intermountain West (Washington, Oregon, Idaho, Montana, Utah and Wyoming). The project relies on a portfolio approach, wherein students choose from a variety of writing, reading and research pieces to create maps of personal significance to them. These maps can be further developed into Hyperstudio or Powerpoint presentations. A series of rubrics is attached, which enables the teacher to use formative assessment strategies to attain higher quality writing pieces.

Learning Outcomes:

The students will be able to:

1. Identify the geographic regions of the Intermountain West
2. Survey the prose and poetry of Intermountain West authors
3. Identify the themes of works of poetry and prose
4. Develop interviewing skills
5. Conduct oral history interviews and render the results of the interview as a biography
6. Write and punctuate dialogue
7. Lay-out writing pieces in a visually appealing manner using a map as background
8. Write a regional poem, using appropriate poetic devices and structure
9. Write a creative short story incorporating research and oral history
10. Identify and use elements of voice in narrative
11. Write a critique of a poem
12. Write a one-act play
13. Write an informative essay, referring to research and oral histories

Materials:

A series of rubrics will be used as guides to assist the students in completing the assignments. The regional map of the Intermountain West will be a Landsat satellite image of the region.

Learning Procedures:

Students will complete the following 3 assignments and will lay out the assignments for presentation on poster board:

1. Select a landscape-inspired poem or piece of prose written by a poet from the Intermountain West. Rewrite the poem on an 8 1/2 x 11" piece of paper, illustrating the border with an identifiable theme of the writing piece. Determine the geographic origin of

the piece and lay the selected work out on poster board, using the Landsat image of the region as background. (See Rubric for Author's Landscape Poem)

2. Research an historic event that occurred in the same region as the above-selected poem or prose and write a 2 to 3 page account of the event. Determine the exact location of the event and lay the selected work out on poster board, using the Landsat image of the region as background. (See Rubric for Research Paper)
3. Interview a person from the above region and obtain an oral history. Write a biography of the person, using both narrative and dialogue. Include a reference list and lay the biography out on poster board, using the Landsat image of the region as background. (See Rubric for Biography)

Students will choose 2 of the following 4 suggested pieces and will include the writing pieces on their maps:

1. Write a creative poem inspired by the region selected above. Include poetic devices and structure in the poem. Include the poem on the map. (See Rubric for Landscape Poem)
2. Write a short story in which the results of the research and interview conducted above are included. Use descriptive language and poetic devices to show the influence of landscape on the story. Include the story on the map. (See Rubric for Short Story)
3. Write a one-act play in which the information from the research and interview are included. Use descriptive language and poetic devices to show the influence of landscape on the play. Include the play on the map. (See Rubric for Short Story)
4. Write an informative essay in which the information from the research and interview are included. Use descriptive language and poetic devices to show the influence of landscape in the essay. Include the essay on the map. (See Rubric for Short Story)

Extensions:

Students can adapt their writing into a Hyperstudio format or can create a Powerpoint presentation or video. Music and art from the region can be added to the maps, and a class map can be created by merging the students' works.

Maps could be published on the internet, or reproduced as CDs, convenient showcase portfolios.

Resources:

Alexie, Sherman. Old Shirts and New Skins. Los Angeles: American Indian Studies Center, University of California. 1996.

Alexie, Sherman. Reservation Blues. New York: Warner Books. 1996.

Blew, Mary C. Bone Deep in Landscape. Norman, Oklahoma: University of Oklahoma Press. 1999.

Connections. Bonners Ferry, Idaho: Idaho Writers Connection. 2000.

Idaho Highway Historical Marker Guide. Boise, Idaho: Idaho Transportation Department. 2000.

Idaho Humanities Council. Idaho and the American West. Boise, Idaho: Idaho Humanities Council. 1994.

Idaho Humanities Council. Tough Paradise: The Literature of Idaho and the Intermountain West. Boise, Idaho: Idaho Humanities Council. 1995.

Kesey, Ken. Last Go Round. New York: Penguin Books. 1994.

Kittredge, William. Hole in the Sky. New York: First Vintage Books. 1992.

McFarland, Ron, Schneider, Franz, and Skovajsa, Kornel, eds. Deep Down Things. Pullman, Washington: Washington State University Press. 1990.

McFarland, Ron. The Haunting Familiarity of Things. Connecticut: Singular Speech Press. 1993.

McFarland, Ron. The Hemingway Poems. Moscow, Idaho: Bimini in Palouse. 1999.

Robinson, Marilynne. Housekeeping. New York: Bantam Books. 1982.

Stegner, Wallace. Angle of Repose. New York: Penguin. 1992.

Studebaker, William V. Short of a Good Promise. Pullman, Washington: Washington State University Press. 1999.

"USGS Landsat 7: EarthExplorer". <http://landsat7.usgs.gov/order.html> (July 19, 2000).

Williams, Terry T. Refuge. New York: First Vintage Books. 1992.

Liz Caughlin is a teacher of English and US History at North Junior High School in Boise, Idaho. A member of a team, Liz teaches from a multi-disciplinary approach, incorporating a global perspective gained from a years of living and working overseas.

Tough Paradise:
Mapping the Historical and Literary Intermountain West,
Or
The Westward Movement: Here I Am and Who Are We?

Rubric for Author's Landscape Poem

Assessment of your presentation of the poem of an Intermountain West poet will be based on your mastery of the categories shown in the rubric. As you complete your project, please refer to the rubric and determine to what extent you deserve the points shown in each category.

Category	0	1	2	3
Presentation of poem	Illegible; not in original poet's format		Legible, but not in poet's original format or not on 8 1/2 x 11" paper	Neatly reproduced, centered on 8 1/2 x 11" page, typed, 12 point font
Title of poem	Not included		Title evident, legible, less than 14 point font	Centered, neat, 14 point font
Author's name	Not included		Included, legible, less than 14 point font	Centered, italicized, upper and lower case lettering, 14 point font
Illustration	Not included	Illustration evident, but does not show theme of poem, lacks color	Illustration colored, but not centered on a theme	Illustration of high quality, centered on a perceived theme of the poem

Rough draft due: _____

Clean copy due: _____

I think I deserve these points: _____

The teacher found I deserved these points: _____

Tough Paradise:
Mapping the Historical and Literary Intermountain West,
Or
The Westward Movement: Here I Am and Who Are We?

Rubric for Research Paper

Assessment of your research paper based on an historic event that took place in the Intermountain West will be based on your mastery of the categories shown in the rubric. As you complete your project, please refer to the rubric and determine to what extent you deserve the points shown in each category.

Category	0	1	2	3
Content	Researched event does not relate to a region in the Intermountain West	Researched event occurred in the west, but importance is unclear	Researched event includes detail, but significance of event is unclear	Researched event is detailed, significant to the West, and easy to understand
Mechanics	Multiple grammatical, spelling, punctuation errors, no rough draft included	Multiple errors in two categories (grammatical, spelling, punctuation), little editing	Multiple errors in one category (grammatical, spelling, punctuation), no major editing	Few errors in mechanics, major editing obvious in rough draft, including major revisions
Resource list	Not included	One source cited	Two sources cited	Three or more sources cited
Format of citation	Disorganized		Organized, but not MLA format	Organized, MLA format

Rough draft due: _____

Clean copy due: _____

I think I deserve these points: _____

The teacher found I deserved these points: _____

Tough Paradise:
Mapping the Historical and Literary Intermountain West,
Or
The Westward Movement: Here I Am and Who Are We?

Rubric for Biography

Assessment of the biography, based on your interview of a person from a selected region of the Intermountain West, will be based on your mastery of the categories shown in the rubric. As you complete your biography, please refer to the rubric and determine to what extent you deserve the points shown in each category.

Category	0	1	2	3
Content	Biography of interviewed person does not relate to a region in the Intermountain West	Biography occurred in the West, but importance is unclear	Biography occurred in the West, includes detail, but significance of biography is unclear	Biography is detailed, significant to the West, and easy to understand
Mechanics	Multiple grammatical, spelling, punctuation errors, no rough draft included	Multiple errors in two categories (grammatical, spelling, punctuation), little editing	Multiple errors in one category (grammatical, spelling, punctuation), no major editing	Few errors in mechanics, major editing obvious in rough draft, including major revisions
Dialogue	Not included	Dialogue included, improper punctuation of quotations	Dialogue included, minor punctuation errors	Dialogue included, proper punctuation of quotations, reveals voice of interviewed subject
Resource list	Not included		Name of interviewee and location of interview included, not MLA format	Name of interviewee and location of interview included, MLA format

Rough draft due: _____
Clean copy due: _____

I think I deserve these points: _____
The teacher found I deserved these points: _____

Tough Paradise:
Mapping the Historical and Literary Intermountain West,
Or
The Westward Movement: Here I Am and Who Are We?

Rubric for Landscape Poem

Assessment of your landscape poem, inspired by a selected region of the Intermountain West, will be based on your mastery of the categories shown in the rubric. As you complete your poem, please refer to the rubric and determine to what extent you deserve the points shown in each category.

Category	0	1	2	3
Content	Poem is not based on landscape	Poem is based on landscape, region is unclear	Poem is based on landscape, region is clear	Poem is based on landscape, region is clear, poem reflects theme based on landscape
Presentation of poem	Illegible		Legible, but not on 8 1/2 x 11" paper	Neat, centered on 8 1/2 x 11" page, typed, 12 point font
Title of poem	Not included		Title evident, legible, less than 14 point font	Centered, neat, 14 point font
Author's name	Not included		Included, legible, less than 14 point font	Centered, italicized, upper and lower case lettering, 14 point font
Illustration	Not included	Illustration evident, but does not show theme of poem, lacks color	Illustration colored, but not centered on a theme	Illustration of high quality, centered on a perceived theme of the poem

Rough draft due: _____

Clean copy due: _____

I think I deserve these points: _____

The teacher found I deserved these points: _____

**Tough Paradise:
Mapping the Historical and Literary Intermountain West,
Or
The Westward Movement: Here I Am and Who Are We?**

Rubric for Short Story

Assessment of your short story, based on both an historic event that took place in a region of the Intermountain West and your interview of a person from the Intermountain West, will be determined by your mastery of the categories shown in the rubric. As you complete your story, please refer to the rubric and determine to what extent you deserve the points shown in each category.

Category	0	1	2	3
Content	Story does not relate to a region in the Intermountain West	Story occurred in the west, but historical and biographical information is missing	Story occurred in the west, historical and biographical information is included, but is not relevant to the story	Story occurred in the west, historical and biographical information is included, and is relevant to the story
Mechanics	Multiple grammatical, spelling, punctuation errors, no rough draft included	Multiple errors in two categories (grammatical, spelling, punctuation), little editing	Multiple errors in one category (grammatical, spelling, punctuation), no major editing	Few errors in mechanics, major editing obvious in rough draft, including major revisions
Plot	No plot	Plot is poorly developed, lacks critical elements	Plot shows some development	Plot is developed
Sentence structure	No variety	Run-on sentences and sentence fragments evident	Combined sentences and varied sentence structure included	Phrases, clauses and combined sentences included
Resource list	Not included	One source cited	Two sources cited	Three or more sources cited
Format of citation	Disorganized		Organized, but not MLA format	Organized, MLA format

Rough draft due: _____

Clean copy due: _____

I think I deserve these points: _____

The teacher found I deserved these points: _____

Tough Paradise:
Mapping the Historical and Literary Intermountain West,
Or
The Westward Movement: Here I Am and Who Are We?

Rubric for One-Act Play

Assessment of your one-act play, based on both an historic event that took place in a region of the Intermountain West and your interview of a person from the Intermountain West, will be determined by your mastery of the categories shown in the rubric. As you complete your play, please refer to the rubric and determine to what extent you deserve the points shown in each category.

Category	0	1	2	3
Content	Play does not relate to a region in the Intermountain West	Play occurred in the west, but historical and biographical information is missing	Play occurred in the west, historical and biographical information is included, but is not relevant to the play	Play occurred in the west, historical and biographical information is included, and is relevant to the play
Mechanics	Multiple grammatical, spelling, punctuation errors, no rough draft included	Multiple errors in two categories (grammatical, spelling, punctuation), little editing	Multiple errors in one category (grammatical, spelling, punctuation), no major editing	Few errors in mechanics, major editing obvious in rough draft, including major revisions
Plot	No plot	Plot is poorly developed, lacks critical elements	Plot shows some development	Plot is developed
Format of play	Improper format; not structured	Some structures of play writing evident (title, character list, description of setting, stage directions, dialogue)	Most structures of play writing evident (title, character list, description of setting, stage directions, dialogue)	Proper format, including title, character list, description of setting, stage directions, dialogue
Resource list	Not included	One source cited	Two sources cited	Three or more sources cited
Format of citation	Disorganized		Organized, but not MLA format	Organized, MLA format

Rough draft due: _____

Clean copy due: _____

I deserve these points:

The teacher thinks I deserve points:

Tough Paradise:
 Mapping the Historical and Literary Intermountain West,
 Or
 The Westward Movement: Here I Am and Who Are We?

Rubric for Essay

Assessment of your essay, based on both an historic event that took place in a region of the Intermountain West and your interview of a person from the Intermountain West, will be determined by your mastery of the categories shown in the rubric. As you complete your essay, please refer to the rubric and determine to what extent you deserve the points shown in each category.

Category	0	1	2	3
Content	Essay does not relate to a region in the Intermountain West	Essay occurred in the west, but historical and biographical information is missing	Essay occurred in the west, historical and biographical information is included, but is not relevant to the essay	Essay occurred in the west, historical and biographical information is included, and is relevant to the essay
Mechanics	Multiple grammatical, spelling, punctuation errors, no rough draft included	Multiple errors in two categories (grammatical, spelling, punctuation), little editing	Multiple errors in one category (grammatical, spelling, punctuation), no major editing	Few errors in mechanics, major editing obvious in rough draft, including major revisions
Format	Thesis statement missing	Thesis statement present, but unclear or poorly defended	Thesis statement present, defended, but disorganized	Thesis statement is strong, well defended and essay is well organized
Sentence structure	No variety	Run-on sentences and sentence fragments evident	Combined sentences and varied sentence structure included	Phrases, clauses and combined sentences included
Resource list	Not included	One source cited	Two sources cited	Three or more sources cited
Format of citation	Disorganized		Organized, but not MLA format	Organized, MLA format

Rough draft due: _____
 Clean copy due: _____

I deserve these points: _____
 The teacher thinks I deserve points: _____

Civil Disobedience

Susan Norton, Centennial High School

General Description

This assignment was inspired by reading Terry Tempest Williams' essay "The Clan of the One-Breasted Women" (the epilogue to *Refuge*) and Stanley Milgram's reports on his experiments on obedience and disobedience to authority. These two works will serve as an introduction to a unit for seniors that weaves together the following works: "Shooting an Elephant" by George Orwell, *Man's Search for Meaning* by Victor Frankl, *Heart of Darkness* by Joseph Conrad, *Night* by Elie Wiesel, and *Lord of the Flies* by William Golding. I want the students to think about decision-making and the forces—internal and external—that affect humans' processes for making decisions. Students will read the two essays, participate in group and class discussions, and write a paper that reveals their understanding of the issues related to the reading.

Learning Outcomes

- The students will be able to:
 - Define civil disobedience.
- Identify the reasons Williams discusses for practicing acts of civil disobedience.
- Define obedience and disobedience in the context used by Stanley Milgram.
- List the outcomes of Milgram's experiments and speculate on the reasons for them.
- List Milgram's concerns that grew out of his experiments.
- Explain the social and individual costs of making poor decisions about disobedience.
- Write an essay or story in response to the reading, group work, and discussions.
- Apply what they have learned and considered about decision-making as they continue their reading for the course.
- Think about their decision-making processes.

Materials

Copies of "The Clan of One-Breasted Women" and "Some Conditions of Obedience and Disobedience to Authority"

Copies of discussion questions

Copies of writing assignments

Procedures

1. Read the two articles.
2. Work in groups to answer questions on the articles.

Group Discussion Questions on "Some Conditions of Obedience and Disobedience to Authority"

- What did Milgram want to learn about human behavior? Describe the experiments he designed to test humans' responses to authority figures.

- What did he expect to happen? What did happen? When are people most likely to obey? When are people most likely to disobey? What have you observed in your life that would support or contradict Milgrim's findings?
- Milgrim writes that "good people were seen to knuckle under the demands of authority...Men who are in every day life responsible and decent were seduced by the trappings of authority." (405). Most of us want to believe that we would not have shocked the people. What accounts for the difference in what we expect of ourselves and other and Milgrim's findings?
- Milgrim writes "perhaps our culture does not provide adequate models for disobedience" (397). What examples can you list for role models for disobedience? Your examples can come from history, life, literature, film, family stories, etc. How did you learn when to obey and when to disobey? How did your parents teach you to think for yourself (if all your friends jumped off a cliff....?)
- Should we provide people with models for disobedience? Why? Why not? How can you teach someone when it is important to question authority and when to follow the leader or social norms?

Group Discussion Questions on "Clan of the One-Breasted Women"

- Williams doesn't use a traditional essay structure. Describe her approach. Make a list of the stages of development in the essay.
 - Williams tells her readers that "the price of obedience has become too high" (286) and "tolerating blind obedience in the name of patriotism or religion ultimately takes our lives" (286). What evidence does she offer to support these statements?
 - Do you agree with her? Why? Do you disagree with her? Why?
 - What do people have to gain by questioning? Are there losses? What are they?
3. Report results of group work to the class.
 4. Work on writing assignment.

Writing Assignment

- Write about a time when you had to make a choice about whether or not to follow an authority figure. What happened? How did you make your choice? What helped you decide on a course of action? Reflections: What do you think about it now? What have you learned about yourself from this experience?
- Write a short story about a character(s) who is faced with a choice about whether or not to follow an authority figure.

Extensions

This work will lay a foundation for thinking, talking, and writing about other books that deal with individuals' decisions. Consider *Angle of Repose* and *All the Little Live Things* as supplemental reading.

Resources

Works cited:

Milgrim, Stanley. "Some Conditions of Obedience and Disobedience to Authority." *Fields of Reading*. 5th edition. Ed. Nancy Comley, New York: St. Martin's Press. 1998. 384-406.

Williams, Terry Tempest. *Refuge*. New York: Vintage Books. 1991.

Susan Norton teaches English at Centennial High School. She has a B.A. from Idaho State University and an M.A. from Boise State University.

Angle of Repose: Wallace Stegner's View of the Life of Mary Hallock Foote

Carol Moses, Minico High School

General Description

The Pulitzer Prize winning novel *Angle of Repose* (1971), by Wallace Stegner is a contemporary work based in part on the life of Mary Hallock Foote, an artist and writer who accompanied her engineer husband to the West and who spent eleven years – 1884 to 1895 – in Idaho recording in writing through stories and novels and through illustrations about their years here. Stegner discovered Mary Hallock Foote in 1946 and considered her to be one of the best, unnoticed late 19th century authors and artists of the West. In spite of the Pulitzer Prize awarded to Stegner, his fictional treatment is not without controversy nor criticism as students will discover in the following activities:

This curriculum unit is designed for high school college-bound seniors. The students will not only be immersed in the content of *Angle of Repose*, they will work cooperatively to discover 1) the author, Wallace Stegner; 2) Mary Hallock Foote; 3) other areas of interest. This project will include two essays, a time-line, a collaborative research project/class presentation, a reading of one of Mary Foote's Idaho short stories, and suggestions for related activities.

Objectives and Procedures

Reading and discussing *Angle of Repose* will include the conventions of literature—theme, tone, plot, structure, setting, figurative language, character, conflict, denouement, and resolution. After that is complete, the following assignments will be given:

Assignment 1: Thematic Essay

Objective: Students will write a thematic essay 3-5 pages in length on one of the following essay topics. Students will cite examples from the text indicating page numbers in parentheses at the end of each citation.

1. Jackson Benson, a biographer of Stegner stated: "To a great extent, *Angle of Repose* is a novel about perspective—how we see ourselves and the world around us through vision shaped by circumstance and altered by our emotions" (Benson 345). Discuss the perspective of *Angle of Repose* and cite examples from the novel.
2. What does the title *Angle of Repose* mean? How do the two principal characters (the protagonists) arrive at it and still manage to cling together?
3. One critic stated that Susan Burling Ward, the fictionalized character for Mary Hallock Foote, is a strong woman who is nevertheless trapped by her sex and limited by the society of her times. Discuss how this may or may not be true and what she does to survive this dilemma.
4. Both Susan and Oliver are strong characters who love each other but who each have a flaw that is difficult for the other to accept or live with. What are these flaws and how do they create a potential rift in the marriage?

5. "Susan and Oliver are archetypal figures. Lyman calls them 'a masculine and a feminine. A romantic and a realist. A woman who was more lady than woman, and a man who was more than a gentlemen.'" (Benson 351). Discuss how these roles are conflicting and the consequence of the conflict.
6. Stegner's character Lyman Ward describes having a sense of history as being important. He said, "I choose to look back....that is the only direction we can learn from" (Stegner 17). What sense of history does the reader learn from *Angle of Repose*? How does knowing that this book is based on the lives of real people make the historical aspect more significant?
7. Even though Susan Ward is the product of her Eastern childhood and maintains a close connection to the East through her letters, discuss whether or not she has also become a woman of the West—or found her sense of place in the West.

Assignment 2: Descriptive Essay

Objective: Much of what the world knows about the life of Mary Hallock Foote is due to over 500 letters she wrote to the East, many of which were published in magazines. Her letters describe what things looked like, the people she met, and why they were important. *Students will discover that their own so-called ordinary lives could also be significant if they are carefully described and recorded.*

Students will:

- Record their own activities for 3 to 5 days;
- Write a descriptive letter to an imaginary best friend in a distant place describing events, conflicts, choices, people, and an accurate description of where they live.
- Use descriptive language—sights, sounds, smells, and other sensory language.

Assignment 3: Time Line

Objective: *Students will develop a timeline tracing the important events and their settings mentioned in Angle of Repose.*

Assignment 4: Collaborative Research Projects/Class Presentations

Objective: *The class will be divided into five cooperative learning groups with each person in the group having been assigned a specific role—1) chairperson; 2) recorder; 3) researcher; 4) content specialist; 5) reporter. Students will research one of the following topics related to Angle of Repose:*

1. **Geography/Water.** Students will study the development of canal and river systems in Idaho. Locate a major canal system in your area, research its history, and discuss the significance of that canal system to the development of agriculture. What geographical areas does this canal system serve? How does that canal system compare with the canal system designed by Oliver Ward in the Boise Canyon? What significant design questions did he address? Prepare a presentation for the class.
2. **Geography/Mining.** Students will briefly study the development of mining in Idaho. If a local mine is nearby, how important is that mine to economy and ecology of the area? Relate the discoveries to Oliver Ward's role as a mining engineer in *Angle of Repose*. Prepare a presentation for the class.

3. **Art/Engraving.** Students will research the Far West Illustrations of Mary Hallock Foote (Susan Ward) and the methods she used in producing them. Prepare a presentation for the class.
4. **Biography/Wallace Stegner.** Students will prepare a brief biography of Wallace Stegner. Include a two-sided discussion on the controversy relating to *Angle of Repose*. (Resource: *Wallace Stegner and His Life and Work*). Share the biography with the class.
5. **Biography/Mary Hallock Foote and Arthur De Wint Foote:** Students will prepare two Foote biographies to share with the class. (Resources: *Introduction: the Far west Stories and Far West Illustrations of Mary Hallock Foote; A Victorian Gentlewoman in the Far West*).

Assignment 5: Idaho Short Stories

Objective: Students will read and discuss one of the short stories Written by Mary Hallock Foote. (Resource: The Idaho Stories and Far West Illustrations of Mary Hallock Foote).

Extensions

1. Students could make a figurative language collection from *Angle of Repose* by writing down and noting page numbers of up to 30 examples of similes, metaphors, etc.
2. Students could create a found poem from a passage in *Angle of Repose*. "Found poetry is a piece of writing that is inspired or suggested from another piece of writing. This activity which requires students to read a story and then change the style of language to a poem format, will help students to internalize what they have read by making it their own creative piece." (Jody Moehrle).
3. Students could arrange to take a fieldtrip to the location of the Foote rock home in Boise Canyon.

Resources

Benson, Jackson J. *Wallace Stegner: His Life and Work*. New York: Penguin Books, 1996.

Cragg, Barbara; Walsh, Dennis M. and Mary Ellen. Eds. *The Idaho Stories and Far West Illustrations of Mary Hallock Foote*. Pocatello, Idaho: Idaho State University, 1988.

Paul Rodman, Ed. *A Victorian Gentlewoman in the Far West: The Reminiscences of Mary Hallock Foote*. San Marino, California, Huntington Library, 1972.

Stegner, Wallace. *Angle of Repose*. New York: Penguin Books, 1971.

Carol Moses received a BA from BYU in French, English and Art in 1968. She received a M. Ed. From Idaho State University in 1996. She is currently teaching English at Minico High School in Rupert, Idaho.

2000 Institute Scholars & Special Presenters

Louie Attebery	Albertson College of Idaho, retired
Bill Bevis	University of Montana
Joan Burbick	Washington State University
Jackson Benson	San Diego State University, retired
Mary Clearman Blew	University of Idaho
Susanne George Bloomfield	University of Nebraska at Kearney
Ron McFarland	University of Idaho
Greg Keeler	Montana State University
Mary Reed	Latah County Historical Society
Ann Ronald	University of Nevada, Reno
Rosalie Sorrels	Singer
Bill Studebaker	College of Southern Idaho
James Welch	Writer

Curriculum Coordinator

Candida Gillis University of Idaho

Evaluator

David Barber University of Idaho