

Native Women and Civic Action Conversation Kit



"Trade Canoe: Adrift," 2015. Made by Jaune Quick-to-See Smith (Salish (Flathead)/Cree/Shoshone, b. 1940) New Mexico; USA. Catalog number: 26/9791 (National Museum of the American Indian) Dimensions: 3.34ft x 10ft

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Native Women and Civic Action

Women and girls in art and design have created an impact not only in the art world but in the world at large. Through tackling difficult topics in their art, protesting the lack of inclusion or diversity in the art canon, and confronting collecting practices in museums, women artists have shaken up American paradigms. American Indian women, in particular, have a strong history of using art to empower their narratives and share their personal and collective stories with the world.

Jaune Quick-to-See Smith has been working in cultural arts and activism through her paintings and prints since the 1970s. She is a member of the Confederated Salish and Kootenai Tribes. Smith also has Flathead Salish, Cree, and Shoshone ancestry. As a writer, lecturer, and organizer, Smith integrates political action into her art. She specifically serves as an advocate for the Indigenous people and artists of North America.¹

Terminology note:

American Indian, Indian, Native American, or Native are acceptable and often used interchangeably in the United States. However, Native people often have individual preferences on how they would like to be addressed. To find out which term is best, ask the person or group which term they prefer. For more information, please refer to our resource [The Impact of Words and Tips for Using Appropriate Terminology: Am I Using the Right Word?](#)

¹ [Jaune Quick-to-See Smith's website](#) and ["Adrift, but Not without Hope" essay](#) from Because of Her Story, the Smithsonian American Women's History Initiative

Driving Questions

How can art be used to fight for something you believe in?

To what extent is art an effective tool to create change?

Supporting Questions

- Expression
 - How can art connect people?
- Belonging
 - What does it mean to belong to a place? What makes somewhere home? The land? The people? Memories?
 - How does the environment you live in effect your daily life?
- Removal
 - What does it mean to be removed? How might you feel if you were forced from your homeland?
 - How do you express where you are from?
 - How does solidarity between marginalized groups impact mutual struggles for justice?
- Taking Civic Action in Art
 - Why does representation matter?
 - How can art affect change?

- What can young people, and other marginalized groups, learn from the actions and mediums of the Native American women?
- What actions will you take to share your voice and shape the future about an important issue that you care about?

Civic Learning Themes

- Civic action: Voting, participating in community meetings, volunteering, communicating with elected and appointed officials, signing petitions, and participating in demonstrations are just a few of the important activities of citizens. This can and should include participation in community life to interact with others, build social capital, and foster a sense of commitment and responsibility to each other.
- Community Participation: Meaningful engagement in community life, including volunteering with local organizations, attending neighborhood meetings, joining community groups, and so on. This is differentiated from civic action in that it is not necessarily tied to governing or political initiatives.

Learning Objectives and Aligned Standards

National Social Studies Standards

The conversation kits follow the learning arc outlined in the National Council for the Social Studies College, Career and Civic Life (C3) Framework.

D2.Civ.10.3-5. Identify the beliefs, experiences, perspectives, and values that underlie their own and others' points of view about civic issues.

D2.Civ.10.9-12. Analyze the impact and the appropriate roles of personal interests and perspectives on the application of civic virtues, democratic principles, constitutional rights, and human rights.

D2.Civ.13.9-12. Evaluate public policies in terms of intended and unintended outcomes and related consequences.

D2.Civ.14.9-12. Analyze historical, contemporary, and emerging means of changing societies, promoting the common good, and protecting rights.

D2.His.5.9-12. Analyze how historical contexts shaped and continue to shape people's perspectives

D3.2.6-8. Evaluate the credibility of a source by determining its relevance and intended use.

D4.7.9-12. Assess options for individual and collective action to address local, regional, and global problems by engaging in self-reflection, strategy identification, and complex causal reasoning.

National Arts Standards

MA: Re7.1.I. Analyze the qualities of and relationships between the components, style, and preferences communicated by media artworks and artists.

MA: Re8.1.II. Analyze the intent, meanings, and influence of a variety of media artworks, based on personal, societal, historical, and cultural contexts.

MA: Cn11.1.III. Demonstrate the relationships of media arts ideas and works to personal and global contexts, purposes, and values, through relevant and impactful media artworks.

National Museum of the American Indian Essential Understandings

These are the most relevant understandings for the conversation kit. For the [complete list of Essential Understandings](#), refer to Additional Resources at the end of this document.

- Hearing and understanding American Indian history from Indian perspectives provides an important point of view to the discussion of history and cultures in the Americas. Indian perspectives expand social, political, and economic dialogue.
- As U.S. citizens, American Indians have often been denied the same rights and privileges as other U.S. citizens. They have formed movements to gain equitable rights and privileges.

Facilitation Strategies & Discussion Formats

Use related pieces of art by Native American Women to guide you on talking with your classroom around ideas about belonging to a community, what it might be like to be removed from your homeland, and how these issues are spotlighted through art and civic action.

Primary and Secondary Materials Note: All conversation kit resources can be found at the [Learning Lab](#). Individual links to resources are also included in the "Materials" section of the Activity Index for your convenience.

Activity Index

1. Expression: How can art connect people?
 - Examine Jaune Quick-to-see's painting, Trade Canoe: Adrift, through student looking activity and provided context.
 - **Materials:** Image of ["Trade Canoe: Adrift"](#) printed or onscreen
2. Belonging: What does it mean to belong to a place?
 - Engage with specific examples of American Indian ideas of belonging through either the Akwesasne Mohawk or Northern Plains communities.
 - Examine Shan Goshorn's work "Right to Remain(s)" and its connection to belonging.

- **Materials:** [Belonging worksheet](#), [Northern Plains video](#), [Black Ash and Akwesasne Mohawk video](#), [Pictures of Shan Goshorn “Right to Remain\(s\)” baskets](#), [Object Investigation worksheet](#)
3. Removal: What does it mean to be removed?
- Apply thinking routine to legacies of removal, both past and present.
 - Study other perspectives and share your story.
 - **Materials:** Paper, pencils/pens, [Removal Map](#), [Pictures of Goshorn “Resisting the Mission” baskets](#), [Carlisle photographs](#) used in baskets, [Pictures of refugees in contemporary news](#) (optional), [Reza journey map](#).
4. Taking Civic Action in Art: Why does representation matter?
- Examine the representation of Native people in a student looking activity about Matika Wilbur's photography and Project 562.
 - **Materials:** Paper, Pencil/Pen, [Photo of Matika Wilbur](#), [Photo of Stephen Small Salmon](#), [Mapping Informed Action worksheet](#).

1. Expression: How can art connect people?

Jaune Quick-to-See Smith has been working in cultural arts and activism through her paintings and prints since the 1970s. She is a member of the Confederated Salish and Kootenai Tribes. Smith also has Flathead Salish, Cree, and Shoshone ancestry. As a writer, lecturer, and organizer, Smith integrates political action into her art. She specifically serves as an advocate for the Indigenous people and artists of North America.²

² [Jaune Quick-to-See Smith's website](#) and ["Adrift, but Not without Hope" essay](#) from Because of Her Story, the Smithsonian American Women's History Initiative



"Trade Canoe: Adrift" painting, 2015. Painted by Jaune Quick-to-See Smith (Salish (Flathead)/Cree/Shoshone, born 1940). (Ogala Lakota, born 1959). New Mexico; USA. 26/9791. Collection of the National Museum of the American Indian.

Fun fact: The scale of this work is 10 feet by 3.5 feet.

Teacher Tip: Allow students to analyze the painting and note their thinking before providing additional context. Reaffirm their observations and ideas. When relevant, connect them to the provided context and analysis.

- **Student Looking Activity:** Main, Hidden, Side Image Analysis
 - Have students look carefully at the artwork: "Trade Canoe: Adrift" for two minutes.
 - Ask them to discuss these questions:
 - Why do you think the artist painted a canoe?
 - What is the primary or central story being depicted or conveyed?
 - What is the side story (or stories) happening around the edges that may not necessarily involve the main characters?
 - What is the hidden story---that other story that may be obscured, neglected, or happening below the surface that we aren't readily aware of initially?

- Where in modern-day society do we see images of people crammed on boats?
- **Context:**
 - Smith began her Trade Canoe series in 1992, as many Americans celebrated the 500th anniversary of Columbus' arrival. She layers, images, paint, and objects to "suggest the complex layers of history involved in tribal land colonization, exploitation of goods, environmental destruction, climate change, and other issues."³
- **Analysis:**
 - The canoe pictured has aspects of Coast Salish design, such as the masks pictured among the people in the boat. These elements, alongside the salmon and the rabbit, are in reference to the Duwamish people's struggle to be federally recognized and regain their fishing rights.
 - The rabbit is specifically Nanabozho, the Cree and Ojibwe trickster rabbit who is said to have invented fishing.
 - Among all these elements are people, packed into the canoe. This suggests solidarity with the growing population of refugees around the world who find themselves traveling in large numbers with little resources, and sometimes due to changes in the climate.
 - Forced removal from traditional homelands is an unfortunate legacy for many Indigenous people in North America, particularly the families and tribes forced under the Indian Removal Act of 1830.
 - The small radiating heart in the middle of the components reflects the connection and solidarity between them. It is a spark of hope in a chaotic canoe.
 - The imagery outside of the canoe reflects our heating climate and the frightening conditions under which many people have been forced to leave home.

³ ["Adrift, but Not without Hope" essay](#) from Because of Her Story, the Smithsonian American Women's History Initiative

2. Belonging: What does it mean to belong to a place?

1. What makes somewhere home? The land? The people? Memories?

2. How does the environment you live in effect your daily life?

Jaune Quick-to-See Smith's artwork "Trade Canoe: Adrift" connects Native American legacies of displacement with that of refugees today. We all experience "belonging" differently. We may belong to our family, community, and Nation. This can be personal or collective. Many Native people and nations, like those on the Northern Plains, experience belonging through the land they call home.

Teacher Tip: Consider providing a [sample image of refugees](#) (or have students find one) for context.

Part 1: How does the environment you live in effect your daily life?

- **Belonging Activity**

- Have students answer questions on the [Belonging worksheet](#).
 - Watch [Belonging video](#)
 - Ask: How did thinking about belonging or hearing from your classmates expand your ideas around belonging in different ways?
- **Context:** Many Native communities also associate belonging with the other living beings on their land, such as plants and animals. The Akwesasne Mohawk use black ash trees for basket making in Northern New York along the Canadian border. Pesticides and invasive insects are destroying black ash trees.
 - Watch [Black Ash Video](#)
 - Ask: How did hearing from the Akwesasne Mohawk affirm or extend your thinking about belonging to the environment in new ways?

Part 2: What makes somewhere home? The land? The people? Memories?

Context: Shan Goshorn was an artist who practiced basket weaving and other mediums, such as sculpture and drawing. Her art is meant to inspire and educate audiences regarding the history and the future of Native people. Her work "Right to Remain(s)" deals with belonging. Learn more on [her website](#).

- **Object Investigation Activity**



"Right to Remain(s)" basket with cover, 2013. Made by Shan Goshorn (Eastern Band of Cherokee, b. 19587) Tulsa; Tulsa County; Oklahoma; USA. 26/9330. National Museum of the American Indian

- Look at the images above.
- Have students go through the [Object Investigation worksheet](#).
- Ask students to share their responses and affirm their answers. Connect their responses in relation to or in contrast with the provided context.
- **Context:** One of the materials used to create this basket is x-rays, woven together. This piece is about both remaining in a place and actual physical remains. Shan Goshorn believed that Native people are intrinsically tied to the land of their ancestors. Her sense of belonging to the land was associated with relationships with ancestors who are buried

in the land. However, many Cherokee people (along with 33 other tribes) were forcibly removed from their homes under the 1830 Removal Act.

- Watch a [video about Cherokee perspectives on belonging to their homeland and their removal](#).
- Ask your students: How would you feel if you could never go back to the land where you were born or grew up?

3. Removal: What does it mean to be removed?

1. How might you feel if you were forced from your homeland?
2. How do you express where you are from?
3. How does solidarity between marginalized groups impact mutual struggles for justice?

For many reasons across time and place, people have had to find new places to call home. In her work "Trade Canoe: Adrift," Jaune Quick-to-See Smith's connects the historical and contemporary removal experiences of American Indian people and refugees.

Part 1: How might you feel if you were forced from your homeland?

- **3Ys Activity: Thinking Routine**
 - This is a [thinking routine designed by Project Zero](#). It is meant to uncover the significance of a topic from multiple contexts.
 - On a blank sheet of paper, have students connect or list reasons why you might have to move from one place to another.
 - Consider your home. Why do you feel connected to your home? What would make you leave? Have you ever moved before? Why?

- Ask students to share their responses and affirm their answers. Connect their responses in relation to or in contrast to the provided context.

- **Context: Indian Removal**

American Indian Nations faced enormous pressure to give up their lands. Most American Indian Nations flatly rejected the idea of removal, and they tried every strategy they could imagine to avoid it. Some nations refused to leave, some fought to keep their lands, and some tried to adopt a different way of living so that they could remain on their homelands. The act of removal of American Indians created upheaval, suffering, and death among Indian people, and the scope of American Indian removal was vast and included many nations east of the Mississippi. The U.S. government used treaties, fraud, intimidation, and violence to remove about 100,000 American Indians west of the Mississippi. After arriving in new lands, they had to rebuild their communities and co-exist with other Native Nations already there.

- 3Ys Activity continued. Have students answer the following questions and share them.
 - Why might removal matter to me?
 - Why might it matter to people around me [family, friends, city, nation, Indigenous nations]?
 - Why might it matter to the world?

- **Student Looking Activity: Removal Map**



Native Nations Removed West, 1817–58. Map by Gene Thorp/Cartographic Concepts, Inc. © Smithsonian Institution, National Museum of the American Indian.

As students examine the Removal map, you might ask questions that prompt students to think about the scope and scale of removal as a federal policy. Consider emphasizing the number of nations represented on the map, the scale of homelands that were taken away, and the minimal amount of territory to which many of these nations were removed.

- Explain that different American Indian Nations reacted to issues of removal in different ways. Some leaders of the American Indian Nations fought back through legal means to avoid removal. Others tried to adapt and fit into the local settler cultures around them. Still, others never signed a treaty and hid or fought back. Visit the National Museum of the American Indian's website for some [perspectives from different American Indian nations](#).

- Ask: What new things would the removed people need to adapt to? (Teachers can add to or summarize responses such as climate, geography, food, neighbors, natural resources, clothing).
 - Ask: What does this information mean for people's lives and culture?
 - Teachers can add that everything was new and foreign, and even some family ties and cultural practices had to be adapted.
 - Ask: Why does this matter that whole groups of people were forcibly removed? How do we see examples of this today?
 - Ask: How might you feel to be forcibly removed from your home or your homelands that your family had been on for thousands of years?
- Have them write down their answers on the same blank sheet of paper and write down any new questions that arise.

Part 2: How do you express where you are from?

A work of art by Shan Goshorn titled "Resisting the Mission: Filling the Silence" engages with removal from place and belonging. It is a small collection of seven sets of two baskets - fourteen in total.

Context: Shan Goshorn was an artist who practiced basket weaving and other mediums, such as sculpture and drawing. Her art is meant to inspire and educate audiences regarding the history and the future of Native people. Learn more on [her website](#).



"Resisting the Mission: Filling the Silence" baskets, 2017. Made by Shan Goshorn (Eastern Band of Cherokee, b. 1957). Tulsa; Tulsa County; Oklahoma; USA. National Museum of the American Indian

- **Student Looking Activity:** [See-Think-Wonder](#)
- [See-Think-Wonder](#) is a looking activity designed by Project Zero. It is meant to encourage careful observation and inspire curiosity.
 - **See**
 - In small groups, have students examine a basket pair and photographs to answer these questions.
 - What do you see in the images? What are the differences and similarities between the images?
 - Who do you think took these pictures?
 - Why do you think they were taken?



Left: Studio portrait of Mary Ealy (standing at left), Jennie Hammaker (standing at right), Frank Cushing (sitting at left), and Taylor Ealy (sitting at right), all wearing native clothing. From [Carlisle Indian School Digital Resource Center](#). **Right:** Studio portrait of Frank Cushing (standing at left), Taylor Ealy (standing at right), Mary Ealy (seated in swing at left), and Jennie Hammaker (seated at right), all dressed in school uniforms. Photographed by John Choate in 1880. From [Carlisle Indian School Digital Resource Center](#).

- **Think: Read the context.**
 - Context: Boarding Schools and Removal
 - The images on these baskets are 'before and after' pictures of Native children who were separated from their homes and transported to the Carlisle Boarding School in Pennsylvania. From 1878-1918 when this military boarding school was open, approximately 10-12,000 Native children attended.
 - There were many more boarding schools like Carlisle operated by the U.S. Government across the country and on Reservations. Capt. Richard H. Pratt was the leading force behind the foundation of the Carlisle Indian Industrial School in Pennsylvania.

- In a speech delivered in 1892, Pratt argued that U.S. government policy should shift to a "kill the Indian in him and save the man" ideology.
- This violent assimilation was the goal of Indian boarding schools like Carlisle. Children were punished for speaking their own languages or engaging with spiritual life. Many were kept from seeing their parents.
- Many children died before getting to see communities again. Frank Cushing, pictured above, died the year after this photo was taken.⁴ Taylor Ealy died in 1883 on a school trip.⁵
- Pratt commissioned the photos used in these baskets. He wanted to document the "progress" the schools were making in these before and after photos. They were sent to officials in Washington, D.C., potential donors, and Native communities on reservations. More [primary sources](#) on Carlisle Indian Industrial School.
- Hair, clothing, names, and even family relationships changed due to boarding schools.
- **Wonder**
 - What do you think about Goshorn's use of these images? What do you think she meant to communicate?
 - What new wonderings do you have about government boarding schools for American Indian children?
 - Think about how you express where you are from. Is it your language, name, clothing, family values, or traditions? What if these were taken away?
 - Which challenges do you think would be most difficult to endure?

⁴ [Frank Cushing Information Card](#) from Carlisle Indian School Digital Resource Center

⁵ [Taylor Ealy Information Card](#) from Carlisle Indian School Digital Resource Center

Part 3: How does solidarity between marginalized groups impact mutual struggles for justice?

Reza and his family fled from Herat, Afghanistan, to Passau, Germany. He was separated from his family when they were arrested on the Macedonian-Serbian border. He kept traveling. In Germany, he discovered they were in Iran.⁶ This map represents his journey, not a specific route.



Map of Reza's journey from Herat, Afghanistan to Passau, Germany. Map by Gene Thorp/Cartographic Concepts, Inc. © Smithsonian Institution, National Museum of the American Indian.

- **Activity: Discussion Questions in the same small groups**

⁶ Bennhold, Katrin. "[Migrant Children, Arriving Alone and Frightened.](#)" NYTimes.com, October 28, 2015. Read a [transcript](#) from the National Museum of the American Indian.

- Put students in small groups and tell them to share their responses to the Indian Removal map with one another. Then provide Reza's map and this quote alongside it: "You have to ask yourself, what has to happen for a child to go on such a journey? What has to happen for parents to send their child on such a journey?" - Alois Kriegel, head of Passau's youth welfare office. Ask students to consider Indian Removal and Reza's journey in your responses.
- In small groups, have students discuss these questions.
 - What forces do you think led American Indians and Reza to leave their homelands?
 - If you were forced to leave your home forever and could only bring what you could carry, what would you bring? Why?
 - What is difficult about moving when you are a kid or a teenager?

4. Taking Civic Action in Art: Why does representation matter?

1. How can art affect change?

2. What can young people, and other (marginalized) groups, learn from the actions and mediums of the Native American women?

Throughout history, art has been used to influence social and political movements. The before and after photographs were taken of Native boarding school students by non-Native photographers were meant to publicize the apparent "success" of these schools in destroying Native cultures. The history we study in classrooms is very rarely the full picture of what people have experienced. Positive change comes from engaging with various perspectives, often from groups we haven't heard from, of historical and contemporary events.

When teaching about Native American life, the greatest resources for accurate narratives are Native American communities. Native artists have often used their work to communicate Indigenous narratives and affect change. For example, Jean Quick-to-See Smith creates politically charged paintings and mixed media works that address social injustice. Shan Goshorn weaves the past and present together in her baskets.

Matika Wilbur uses photography as a preservation and celebration of American Indian life. Her photographs combat the negative stereotypes and silencing experienced by Indians in pictures like those from Carlisle.

Part 1: How can art affect change?



Matika Wilbur (Swinomish and Tulalip) is a photographer and activist who created Project 562.

Project 562 is designed to gather original photographic images and oral narratives from all Native communities throughout the United States, organizing and presenting compelling portraits and stories from elders, culture bearers, linguists, teachers, activists, artists, professionals, and other contemporary Indians. When the project is complete, it will serve to educate the nation and shift the collective consciousness toward recognizing our indigenous communities.⁷ Visit [Matika Wilbur's website](#) and [Project 562](#). Watch her [Ted Talk on YouTube](#).

⁷ [An Artist Takes Action: Project 562](#) from the National Museum of the American Indian



Stephen Small Salmon (Salish) photographed by Matika Wilbur Photography of Project 562.

- **Student Looking Activity: See-Think-Wonder**

- See

- Have students look closely at the photograph and ask them to detail everything they see. Have some students share with the class.
- How would you describe his body language? What do you think this image may be trying to convey?

- Think

- Read the context.
 - **Context:** Stephen Small Salmon is a fluent speaker of Salish and works at the N'kwusm Salish Language School in Montana. He began working at the immersion school because, in his lifetime, he saw fluency in Salish fall from 100 percent fluency to only 10 percent. Language immersion

can be vital to helping young Native people know and understand their cultures.

- Wonder
 - What new wonderings do you have about the photograph?
 - Mr. Small Salmon's role in the community?
 - The photographer?
- Read his story and then learn more about the photographer, Matika Wilbur, from the [National Museum of the American Indian](#).

Part 2: What can young people, and other (marginalized) groups, learn from the actions and mediums of the Native American women?

- **Mapping Informed Action Activity:**
 - Using one or several examples of Native women artists throughout this conversation kit, have students go through the [Mapping Informed Action worksheet](#).
 - Its pages can stand alone as a single worksheet each or a more complete, lengthy activity.
 - Ask: What actions will you take to share your voice and shape the future about an important issue that you care about?

Additional Resources

Connect to Curricula Standards: Essential Understandings from NMAI

The National Museum of the American Indian (NMAI) Native Knowledge 360° Essential Understandings about American Indians is a framework that offers new possibilities for creating student learning experiences. Building on the ten themes of the National Council for the Social Studies' national curriculum standards, the NMAI's Essential Understandings reveal key concepts about the rich and diverse cultures, histories, and contemporary lives of Native Peoples. These concepts reflect a multitude of untold stories about American Indians that can deepen and expand your teaching of history, geography, civics, economics, science, engineering, and other subject areas.

When teaching about American Indians, historic and contemporary, these Essential Understandings are as valuable and necessary as established standards of educational practice.

For more Essential Understandings and information, please visit our [Essential Understandings](#) website or explore our guide, "[Framework for Essential Understandings about American Indians](#)."

Essential Understandings from NMAI:

1. American Indian Cultures
 - a. Key concepts
 - i. There is no single American Indian culture or language.
 - ii. Native people continue to fight to maintain the integrity and viability of indigenous societies. American Indian history is one of cultural persistence, creative adaptation, renewal, and resilience.

2. Time, Continuity, and Change

a. Key Concepts

- i. American Indian history is not singular or timeless. American Indian cultures have always adapted and changed in response to environmental, economic, social, and other factors. American Indian cultures and people are fully engaged in the modern world.
- ii. Hearing and understanding American Indian history from Indian perspectives provides an important point of view to the discussion of history and cultures in the Americas. Indian perspectives expand social, political, and economic dialogue.
- iii. Providing an American Indian context to history makes for a greater understanding of world history.

3. People, Places, and Environments

a. Key Concepts

- i. The story of American Indians in the Western Hemisphere is intricately intertwined with places and environments. Native knowledge systems resulted from long-term occupation of tribal homelands and observation and interaction with places. American Indians understood and valued the relationship between local environments and cultural traditions, and recognized that human beings are part of the environment.
- ii. Throughout their histories, Native groups have relocated and successfully adapted to new places and environments.
- iii. The imposition of international, state, reservation, and other borders on Native lands changed relationships between people and their environments, affected how people lived, and sometimes isolated tribal citizens and family members from one another.

4. Individual Development and Identity

a. Key Concepts

- i. For American Indians, identity development takes place in a cultural context, and the process differs from one American Indian culture to another. American Indian identity is shaped by the family, peers, social norms, and institutions inside and outside a community or culture.
- ii. In the late 20th and early 21st centuries, many American Indian communities have sought to revitalize and reclaim their languages and cultures.

5. Individuals, Groups, and Institutions

a. Key concepts

- i. American Indian institutions, societies, and organizations defined people's relationships and roles. They managed responsibilities in every aspect of life—religion, health, government, diplomacy, war, agriculture, hunting and fishing, trade, and so on.

6. Power, Authority, and Governance

a. Key concepts

- i. A variety of political, economic, legal, military, and social policies were used by Europeans and Americans to remove and relocate American Indians and to destroy their cultures. U.S. policies regarding American Indians were the result of significant national debate. Many of these policies had a devastating effect on established American Indian governing principles and systems. Other policies sought to strengthen and restore tribal self-government.

7. Production, Distribution, and Consumption

a. Key concepts

- i. Today, American Indians are involved in a variety of economic enterprises, set economic policies for their nations, and own and manage natural resources that affect the production, distribution, and consumption of goods and services throughout much of the United States.

8. Science, Technology, and Society

a. Key concepts

- i. American Indian knowledge can inform the ongoing search for new solutions to contemporary issues.
- ii. Much American Indian knowledge was destroyed in the years after contact with Europeans. Nevertheless, the intergenerational transfer of traditional knowledge, the recovery of cultural practices, and the creation of new knowledge continue in American Indian communities today.

9. Global Connections

a. Key concepts

- i. As sovereign independent nations, American Indian tribes and their citizens are participants in global politics, economies, and other facets of contemporary life.

10. Civic Ideals and Practices

a. Key concepts

- i. As citizens of their tribal nations, American Indians have always had certain rights, privileges, and responsibilities that are tied to cultural values and beliefs and thus vary from culture to culture.
- ii. As U.S. citizens, American Indians have often been denied the same rights and privileges as other U.S. citizens. They have formed movements to gain equitable rights and privileges.

This conversation kit was authored by Renée Gokey and Maria Ferraguto at the Smithsonian's National Museum of the American Indian. Learn more at the websites for [Because Of Her Story](#) and the [National Museum of the American Indian](#).