IN THE SPIRIT OF ?ATATĪcE?: THE UNTOLD STORY OF THE NATIONAL BISON RANGE

IN THE SPIRIT OF ?ATATĪcE?: THE UNTOLD STORY OF THE NATIONAL BISON RANGE

A short expose following the story of QĪispé (Kuh-lis-peh), also known as Pend d’Oreille or Kalispel, named ?Atatíče? and his son ŁatatÍ who envisioned what would become the first bison conservation on the Flathead Reservation. IN THE SPIRIT OF ?ATATĪcE? reexamines the establishment of the National Bison Range, a National Wildlife Refuge established in 1908 to provide a sanctuary for the American bison, and unveils the Confederated Salish and Kootenai Tribes' (CSKT) historical account of the range and cultural ties to the land.

Narrated by Roy Bigcrane, Directed by Daniel Glick
Written + Produced by Roy Bigcrane, Shane Morlègeau, Brian Upton, Daniel Glick and the CSKT

FILM SYNOPSIS

Additional support of the NFI Film Club is provided by Vision Maker Media, AMPAS, and the Missoula Federal Credit Union and the Confederated Salish and Kootenai Tribes, as well as Montana Office of Public Instruction.
Traditionally, our love for the land was – and is – deep. Part of the inspiration for the film was to show how our love and care for the land still persists to this day. This film sets out to share the real history of the Séliš (Salish), QÍispé (Kalispel, or Pend d’Oreille), and Kootenai relationships to buffalo and the land. Our people have a deep spiritual relationship with land and animals – not just bison. Our Tribes owe our existence to bison, and our future is dependent upon them too. They continue to be part of our identity and our sustenance. They did all they could to help keep us alive, and now we as caretakers need to do all we can to help them stay alive. When we humans were put here on this land, the Creator gave us instructions on how to care for our earth and each other. This is divine guidance and it endures to this very day after thousands of years.

The importance we place on the buffalo is not a monetary or material value, it is a much deeper spiritual and cultural relationship. We hope that people who see this film will leave with a better understanding of: the Tribes; our connection to the Bison Range, land, and natural resources; as well as our culture and our persistence in wanting to reconnect with this particular buffalo herd, which descends from bison that our ancestors brought to the Flathead Indian Reservation in the nineteenth century in order to save them.
BY THE NUMBERS:
From Indian Education for All Essential Understandings

- The Flathead Indian Reservation is home to the Confederated Salish and Kootenai tribes. The tribes are a combination of the Séliš (or Bitterroot Salish), Qlispé (or Upper Pend d’Oreille), and the Ksanka or Kootenai. Of the approximately 7,753 enrolled tribal members, about 5,000 live on or near the reservation. The reservation is located north of Interstate 90 between Missoula and Kalispell. The reservation comprises over 1.2 million acres.

- Today there are 326 reservations in the United States, seven of which are located in Montana.

- The official name of the Tribal Government of the Flathead Reservation is the Confederated Salish and Kootenai Tribes, made up of the tribal groups Salish, Pend d’Oreille, and Kootenai (Sélíš, Qíispé, Ksanka).

- 30-40 million bison roamed before they were nearly wiped from existence by 1870. Habitat loss and unregulated shooting reduced the population to just 1,091 by 1889.

- Native American peoples first settled in what we know now as Montana some 13,000 to 11,000 years ago and have evolved into individual cultures that today we recognize as American Indians. Large game animals like bison were hunted communally using sophisticated hunting methods.

- At one point, bison ranged over much of the continent, from east to west coasts, as well as into Canada’s Northwest Territories to as far south as Mexico.

- Today, around 500,000 bison live across North America.

FILM SUBJECTS/INTERVIEWEES:
- Blind Mose Chouteh, Qlispé Oral Historian
- Roy Bigcrane, Great Great Grandson of Łatatíće?
- Pat Pierre, Qíispé Elder
- Tony Incashola, Sélíš - Qíispé Culture Committee
- Blind Mose Chouteh, Qlispé
- Samuel Walking Coyote, Pend d’Oreille, stepfather of Łatatíće?
- Łatatíće?, Peregrine Falcon Robe, of the Pend d’Oreille
- Łatatíće, Little Falcon Robe, son of Łatatíće?
- Shane Morigeau, Tribal Attorney
- Rhonda Swaney, Managing Attorney, former Tribal Chair
- Germaine White, Information and Education Program Manager

Montana Common Core Standards
This unit addresses Montana Core Literacy Standards and offers a variety of teaching techniques to encourage teachers to meet the needs of students from grades 6-12. All activities meet a variety of MCCS curriculum requirements, as well as National Core Standards and assist in engaging students in active engagement with nonfiction film.

Writing

CCRA.W.2 Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.

CCRA.W.3 Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

CCRA.W.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

CCRA.W.5 Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

CCRA.W.6 Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.

CCRA.W.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.
Montana Common Core Standards

Speaking & Listening:
Speaking & Listening

CCRA.SL.1
Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others’ ideas and expressing their own clearly and persuasively.

CCRA.SL.2
Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

CCRA.SL.4
Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.

National Core Standards

Media Arts

MA: Cr. 1.1.1
Use identified generative methods to formulate multiple ideas, develop artistic goals, and problem solve in media arts creation processes.

MA: Cr. 2. 1. I
Apply aesthetic criteria in developing, proposing, and refining artistic ideas, plans, prototypes, and production processes for media arts productions, considering original inspirations, goals, and presentation context

[MA:Re8.1.I]
Analyze the intent, meanings, and reception of a variety of media artworks, focusing on personal and cultural contexts

[MA:Re9.1.HS.I]
Evaluate media art works and production processes at decisive stages, using identified criteria, and considering context and artistic goals.

Essential Understanding 1
There is great diversity among the twelve sovereign tribes of Montana in their languages, cultures, histories, and governments. Each tribe has a distinct and unique cultural heritage that contributes to modern Montana.

Flathead Reservation tribes discussed in the film:
- the Bitteroot Salish
- Upper Pend d’Oreille
- the Kootenai

The Salish, Pend d’Oreille, and Kootenai once lived in the land that included most of Montana, some of Wyoming, Idaho, Washington, and Canada. With the expansion of fur trading in the 18th century and the United States government established land treaties led to loss of land for the Salish, Pend d’Oreille, and Kootenai. Treaties like the Treaty of Oregon and Treaty of Fort Laramie had a large impact on the original territory of the Salish, Pend d’Oreille, and Kootenai, but it was the treaty of Hell Gate that we see the establishment of the Flathead Reservation. Talk with students about the impact this forced concentration of land might have had on tribal culture.

A majority of Native American students in Montana do not live on reservations, though there is one tribally controlled school on the Northern Cheyenne Reservation and one on the Flathead Reservation.


For a comprehensive background on the history and establishment of the Flathead Reservation review the ‘Flathead Reservation Timeline’ at https://opi.mt.gov/Portals/182/Page%20Files/Indian%20Education/Social%20Studies/K-12%20Resources/Flathead%20Timeline.pdf
Essential Understanding 3

The ideologies of Native traditional beliefs and spirituality persist into modern day life as tribal cultures, traditions, and languages are still practiced by many American Indian people and are incorporated into how tribes govern and manage their affairs. Additionally, each tribe has its own oral histories, which are as valid as written histories. These histories predate the “discovery” of North America.

IN THE SPIRIT OF ?ATATIćE? includes the oral history by Blind Mose Chouteh. The understanding of the past is often enriched and greatly benefitted through Native American oral traditions. The oral traditions include Native widsoms, histories, and stories that have been passed down vocally from generation to generation.

What value does this auditory record have in the preservation and revitalization of the Qíispé (Upper Pend d’Oreille or Kalispel) language? Remind students that the largest and oldest of Montana Tribes are still very much oral histories and the role these oral histories play in the collective memory of the individuals and the tribes.

Essential Understanding 4

Though there have been tribal peoples living successfully on the North American lands for millennia, reservations are lands that have been reserved by or for tribes for their exclusive use as permanent homelands. Some were created through treaties, while others were created by statutes and executive orders. The principle that land should be acquired from tribes only through their consent with treaties involved three assumptions: I. Both parties to treaties were sovereign powers; II. Indian tribes had some form of transferable title to the land; III. Acquisition of Indian lands was solely a government matter not to be left to individual colonists or states.

The Montana Tribal Histories Reservation Timelines includes a collection of significant events as referenced by tribal representatives and existing texts. Keep in mind that much of the histories of Montana Tribes are still very much oral histories and remain in the collective memories of tribal memories. This timeline functions as an overview on the history of the land acquisition from the Confederated Salish and Kootenai Tribes and is emblematic of the acquisition of Indian lands across the country.

Essentially Understanding 5:

There were many federal policies put into place throughout American history that have affected Indian people and continue to shape who they are today. Many of these policies conflicted with one another. Much of Indian history can be related through several major federal policy periods:

- Colonization/Colonial Period, 1492-1800s
- Treaty-Making and Removal Period, 1778-1871
- Reservation Period – Allotment and Assimilation, 1887-1934
- Allotment Act background:
  - In 1887 Congress passed the General Allotment Act also known as the ‘Dawes Act’. “Friends” of American Indians believed that this act and other assimilationist practices were an alternative to the extinction of Indian people.
  - When the allotment process began in 1887, the total land held by American Indian tribes on reservations equaled 138,000,000 acres. By the end of the allotment period landholdings had been reduced to 48,000,000 acres. Since 1934 the landholdings have slowly increased to 56,000,000 acres.
  - The US government has a federal trust system that is supposed to protect Indian interests: assets, land, water, income from trust property, and treaty rights. Yet, as the film mentions, the government has not always filled its obligations as a trustee. IN THE SPIRIT OF ?ATATIćE? explains how these injustices and exploitation of land has devastated the tribes socially and economically, and how the establishment of the Bison Range further fed into this fracturing.

- For more background on the 1887 General Allotment Act visit: https://iltf.org/land-issues/issues/  
- (Connecting worksheet on Page 11)

- Tribal Reorganization Period, 1934-1953
- Termination and Relocation Period, 1953-1968
- Self-Determination Period, 1975-Present
Essential Understanding 6:
History is a story most often related through the subjective experience of the teller. With the inclusion of more and varied voices, histories are being rediscovered and revised. History told from American Indian perspectives frequently conflicts with the stories mainstream historians tell.

KEY CONCEPTS
• History is a story most often related through the subjective experience of the teller.
• Much of America’s history has been told from the Euro-American perspective. Only recently have American Indians begun to write about and retell history from an indigenous perspective.
• A huge amount of political capital is involved in the telling of history; history is never innocent storytelling.
• History is a primary vehicle through which power is distributed and used; thus, the whole notion of political identity and ideology and who the United States is as a nation plays into how the story is told, and who has been privileged to tell the story.
• It is critical that history curricula include the stories and experiences of individual men and women of diverse racial, ethnic, and religious groups.
• Providing students with textbooks, primary source documents, and surviving oral traditions allows them to gain an objective view of history and provides them with a historical context in which to situate and understand the experiences and perspectives of these groups in American society today.
• By giving students the opportunity to view our past through the eyes of many, they can begin to create their own view of our collective history, understand the present, and become better prepared to engage the problems of the future.

?Atatíće?, also known as Peregrine Falcon Robe, and his son Łatatí, also known as Little Falcon Robe, endured the trek eastward over the Continental Divide to bring the bison home to the Flathead Reservation. Samuel Walking Coyote, stepfather to Łatatí, is credited with driving the calves to the Flathead Reservation in the 1870s. Coyote sold the herd that Latatí, brought over without Latatí’s knowledge, selling to Charles Allard and Michel Pablo in 1884. This is where Coyote receives credit for saving the bison population.

PRE-VIEWING ACTIVITIES
- Show students the trailer for IN THE SPIRIT OF ?ATATÍcE? and have students identify film themes and ideas addressed in the trailer.
- Trailer link here: https://vimeo.com/325733859

Questions to ask:
Who is being interviewed? What is the conflict?

In a larger group have students discuss the effectiveness of the trailer as a hook to the story the film presents. What does the title, IN THE SPIRIT OF ?ATATÍcE?, seem to suggest just by viewing the trailer?

VIEWING ACTIVITIES
Expository Writing Practice with RAFT Activity (Worksheet on Page 13)
Expository writing exercises help students understand the construction of reality/stories told through nonfiction film. RAFT, an acronym for Role Audience, Format, and Topic (an activity from John Golden’s book Reading in the Reel World) helps students understand how audience, purpose, and mode of expression affect word choice and crafting story structure.

RAFT Components:
ROLE--This is the persona taken on as you compose or deliver your piece (student, historian, parent, inanimate object, animal, etc.)
AUDIENCE--This is who will receive your piece (fellow student, a teacher, a lawyer, tribal member, etc.)
FORMAT--this is the form you’ve chosen to use to communicate your ideas (letter, pamphlet, poem, diary entry, social post, etc.)
TOPIC--this if the topic or purpose of your piece (to inform, to sell, to convince, to protest, to warn, etc.)

- EXAMPLE:

?ATATÍcE? 
Role: Expository film
Audience: Individuals unfamiliar with the story of the Bison Range
Format: Documentary film
Topic: to give the tribe’s perspective on the National Bison Range and challenge the predominant story told around the history of the Bison Range.

- EXAMPLE:

IN THE SPIRIT OF ?ATATÍcE? 
Role: Expository film
Audience: Individuals unfamiliar with the story of the Bison Range
Format: Documentary film
Topic: to give the tribe’s perspective on the National Bison Range and challenge the predominant story told around the history of the Bison Range.
DOUBLE ENTRY CHART + DISCUSSION

*Worksheet attached (Page 13)

As students watch the film have them take notes in the attached Double/Entry Chart provided to have students remember specific moments in the film. After watching, ask students what they wrote down:

- What moments stood out to them?
- Was there anything in the film that changed what you knew or what you thought you knew?
- How did the animations in the film contribute to the storytelling?
- Many documentaries are also narrative, meaning they tell stories! How do we articulate certain histories through a good story?
  - (Bring this back to the film. From which perspective is the film’s story told? Do they narrate? How much time are watching versus listening? Make a list!)

SUPPORTING AN EFFECTIVE DISCUSSION:

To most effectively track learning throughout viewing and discussion, have students reflect on what they know about the issues being presented in the films. With their Double Entry viewing chart they will have written down observations and inquiries. The following is a short list of keys terms and vocabulary to help students articulate their analysis:

KEY TERMS IN DOCUMENTARY FILM (to sound like a professional):

EXPOSITION: the information that grounds you in a story (Who, What, Where When, and Why). Exposition gives us the tools to follow the story as it unfolds.
  - Questions to ask students:
    - What information is given away?
    - What still don’t we know?
    - Who are we hearing from/who is interviewed (who is not)?
  - Examples of Expository Information:
    - Shot of a place/location and its landmarks
    - Headlines/printed materials
    - Voice over
    - People getting upset over something

THEME: A recurring idea that illuminates an aspect of the human condition. The theme is the most basic lifeblood of a film, it tells you what the film is about. This differs from the subject, which is the topic of the film. A theme gives a story/subject focus and depth and brings out universals from the subject of a complex/simple film subject. A good theme should have multiple layers: personal level, political level, or spiritual level
  - Questions to ask students:
    - What are the universal ideas behind the film?
    - Ex: History told from American Indian perspectives frequently conflicts with the stories mainstream historians tell. With THE STORY OF ?ATATIĆE? this film addresses that histories can be rediscovered and revised, especially when those histories are often often-sided in their telling.

SUBJECT: the topic/focal point of the film
  - Questions to ask students:
    - What is the general subject of this film?
    - Ex: The history of the National Bison Range and the CSKT’s connection with the bison

ARC: the ways the events of the story transform the subject/character

Story arcs can be hard to find in documentary film, there is not always an obvious beginning, middle, and an end (as in life!)
  - Questions to ask students:
    1. What does the protagonist/subject learn about themselves as they pursue a goal?
    2. How has the film challenged your assumption about the film’s subject? Did you have preconceived notions of who the characters were/where they came from? Did this film change your opinion on this subject matter?

PLOT + CHARACTER:

- CHARACTER-DRIVEN: film where the action of the film emerges from wants and needs of the characters
  - Questions to ask students:
    1. Who is this film about? Is it about a person or an event?

- PLOT-DRIVEN: characters are secondary to the events that make up the plot
  - Questions to ask students:
    1. Who is this film about? Is it about a person or an event?
IN THE SPIRIT OF ?Atatíće?

BISON BACKGROUND + ACTIVITY

- Have students write down what they know about bison and the National Bison Range?
- Ask students:
  · What do bison represent in relation to you as a Montanan?
  · Are you a tribal member? If so, what do bison represent to your tribe?
*Note to teachers, if your student is a tribal member please make sure to ask if they feel comfortable sharing what they know

- For comprehensive accompanied curriculum on American bison please visit: The 10,000 Year Significance of Bison

Use this diagram and have students map out the many ways bison have been used under the philosophy of reciprocity, as mentioned in the film. The bison is not simply used as material or subsistence survival, there is cultural and spiritual significance to the taking of the animal’s life. Ask students what they think is meant when Daniel Stiffarm, Director of Kootenai Culture Committee, mentions, “It is more than just a hunt.”?

- Make a Venn diagram with the following labeled over either side:
  COMMON STORY TOLD
  Based on the film, what is the common story told relating to the history of the National Bison Range? Who gets credit for saving the Bison population?

  ?Atatíće? STORY
  Based on the film, how does ?Atatíće?’s story challenge the commonly told story?
  Based on the Venn diagram, talk with students about how these histories and how subjectivity comes into play

ALLOTMENT ACT UNDERSTANDING + ACTIVITY

Historically, the Sélíš and Pend d’Oreille tribes occupied lands both east and west of the Continental Divide in what is today Montana. Bison thrived on the east side of the divide and tribes heavily relied on them for food, blankets, tools, and other day-to-day necessities for centuries. How did the Allotment Act affect this?


  - Have students select a phrase or section from the transcript of the Dawes Act and write a paragraph on the subject on the subject of ‘ownership.’ Where in the act does it mention power and ownership of Indian lands? How does the Dawes Act affect the descendants of the original American Indians, in this case the Sélíš and Pend d’Oreille tribes, who are living on those allotted lands today?

  - Draw out on a map the land before and after the Allotment Act of 1904
  - In the film they say the preserve is a taking by the Congressional Act. List out the effects the Allotment Act had on the Native peoples of that land.
  - In the film it is said that the “fence was as much to keep Indians out as it was to keep the Bison in.” What is meant by this? What do fences represent to the Sélíš as mentioned in the film?

- For further information on land tenure history, and more on the General Allotment Act of 1887 visit: the Indian Land Tenure Foundation’s Land Tenure History
IN THE SPIRIT OF ?ATATIĆE?

ORAL HISTORY ACTIVITY
Tie in Essential Understanding 6 (History is a story most often related through the subjective experience of the teller. With the inclusion of more and varied voices, histories are being rediscovered and revised. History told from American Indian perspectives frequently conflicts with the stories mainstream historians tell.)

- Qíspé (Kuh-lis-pah) - Pend d’Oreille
- Sélíš (Sel-ish) - Bitterroot Salish
- Ksanka (Kuh-sanka) - Kootenai

Think of how language connects us to our culture. Write down Sélíš-Qíspé and Ksanka (Kootenai) words mentioned in the film. Does it refer to a thing? A place? A time? Make a category.

How does our language remind us of where we come from?

If students feel comfortable, have them write down a word in their Native dialect and share the meaning and phonetic pronunciation with a student next to them, or the class.

<table>
<thead>
<tr>
<th>ORIGIN</th>
<th>WORD</th>
<th>MEANING</th>
<th>PRONUNCIATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sélíš-Qíspé</td>
<td>qʰeɡwɑy</td>
<td>many blacks (refers to a time when buffalo littered the landscape)</td>
<td></td>
</tr>
<tr>
<td>Sélíš-Qíspé</td>
<td>Niʔɛx̌ɛnc</td>
<td>“fenced-in place” (refers to the National Bison Range)</td>
<td></td>
</tr>
<tr>
<td>Ksanka</td>
<td>kəmʊq̓q̓əl̓̓̓</td>
<td>buffalo</td>
<td></td>
</tr>
</tbody>
</table>
### IN THE SPIRIT OF ?ATATIĆE?

#### Role Audience Format Topic - Expository Writing Exercise

<table>
<thead>
<tr>
<th>Original</th>
<th>New Text 1</th>
<th>New Text 2</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Role</strong></td>
<td>Expository exposé</td>
<td></td>
</tr>
<tr>
<td><strong>Audience</strong></td>
<td>Individuals unfamiliar with the History of the National Bison Range</td>
<td></td>
</tr>
<tr>
<td><strong>Format</strong></td>
<td>Documentary Film</td>
<td></td>
</tr>
<tr>
<td><strong>Topic</strong></td>
<td>To inform viewers on the true history of the National Bison Range</td>
<td></td>
</tr>
</tbody>
</table>

#### Additional Resources

- Salish Kootenai College’s SKC TV Youtube channel: https://www.youtube.com/channel/UCxTfcW6rezSg8uI09eQhRQ
- Place of the Falling Waters, documentary film, produced by Roy Bigcrane and Thompson Smith Salish Kootenai College’s SKC-TV Youtube channel: https://www.youtube.com/channel/UCxTfcW6rezSg8uI09eQhRQ

#### Special Thanks to

- Montana Office of Public Instruction’s Indian Education Specialist, Mike Jetty, for reviewing and editing this guide and assisting BSFI in incorporating Indian Education for All content. Without his insights and collaboration this guide would not be possible.
- Confederated Salish and Kootenai Tribal members, Brian Upton, Shane Morigeau, and Roy Bigcrane for sharing this story of ?Atatíće? and taking the time to teach us the history of the land.