



A TRIBUTE TO THIS LAND
THE ELDER PROJECT

THE WAIT

Okí,

The land we call home—Southern Alberta, Canada is the traditional territory of the Blackfoot Confederacy.

A Tribute to this Land—Language.

The Blackfoot language has taught us the importance of words. When we say *Niitsitapii*, we mean, "real people."

This is our journey together, as we listen to the real people of this land tell their stories—stories that teach us.

Why are we taking this journey? The reasons are many: to share the good gifts of a culture, with the world; to acknowledge how stories come from the Creator in order to allow the real people to find balance with the earth; to connect with the poetry of this land on a deeper level; and to give back to the earth what we have taken away—so people can be real again.

To find the truth, we find defining moments, and we ask questions. What is 'an elder'? Myth: all old people are elders. Myth: an elder is an old person who has retired, plays golf, and is finished contributing to our society.

If you asked the earth, then the earth would tell you; an elder is a being who asks for knowledge, accepts knowledge, shares the knowledge, passes the knowledge on to someone else, and supports the balance of nature.

So we might listen differently, how do we express our inner feelings? How do we bring our inner voice to speak a truth? With hearing a story, as with telling one, there is a responsibility to respect the action of the story itself. As told by Clarence Agar Wolfleg Sr., an elder from this project and society member, "a story is given to the elder by the Creator. If the Creator allows you to tell the story, then you tell the story freely and you trust the Creator. You have given the rights of the story to the people you're telling it to. It's passing on the story." It is through their rights as a society member that they are free to tell their stories.

For us, before the beginning there was silence. During the silence we waited for the dream to begin—and we waited for the vision from our dreams. Step One: bring our first vision to one elder from each Nation in Treaty 7.

A TRIBUTE TO THIS LAND—THE ELDER PROJECT

This book is dedicated to **Ruby Eaglechild** and her love for education.

PRaising SONGS

In Blackfoot there is no word for thank you, just acknowledgment of one's actions. If Praising Songs were to be sung, they would be for the following people who supported *A Tribute to this Land—The Elder Project*:

THE ELDERS

- Deer Chief—Dr. Reg Crowshoe**—Piikani Nation (Peigan)
- Long Time Medicine Pipe—Martin Eaglechild**—Kainai Nation (Blood)
- Tom Heaven Fire**—Tsuu T'ina Nation (Sarcee)
- Sykes Powderface**—Stoney Nation (Nakoda Nation)
- Red Crane—Clarence (Agar) Wolfleg Sr.**—Siksika Nation (Blackfoot)

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- Wendy Morton**
- Sara Trachsel**
- Piitoayis (Eagle Lodge) Family School**
- Louis Riel School**
- Bow Valley**

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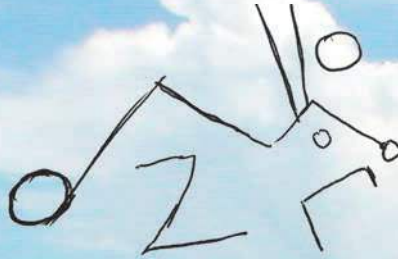
THE FIRST CIRCLE

T H E I N T R O D U C T I O N

GATHERING THOUGHTS: JANUARY 23, 2013

We gathered to speak and to share our thoughts, ideas, and visions with the elders.
This was an important gathering as we clarified our intentions and the direction of this journey.
♥ Heart beat.

THE FIRST CIRCLE.
And there was tobacco.
And there was prayer.
And there was smudge.
And there was silence.



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* scanning this code will take you to a video link. Beneath the video is the word "TRANSLATIONS". Click on that word to reveal the text.

T H E E L D E R S



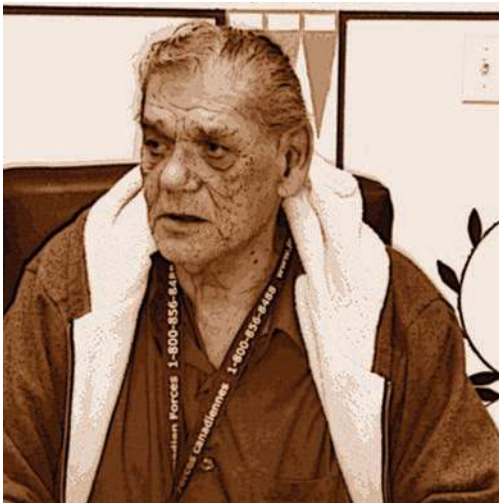
Sykes Powderface—Stoney Nation (Nakoda Nation)

"I hold degrees in business management, and I have been involved in many areas of business and management, from 1979-1982. I served as the vice president of the National Indian Brotherhood which is now the assembly of First Nations. I was humbly appointed by the Council of Chiefs as the lead negotiator in the constitution, and I'm very proud of it. I've been involved in justice and policing for over 20 years. I just recently resigned from the Appeal Panel with Child and Family Services dealing with disputes over the placement of aboriginal children in foster homes. I'm still very involved with Treaty and Aboriginal Rights. I have been vice president of the Indian association of Alberta eight times."



Clarence (Agar) Wolfleg Sr.—Siksika Nation

"My name is translated, 'Red Crane.' It is also my fourth great grandfather's name who watched our east boundaries for many years back in the 1600s. When I went to boarding school, the name given to me was Clarence Wolfleg—that's the name I carry. I'm currently involved in the Siksika Chief & Council, and I've served close to ten terms on council serving under many chiefs. I became a member of the Horns Society 15 years ago, and I also hold a leaders bundle. I'm also in the Crazy Dogs/Brave Dog Society, and I also was a seven year veteran of peace keeping in the mid 1960s."



Tom Heavenfire—Tsuu T'ina Nation

"I'm a pipe carrier, and I do ceremonies for the reserve, especially wakes. I work with kids at elementary schools. I was a language teacher for four years, and I still speak in Tsuu T'ina with the ones I taught. I am eager to work with those kids again. In my family, I have a wife and we live together. My kids are all grown up, they are all on their own."

T H E E L D E R S



Reg Crowshoe—Piikani Nation

"My Indian name is 'Deer Chief,' and I'm from Piikani First Nation in Southern Alberta. I was formerly the Chief of our Piikani Nation, but today I work with Treaty 7 Management Corp. on special cultural projects. I also teach at the University of Calgary in the Faculty of Indigenous Studies. My professional name I guess you would say is, Dr. Reg Crowshoe. I have an honorary doctoral law degree from the University of Calgary. In terms of Indian qualifications, I guess I could say my traditional teachings, transfers, authorities and rights have come from all the societies and bundles I hold, and ceremonies I run with our own people on the Piikani Nation."



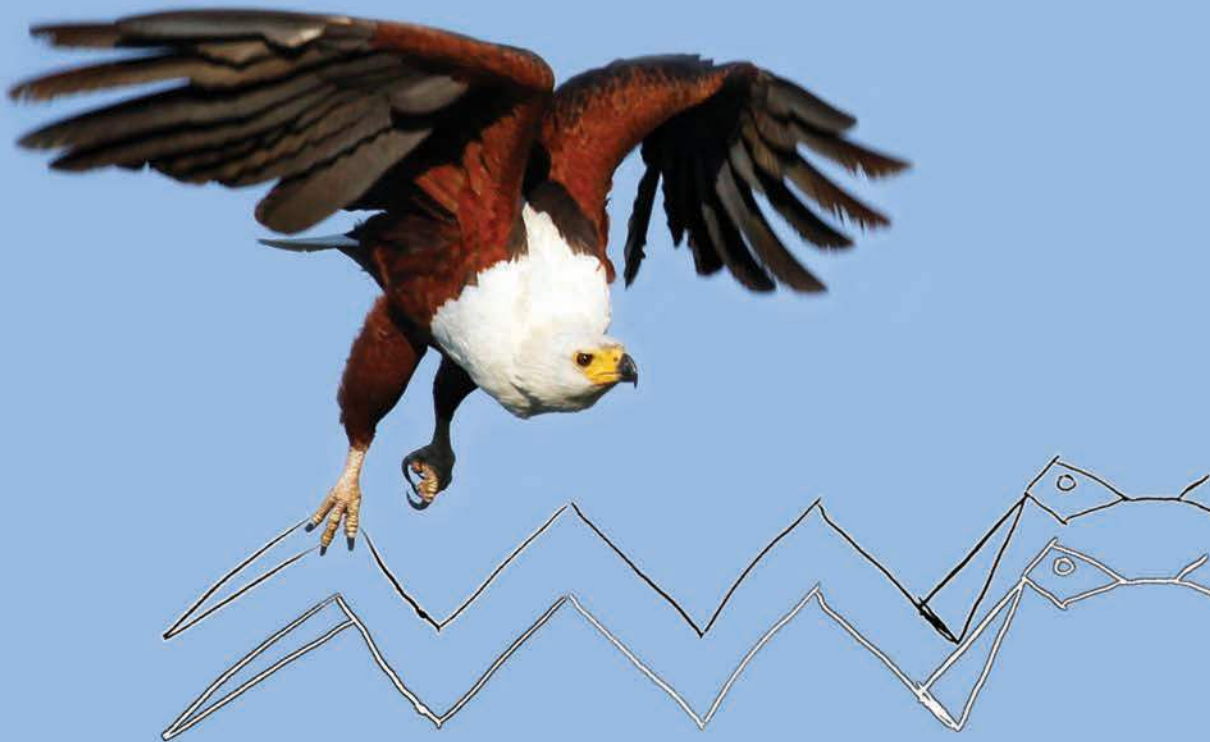
Martin Eaglechild—Kainai Nation (Blood)

"My native name is 'Long Time Medicine Pipe.' I have held the Long Time Medicine Pipe bundle for 26 years. I'm going to be celebrating my 50th wedding anniversary this year. I have a boy, a girl, four grandchildren, and six children. I have been a Eucharistic minister in the Catholic Church for about 30 years. I just did a wake service for my great friend Sam Little Man, but they call him Sam Rider. He was a great friend throughout all our school years. He was 72 years old and I'm 72. I'll try to help any way I can, such as helping school kids, and ceremonies. I want to HELP ANY WAY I CAN!"



And then, there was **Brent (Nii'danamaska)**.

THE ASK



HOW DOES POETRY CONNECT WITH THE EARTH?

HOW DOES IT CONNECT US TO THE EARTH?

The first thing the elders discuss is:
How do we bring poetry to life?

What is poetry?

When we look at poetry
we're breathing life into it
when we breathe life into it
we're showing how it connects to the earth,
the connection of life as seen by the real people
through the heart, and the eyes of the elders.

THE FIRST CIRCLE

W H A T I S P O E T R Y ?



LONG TIME MEDICINE PIPE

Like for us I mean we understand the spoken word more than the word poetry. So you know how stories define and stories tell us who we are. Maybe that could be a starting point for discussion. How do stories define us? And how do we define history?

DEER CHIEF

I think if we understood spoken word and poetry, what that means, and interpret that as close as we can but at the same time after that, if we had a chance to talk about what the festival was about, I think at the beginning maybe the first round of discussion could be about the concept of a poem or poetry. I wish we could all speak Blackfoot in here, so we can understand what we are talking about when we talk about poetry this morning.

One thing I know we might have to come up with in the beginning is how to translate the word *poem*. What is a cultural translation? And what is a cultural interpretation? I believe once we find that out, I guess we're going to have all kinds of discussion after that.

BRENT NII'DANAMSKA

Like translations?

LONG TIME MEDICINE PIPE

When we talk about the language, we have a problem. Our young people are not speaking our language. I have to say they have really lost the language. I went to our native Sun Dance and all the young people were all speaking in English. I went to the Women's Society, and most of them

were speaking in English. Then I went to the Horns Society and I looked at the young people, and most of them were speaking in English and I told them "that's a crying shame." In ceremonies 25 years from now, are they going to be speaking in English? "That is a crying shame!" And a lot of young people got upset when I said that, but like I said, it is the truth. Some other elders said, "you are right, it will be a crying shame when we're holding our ceremonies in English."

This is how our ancestors told us. And I told them our ancestors had no recorders. We learn our songs by heart from generation to generation. We know how to say our prayers in Blackfoot from generation to generation.

DEER CHIEF

I want to come up with a word for *poem*—*poem* in our language. We say, "Iss'tonn'ski." That's where you sing a song and you put words in it and shorten it. It's not telling a full story. It's not talking. It's rhyme and rhythm in a song. We say, *Iss'tonn'ski*. The word for song, would be the closest we would come to capturing what a poem might be. I would say, if I was going to honour Martin today, I would sing a song. And to me that is the closest we can get to what a poem is, without telling the whole story of Long Time Medicine Pipe—without telling his biography.

LONG TIME MEDICINE PIPE

Also, when we sing songs, praise songs, and when we give a name to these songs, we sing that praise song; and that is part of the native way. All tribes do it a little bit differently, yeah, but I'm not

going to go and tell the Stoney people, "Ah, that's not the way. Here's the Blackfoot way." I respect the way we go about it—and its respect. That's the word: **respect**.

DEER CHIEF

Maybe we want to come with a word for *poem* and maybe go from there. In Blackfoot language it could be, *Iss'tonn'ski*. That's where you sing a song and you put words in it and shorten it. It's not telling a full story. It's not talking its rhyme. *Iss'tonn'ski* is the word for song.

But when Long Time Medicine Pipe and I were talking about it, we were saying Siiksikis (Little Bird Society) would be the closest word that would capture what a poem might be. Siiksikis would have all that rhythm.

LONG TIME MEDICINE PIPE

Also, when we sing these songs, they're praise songs we honour when we give a name to someone young—whether it be young boy or girl. Respect.



LONG TIME MEDICINE PIPE

We can honour someone as they return from the war path or when they go on an adventure. And then there is the long song a boy sings about his girlfriend.

(Reg laughs. There is an outbreak of chatter as they all reflect.)

Have you ever heard Buffy St. Marie? She sang *Darling Don't Cry When I Leave The USA*, which is similar to the word, and I'll tell you a story. Buffy St. Marie came to my place where there was a bunch of cars around that were from my nephew. And I told them they were having a great big party over there. So the next day I went to visit my nephew, and I said "hey! Are you having a hangover?" And he said, "no." I said, "what are you doing?" He said, "oh, Buffy St. Marie came and recorded that song over there on the buttes." And

the buttes are sacred hills where she recorded that song. And I had seen the video. One time I was playing the slot machines, and the next thing Buffy St. Marie was there singing that song. And I said, "those are my hills!" (*laughter and chatter ensues*).

DEER CHIEF

The action of creating would be what caused you to sing this song. Is it because you've seen your sweetheart? Is it because you just came back from war? Did you come back from a war with Harper? Or is it just because you had a good time with your friends in the school yard? Anything could draw you to make one of those songs.



Now I get it.

In a short span of time, you mention all those things that I talked about: whether you met your friend in the school yard, or you return from a battle with Harper, or you meet your girlfriend. These are the stories you only mention in a short form, not a long story.

I want to say *Iss'tonn'ski*, or *double-saying*, but I don't know if it's *double-saying*. When we interpret it literally, it might sound like double-saying. It means, according to the story, or double-speaking to the main story. That is what the main board means—the long form of the story. I don't know, but maybe Sykes does. Do you have any ideas in your language, of what a poem or a poet might be?

Double-saying is the purest form of the praising song.

SYKES POWDERFACE

(laughter) That's the closest I can come to it...

That's one good thing that came out of residential school, 'cause they talked to us about poetry and the poem and what it means, and so on. And I'm just using that definition because of the way they taught it to us. They said, the poem is a per-

sonal expression of inner feelings.

The poem could be written about almost any situation—that you could imagine—that comes to mind. It could be about being happy. You put it in abbreviated statements about how you feel it comes out. It doesn't come out in the same rhythm as the English poem, but it comes out in the expression that relates to something that is real—something that is connected particularly with nature. You refer to nature. For example: today you could say, "I'm happy as a bird or I'm angry as a dog." You know those types of expressions—those inner expressions. I always say that in Stoney it's totally different. Okay, it means a number of things. When I say I'm happy as a bird, and try to translate it into my language, it means a number of things. One of them could be: I feel like a bird. Another could be: spiritually, I'm connected to a higher power. And that's how I'm expressing it in another language.

People see me not just as having a smile on my face, but also as connected spiritually. I'm connected to the bigger the higher power. See, I'm expressing my inner feelings. It could also be in a state of sadness, where I've lost a loved one, or it could mean I am far away. I am far away. All of a sudden, I am over there. I'm not connected, you see, it's that spiritual feeling that comes out if I say it in English. I'm sad. I'm grieving. But I guess everyone feels the same way when they're grieving. You're so far away from everyone else.

... It means I'm sort of caught in between. I'm sort of feeling the journey of the loved one that has passed on. I'm feeling that when I speak in my own language you also see it's an expression—inner expression—of my feelings. Then of course, there's that connectedness.

Oh the day is really nice today. It's really nice today. Again I'm connected to nature, and it's that connectedness to the day I'm going to enjoy. In the day, then, there's a feeling of celebration. Today I'm going to celebrate. I'm going to enjoy it. I'm really going to turn loose. I'm going to be out there and enjoy the day I'm celebrating. It's all an inner feeling. That's the way my elders always

taught me. They said, "gosh you know every day, every day we have to express our inner feelings. Every day." That is what they always said, "every day, say your prayers. That's when you get your batteries charged up. You can be connected spiritually, and when you get connected, it's real. That way you're better connected to all people." That's what they always said, "say your prayers. The Creator brings many blessings early in the morning." Take a look at nature early in the morning. Birds are out there singing. They're connected now, cause they're reaping the blessing that the Creator gives them. They know where they're going to find their food. They know where they're going to find their shelter. They now know, what to do for the day.

Say your prayers. Say your prayers because that's the same way you're going to feel for the rest of the day. You feel energized, and you feel happy. And you're only expressing things when they come around. You're in a better place to express it. Because just like that blackberry over there... (laughter)... if your battery goes down, in the middle of your conversation, it dies on you—and then you are no longer connected!

DEER CHIEF

I have one question. When you say "bird" in your language, what is that word?

SYKES POWDERFACE

Speaking Stoney



DEER CHIEF

Now can that be translated to spirit too?

SYKES POWDERFACE

Yes. It means, *that little voice*. It's *that little voice*. It connects....



THE FIRST CIRCLE

SPEAKING THROUGH SIGN LANGUAGE

LONG TIME MEDICINE PIPE

I was thinking about sign language. Now you see, when everyone else was speaking, they were also talking with their hands. Now that was important way back, and it's equally important now. Members of every tribe know how to use their hands. If I met you, and you were a Stoney, and I'm a Blackfoot, we would be talking and we would be using our hands. So that is also important! Now I think about education. Okay you go to the University and you're going to be a teacher. They show you how to be a teacher, but there's one thing they leave out. You're going to go to the Blackfoot reservation. You're going to go to Stoney. And, to me, you better to know Mr. Stoney over there! His culture, his religion, every language; you better know about him. And this is what I mean when I say, "to go to University," and I don't think they talk about it.

It's like me going over to China. I had better learn about the Chinese people. Hey, I better learn how to bow, how to take off my shoes. When I enter into a house, I will do things their way. I got that from a priest. He said, "I better know Mr. Indian first—before I step into that reserve I better know who this person is." And I think that is very important to teach. That is something we forget.

BRENT NII'DANAMSKA



LONG TIME MEDICINE PIPE

You know I want to tell you something... they told me to go talk to the teachers, and they said talk to them. So I wrote everything down. I think they had it a bit different then—what they wanted me to tell them. So this is what I told them, "You're in Blackfoot territory. What do they call those? They're in parent-teacher interviews. I told them, "Be good; when the parents come in, speak a little Blackfoot. 'Hello. How are you?' And when they are leaving, speak a little Blackfoot, 'we'll see you again.' Just a little Blackfoot." You're a parent, "hey this white man teacher is talking to me in a little Blackfoot."

Learn the culture. Learn Blackfoot culture. I don't care what you are, you should dress a little native. I told them you don't have to come in full buckskin or anything like that. But at least go down and get a ribbon shirt. For the women get some moccasins. Just dress in something native. "Oh mom, dad—my teacher was dressed in something native. Go get me something native to wear."

The other thing I told them to learn is how to dance. I told them, "Make a grand entry, like in a Pow Wow. When you hear that drum you must know how to dance. The drum is going." I told them, "when you come in, you should be dancing. Everyone should be dancing when you are coming in wearing your ribbon shirt." I told them, "that is very important, to learn how to do the owl dance—the round dance. Try to learn the owl dance, from years ago. This is the owl dance. DANCE!"



THE FIRST CIRCLE

THE LANGUAGE OF STORY

SYKES POWDERFACE

Just talking about language, I've said this over and over again at some of the presentations I make.

Language sets us apart. It makes us distinct—distinct as nations, and that's the language. One of the problems I always have when I'm trying to translate, or trying to relay a story is to paint the picture—because our languages are so expressive and very descriptive. It's not like the English language, which is a bastardized language with a very large vocabulary. And when I try to translate a story that an elder has told, I run into problems with the multiple choices in the English language. It is difficult to pin point the specifics of what he said when translating in another language. Trying to identify ourselves, we use so many descriptions in the English language, to identify what and who we are. I had to laugh because, in a way, it's kind of comical, 'cause the elders—after having made a correction—laughed and joked about it. You know how they are. Although they were also critical about how the young fellow was trying to translate their language. He used the wrong word and it gave a different picture altogether. The elder was educated but he preferred to speak in his own language. He stopped and said, "that's not what I said! From now on, you learn to speak the language. You learn to speak your language properly, so you can understand what I just said. What you said is not what I said." So he corrected him, and afterwards they laughed about it. The elder put the young man at ease.

That's one of the problems we have with the statistics. We have to work on our own language. However we need to express ourselves, and we just strive to put a program together to teach our language. We're just rediscovering how descriptive our language is. Some of the words we're using today don't mean a thing. One example which you might have heard around Stoney's—when we say "thank-you." It turns out to be incorrect; and it turns out it is from the east. We discovered this when we visited the people from Sioux Valley, Manitoba. We wanted to get back to our traditional language, and the elder said, "thank you?" and he asked, "what does that mean?" And I said, "Thank you." And the elder said, "that's not what I heard, and you said something about nature but you didn't say "thank you." I said, "well how do you say it?" And he said it means "you make me grateful." You see, that's what we were just learning. And that's why we're trying to put a program together.

This is where I will introduce the idea of, "Conversational Language." When we're using the English language, we want to take it out and put Nakota language in—to at least make the connection. What we're finding out is that young people between 18-25 are not speaking the language fluently, especially now with texting and everything else. They can't even spell and their grammar is so terrible. So we're trying to get conversational language going, so we can start having classes where we can use English and put in the Nakota language. We can start using Nakota words.

In one of the classes three years ago, one of the



students said, "which is proper? Are we Stoney, or are we Nakota?" So we got a bunch of elders together and we started talking about it. "Stoney," comes from Indian affairs. "Stoney," is how they identified us because someone said that we were mountain people. I think we may have been named that, because in the Blackfoot language they said stones instead of mountain. And maybe that was because we were cooking with hot stones. But the word "Nakota" came from Nakota—it means do good to others. And we went down there and they said "Oh, you're Nakota people," "people who help people." That's how they identified us and that's where the word came from. This is what I call the "rediscovery era" about our language. Young people are beginning to express themselves in their own language. They ask about the problems they have finding their identity, and we tell them, "speak your own language—that's one of the symbols of your identity, your language, cause that sets you apart from everyone else; it's a God given language."

DEER CHIEF

Before we get to the date of our presentations...It is my understanding you're going to assign us to different schools to meet with them for 3 hours to tell stories and have discussions. Out of these discussions, you're going to produce a booklet, or big deal, or whatever. It's going to be part of the Spoken Word salute to Treaty 7, because we're not all Blackfoot at Treaty 7.

You know I can't understand what Sykes is saying and Tom can't understand what I'm saying. So we are the people who signed Treaty Number 7. So is that what you're basically looking for us to do?





OUROBOROS CIRLCE

Yes. And there were tobacco pouches.

And there was prayer.

And there were cups of
steaming fresh mint tea.

Oh, and there were
Tim Horton's breakfast sandwiches.

And there was Bannock,



THE SECOND CIRCLE

J O U R N E Y I N T O S T O R Y



TELLING STORIES

Between February 04-08 the five elders visited (Piitoayis Family School, Louis Riel School & Bow Valley High School) where they shared stories—of this land and people—with the students. The students in turn created their own pictures and poems based on the stories. Anita Crowshoe and Sheri-D Wilson were on hand to facilitate the students in each of the schools. ♥ Heart beat.

PIITOAYI FAMILY SCHOOL

Piitoayis Family School (Est. 2002) covers Kindergarten to Grade 6—Alternative Program—and teaches the Alberta Education Programs of Study through a diversity of First Nations, Métis and Inuit perspectives and experiences. Our name, *Piitoayis* (pronounced bee-doe-yeez) translates into “Eagle Lodge” in the Blackfoot language and was named by five Elders: Mark Wolfleg (Siksika), Russel Big Crow (Tsuu T’ina), Freddy Snow (Tsuu T’ina), Olive Manitopyes (Cree Nation), and John Snow (Morley).

Deer Chief tells “Napi Story”:





by A.J.

Braidon

Napi and Coyote heard thump, thump! "There is it again," Napi said. Then they saw mice dancing in a elk skull. Napi went to the elk skull. Napi said, "Can I talk to the chief?" The chief went out. Napi ask, "Can I join your pow-wow?" so the mice him magic and the mice said, "There's rule's" The mice said, "The rule's are you can't sleep." "OK" Napi said, "Sing sing!" the mice sing! Napi was tired so he fell a sleep. All the mice went out of the elk skull. Napi woke up Napi had a elk skull on his head. so Napi jumped in to the water. splash, splash! Napi jumped into the water. "AHHH"! Napi is yelling. Napi finds some guys, the guys help Napi get the elk skull off of his head. Bam bam! The elk skull gets off his head.



by Braidon



Never Break The Rules By Jayden

Trickster Was Walking

To Coyote He Was Talking

In The Elk Head The Mice Were Dancy

Napi Looked In While They Danced Fancy

He Wanted In So He Started Knocking

He Wanted In The House

So He Asked The Mouse

To Join The Powwow

There Were Rules He Had To Follow

He Was A Fool

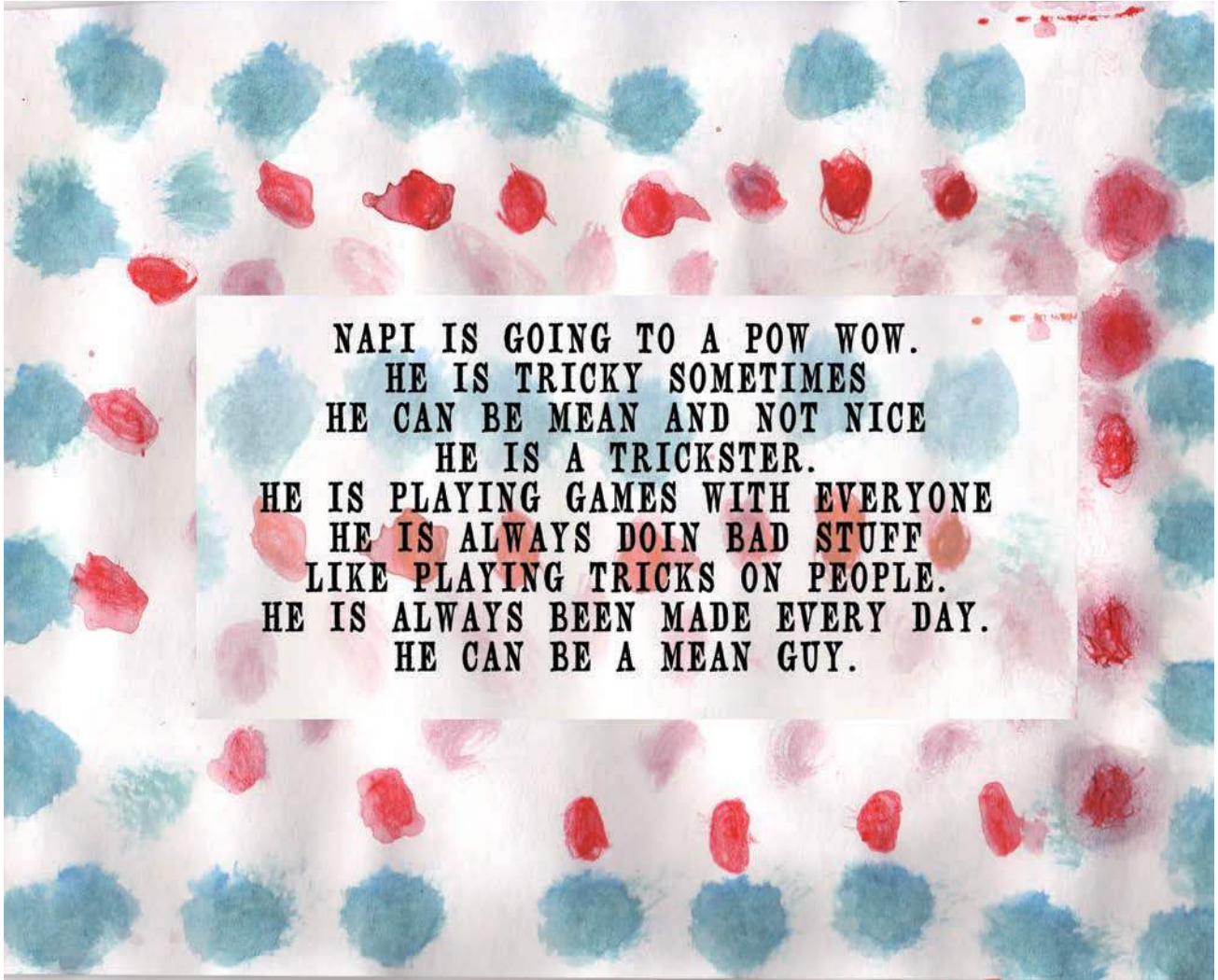
For Breaking The Rules

So The Mice Took Him To School

The Elk Was Stuck On His Head

He Was Mad At The Mouse

But Realized It Was His Fault Instead.



NAPI IS GOING TO A POW WOW.
HE IS TRICKY SOMETIMES
HE CAN BE MEAN AND NOT NICE
HE IS A TRICKSTER.
HE IS PLAYING GAMES WITH EVERYONE
HE IS ALWAYS DOIN BAD STUFF
LIKE PLAYING TRICKS ON PEOPLE.
HE IS ALWAYS BEEN MADE EVERY DAY.
HE CAN BE A MEAN GUY.

by Dreidon

**Ayah Ayah Ayah!! A voice goes in the bush
BOOM BOOM BOOM !!
The drum goes PLEASE PLEASE!!
Said nappi to the chief MouseZzzzzz Zzzzz!!
Nappi sleeping at the powwow.
Aaahhhhh!!
Nappi floating down the river.**



by Taylor



by Taliyah

Napi and his little brother Coyote were walking on a path as long as a string. While they were walking they heard quiet sounds boom boom boom boom but they could barely hear those sounds. As they were walking on the path the sounds began to get louder BOOM BOOM BOOM BOOM. Napi and Coyote didn't mind those sounds until they heard drumming and singing, BOOM BOOM BOOM BOOM, Hayo hiyo haya ho. Napi shouted "Coyote do you see that light coming from that elk heads eyes"? Coyote said "Yes I do". They went to the elk head and peeked through the eye, and saw a big crowd of mice round dancing. Napi said "we should join them" and Coyote replied back "we can't fit in there were to small". "Well let me ask the chief" Napi said. Napi yelled in the elk heads eye "excuse me, can I talk to your chief"? The chief and all the elders walked up and stood there waiting for Napi to say something. Napi finally said something after a couple of seconds "can we please join your powwow"? The chief said "if I let you join our powwow you got to promise me one thing, you can't sleep". The chief and the elders did their special magic to make Napi and Coyote smaller. Napi and Coyote started shrinking and

turning into mice. Napi and Coyote walked in and saw a bunch of mice drummers and mice dancers. After a while sat on a bench and started to fall asleep until he caught his self and thought "I can't break my promise". He ran out to the middle and started dancing like a fool. The announcer said "get that crazy fool out of here"! Napi knew he had to settle down. After 3 days he was on a bench and couldn't handle it anymore and fell right asleep. The mice knew about the promise he made with the chief and the elders. All the mice ran out before Napi would grow big and tall. Napi woke up and had the elk head stuck on Napi's head. Coyote was rolling around on the ground likes a silly clown, Coyote keep on going in front of Napi and tripping him. Napi asked Coyote to lead him to the river so the elk head would soak and it would fall off. They found the river but the river was too fast and Napi fell in. While Napi was floating you could see the elk horns sticking out of the water. The other campers saw Napi and thought it was a elk, so the campers got their bows and arrows ready. Napi said "help me". The campers pulled him out and grabbed a big rock and smashed it on the elk head, and the elk head broke into 2 pieces. The campers started laughing at him. Before the mice ran out the mice at Napi's hair because he broke his promise. The campers told Napi to apologize to the mice and the chief and the elders. Napi called the chief, mice, and elders. He said "I'm so sorry", I wil get you a new elk head before the end of the year. The mice accepted his apology and they all carried along with their day.

**Boom boom! Coyote and Nappi racing too
find out what the noises is.
Squeak squeak! The mouse chief yelling.
Haaa haaa! Nappi screaming for help.
Crack crack!
Elk Skull cracked off of Nappi's head.**

by Shaylee





Once when I was little
I was poor and I couldn't afford a house
So I lived in a tipi
I wore Native clothes
They were made out of moose.
I ate all the parts of the buffalo
I saved some of the food
For my dad because he was very sick.
I needed braces, my ~~teeth~~ were messed up.
But we couldn't afford to go to the dentist. By Shauntay Jay



by Shauntay



by Brandon

One morning Napie and his little friend coyote were walking and talking all of a sudden they hear drum drum, they hardly could not hear it so they walked closer and closer then they seen a elk skull it had big horns, yellow eyes coyote and Napie walked to it.

They looked in it they saw little mice having a big powwow, Napie called the chief mouse he said "what do you want" Napie said "can I come in please I will do anything" chief mouse said "okay but we got rules don't fall a sleep." So Napie was dancing after three nights Napie fell a sleep he woke up the elk head was stuck on him. Napie ran all over coyote tripped him in the water down the water he gets. Napie called for help just then he heard someone say "get the boys" they pulled Napie out of the water they smashed a big rock on the elk head. Napie had no hair they told him what happen Napie told them so Napie said I will never break rules again.



LOUIS RIEL SCHOOL

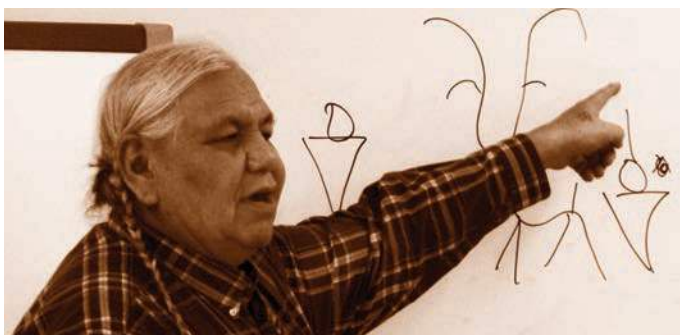
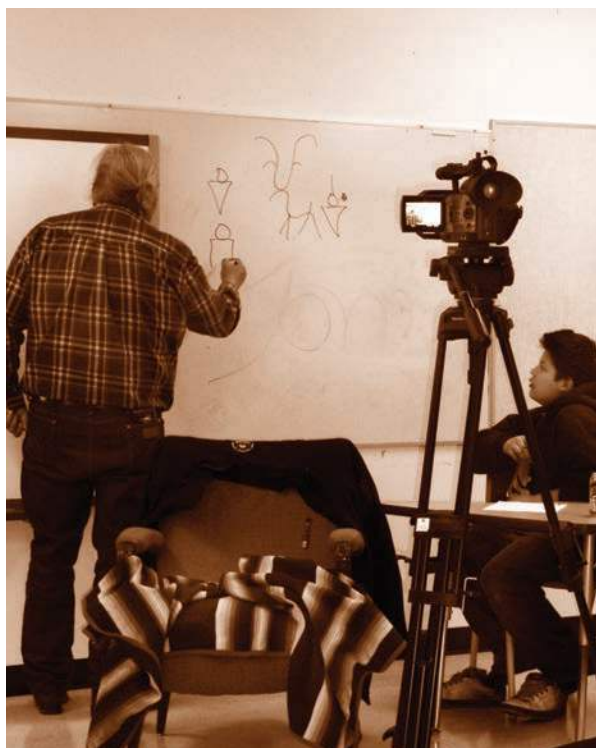
The school was named after Louis Riel (Oct. 1844 - Nov. 1885) who was a renowned Metis leader, born at the Red River Settlement. He was a central figure in the Northwest Rebellion, leading two rebellions in the name of western rights. As well, he was credited with assisting in the founding of the province of Manitoba.

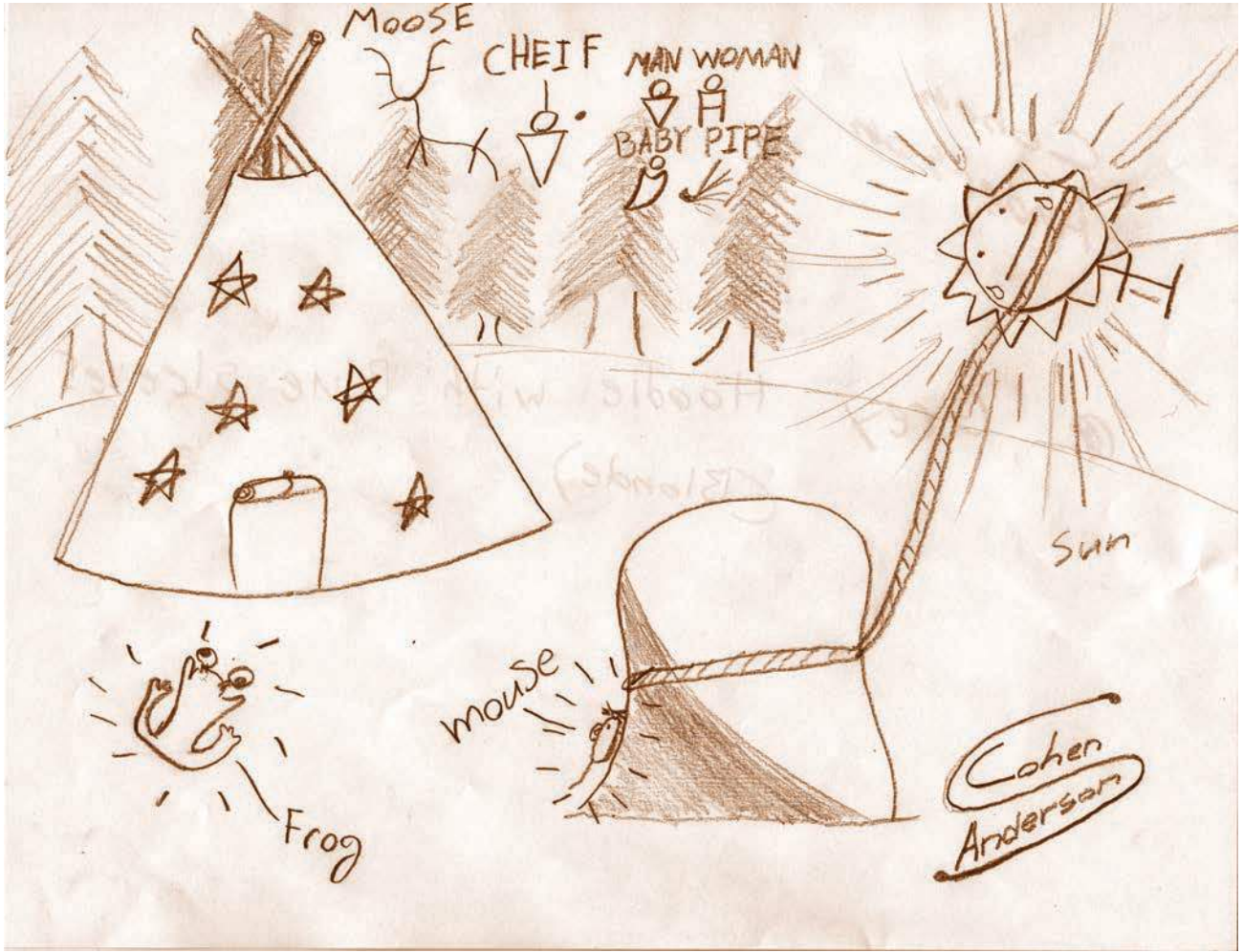
A formal charge of treason was laid against him on July 6, 1885, and his trial began in Regina on July 20th. His counsel proposed to defend him on the grounds of insanity, but Louis Riel repudiated that defense. The jury found him guilty, and he was executed in Regina, November 16, 1885. In 1991, Louis Riel received a full retroactive pardon. Politically and philosophically, his execution has had a lasting effect on Canadian history.

Sykes Powderface tells "Be Happy With Who You Are":

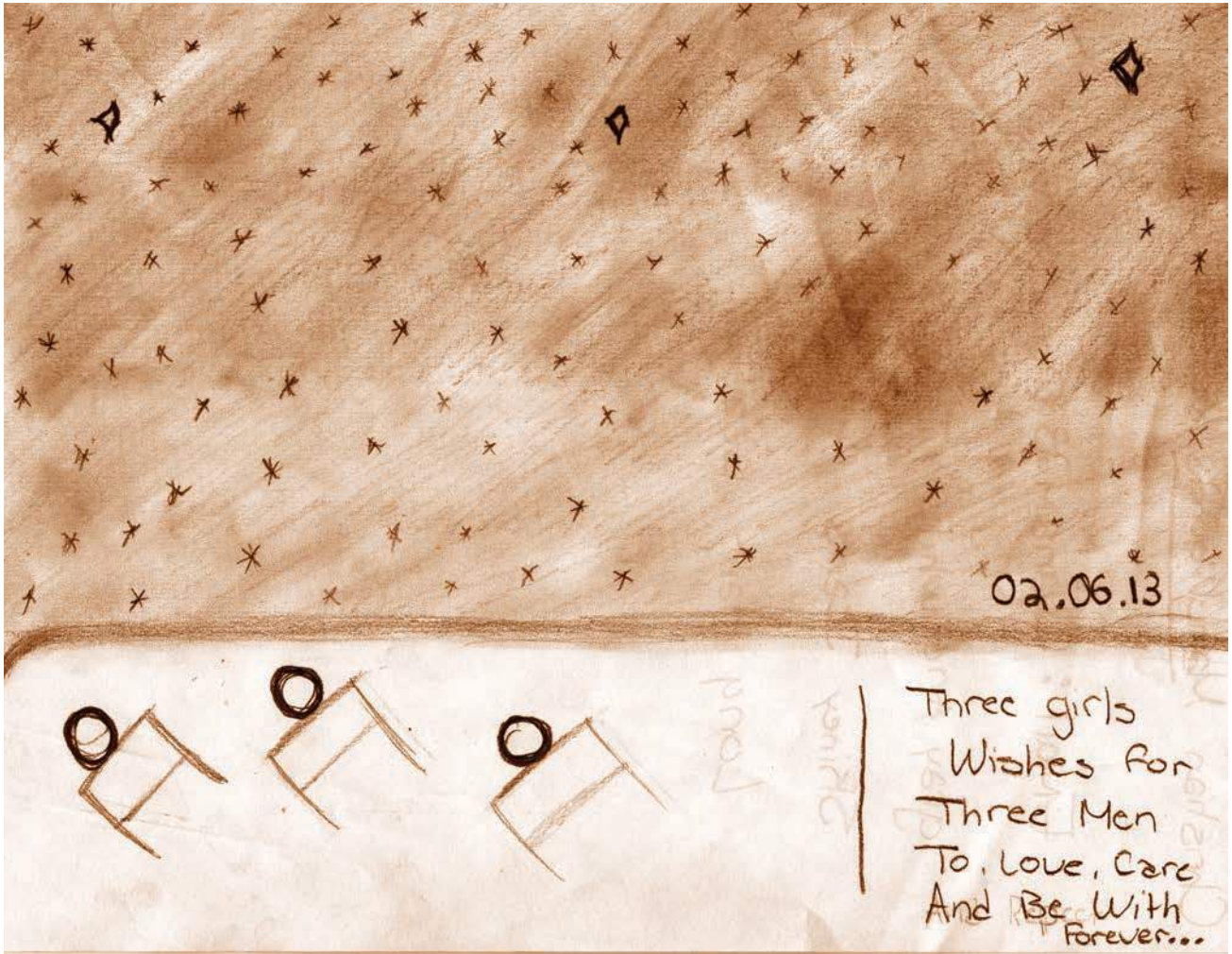


Deer Chief speaks about "Language and Hieroglyphics":

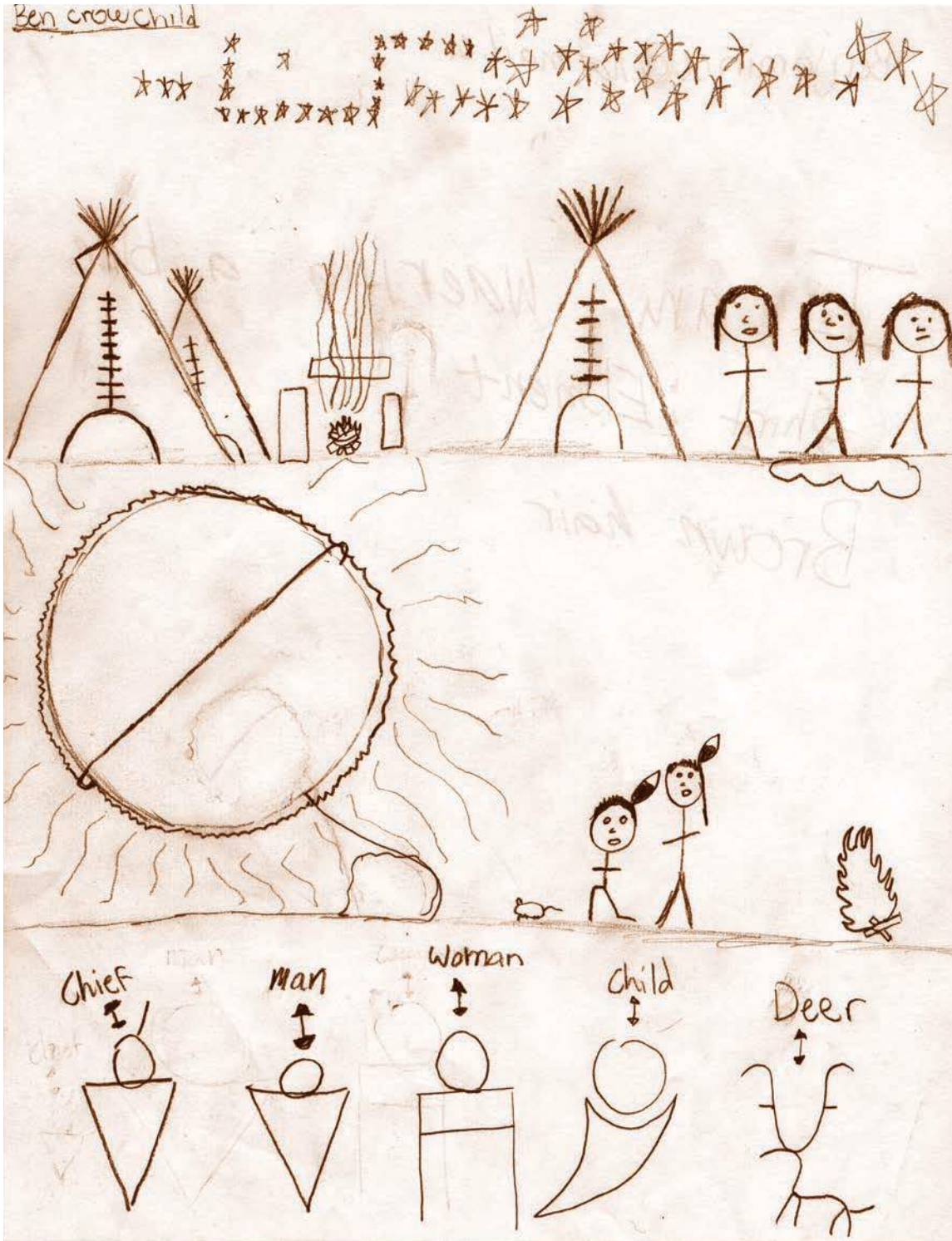




by Cohen



by Lily Rose



by Ben

BOW VALLEY HIGH SCHOOL

Bow Valley High School has created a positive and diverse learning and working environment that encourages strong relationships and collaboration between students, staff, parents, and the community.

As a result of this foundation, there is a high level of participation, involvement along with a strong desire by students and staff to achieve well-rounded success.



Who Goes First? - Sign Language



Sykes Powderface tells "The Hunter"



Red Crane tells "The Warrior Story"



THE THIRD CIRCLE

WHAT WE HAVE LEARNED



Then, we honoured both the stories of the elders and also the response of the youth, by creating this booklet. The booklet encompasses all aspects of creative development from the original idea, through to the addition of stories and pictures. We emphasise: the importance of listening, respect and the opportunity to receive the stories. The intention is to capture the journey of creative possibility, inspiration and tradition.

The Performance and Book Launch: On Sunday, April 14, we launched the booklet *A Tribute to This Land - The Elder Project* at the opening of the 2013 Calgary Spoken Word Festival (10th Anniversary).

April (National Poetry Month). Returning balance to Mother Nature—The Stories of this Land—Listening—Languages and You.

At the launch:



This is a long-term legacy project which will have reverberations in the community for many years to come. Stories form who we are. The stories of our elders are being forgotten and lost and we feel it is important to share their stories now.

We will distribute the booklet at events throughout the festival and the rest of the year. The stories will be available on our website for people to watch and also to download.

♥ Heart beat.

The journey is something we follow.

One: Sometimes we start a project thinking we know what it might look like—we think we designed a perfect path into the unknown. And when we release our control over where we think we are headed, the journey has the potential to take us to places we never knew existed.

Two: Sometimes we think we have it all figured out, and everything is in place for our future, et cetera. And then something arrives and our vision of our own future is annihilated. Suddenly, out of nowhere, we find ourselves assisting with someone else's journey.

One & Two Join Together: In doing so, we change our original vision and together we embrace the unknown with faith, not fear or expectations. The journey enters another realm and now we are directed by an energy other than ourselves. Collective consciousness.

Stories allow us to let go of the construct of time. They bring us to a place where we recognise that everything has its own pace, which then connects to both real people and to Mother Earth. For example: when lightning strikes the ground for the first time in the spring. This elemental strike is a marker that is not connected to a number system or 1-12 in a circular dial. The strike tells us to move.

This has been a journey of deep learning and elation. Language has been the means by which we have travelled. We learned about time—how to transform a construct through abstract variables. We have renewed our connection to ourselves, and the earth, and ceremony, tradition and poetry.

A story doesn't have any meaning until you have welcomed it into your life—until you live it. Stories are meant to be embodied as guides. They inform us about how to live and how to include nature and the earth in our own lore.

The Blackfoot works included in *A Tribute to this Land* were made with help and acknowledgement by the elders of Treaty 7.



SIKSIKA • KAINAI • TSUU T'INA • PIIKANI • STONEY



Tim Hortons



PHOTOGRAPH: BRIGITTE VON ROTHEMBURG