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# Greenville Indian School: Resistance & Continuance

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**NASMC**  
Native American  
Studies  
Model Curriculum

# Greenville Indian School: Resistance & Continuance

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## Author:

Rebecca Lowry, MSW (Delaware Tribe of Indians) Humboldt County Office of Education

Pit River and Mountain Maidu relatives of the Greenville School students contributed feedback and personal statements for this unit. These relatives include Chag Lowry (For Molly Lowry), Lynette Chong-Tautz & her children (For Aelouise Stonecoal) and Monique Wynecoop (For Edith Buckskin).

## Grade Level:

9-12

## Subjects:


Ethnic Studies, English Language Arts

## Time Frame:

2-3 weeks

## Lesson Slides:


 Lesson One Slides

 Lesson Ten Slides


## Unit Printables:


Handouts are also posted at the top of each individual lesson. You may also read them from a screen.

 Handout Lesson Two


 Greenville School Background

 Newspaper Article 12/14/1916


 The Trial of Native Girls (Script)

 Jury Notes

 Timeline of Events

 Statement by Chag Lowry

 Statements by Chong-Tautz Family

 Statement by Monique Wynecoop



**Assessment:**

Teacher grades the final unit essay using the rubric of their department. Teacher visually checks student notebooks and art to give a pass or fail participation grade. Teachers may decide to assign a point value to reflect student contributions to class discussion, the reader's theater performance and small group work.

**Materials Needed:**

Students will need a notebook and binder to record their notes and store worksheets. Students could possibly read the handouts and readers theater script from a laptop instead of printed sheets. Art materials and blank paper are needed for lesson 9. Potential materials include pens, colored pencils or inexpensive children's watercolor sets.

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**Curriculum Themes**

- ☒ History
  - ☒ Cultural Strengths
  - ☒ Law/Government
  - ☒ Relationship to Place
  - ☒ Cross Curricular Integration
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**Unit Overview**

This 2-3 week unit provides a case study of an evening, in 1916, when 5 young Native girls ran away from the Greenville Indian School, in Plumas County, CA.

Students will examine the Greenville Indian boarding school as a historic system of power, designed to erase Native cultures. They will experience stories of Native resistance and strength, historically silenced. Native worldviews and the roles of Native girls and women are centered throughout the discussion. Students will have the opportunity to make connections between historic systems failure and the current crisis of Missing and Murdered Indigenous Peoples. Contemporary voices of the descendants of Greenville School celebrate the cultural continuance, ongoing healing and leadership of Native peoples in Northeastern California.

Activities include: the analysis of primary resources, using a critical lens; a readers theater performance; experiencing contemporary film and photographs of native lives; small group discussions to support the understanding of multiple perspectives; art making as a means to process content and perspectives; consideration of community building projects and public art/memorials; the research and development of a cohesive evidence based essay.

This unit could be stretched to 3 weeks, a substantial Native focus for an Ethnic Studies course. The learning and support needs of students varies and certain activities could take longer than



anticipated. For example, one lesson could take two class periods instead of one. This unit could be shortened to one week if the educator chose to solely focus on the readers theater exercise.

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## Learning Goals

- Increase comprehension of Native worldviews, social roles, resistance and leadership in northeastern California.
  - Develop a critical lens for the analysis of primary sources, systems of power and use of language.
  - Build creative expression as a means to communicate cultural perspectives and process historic content.
  - Make connections between historic and contemporary events, including efforts to promote memorials and community healing
  - Practice public speaking and the exchange of ideas in large and small group settings.
  - Increase research skills by writing informative & explanatory text with arguments and evidence.
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## Background for Educators

In the 1800s, the U.S. government created boarding schools to assimilate American Indians, or in the words of American general William H. Pratt, “Kill the Indian and save the man.”<sup>2</sup> Pratt was the architect of the national Indian boarding school system. Children were forcefully separated from their families, and this trauma disrupted Native systems of education, child rearing and cultural practices. Children were not allowed to speak their Native language and cultural practices were prohibited. Most often, siblings had to attend different boarding schools. The U.S. government’s goal was to break down family structures. Native families still feel the impact of this disruption today, which can manifest as mistrust with the public school system. Despite this history, the inherent strengths and knowledge of Native peoples carries their communities and cultures forward, as stewards of the land, since time immemorial.<sup>5</sup>

The Greenville Indian Industrial School opened in 1897 near the town of Greenville in Plumas County, California. The school was built on Mountain Maidu land and the Native children were not U.S. citizens.<sup>3</sup> Native people did not become US citizens until 1924, with the passing of the Indian Citizenship Act. This time period was a time of Native land loss and theft. In Beverly Ogle’s book, *“Their Stories,”* she describes how Greenville school agents helped Native “land to be stolen and Indian ownership systematically transferred to the timber industry and ranchers, but mostly power companies.”<sup>4</sup>

The Greenville school students were primarily Maidu, Washoe, Pit River, Yana, Wintu, Paiute, and Atsugewi. At times children from other regions were taken and placed there. Some children, after

learning an “industrial trade,” went on to work for local ranches as unpaid or low- paid labor. Many children ran away in resistance to the unbearable conditions, which included physical abuse.<sup>3</sup> Children died here of different reasons and never returned home.

The school had a history of abuse. Beverly Ogle, Mountain Maidu/Pit River historian and esteemed elder, collected the stories of former students over the years. “For many children, it was a place of sickness, physical abuse, corporal punishment and death.”<sup>4</sup>

Ogle’s research found that during the school year 1912-1913, “a great deal of interchange with local courts over alleged brutality in dealing with smaller children occurred. A petition was sent to the commissioner from eight people asking for an investigation be made...it is not known if an investigation” occurred. Ogle adds that in 1908, Dr. Wimberly, school physician, filed a complaint at the lack of sanitary facilities at the school. His request was not acknowledged so he quit soon after. According to former students, “Kids were disappearing all the time. They didn’t know if those kids were running away or died.”<sup>4</sup>

Many children resisted the conditions. Eugene Benner attempted to burn the school down and ran away multiple times. The school finally sent him home to his mom when he began to regularly pass out and lose consciousness. “He went home happy.”<sup>4</sup>

Researcher Kate Mook (2020), uncovered patterns of girls running away:

*“The school had a history of runaway female students according to multiple newspaper articles. In April 1909, three girls (unnamed) ran away and were found three days later approximately fifty miles from the school. In October 1913, Grace Dicks and Effie Walker ran away from the Greenville School with the superintendent’s daughter June Hull.”<sup>3</sup>*

Edith Buckskin, Aelouise Stonecoal, Molly Lowry, Katherine Dick and Rosa James are the names of the five Native girls who ran away from the school in December of 1916. Their story is the focus of this unit. They were born from Maidu and Pit River families. The grandmother of Edith Buckskin, Mattie Tom, attempted to retrieve Edith from the school when she heard about the mistreatment of students. She made requests in letters written to the school clerk, but was denied access to her granddaughter.<sup>4</sup>

Some Native children were fortunate to have a brief stay at the school. Mamie Benner was fluent in the Mountain Maidu language and later on became chief informant to a linguist at Berkeley. Mamie said if she had stayed at the school any longer she would’ve forgotten her language and culture. She was only there for one year. Her father was able to remove her from the school, when he learned about an uncontrolled outbreak of tuberculosis and head lice.<sup>4</sup>

The school was in a state of disrepair, during its last years, as evidenced in letters written by Superintendent Miller. The letters detailed “overcrowding, the need for a new building, a problematic septic system, problematic staff, and lack of money.” After a school fire in the early 1920s, the Commissioner of Indian Affairs, Cato Sells, elected not to rebuild. <sup>3</sup>

The federal government contracted with the Methodist Church to run this school, and it is at times referred to by others as “The Mission.” Today, in a “formal act of repentance,” church members are currently working with Native people, seeking truth, healing and remembrance for the children who attended the school. <sup>8</sup>

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## Standards

### Ethnic Studies:

- Examines historic systems of power designed to erase Native cultures.
- Uplifts Native stories, historically silenced, and humanizes Native people who resisted the forced assimilation efforts of US Boarding Schools.
- Centers Native worldviews and contemporary perspectives of native peoples.
- Connects historic systems failure with the current crisis of Missing and Murdered Indigenous Peoples.
- Celebrates the cultural continuance and leadership of Native peoples in Northeastern California.

### English Language Arts:

- W.9-10.1
- W.11-12.2
- In these standards, students write an informative/explanatory essay, assert a thesis, or argument, and provide evidence in a cohesive essay.
- RH.11-12.7

### CASEL Standards (Social and Emotional Learning)

- Document personal responses to content, increasing self-awareness.
- Build skills of self-management through co-creation of class agreements.
- Expand social awareness by connecting historic patterns with current events.
- Increase potential for responsible decision making while considering the design of community building projects and the improvement of educational systems.

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## Scaffolding

### Vocabulary:

Some students may need more time to discuss how and why certain terms were used in the early 1900s. The historic and contemporary meanings of terms may require clarification and more explanation from the instructor. Additionally, discussions about cultural norms and behavior may require more reflection and time. Take extra time to discuss the meanings of terms and behavior while reviewing the instructions in the “Jury Notes.”

This unit utilizes the following English Language Development strategies. If students continue to struggle, repeat these strategies to allow more time for language acquisition and integration of new concepts:

- Use Visuals and Real Objects: Incorporate pictures, videos, gestures, and realia (actual objects) to make language comprehensible.
- Buddy System: Pair students with peers who can assist in translating, providing extra verbal support, or offering guidance during activities.
- Interactive Activities: Encourage students to practice using new vocabulary in conversation or group discussions, guided by structured prompts or pair work.
- Discussion and Debate: Encourage participation in structured discussions, group work, and debates, using sentence starters to prompt complex sentences (e.g., “I agree because...,” “In my opinion...”).

### Reader’s Theater Activity:

For a small or very large class, the readers' theater activities may be accomplished in small groups of 4-5 students. After the small group reads the script, together, they can fill out the jury notes as a group. This method may be more appropriate for classes with students who are reluctant to read aloud in front of large groups, for linguistic or developmental reasons.

### Cultural and Emotional Considerations:

Extra care should be taken in Northeastern CA, such as Plumas, Lassen and Modoc counties, where the direct descendants of people discussed in primary source documents, co-exist in the same community. The topics may elicit a variety of emotions. Make sure to slow down the pace of the activities and frequently check-in with students to see if they need a break. If you notice students are being impacted by content, pivot to a silent journaling or drawing project. Some students may prefer to discuss content, in a small group, outside the classroom. Always circle back to class agreements, such as treating oneself and others with care and respect.



Do not attempt to visit school locations mentioned in the primary source documents. The Greenville Rancheria is a private community and does not permit uninvited guests to enter their community. Unless invited by the Tribal Council or residents, field trips to Greenville Rancheria are not appropriate.

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## Additional Resources

To learn more about the US Boarding School System and national efforts to increase education and community healing, see website: <https://boardingschoolhealing.org/>

To learn more about the tribes of some of the students referenced in this unit, refer to tribal websites. These are links to sovereign nations that produce their own educational content for their community.

<https://www.sir-nsn.gov/>

<https://www.grth.org/about>

<https://pitrivertribe.gov/>

<https://washoetribe.us/>

To learn more about the life of photographer Dugan Aguilar, and view more photos, visit:

<https://www.americanindianmagazine.org/story/Photographer-Dugan-Aguilar>

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## References

Unit cover art, titled “Continuance,” honors the survival and cultural continuance of Northeastern CA Native peoples. This image represents Edith Buckskin, Aelouise Stonecoal and Molly Lowry (left to right). This work has been licensed for the NAS model curriculum, by Uzuri James (@uzuriart), and the artist retains copyright (2024). This image may be printed only for the purpose of free public instruction in schools.

### References

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## Unit Author

**Rebecca Lowry** (Delaware Tribe of Indians) resides in San Diego with her family. She is a poet, feather weaver, curriculum developer, educator and social worker. Her poetry is published in *Lenapehoking*, an Anthology (2021). She wove a turkey feather cape, “The Cape of a Matriarch,” currently exhibited at MAM, and then Brooklyn Museum during 2025. As a NAS Learning Specialist, for Humboldt County Office of Education, she supported the production of the Northern California team’s K-12 NAS model curriculum.





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## California Native American Studies Model Curriculum

The California Native American Studies Model Curriculum (NASMC) will support the design and development of open-source lesson plans, primary source documents, planning resources, teaching strategies, and professional development activities to assist California K-12 educators in teaching about California Native American Studies. Per AB 167, the NASMC is defined as lesson plans, primary source documents, planning resources, teaching strategies, and professional development activities to assist educators in teaching about Native American Studies. The traditional cultural knowledge within lessons, including Native language, art, media and stories, are owned by the respective Tribal nations, Native knowledge keepers, artists, producers and authors of the curriculum as indicated in each lesson.

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### Unit Lessons

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1. Northeastern California Cultures: Relationship to Place and Community
2. US Boarding Schools: Overview
3. Greenville Indian School: Introduction
4. The Trial of Native Girls: Preparation for Readers Theater Part One
5. The Trial of Native Girls: Preparation for Readers Theater Part Two
6. Readers Theater Performance: Part One
7. Readers Theater Performance: Part Two
8. Readers Theater Performance: Part Three
9. The Deliberation of Juries and Art: Perspectives and Light
10. Descendants & Relatives: Cultural Continuance
11. Connections to Contemporary Events and Closing Project




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## Lesson 1 - Northeastern California Cultures: Relationship to Place and Community

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**Time Required:** 50 minutes

**Materials Needed:** Internet access/screen/computer, notebook

-  Lesson One Slides

### Learning Goal:


- Increase comprehension of Native values, social roles, and territories in northeastern California.

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### Teacher Directions:

#### Step One

(30 minutes)

- Engage: Teacher reads questions on slide 1 of  Lesson One Slides
  - Facilitate a class discussion using various examples. (If students are more comfortable drawing a “value,” they can do this and share with the group).
- Explore images on slides 2-4 with the class.
  - As a class, take a few minutes to view the image on slide 2.
    - Ask students to take notes on the following:  
What do I notice about this photograph? What does it make me curious about?
  - View image on slide 3.
    - Ask students to take notes on the following:  
What do I notice about this photograph? What might this culture value?
  - View images on slide 4.
    - Ask students to take notes on the following:  
What do I notice about these images? What might this culture value?
- Explain the cultural context of these images:
  - The first photo was taken by Dugan Aguilar, a photographer from Maidu, Pit River and Paiute Tribes. This place is called “Chuchuyam.” Every place in CA has a name in a native language. Maidu people tell an important story about this place. Why may Maidu people not want to advertise the location of this rock formation? What does this tell us about what Maidu people value? (*Teacher answer: They value protecting significant sites from damage; cultural boundaries are important as certain stories and practices are private and not available for the public.*)
  - The second photo was also taken by Dugan Aguilar. He chose to experiment with developing film in black and white for artistic purposes. This photo is of Mimi Mullen

(Maidu) who was the grand marshal of a parade in Greenville, 1997. Elders and their relationship with grandchildren and great grandchildren is highly valued in Maidu culture. They are often responsible for the cultural education of the child, recognize their gifts and guide them towards the training they need to develop their gifts. In Maidu and Pit River cultures, children as young as 12 may receive important training that involves fasting and prayer at special sites. It was not uncommon for women to be leaders, as Medicine People in the Northeastern region, using traditional methods of doctoring to help heal sick or dying people.<sup>9</sup>

- The third image is of a contemporary Maidu cradle board used by a Native family. The comic image, with art by Weshot Alvitre (Tongva artist) and text by Chag Lowry<sup>11</sup>, shows us how babies are highly valued and treasured by native people. A relative takes up to a year to gather materials needed to make such a basket, spending countless hours processing the materials before weaving. The cradleboard keeps the baby secure and comfortable, as they sleep. Babies are cherished and protected. The comic image is taken from the comic book, *"My Sisters."*

- Elaborate: Ask students to pair up for ten minutes.
  - Discuss with a partner: How do the values of my culture compare with these Native values? What do these values look like in my culture?
  - On their computers/devices, view more photos by Dugan Aguilar and an article about his life. Look for more evidence of cultural values in the images or article. Students take notes on their findings. Visit:  
<https://www.americanindianmagazine.org/story/Photographer-Dugan-Aguilar>

## Step Two (20 minutes)

- Engage students with a question: Do you know where Maidu and Pit River tribes are located in California?
  - Teacher acknowledges the ideas of the students.
- Explore a map of tribal territories on a screen.
  - Link: [Map of Tribal Territories](#)
  - Ask: Can you identify the tribe Indigenous to the place where you live?
  - Ask: Have you heard the terms "Achumawi" or "Atsugewi" before? Are you aware that these groups are what we call "bands" and that culturally they belong to a larger group? (Discuss that a "band" is a smaller group that is culturally connected to a larger group). Learn more at the official website of the Pit River Tribe.
    - Students pair up and explore the site <https://pitrivertribe.gov/>



Students take notes on the following question:

- How many bands are in the Pit River Tribe?
- What might this tell you about the pre-colonial governing structure of the people?
  - Do you think they had one central leader or multiple leaders?
  - Do you think there may have been differences in dialect?What does this tell you about the culture? (*Teacher answer: there is cultural and linguistic diversity within Pit River cultures*).

- Students pick one more tribal website to explore. They take notes on 3 facts about the tribe's location and/or culture. Students write one sentence to summarize a new concept or fact learned during today's activities.

<https://www.sir-nsn.gov/>

<https://www.grth.org/about>

<https://pitrivertribe.gov/>

<https://washoetribe.us/>




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## Lesson 2 - US Boarding Schools: Overview

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**Time Required:** 50 minutes

**Materials Needed:** Internet access/screen/computer, notebook

-  Handout Lesson Two

### Learning Goal:

- Develop a critical lens for the analysis of primary sources, systems of power and use of language.

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### Teacher Directions:

#### Step One

(25 minutes)

- Teacher engages class with a question: What's the longest you have been away from your family? Field a few answers.
- Teacher: We are going to watch a film called, "Douk," by Michelle Hernandez, a Wiyot film maker who grew up in Humboldt County. This film was made on the northwest coast, at Sumeg Village, with Yurok plank homes in the background. Tribes in the northeast had a different style of traditional home. We are viewing this film to explore this question: What was it like, for Native peoples, to be removed from their families to attend US Boarding Schools?
- Watch Douk (16 minutes)
  - [View Film Here](#)
  - Discuss: Initial thoughts and reactions?
  - Ask: If a child is removed from their family and culture, and doesn't see them for a long time, how do you think this would impact them?
    - Turn to your elbow partner and discuss for five minutes. Take notes on your ideas.

#### Step Two

(15 minutes)

- Teacher asks: What is assimilation? Listen to a few student answers.
  - Teacher: We will now explore some resources from the National Native American Boarding School Healing Coalition. As you view this video, take notes on the different aspects or qualities of assimilation. Pay attention to methods of assimilation and their impacts.
  - View video and take notes.
    - <https://youtu.be/06Nv-aqznNg>
- Students pair up and explore this site, taking more notes on assimilation. Students also write at least 5 facts they acquire about the US Boarding School System.
  - <https://boardingschoolhealing.org/education/us-indian-boarding-school-history/>



- Also- Explore interactive map of boarding schools on this site
  - <https://boardingschoolhealing.org/digitalmap/>

### Step Three (10 minutes)

- Teacher continues discussion of assimilation:
  - Now we will read selections from a letter written to the Greenville Indian Boarding school, in Plumas County, from the Office of Indian Affairs, the agency that oversees the school operations.
    - A student volunteer can read the letter aloud while students follow along with handout: [Handout Lesson Two](#)
- Teacher asks: How does this letter expand your understanding of assimilation and the purpose of US Boarding schools? What terms stand out? Why? What do you still not understand about assimilation? Students discuss, record their findings and questions.





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## Lesson 3 - Greenville Indian School: Introduction

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**Time Required:** 50 minutes

**Materials Needed:** Internet access/screen/computer, notebook

-  Greenville School Background
-  Newspaper Article 12/14/1916

**Learning Goal:**


- Develop a critical lens for the analysis of primary sources, media and language.

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**Teacher Directions:**

Step One

(15 minutes)

- Read the Greenville Indian School Background, as a class, aloud or silently in student groups.  Greenville School Background
- Students discuss and record their initial thoughts, responses or questions in their notebook.

Step Two

(20 minutes)

- Explore photos about Greenville Indian School.
  - Teacher shares images on a large screen. Pause after each photo so students can take notes. Ask students to take notes on interesting visual details. What would they like to learn more about? Ask students to share some preliminary thoughts, connections or questions with the class before moving on to the next photo. *(If the connection is slow, paste the address into your internet browser).*

Photos of school, staff and students:

- Photo of School, copyright undetermined, Columbia University  
<https://dlc.library.columbia.edu/catalog/ldpd:130693>
- Photo of School Office, open source, CSU Chico Digital Collections, Meriam Library, Special Collections,  
<http://archives.csuchico.edu/digital/collection/coll42/id/1968/>
- Photo of Superintendent and clerk, open source, CSU Chico Digital Collections, Meriam Library, Special Collections  
<http://archives.csuchico.edu/digital/collection/coll42/id/2004/rec/3>





- Photo of young girls, open source, CSU Chico Digital Collections, Meriam Library, Special Collections  
<http://archives.csuchico.edu/digital/collection/coll42/id/2279/rec/4>
- Photo of young girls sewing, open source, CSU Chico Digital Collections, Meriam Library, Special Collections  
<http://archives.csuchico.edu/digital/collection/coll42/id/1960/rec/5>
- Photo of young girls outside, open source, CSU Chico Digital Collections, Meriam Library, Special Collections  
<http://archives.csuchico.edu/digital/collection/coll42/id/3189/rec/2>
- Photo of boys in play, open source, CSU Chico Digital Collections, Meriam Library, Special Collections  
<http://archives.csuchico.edu/digital/collection/coll42/id/1967/rec/11>

### Step Three (15 minutes)

- Students read the following newspaper article from 1916, with a partner.
  - Newspaper Article 12/14/1916
    - Discuss with your partner and take notes on the following:  
List some facts.  
List some perspectives.  
What facts are missing?  
What perspectives are missing?



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## Lesson 4 - The Trial of Native Girls: Preparation for Readers Theater, Part One

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**Time Required:** 50 minutes

**Materials Needed:** Internet access/screen/computer, notebook

-  Timeline of Events

### Learning Goals:

- Develop a critical lens for the analysis of primary sources.
- Practice exchange of ideas in small group settings.

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### Teacher Directions:

#### Step One (20 minutes)

- Teacher engages class with question:
  - Have you ever heard of readers theater?
  - Explore students' answers.
  - Explain: We will be preparing for a readers theater performance. You will be picking a character and reading from a script that is derived from the actual written and spoken words of people who lived in Greenville, in 1916. There will be options for people who do not want a speaking role. You don't have to dress up for the performance but you are encouraged to use expressions with your voice.
  - In order to prepare for this performance, we will learn more about the night the 5 girls ran away from Greenville School. We will think about the order of events and read selections of primary and secondary source documents. The story has sad events, as some children are mistreated and pass away. Next class, we will co-create class agreements, together, to guide our process.
- Students pair up and explore the following questions. Students may research the answers together and take notes.
  - What is a primary source? What is a secondary source?
    - What are potential limitations of these sources?
  - Why do you think certain primary sources are privileged over others?
  - Who decides which stories make it inside history textbooks?
    - How does this impact students and the larger society?

#### Step Two (5 minutes)

- Students share some of their findings with the larger class and continue to take notes based on what they learn from their peers. Teacher clarifies any questions.



### Step Three (15 minutes)

- Teacher explains: You have already read one secondary source, a newspaper article about Molly Lowry's death. Now review the order of events and receive more background. Pick a partner and read this timeline together. [Timeline of Events](#) Take notes on what you find interesting and what is missing. Which facts would help you understand the story better?

### Step Four (10 minutes)

- Students share initial thoughts and/or questions about the timeline with the class.





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## Lesson 5 - The Trial of Native Girls: Preparation for Readers Theater, Part Two

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**Time Required:** 50 minutes

**Materials Needed:** Internet access/screen/computer, notebook

-  The Trial of Native Girls (Script)
-  Timeline of Events (for continued reference)

### Learning Goals:

- Develop a critical lens for the analysis of primary sources.
- Practice exchange of ideas in small and large group settings.

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### Teacher Directions:


#### Step One

(20 minutes)

- Teacher says: Today we will cocreate class agreements to help guide our process as we confront topics that may be uncomfortable. We will be reading stories with serious subjects and sharing different perspectives on these subjects. It's okay to have differences in opinion and it's normal to have emotional responses to certain topics. I want you to notice this, when it happens, and take notes when it occurs. These notes are for you and won't be collected. I will begin with introducing my ideas for class agreements:
  - 1. If I have an emotional response to a topic, I will take a moment to write it down in my own notebook. I will name the feeling and take a few breaths.
  - 2. If I feel overwhelmed by a topic, I will take a 5 minute water break outside, or switch to a drawing or journaling activity.
- What are some other agreements that would support us as we discuss ideas and share our opinions?
- Teacher writes down agreements on white board or poster. The agreements stay posted on a wall where everyone can see them. Teacher asks the class to confirm these agreements and add any more if needed.

#### Step Two

(30 minutes)

- Teacher passes out script  The Trial of Native Girls (Script)
- Teacher says: Read this script with a partner. Refer to the timeline if you get confused. Pick 1 -3 characters that you would be willing to play in the Readers Theater performance. Decide if you'd rather not have a speaking role.






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## Lesson 6 - The Trial of Native Girls: Readers Theater Performance, Part One

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**Time Required:** 50 minutes

**Materials Needed:** Internet access/screen/computer/notebook

-  The Trial of Native Girls (Script)
-  Timeline of Events (print for continued reference)
-  Jury Notes (print)
- Name tags, pens (optional)

### Learning Goals:


- Develop a critical lens for the analysis of primary and secondary sources, systems of power and use of language.
- Practice public speaking and the exchange of ideas in large and small group settings.

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### Teacher Directions:

Step One

(25 minutes)

- Teacher reminds students of class agreements.
- Teacher assigns 16 speaking roles for Part One. These could be pre-assigned, or the teacher reads the name of the role, asks for volunteers and then assigns a speaker.
  - Students write the name of their character on their name tag.
  - If a student does not want a speaking role, they are assigned to one of four “juries” (History, terms, behavior or culture). They receive the jury notes handout.
    -  Jury Notes
  - If there are students who have interest in sketching, they could play the role of “sketch artist,” drawing characters, events or scenes.
- Ask students-what is the purpose of a jury? What do juries do? Discuss.
- Review jury notes instructions and ask students if they need help clarifying any terms or tasks.
- Ask the class to keep in mind: Do primary source documents help us make conclusions about historical events? Can they help us assess systems, events and individuals?

Step Two

(20 minutes)

- Students read their role aloud for part one of the script. Juries listen and take notes on



their worksheets. The sketch artist draws characters or scenes.  
(*Option-Teacher may arrange speakers to face class as they perform*).

Step Three  
(5 minutes)

- Students have 5 minutes for silent writing in their notebooks. They write about what that activity was like for them. They can write about any initial thoughts, observations or questions.






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## Lesson 7 - The Trial of Native Girls: Readers Theater Performance, Part Two

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**Time Required:** 50 minutes

**Materials Needed:** Internet access/screen/computer/notebook

-  The Trial of Native Girls (Script)
-  Timeline of Events (print for continued reference)
-  Jury Notes (print to guide student note)
- Name tags, pens (optional)

### Learning Goals:


- Develop a critical lens for the analysis of primary and secondary sources, systems of power and use of language.
- Practice public speaking and the exchange of ideas in large and small group settings.

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### Teacher Directions:

#### Step One

(20 minutes)

- Teacher asks: What was yesterday's readers theater like for everyone? Initial thoughts or questions?
- Teacher confirms/assigns 8 speaking roles for Part Two. Allow students to change their mind. Ask if someone else wants to be a sketch artist or juror.
- Teacher hands out more jury notes to those with non-speaking roles.  Jury Notes
- Teacher asks if there are any questions about terms or tasks in the jury notes worksheet

#### Step Two

(20 minutes)

- Students read their role aloud for part two of the script. Juries listen and take notes on their worksheets. The sketch artist draws characters or scenes.

#### Step Three

(10 minutes)

- Students have 10 minutes for silent writing in their notebooks. They write about what that activity was like for them. They can write about any initial thoughts, observations or questions. Interesting facts and perspectives? Missing facts or perspectives?








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## Lesson 8 - The Trial of Native Girls: Readers Theater Performance, Part Three

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**Time Required:** 50 minutes

**Materials Needed:** Internet access/screen/computer/notebook

-  The Trial of Native Girls (Script)
-  Timeline of Events (print for continued reference)
-  Jury Notes (print to guide student notes)
- Name tags, pens (optional)

### Learning Goals:


- Develop a critical lens for the analysis of primary and secondary sources, systems of power and use of language.
- Practice public speaking and the exchange of ideas in large and small group settings.

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### Teacher Directions:

#### Step One

(20 minutes)

- Teacher asks: What was yesterday's readers theater like for everyone? Interesting facts or perspectives? Missing facts or perspectives? questions?
- Teacher confirms/assigns 5 speaking roles for part three. Allow students to change their mind. Ask if someone else wants to be a sketch artist or juror.
- Teacher hands out more jury notes to those with no- speaking roles.  Jury Notes
- Teacher asks if there are any questions about terms or tasks in the jury notes worksheet

#### Step Two

(20 minutes)

- Students read their role aloud for part three of the script. Juries listen and take notes on their worksheets. The sketch artist draws characters or scenes.

#### Step Three

(10 minutes)

- Students have 10 minutes for silent writing in their notebooks. They write about what that activity was like for them. They can write about any initial thoughts, observations or questions. Interesting facts and perspectives? Missing facts or perspectives?



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## Lesson 9 - The Deliberation of Juries and Art: Perspectives and Light

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**Time Required:** 55 minutes

**Materials Needed:** Completed jury notes. Art supplies and blank paper

**Learning Goals:**

- Develop a critical lens for the analysis of primary sources, systems of power and use of language.
- Practice public speaking and the exchange of ideas in large and small group settings.
- Build creative expression as a means to communicate cultural perspectives and process historic content.

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### Teacher Directions:

**Step One**

(20 minutes)

- Teacher says: let's think about how we judge historical events, how we make systems change and how we hold systems and people accountable.
- Teacher asks volunteers from each of the four juries to share some of their observations and what they recommended in their "deliberation statement." *Option: Give the four jury groups, (Terms, Behavior, Culture, History), 10 minutes to confer with one another and compare notes before sharing statements with the whole class).*
  - Facilitate class discussion by asking other students to respond and/or contribute their ideas.
  - Normalize differences in opinion if recommendations vary from one another.
  - Consider having students use sentence starters (e.g., "I agree because...", "In my opinion...").
- Ask "sketch artists" to share their work, if they choose. Would they like to provide any interpretation of their art?


**Step Two**

(5 minutes)

- Ask students to look at the art on the unit cover, showing Edith, Aelouise and Molly. How does this image contrast with the image Superintendent Miller painted with the words he used to describe the girls?
  - Explain: Sometimes art exists to portray a counter-story to the dominant story. If the dominant story is that the girls were of defective mind, what message does this art



portray?

- Art can help us process difficult content.
  - Show class the art that Ruby, the great granddaughter of Aelouise, made about Molly Lowry, inspired by a painting by Judith Lowry, called “Going Home.” (Heard Museum, 1992).
    -  art sample.jpg
    - Introduce student art assignment: Pick an object (for ex school structure, tree) or a person from the transcripts. Draw the same image at least twice, using different colors and light for each version. You can replicate the image as much as you’d like, by placing the images in a grid (Like Andy Warhol’s soup cans). As you draw the image again, in different colors, think about if the colors illuminate another perspective.

## Step Two (30 minutes)

- Students can work alone or in small groups as they create their art. Students may finish their art at home, as homework.







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## Lesson 10 - Descendants and Relatives: Cultural Continuance

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**Time Required:** 50 minutes

**Materials Needed:**

- Students bring art pieces in progress.
-  Lesson Ten Slides
-  Statement by Chag Lowry
-  Statements by Chong-Tautz Family
-  Statement by Monique Wynecoop

**Learning Goals:**

- Increase comprehension of Native worldviews, social roles, resistance and leadership in northeastern California.
- Make connections between historic and contemporary events, including efforts to promote memorials and community healing.
- Practice public speaking and the exchange of ideas in large and small group settings.

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### Teacher Directions:


**Step One**

(10-15 minutes)

- Teacher asks several students to share their art work in progress with the class. Students may discuss why they chose the subject of their work, and why they chose certain colors. If students are reluctant to share, they may discuss their work with a partner instead.

**Step Two**




(10 minutes)

- Teacher says:
  - The relatives of Edith, Aelouise, Molly and other students are currently working to create a memorial that honors the families impacted by Greenville Indian School. In addition to meeting with local residents, members of Greenville Rancheria and Native people from the greater Northeastern region, they are collaborating with members of the Methodist Church.
  - The Methodist Church recognized the need for this work during a 2023 report by the Native American Ministries. “Recognition of the actual experiences related by victims of Indian Boarding Schools is warranted.”<sup>8</sup>
  - On October 25, 2024 President Biden “apologized” for US Government Boarding schools for their abuse and attack on cultural identity. This is a starting point, but think about: What’s the action that follows?
  - Now we will view photos of some of descendants and relatives:
    -  Lesson Ten Slides

**Step Three**



(25 minutes)

- Teacher says:
  - Pick one or more of the following documents that contain statements from descendants and relatives. Read and discuss these statements with a partner or small group. Let the prompts, in the documents, help guide your talk and notes.
    - Statements:
      -  Statement by Chag Lowry
      -  Statements by Chong-Tautz Family
      -  Statement by Monique Wynecoop



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## Lesson 11 - Connections to Contemporary Events and Closing Project

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**Time Required:** 50 minutes

**Materials Needed:** n/a

**Learning Goals:**

- Increase comprehension of Native worldviews, social roles, resistance and leadership in northeastern California.
- Develop a critical lens for the analysis of primary sources, systems of power and use of language.
- Build creative expression to communicate cultural perspectives and process historic content.
- Make connections between historic and contemporary events, including efforts to promote memorials and community healing.
- Practice public speaking and the exchange of ideas in large and small group settings.
- Increase skills for research and writing informative & explanatory text with arguments and evidence.

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### Teacher Directions:

Step One

(15 minutes)

1. Teacher summarizes broad themes of unit:
  - a. In this unit, we've discussed government systems used to separate families, erase cultures in the name of "assimilation," and silence Native histories. We have used art to help us both internalize content but externalize our perspectives. We have witnessed the resilience of Native children and communities and current efforts to promote healing and education.
  - b. I'd like you to start thinking about contemporary systems and potential community projects. Divide up into groups of 4 or 5. Pick one of these 3 topics to start thinking about, research online and discuss with your peers.
    - Explore and discuss connections between the runaway case of 1916 and the current crisis of MMIP. See this website for more information: <https://www.sovereign-bodies.org/>
    - Think about public memorials, public art, or days of remembrance that you've encountered in life. You may have heard of "Orange Day" which calls attention to Boarding School histories. If you could be part of a group that designed a memorial, public art piece or day of remembrance, what issue would you choose? What history, perspective or educational content would you uplift? Brainstorm possibilities.
    - Think about the current public education system. How can we re-imagine educational institutions to better serve students? Think of structure, curriculum, cultural norms; how do we deal with conflict. How do we honor



the autonomy of students to express what they need or what doesn't work for them? How do we hold others accountable? Where can we receive support?

Step Two  
(25 minutes)

- Students discuss the above topics in their groups.

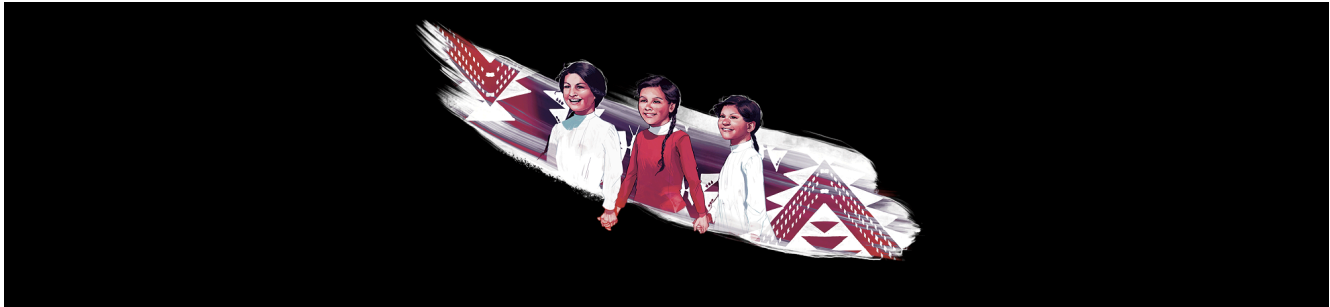
Step Three:  
(10 minutes)

- Teacher discusses the options for the final unit essay and assigns a due date at their discretion. Students may choose one of the following topics to be addressed in a well researched informative essay. Cite all sources. Teachers may choose the length of the essay based on the level of students.
1. Explore the function and impact of **public memorials, public art or days of remembrance**. Why are the current examples you found important? Explore their impact on different sectors of society. If you could design your own community project, that would result in the creation of a memorial, public art piece or day of remembrance, what topic would you pick? Why is this topic important? Provide evidence for your argument. Discuss the general plan you would design to move forward. Who would you recruit? How? Which stories are you uplifting? What would be an important aspect of your community process? What would the memorial or art look like? Who would it impact?
  2. Scholars have made connections between the negligent practices of Boarding Schools to the current **systems failure** of the Missing and Murdered Indigenous Peoples. The “cause of death” of missing peoples is frequently noted as “hypothermia” while failing to account for other factors. Blaming the victim takes precedence over leading proper investigations. Research the current MMIP crisis and explore any connections you find with what you’ve learned about those who tried to escape Greenville Indian School. Provide evidence for your argument. How can systems improve to support the families?
  3. Provide a well researched review of the performance of your school. Provide evidence for your assessment. Are there other models of schools that work better? Are they formal or informal systems? Then, **re-imagine how your educational institution**





could better serve students and families. Think of structure, curriculum, cultural norms, conflict and resolution. How do you honor the autonomy of students to express what they need or what doesn't work for them? How do we hold others accountable? Where can students and staff receive support? Provide many ample details for systems improvement.



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