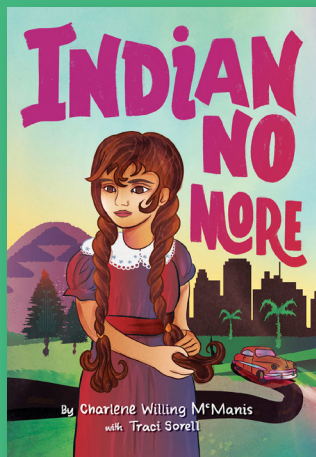




Indian No More

Written by Charlene Willing McManis
with Traci Sorell

About the Book

Genre: Historical Fiction

Format: Hardcover, \$18.95
5 x 7-1/2; 224 pages

ISBN: 9781620148396

Reading Level: Grade 5

Interest Level: Grades 3 – 8

Guided Reading Level: W

Accelerated Reader® Level/Points:
N/A

Lexile™ Measure: N/A

*Reading level based on the ATOS Readability Formula

Themes: Bullying, Courage, Discrimination, Families, History, Home, Identity/Self Esteem/Confidence, Middle Grade, Native American Interest, United States History

Resources on the web:
leeandlow.com/books/indian-no-more

All guided reading level placements may vary and are subject to revision. Teachers may adjust the assigned levels in accordance with their own evaluations.

SYNOPSIS

Regina Petit's family has always been Umpqua, and living on the Grand Ronde Tribe's reservation is all ten-year-old Regina has ever known. Her biggest worry is that Sasquatch may actually exist out in the forest. But when the federal government enacts a law that says Regina's tribe no longer exists, Regina becomes "Indian No More" overnight—even though she lives with her tribe and practices tribal customs, and even though her ancestors were Indian for countless generations.

Now that they've been forced from their homeland, Regina's father signs the family up for the federal Indian Relocation Program and moves them to Los Angeles. Regina finds a whole new world in her neighborhood on 58th Place. She's never met kids of other races, and they've never met a real Indian. For the first time in her life, Regina comes face to face with the viciousness of racism, personally and toward her new friends.

Meanwhile, her father believes that if he works hard, their family will be treated just like white Americans. But it's not that easy. It's 1957 during the Civil Rights era, and the family struggles without their tribal community and land. At least Regina has her grandmother, Chich, and her stories. At least they are all together.

In this moving middle-grade novel drawing upon Umpqua author Charlene Willing McManis's own tribal history, Regina must find out: Who is Regina Petit? Is she Indian, American, or both? And will she and her family ever be okay?

BACKGROUND

The Term "Indian"

It is well known that "Indians" is not the correct term to refer to Native Nations indigenous to the Western Hemisphere. Yet, since Columbus, the misnomer has persisted over centuries. This historical novel takes place in the 1950s when "Indian" was the prevailing English word to describe tribes and their citizens, languages, and cultures. That is why the word is used by both the Umpqua characters in the book as well as those who are not. The label is also reflected in the federal laws and policies of the era, e.g., the Indian Relocation Act, etc.

The inaccurate term persists even today because of that historic use and the continuing presence of the federal Bureau of Indian Affairs and Indian Health Service in the lives of Native Nations and their citizens. Even in more recent times, some Native people, especially elders, use the word *Indian* to refer to themselves.

When students ask what to call Native Americans today, it is good to tell them to try to refer to each individual or group by using their specific tribal name. For example, you can say, "John Petit was Umpqua." Some have begun using their tribal affiliation in front of the word *American*. For example, "Ashley is a Cherokee American." Overall, the best thing any person can do is ask a Native person what term they prefer. This is the most respectful way. But if you cannot ask someone personally, try to use the unique tribal name.

Resources

A good resource on this subject can be found on the Native American Journalists Association website. They have a very good breakdown of how to write about and refer to Native Americans. You can find a good guide on their website: https://najanewsroom.com/wp-content/uploads/2018/11/NAJA_Reporting_and_Indigenous_Terminology_Guide.pdf.

Important Facts About Native People Today

- Native Americans do still exist! Over 70% of Native Americans live in urban areas. (You may have one in your classroom right now.)
- There are hundreds of Native Nations and many Native languages spoken within the contiguous United States.
- Not all Native Americans look the same, nor do they fit the stereotype that they have long black braids and dark brown skin.
- More Native Americans serve in the US Military, per capita, than any other demographic in the US.
- "Native peoples and governments have inherent rights and a political relationship with the US government that does not derive from race or ethnicity. Tribal members are citizens of three sovereigns: their tribe, the United States, and the state in which they reside." ([NCAI.org](https://www.ncai.org))

Resources:

- U.S. Census Bureau: <https://www.census.gov/programs-surveys/decennial-census/decade.2010.html>
- The National Congress of American Indians: <http://www.ncai.org>

Quick List of Native American Historical Periods

A variety of historical policy periods have had a major impact on Native Nations' abilities to self-govern. These include:

- Colonization Period, since 1492
- Treaty Period, 1789–1871
- Removal Period, 1834–1871
- Allotment/Assimilation Period, 1887–1934
- Tribal Reorganization, 1934–1958
- Termination, 1953–1988
- Self-Determination, 1975–present

Resources:

- National Museum of the American Indian: <https://americanindian.si.edu/nk360/>

The Termination Era

During the 1940s through the 1960s, a series of US federal laws were passed and implemented on a tribe-by-tribe basis under the Indian Termination Policy that were designed to sever the sovereignty and government-to-government relationships between the United States and the Native Nations listed in those laws. This meant the end of the federal government providing services such as health care, education, and other support as promised in the signed treaties between the US and tribal leaders. In 1954, Congress voted for Public Law 588, and President Eisenhower signed it, specifically terminating all of the tribes within the Confederated Tribes of Grand Ronde Community, which included the Umpqua people who are the subject of this book, *Indian No More*.

The Indian Relocation Act

As a part of the Indian Termination Policy, the Indian Relocation Act was passed in 1956, intended to relocate Native families from their reservation homes to cities such as Chicago, Denver, Minneapolis, San Francisco, and Los Angeles. The government promised to provide for moving costs, jobs, vocational training, and housing in the cities. The intent was for Native Americans to abandon their traditional ways and become assimilated into mainstream American society.

Tribal members had varying responses to the Act. For many Native people, termination and the loss of recognition of their identity was the equivalent of dying. Most relocated with very heavy hearts, although driven by the desire to provide for themselves and their families. Tens of thousands of Native people entered urban cities across the US as a result of the Act.

Although Native Nations fought back against termination, they were largely unsuccessful. The consent of Native peoples regarding these changes was considered irrelevant. In addition, many BIA

agents lied to the US government, saying that the tribes were in agreement with the policies and approved of the changes. Some Native Nations, through their advocacy and federal litigation, were able to avoid termination.

Restoration and Self-Determination

In 1968, President Lyndon B. Johnson addressed Congress in a speech entitled "The Forgotten Americans," in which he proposed a transition from a federal policy of Indian termination to Indian self-determination. He instructed federal agencies to build better relationships with Indian tribes. Previously terminated Native Nations began meeting with Congressional members about restoring their trust relationship. In 1970, in a special message to Congress, President Nixon condemned forced termination and proposed recommendations for specific actions aimed at Indian self-determination. In 1973, the Menominee Tribe in Wisconsin was the first to have its status restored when Congress passed a bill that President Nixon signed into law. This led to more tribes meeting with and testifying before Congress about the devastating effects of the policy upon their governments, economies, and lives of their people. The Indian Self Determination and Education Assistance Act was passed by Congress in 1975 and implicitly rejected termination policies.

Later, President Ronald Reagan explicitly repudiated termination policy. On November 22, 1983, after nearly thirty years of termination, he signed House Resolution 3885, also known as Public Law 98-365. That law restored the Confederated Tribes of the Grand Ronde Community as a federally recognized Native Nation. Over the decades, through long court battles, many of the terminated tribes have regained federal recognition. Efforts to restore tribal cultures and economies and protect Native Nations' sovereignty and self-determination are ongoing.

Resources:

- President Johnson's Speech to Congress: <http://www.lbjlibrary.org/press/lbj-in-the-news/lyndon-b-johnson-indians-are-forgotten-americans>
- President Nixon, Special Message on Indian Affairs: http://www.ncai.org/attachments/Consultation_IJaOfGZqIYSuxpPUqoSSWlaNTkEJEPXxKLzLcaOikifwWhGOLSA_12%20Nixon%20Self%20Determination%20Policy.pdf
- Reagan Policy: <https://www.cms.gov/Outreach-and-Education/American-Indian-Alaska-Native/AIAN/Downloads/1983-President-Ronald-Reagan%E2%80%99s-American-Indian-Policy-PDF.pdf>
- General history of how termination came about, specific Acts, and the interplay between federal and state of California: "A History of American Indians in California: 1934-1964". *National Park Service*. November 17, 2004. Archived from the original on April 9, 2007. Retrieved May 1, 2007.
- Menominee Restoration: Peroff, Nicholas C. (2006). *Menominee drums: tribal termination and restoration, 1954-1974* ([Pbk. ed.]. ed.). Norman: University of Oklahoma Press. pp. 57-59. ISBN 978-0-8061-3777-3. Retrieved December 30, 2014.
- *An Indigenous People's History of the United States for Young People* by Roxanne Dunbar-Ortiz, adapted by Jean Mendoza and Debbie Reese: <http://www.beacon.org/An-Indigenous-Peoples-History-of-the-United-States-for-Young-People-P1492.aspx>

A Long History of Dismantling Native Culture and Sovereignty

It's important to remember that the termination and relocation acts of the 1940s, 1950s, and 1960s were only a continuation of the many relocation and assimilation efforts by the US government on Native American peoples since settlers began arriving on the North American continent. After the formal creation of the US government, actions began in earnest to dismantle Native cultures and take Native lands. Here are a few of those acts passed in the 1800s:

- In 1819, the Indian Civilization Act was passed, giving money to missionaries to "Christianize" and "civilize" Native American children at mission schools.
- The Indian Removal Act of 1830 corralled, counted, and forced whole tribal nations from their homelands to reservations, which were at times hundreds of miles away. Some Native Americans called their removal a "trail of tears."
- In 1891, Congress authorized the Commissioner of Indian Affairs to create legal rules that required Native children to attend boarding schools. They withheld rations, clothing, and other items of value from Native parents or guardians who would not send and keep their children in school. Indian Agents forcibly abducted children as young as four from their homes and sent them to these schools. This process continued into the 1970s.
- In 1887, the US government passed the General Allotment Act, also known as The Dawes Act, after Senator Henry Dawes. This was an assimilation policy intended to upend and destroy Indigenous communal value systems and turn reservations into 160-acre parcels owned by tribal members. Some land was left "unallotted" and sold to white settlers.

Resources:

- *An Indigenous Peoples' History of the United States for Young People* by Roxanne Dunbar-Ortiz, adapted by Jean Mendoza and Debbie Reese: <https://www.amazon.com/Indigenous-Peoples-History-ReVisioning-American/dp/0807057835>
- National Museum of the American Indian: <https://americanindian.si.edu/nk360/>
- The National Congress of American Indians: <http://www.ncai.org> and http://www.ncai.org/trib-nations/introduction/Tribal_Nations_and_the_United_States_An_Introduction-web-.pdf

Civil Rights in America: A Bigger Picture

The Termination Era happened right alongside the Civil Rights Movement in the 1950s and 1960s. While our protagonist, Regina, and her family were moving to Los Angeles from their reservation, desegregation was happening in the South. Regina's family would have been reading about The Little Rock Nine in the newspaper. In 1954, just before our story begins, there was a second mass deportation of Mexican peoples taking place in the US under President Eisenhower. Hundreds of thousands of people were deported to Mexico, some of them US citizens and Native Americans.

Resources:

- History.com: <https://www.history.com/>
- TheConversation.com: <http://theconversation.com>
- History, Art & Archives, United States House of Representatives: <http://history.house.gov>

BEFORE READING

Prereading Focus Questions

(Reading Standards, Craft & Structure, Strand 5 and Integration of Knowledge & Ideas, Strand 7)

(Speaking & Listening Standards, Comprehension & Collaboration, Strands 1 and 2)

Before introducing this book to students, you may wish to develop background knowledge and promote anticipation by posing questions such as the following:

- What are some of your favorite things about where you live? If you had to move, what would you bring with you to remember it by?
- Has anyone ever made a bad guess about you based on what you look like? What happened?
- Why do you think learning about family stories is important? Have you ever asked your grandparents, aunts or uncles, or parents, or any adults in your life about what it was like for them when they were a kid? What did you learn?
- If applicable: Do you know how many Native Americans live in your town or go to your school? Do you know what tribal nations live near you?
- If applicable: What tribal nation do you belong to? What does belonging to your tribal nation mean to you? Why?
- Do you know what a reservation is? Why do you think it has that name?
- Was there ever a time when you or your family was really glad to have the help of neighbors? What happened? How have you helped or supported your neighbors?
- If the government told you they wanted your house and your yard without paying for it, and you had no choice but to leave it, how would that make you feel? What historical or current events does this remind you of?
- Have you ever heard of the term "Hollywood Indian"? What do you think that means?
- What do you know about the 1950s in America? What was happening during that time period?

NOTE: The book depicts two moments where the racial slur "N---" is used. First, it is yelled out by some older, bullying, teenaged white boys at our characters while they are trick or treating. The second time is afterward, when the kids are very hurt and upset by it, and the main character, Regina, having never heard this word before, asks her family about it. You will find these two instances on pages 100 and 103. If needed, you may want to prepare your students for these references, as well as let them know that the characters in this story face blatant racism and racial microaggressions.

Exploring the Book

(Reading Standards, Key Ideas & Details, Strand 1; Craft & Structure, Strand 5; and Integration of Knowledge & Ideas, Strand 7)

(Speaking & Listening Standards, Comprehension & Collaboration, Strands 1 and 2)

- Talk about the title of the book. Then ask students what they think this book will most likely be

about and whom the book might be about. What do they think might happen? What information do they think they might learn? What makes them think that?

- Take students on a book walk and draw attention to the following parts of the book:

Book Cover: Artist Marlana Myles deftly and beautifully incorporated meaning in the book's cover that may not be noticed without knowing a bit about Umpqua art and culture. Here's a guide for readers:

- **The Street Sign:** Regina, the protagonist, is caught in the middle of two worlds, the life she left behind on her reservation in Grand Ronde, Oregon (back cover and left of Regina on the front), and her new life in Los Angeles, California (shown on Regina's right) on 58th Place.
- **The Beaver:** *Indian No More* incorporates a traditional story about the beaver and the coyote. The coyote tricks the beaver into going off to find the perfect pond, only to lose the perfect one he already had. The full story can be found at the end of the book.
- **The Plankhouse:** On the back cover, you will see a wooden structure that looks like a barn. This is a traditional plankhouse. Plankhouses are usually made of cedar, where many families traditionally lived under one roof. They are also called big houses or longhouses. Today tribal citizens gather in the plankhouse for community events.
- **The Symbols in the Trees and Mountains:** Within the large cedar trees and in the mountains, there are traditional symbols used in artistic decorations within The Confederated Tribes of Grand Ronde. In the trees are symbols for fingers and hands, and in the hills are symbols for fishing spears and mountains.
- **Regina's Hair:** For Regina, her hair is a powerful part of her Umpqua identity.
- **Regina's Gaze:** Regina gazes back at the home she left behind on the reservation. She looks back with longing to her history and roots.

Map: Have students look at the map at the front of the book. Have them guess how long a train ride would be from The Confederated Tribes of Grand Ronde to Los Angeles. (Over 22 hours)

Chinuk Wawa: *Indian No More* focuses on an Umpqua family in the 1950s and includes both words and sayings in Chinuk Wawa, the language of The Confederated Tribes of Grand Ronde. A glossary of the Chinuk Wawa words is provided at the front of the book. Ask students to try to pronounce the words together as a class. Talk about how Native Nations have many languages throughout North America.

Table of Contents: Have students read through the table of contents. What chapter headings look interesting? Can you guess what the book is going to be about by reading the headings? Why or why not?

Designed Edges: Have students flip through the book. They will notice that there is a design that flows down certain pages here and there in the book. Ask them to guess why they think these pages are special and have a design on them. (Answer: This design has been placed on pages where ancestral knowledge is being passed on, or when ancestral stories are being told.)

Author: Have students read about the authors on the back flap. Talk about how they are both Native American women and which tribal nations they are from.

Back Matter: Alert students to the glossary and the authors' and editor's notes. Have students look at the pictures. Tell students that this is a fictional book based on true events during this era. Have students name movies or other books that were based on true events or stories.

Setting a Purpose for Reading

(Reading Standards, Key Ideas & Details, Strands 1–3)

Have students read to find out:

- what life in Grand Ronde means to Regina's family and why they want to keep living there
- why Regina and her family have to leave their home and move to an unfamiliar place
- the differences between Grand Ronde and Los Angeles at this time in history
- how each family member reacts to moving to a culture very different from their own
- how Regina's family members support one another throughout the changes they go through
- how Regina and her family members get their sense of identity and belonging
- what things make Regina feel like she is no longer Indian
- how Regina stands up for her identity and culture in her non-Indian community in Los Angeles
- what Regina's family members do to adapt to living in Los Angeles
- how Regina's family members build a sense of community for themselves in their new environment
- how life in Los Angeles creates new traditions for Regina's family
- the ways in which Regina's family experiences racism and how they respond in each situation
- how skills, education, and work make a difference in how Regina's family members adjust to their new life

VOCABULARY

(Reading Standards, Craft & Structure, Strand 4)

(Language Standards, Vocabulary Acquisition & Use, Strands 4–6)

(Speaking & Listening Standards, Comprehension & Collaboration, Strands 1 and 2)

The story contains several content-specific and academic words and phrases that may be unfamiliar to students. Based on students' prior knowledge, review some or all of the vocabulary below.

Encourage a variety of strategies to support students' vocabulary acquisition: look up and record word definitions from a dictionary, write the meaning of the word or phrase in their own words, draw a picture of the meaning of the word, create a specific action for each word, list synonyms and antonyms, and write a meaningful sentence that demonstrates the definition of the word. (Many of the Spanish words can be found in the book glossary, but there are also some that are not included. Students could be encouraged to create a log of these words—they will not be listed here.)

Content Specific

arroz con pollo, Azores, BIA (Bureau of Indian Affairs), catsup, Chinook winds, Cowboys and Indians, elder, giveaway, Hollywood Indian, Indian agent, Injun, lean-to, Long Bell Lumber Company, Lone Ranger, matador, plankhouse, rez, ropa vieja, Spirit Mountain, stick game, streuselkuchen, talk story, termination, Three Stooges, tipi, Tonto, tribal rolls, Umpqua, regalia, Sasquatch, honor song, allotment, settler, venison, crinoline, treaties

Academic

clothesline, scrunched, cultivated, terminated, larkspur, epidemic, recruit, cattail, superintendent, zigzagged, devastated, bawled, scribbled, tearstained, fidgeting, latrine, ancestor, gigantic, asphalt, isolated, furnished, quivered, muffle, stucco, snorted, acknowledged, perplexed, knotted, slaughtered, marinated, loincloth, applauded, rhythm, dangling, matador, elaborate, reappeared, soldier, apparently, reluctantly, makeshift, slugged, rhythmically, scissors, scampered, snickering, perimeter, snapdragon, pansies, frayed, knickknacks, drafting, murmured, churned, knitted, dumbfounded, association, cowering, mechanical, revolutionary, spiffier, antenna, declared, resourceful, gorgeous, maneuvered, circuit, tinkered, confirmation, measurements, excess, clutched, buckskin, smirking, auditorium, demonstrating, civilized, innards, squinting, charcoal, blotting, cascade, shimmering, mortgage, lagged, staggered, scowled, clinging, urging, fluttered, winced, gurney, surgery, jiggled, heritage

AFTER READING

Discussion Questions

After students have read the book, use these or similar questions to generate discussion, enhance comprehension, and develop appreciation for the content. Encourage students to refer to passages and/or illustrations in the book to support their responses. **To build skills in close reading of a text, students should cite textual evidence with their answers.**

Literal Comprehension

(Reading Standards, Key Ideas & Details, Strands 1–3)

(Speaking & Listening Standards, Comprehension & Collaboration, Strands 1–3 and Presentation of Knowledge & Ideas, Strand 4)

Chapters 1–9

1. What are tribal roll numbers?
2. What is Peewee's given name?
3. What color was Regina's schoolhouse back in Grand Ronde? Who painted it that color?
4. Who is Sasquatch?
5. What war did Regina's father fight in?
6. Where is Regina's mother from?
7. What do giveaways mean in Regina's community?
8. What kind of song does the community sing at Chup's funeral?
9. What wasn't allowed when visiting the cemetery?
10. What would Regina see sometimes when she greeted the day with Chich?
11. What is the BIA?
12. Why was Chich crying after reading the newspaper?
13. What did Regina's father sign the family up for in 1957?
14. What did Regina's mother do when Regina's father told them they were moving to LA?
15. What did Regina and Peewee have to wear on the train trip to LA?
16. How did the Umpqua get from their homeland to Grand Ronde?
17. Did Regina's ancestors receive anything from the government for their property when they walked the trail?
18. What did the government require of Regina and her family to stay on their land in Grand Ronde after their tribe was terminated?
19. What is a streetcar?

20. What did Regina's family eat for their first dinner in their new home in LA?
21. What were Peewee and Regina playing with when they meet Keith and Addie?
22. What is an Indian reservation?
23. Who gave Regina's family their couch?
24. What does Keith make in Regina's backyard for everyone to play in?
25. What is it that Chich says keeps Regina and Peewee Indian?
26. Why does Chich tell Regina to never cut her hair?

Chapters 10-18

27. Where does Keith get his ideas about Indians?
28. Where is the Hernandez family from?
29. How much did the neighborhood kids each pay for the puppet show?
30. What language does Mrs. Hernandez speak?
31. What game do the neighborhood kids play after the puppet show?
32. Who came out to watch Regina and her cousins play Cowboys and Indians back at Grand Ronde?
33. When Chich was little, what did she and her friends use to build their doll-sized villages?
34. Who was in the "gang of six"?
35. How many classrooms did they have at Regina's school back in Grand Ronde?
36. When Regina goes out for recess, what does she find Peewee doing?
37. What do the kids eat at Miss Elsie's house?
38. What did Regina wish they could eat for dinner after visiting Miss Elsie's house?
39. How had Regina felt about her home when she lived back in Grand Ronde?
40. What does Keith dress up as for Halloween?
41. What does Chich win at the Halloween carnival?
42. What does Regina dress as for Halloween?
43. What did Regina and Peewee hold their candy in when they went trick or treating?
44. What did the teenage boys throw at the neighborhood kids while trick or treating?
45. Who does Regina say her dad looks like in his new work clothes?
46. What show do Regina and Peewee watch at Keith and Addie's house?
47. Who played Tonto on the show?

Chapters 19-26

48. Who asks Chich to make a jacket? For whom?
49. What was the only thing Chich's grandmother enjoyed at the boarding school?
50. How much money did Chich charge for making the jacket?
51. What kind of play did Budlong Elementary put on?
52. Before the play, what did a mother put on Regina's face?
53. What did the mother say to Regina about how she looks?
54. What was Keith's role in the play?
55. What does Regina's family watch on television on Thanksgiving morning?
56. What recipe did Miss Elsie give Regina's mother for Thanksgiving?
57. What did Regina's father buy just before Christmas for the family?
58. What kind of restaurant does Regina's family go to in order to celebrate her father's new work position?
59. What wouldn't the waitress do at the restaurant?
60. What does Regina's father get called at work sometimes that he doesn't like?
61. What does Regina's father do what makes Regina scream at him and say she hates him?
62. Who does Keith say Regina looks like when he sees her with short hair?
63. What does Regina say she's lost, since she no longer has her hair?
64. What is wrong with Chich when she says she has a stomachache?
65. Who comes to help Chich from the neighborhood?
66. What does Chich say that stories have?
67. What story does Regina tell Chich when the ambulance comes?
68. What happens to Chich at the hospital?
69. Who comes to the house after Chich passes away?
70. What does Aunt Rosie want Regina's dad to do?
71. What does Regina's dad sing in the backyard the night after the funeral?

The Beaver and the Coyote Story

72. What did Beaver think of his pond, even though it was simple?
73. Who tells Beaver about another pond he could move to?
74. Who thinks Beaver should stay in the pond he lives in?
75. What did Coyote do after he and Beaver traveled far away?

76. How did Beaver escape Coyote?

77. Why do beavers now move from pond to pond?

Extension/Higher Level Thinking

(Reading Standards, Key Ideas & Details, Strands 2 and 3 and Craft & Structure, Strands 4 and 6)

(Speaking & Listening Standards, Comprehension & Collaboration, Strands 1–3 and Presentation of Knowledge & Ideas, Strand 4)

- 1.** What is “identity”? Who or what gives us our sense of identity? Who gets to say who we are? Do you think Regina and her family changed their identity when they left Grand Ronde and moved to Los Angeles? Why or why not? How did Regina feel toward her father when he tried to get rid of their Indian identity? Why did Regina feel lost when Chich died, and how did she think it would affect her identity? What three things did Regina think made her “Indian No More”? What three things did Cousin Harlin say made her Indian forever?
- 2.** What does it mean when someone talks about their own culture? What kinds of things make a culture? What gave Regina her sense of culture while living on the Indian reservation at Grand Ronde? What does it mean to be Native American? What does it mean to lose your culture?
- 3.** What does it mean to “belong”? What gives us our sense of belonging? How did “not belonging” affect Chich after the move? What decision did Aunt Rosie want the family to make after Chich died, because of where Chich belonged? What was it that made her belong there?
- 4.** What does it mean to be an American? What is American culture? Why did Regina’s father say that moving to Los Angeles made them Americans and so they were “*Indian No More*”? Can a person have more than one culture? How was Regina’s father a part of both Indian and American culture in Los Angeles? What made him Indian? What made him American?
- 5.** What is racism? In what three ways did Regina and her family experience racism in the story? How did they respond each time? Why did Regina’s father think they must stop being Indian in order to survive? Did he really stop being an Indian? How do we know?
- 6.** What does it mean to adapt? What did Regina and her family do to adapt to their new way of living after their move? What role did education and work have in enabling the family to adapt? What events on Thanksgiving Day showed that Regina and her family had adapted to their new life? What are some of the ways we can learn to adapt to new events and surroundings?
- 7.** What is a community? What does community mean? Does someone who is different from others need to give up their identity in order to be a part of a community? How did Chich’s skills help her become part of the community in Los Angeles? How did Regina and Peewee’s friendliness enable them to be part of the community? What did the community do for Regina’s family after Chich died? On Halloween, how did Regina and her family keep their identity and at the same time take part in community events in Los Angeles? What can you do to be a part of your community?
- 8.** What does it mean to respect someone else’s culture that is different from your own? Why did Regina’s family not like the Thanksgiving play at the school? What could the school do next time to respect Indian culture and history?

9. For Regina's family, what was the true meaning of the Umpqua story of the Beaver and the Coyote? Who did the beaver represent? What did the simple pond represent? What did the Coyote represent? Do you think Regina and her family felt like the beaver in the story? Why or why not?

Reader's Response

(Writing Standards, Text Types & Purposes, Strands 1–3 and Production & Distribution of Writing, Strands 4–6)

Use the following questions and writing activities to help students practice active reading and personalize their responses to the book. **Suggest that students respond in reader's response journals, essays, or oral discussion.** You may also want to set aside time for students to share and discuss their written work.

1. Have students make a text-to-self connection: What events or characters in this story made you think about your own family and the lives you have together? What do Regina's experiences, thoughts, and feelings mean to you? What do you and Regina have in common?
2. Have students make a text-to-world connection: What are some events in the story that remind you of something happening in the world today? Things you see at school? Things you see in the news?
3. Ask students to read the authors' notes: Why do you think it was important for Charlene Willing McManis to tell her story and for Traci Sorell to finish the story for her? What do you think is the main idea or lesson that Charlene and Traci would like you as the reader to know and understand?
4. Think about the American holidays in the story and how Regina experienced them in LA for the first time. Did her experiences change your understanding about any of our national holidays? For example, Thanksgiving.
5. What is the most important thing you think you've learned reading *Indian No More*?

ELL Teaching Activities

(Speaking & Listening Standards, Comprehension & Collaboration, Strands 1–3 and Presentation of Knowledge & Ideas, Strands 4–6)

(Language Standards, Vocabulary Acquisition & Use, Strands 4–6)

These strategies might be helpful to use with students who are English Language Learners.

1. Assign ELL students to partner-read the story with strong English readers/speakers. Students can alternate reading between pages, repeat passages after one another, or listen to the more fluent reader.
2. Have each student write three questions about the story. Then let students pair up and discuss the answers to the questions.
3. Depending on students' level of English proficiency, after the first reading:
 - Review several chapters in order and have students summarize what is happening on each page, first orally, then in writing. Repeat this process for the rest of the book.
 - Have students work in pairs to retell either the plot of the story or key details. Then ask students to write a short summary, synopsis, or opinion about what they have read.

4. Have students give a short talk about identity and what it means to be who you are.
5. The book contains several content-specific and academic words that may be unfamiliar to students. Based on students' prior knowledge, review some or all of the vocabulary. Expose English Language Learners to multiple vocabulary strategies. Have students make predictions about word meanings, look up and record word definitions from a dictionary, write the meaning of the word or phrase in their own words, draw a picture of the meaning of the word, list synonyms and antonyms, create an action for each word, and write a meaningful sentence that demonstrates the definition of the word.
6. Include any additional ELL support strategies or activities here if needed, including labeling for vocabulary, diagramming, or map skills.

Social and Emotional Learning

(Reading Standards, Key Ideas & Details, Strands 1-3 and Craft & Structure, Strands 4-6)

(Speaking & Listening Standards, Comprehension & Collaboration, Strands 1-3 and Presentation of Knowledge & Ideas, Strand 4)

(Writing Standards, Text Types & Purposes, Strands 1-2 and Production & Distribution of Writing, Strands 4-6)

(Language Standards, Vocabulary Acquisition & Use, Strands 6)

Social and emotional learning involves being aware of and regulating emotions for healthy development. In addition to understanding one's own feelings, strong socio-emotional development allows individuals to develop empathy for others and to establish and maintain relationships.

Use the following prompts to help students study the socio-emotional aspects of this book.

1. **Empathy:** Encourage students to find a passage where a character expressed empathy toward someone, and then a passage where someone lacked empathy. Compare these scenes and characters and discuss kindness, courage, and sticking up for one's friends.
2. **Community Outreach:** Have students go to the library and ask a librarian to help them find information on a local (city, county, state) Native Nation. Have students research, interview, and write about the Nation's history as well as present-day activities. With tribal permission, publish what students learned in school/classroom newspaper.
3. **Learning about Stereotyping:** Many characters in the book have ideas about Native Americans, but they aren't true for Regina and her family. How does *Indian No More* explore stereotyping and how do the characters (Regina, Keith, Chich) navigate them? Have students find some specific examples from the text. Ask students to discuss these stereotypes. Do they still exist today? Why?

INTERDISCIPLINARY ACTIVITIES

(Introduction to the Standards, page 7: Students who are college and career ready must be able to build strong content knowledge, value evidence, and use technology and digital media strategically and capably)

Use some of the following activities to help students integrate their reading experiences with other curriculum areas. These can also be used for extension activities, for advanced readers, and for building a home-school connection.

English/Language Arts

(Reading Standards, Key Ideas and Details, Strands 1–3; Craft and Structure, Strands 4–6; Integration of Knowledge & Ideas, Strands 7–9; Range of Reading and Text Complexity, Strand 10)

(Writing Standards, Text Types & Purposes, Strands 1–3; Production & Distribution of Writing, Strands 4 and 6; Research to Build & Present Knowledge, Strands 7–9; Range of Writing, Strand 10)

(Speaking and Listening Standards, Comprehension and Collaboration, Strands 1–3 and Presentation of Knowledge and Ideas, Strands 4–6)

- **Consider having students present to partners or small groups about their family's traditions, or foods that they enjoy within their family.** Students can also research the historical context of their foods or traditions. Have students present their information in whatever format meets their learning needs. In a second lesson, ask students to then refer back to *Indian No More* and compare their personal traditions or meals to Regina's family. Students can write a compare and contrast essay with their traditions and what they learned about traditions from Regina and her family.
- **Regina learned to sew from her grandmother and enjoyed spending that time with her. Have students pick a family member who has a certain skill (cooking, knitting, crocheting, painting, woodwork, electronics, gardening, etc.).** Students can interview their family member and write an article about how they learned this skill and why. Have them present their article to the class. Incorporate photos and videos in presentation if possible.
- **Define "epilogue" to your students.** Have them imagine an epilogue of what happens to Regina and her family after the book ends. What happens when they take Chich home to be buried? How does Regina keep her traditions alive in LA without Chich? Have them write their version of an epilogue for *Indian No More*.
- **Beyond the book: Have students go to the website for the Confederated Tribes of Grand Ronde Community.** Have them research and do a report on Regina's tribal reservation and what they're doing today to restore their cultural heritage. What did they find? What are the different efforts that go into restoring cultural heritage? Why is this important? Have students share their findings in a visual presentation or written format of their choosing. (<https://www.grandronde.org>) (<http://ikanum.grandronde.org>)

Social Studies/Geography

(Reading Standards, Key Ideas and Details, Strands 1–3; Craft and Structure, Strands 4–6; Integration of Knowledge & Ideas, Strands 7–9; Range of Reading of Text Complexity, Strand 10)

(Writing Standards, Text Types & Purposes, Strands 1–3; Production & Distribution of Writing, Strands 4 and 6; Research to Build & Present Knowledge, Strands 7–9; and Range of Writing, Strand 10)

(Speaking and Listening Standards, Comprehension and Collaboration, Strands 1–3 and Presentation of Knowledge and Ideas, Strands 4–6)

- **Fact Checking Project**

- Divide the class into two or three groups.
- Ask students what the first story was they heard about or saw about Native Americans. Were they members of a tribal nation? Were they local? Or in a movie or on TV? Have them write down and describe the stories that they learned about. (For example, maybe they learned the story of “Pocahontas.”)
- Have students go to the library and ask the librarian to help them fact check the stories that they have written about. Have them write down what they learned while fact checking. Is what they knew before true? If not, what is the real story?
- Have groups present their findings to the rest of the class.

- **Media Project**

- Ask students to think about where they have seen Native American images and names in their daily life. Was it something on TV? In a school? In a store? Was it a brand or a team?
- Ask students what the purpose is of the image. Does the image tell the truth about Native Americans today? Or if in a Native community, does it represent them truthfully?
- Ask students to learn the history of the image. Should it still be used today?
- Resources: <https://americanindian.si.edu/explore/exhibitions/item?id=957>

- **Research and investigate the Native Nations in or around your school's area.**

Students can conduct research on these Nations through books and media, as well as the current tribal websites, publications, or social media pages. Ask them if the Nations always lived in their area. If not, ask them where they moved from and why.

- **Regina's family moved to LA from Grand Ronde, but before that, her ancestors were pushed from another part of the US to the reservation at Grand Ronde.** Do your students know where their families are from? Did they emigrate to the United States? Did they live in one part of the US and then all move to another part? Were their families brought here against their will? Have your students interview their families, if they can, to get this information. Then set up a world map for them to mark the locations to show the diversity of your students' ancestry. *Please note that for some students this may be a sensitive subject, so please use judgment when deciding to have your class take part in this activity.*

- **In 2014, Aaron Carapella created the first map showing the original tribal nations living in North America before European settlers arrived. (You can find the map through the link below.)** Display on a smart screen or print out as large a version as possible and have students observe the original peoples of this continent in their original

location. Do they recognize any tribal names? Have students then compare the first map to the recent map of federally recognized Native Nations in the US today. What do they observe? How do these maps differ? What do these maps show about the history and the present-day perception of Native Americans? (https://www.npr.org/assets/news/2014/06/Tribal_Nations_Map_NA.pdf; <https://www.bia.gov/sites/bia.gov/files/assets/bia/ots/webteam/pdf/idc1-028635.pdf>)

Art/Media

(Reading Standards, Key Ideas and Details, Strands 1–3; Craft and Structure, Strands 4–6; Integration of Knowledge & Ideas, Strands 7–9; and Range of Reading of Text Complexity, Strand 10)

(Writing Standards, Text Types & Purposes, Strands 1–3; Production & Distribution of Writing, Strands 4 and 6; Research to Build & Present Knowledge, Strands 7–9; and Range of Writing, Strand 10)

(Speaking and Listening Standards, Comprehension and Collaboration, Strands 1–3 and Presentation of Knowledge and Ideas, Strands 4–6)

- **We learn about several of Regina's Umpqua family traditions while living in Grand Ronde and before moving to Los Angeles (chapter 2).** Have students write about their own family traditions. Then create an "Our Family Traditions" album to share them in your classroom.
- **Marlena Myles placed symbols within the cover art of the book.** Have students create or find symbols they feel represent something significant about their own culture and heritage. Have them then create an art piece that incorporates these symbols. (For deeper engagement, have students create a key to the symbols, and display their art and key in the classroom or within the school.)
- **Have students examine the collections, galleries, and exhibitions at Institute of American Indian Arts (IAIA) Museum of Contemporary Native Arts.** The IAIA Museum of Contemporary Native Arts is the country's only museum for exhibiting, collecting, and interpreting the most progressive work of contemporary Native artists (<https://iaia.edu/iaia-museum-of-contemporary-native-arts/museum-about/>). Have students look at different pieces of art featured on the website (or on a field trip if financially and geographically possible) and research an artist of their choosing.
- **Have students research Native writers and illustrators today.** If available, have students consult the librarian for help with researching and/or acquiring these books. Consider having the class generate a list of questions about the author or illustrator's work that they can send to the author or illustrator to encourage collaborative dialogue. Additionally, have students read Dr. Debbie Reese's blog posts about Native authors and illustrators. (<https://americanindiansinchildrensliterature.blogspot.com/2014/05/why-i-advocate-for-books-by-native.html>)
- **Have students read the Indian Arts and Crafts Act of 1990 (P.L. 101-644).** This act is a truth-in-advertising law that prohibits misrepresentation in the marketing of Indian arts and crafts within the United States. The Act makes it illegal to sell, to offer for sale, or display for sale any art or craft in a way that falsely suggests it's made by Native artisans, or a Native product, or the product of a particular Native Nation or Native arts and crafts organization within the United States (<https://www.doi.gov/iacb/act>). Students can present their findings from reading about the Indian Arts and Crafts Act to the class. What are their reactions to this

act? Have they ever seen it violated? Why is it important for people to know about this act?

School-Home Connection

(Reading Standards, Integration of Knowledge and Ideas, Strands 7 and 9)

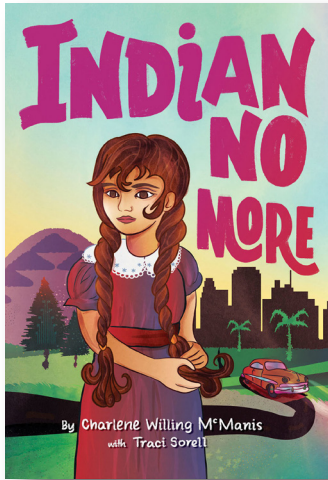
(Writing Standards, Text Types & Purposes, Strands 1–3; Production & Distribution of Writing, Strand 4; Research to Build & Present Knowledge, Strands 7–9; Range of Writing, Strand 10)

(Speaking and Listening Standards, Comprehension, and Collaboration, Strands 1–3 and Presentation of Knowledge and Ideas, Strands 4–6)

- **In the book, back in Grand Ronde, Regina and Peewee learned how to make lean-tos.** Have kids make their own lean-to, either life-sized or in miniature. Should Regina have shown Keith and Addie how to make a lean-to instead of Keith making a tipi? Why or why not? (<https://www.gov.mb.ca/agriculture/rural-communities/4h/pubs/olcss.pdf> (page 19)) <https://www.fatherly.com/play/best-backyard-fort-build-with-kids/>) (<https://theresjustonemommy.com/survival-skills-challenge-building-a-shelter>)
- **Encourage students to look through their own books, toys, and videos to search for stereotypes of Native people.** In the future, children can be mindful with their families about recognizing stereotypes when they watch movies, television shows, or read books together.
- **Provide families with a list of resources about Native people, such as museums, organizations, and children's books that they can use on their own as a family.** Have students continue to research current Native literature and activities with the family.

Reviews & Awards

- **2019 Booklist Editor's Choice and 2019 Junior Library Guild Selection**
- **VERDICT** "Readers will be moved as they become invested in Regina's predicament. Is she still Indian, American, or both—and what does that mean for her and her family?" —*School Library Journal*, **starred review**
- "While Regina struggles to make sense of her Indianness in L.A. throughout the book, her grandmother, Chich, grounds her in Umpqua folklore and history, helping her to understand the strength and resilience of her people and that that strength cannot be dictated by land." —*Booklist*, **starred review**
- "This is a book we need—distinctive in voice, accessible in style, and told with an insider's particular power." —*Horn Book*
- "A heartfelt and meditative exploration of an often-undiscussed time in recent U.S. history, *Indian No More* wades through complex issues of identity and culture and the preservation of both." —*Shelf Awareness*



Ordering Information

General Order Information:

leeandlow.com/contact/ordering

Secure Online Ordering:

leeandlow.com/books/indian-no-more

 **By Phone:** 212-779-4400 ext. 125

 **By Fax:** 212-683-1894

By Mail:

Lee & Low Books, 95 Madison Avenue,
New York, NY 10016

ABOUT THE AUTHORS

The late **Charlene Willing McManis** (1953-2018) was born in Portland, Oregon, and grew up in Los Angeles. She was of Umpqua tribal heritage and enrolled in the Confederated Tribes of Grand Ronde. Charlene served in the US Navy and later received her Bachelor's degree in Native American Education. She lived with her family in Vermont and served on that state's Commission on Native American Affairs. In 2016, Charlene received a mentorship with award-winning poet and author Margarita Engle through We Need Diverse Books. That manuscript became this novel, which is based on her family's experiences after their tribe was terminated in 1954. She passed away in 2018, knowing that her friend Traci Sorell would complete the revisions Charlene was unable to finish.

Traci Sorell writes fiction and nonfiction books as well as poems for children. Her lyrical story in verse, *At the Mountain's Base*, celebrates the bonds of family and the history of history-making women pilots, including Millie Rexroat (Oglala Lakota). *We Are Grateful: Otsaliheliga*, her Sibert Honor, Boston Globe-Horn Book Picture Book Honor, and Orbis Pictus Honor-award-winning nonfiction picture book, received starred reviews from *Kirkus Reviews*, *School Library Journal*, *The Horn Book*, and *Shelf Awareness*. A former federal Indian law attorney and policy advocate, she is an enrolled citizen of the Cherokee Nation and lives in northeastern Oklahoma, where her tribe is located. For more about Traci and her other works, visit tracisorell.com.

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