BLACKFEET BOXING: NOT INVISIBLE

FILM SYNOPSIS
Frank Kipp opened the Blackfeet Boxing Club in 2003. Since then, he’s trained more than 500 boxers on the reservation. Its most important fighters are the young women who come in search of more than a heavy bag. BLACKFEET BOXING is a film about fighting—for respect, identity and acknowledgment. There are no scorecards or knockouts. In a state where more than 100 indigenous women and girls have gone missing or been murdered in the past two years, the prize at the Blackfeet Boxing Club is far more vital: survival.

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BLACKFEET BOXING: NOT INVISIBLE

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USING THIS GUIDE
This educator guide is intended to provide context and background to the film BLACKFEET BOXING: NOT INVISIBLE, offering a range of Pre-Viewing, Viewing, and Post-Viewing activities that underscore educational benchmarks of Montana Core and National Core Content Standards. The themes of the film are outlined in the context of Montana Office of Public Instruction’s Indian Education for All Essential Understandings. This guide aims to provide a framework for teachers to encourage active engagement before, during, and after viewing the film in an effort to engage in a deep dive into the content and craft of the filmmaking process and the stories they bring to life. Please note that this film contains mature content and content that may not be suitable for young viewers. Please follow the BSFI suggested protocol and make sure to pre-screen this film in advance.

THE TEAM BEHIND THE FILM

Kristen Lappas
Director
Tom Rinaldi
Director
Ivy MacDonald
Producer
Ivan MacDonald
Producer

FILM SUBJECTS/INTERVIEWEES:
- Frank Kipp, Owner, Blackfeet Nation Boxing Club
- Donna Kipp, Frank Kipp’s daughter and boxer at the Boxing Club
- Kimberly Loring, Ashley Loring Heavyrunner’s sister and MMIW activist
- Quintel Arrowtopknot, former Blackfeet boxer
- Serenity Youngrunningcrane, a current Blackfeet Boxer
- Misty LaPlant, former Blackfeet Police Officer
- Theda New Breast, Founder, Native Wellness Institute
- Annta Lucchesi, Executive Director, Sovereign Bodies Institute
- Theda New Breast, Founder, Native Wellness Institute
- Loxie Loring, Ashley Loring Heavyrunner’s Grandmother
- Ember Kipp, Frank Kipp’s wife
- Mamie Kennedy, Blackfeet boxer

LAND ACKNOWLEDGEMENT
The Big Sky Film Institute acknowledges that we are located in the aboriginal territories of the Salish and Kalispel people. In addition, we honor the twelve Montana tribes that have cared for and honored the distinct and multifarious region we now refer to as Montana. The Big Sky Film Institute acknowledges that BLACKFEET BOXING: NOT INVISIBLE largely takes place on Montana’s Blackfeet Indian Reservation, which includes the aboriginal territory of the four bands of the Blackfeet Confederacy. Please be aware this guide may contain references to names and works of Blackfeet people that are now deceased. External links may also include names and images of those who are now deceased, including Murdered and Missing Indigenous Women (MMIW).
BY THE NUMBERS:
- In 2016, of 5,712 reported missing Native American and Alaskan Native (AI/AN) women and girls, only 116 cases were logged in to the U.S. Department of Justice’s federal missing persons database (National Crime Information Center)
- Since 2016, more than 5,000 cases of Murdered and Missing Indigenous Women (MMIW) are unsolved in the U.S. (The Urban Indian Health Institute)
- Native American women are ten times more likely to be murdered than the rest of the U.S. population (CNN: Invisible Crisis)
- Since January 2018, over 100 Native American women and girls in Montana have gone missing, been murdered, or are an unknown status. They account for 30% of all cases involving missing women (Sovereign Bodies Institute)
- The number of MMIW cases in Canada shows significant increases every ten years, since 1960 (CBC Canada).
- The MMIW crisis has grown into a national movement, directly causing systemic changes in the way law enforcement investigates MMIW cases, including the most recent passage of a bill named for North Dakota’s Savanna Greywind. Savanna’s Act addresses MMIW and establishes better law enforcement practices to track, solve, and prevent crimes against Native Americans. (The Associated Press)

LEARNING OBJECTIVES
- Students will make connections between federal Indian policy and contemporary issues that impact Indian people nationwide.
- Students will better understand that discrimination, stereotypes, and biases stem from misinformation, omission and/or distortion of information and ideas.
- Students will recognize the benefits of:
  - Engaging in sports and extracurricular activities as an alternative to less healthy behaviors
  - Matriarchal societies’ historical role models and contemporary woman warriors
  - Taking a stand and speaking out for something they believe in
  - Leadership, activism, and debate
  - The importance of education
- Students will identify the importance of telling this story within the context of a documentary film.

GUIDING QUESTIONS
- What role does history, tradition, and tribal culture play in the day-to-day activities in the film?
- What are some of the historical and contemporary factors that have exacerbated the MMIW epidemic? How does a broken system feed into stereotypes?
- How does boxing teach discipline, self-confidence, and empowerment?
- What is the definition of success, and how can we redefine it in the context of healing and empowerment?
Given the complexity of the themes BLACKFEET BOXING: NOT INVISIBLE explores, this film is most suitable for use with high school-aged students (Grades 9-12). Teachers are encouraged to preview the content as it may be too mature for younger audiences. The film’s content, themes, and message is most clearly connected to the following areas of National Core and Montana Core Content Standards:

**MONTANA COMMON CORE STANDARDS**

**Reading Standards for Informational Text (RL.11-12):**

RI.11-12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

RI.11-12.2 Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.

RI.11-12.3 Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, cultures, or events interact and develop over the course of the text.

**Integration of Knowledge and Ideas (RI.11-12):**

RI.11-12.7 Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.

**Writing Standards (W.11-12):**

Text Types and Purposes

W.11-12.1. Write arguments to support claims in an analysis of substantive topics or texts, including culturally diverse topics or texts, using valid reasoning, and relevant and sufficient evidence.

W.11-12.1.a Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences claim(s), counterclaims, reasons, and evidence.

W.11-12.6 Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.

W.11-12.9 Draw evidence from literary or informational texts, including those by and about American Indians, to support analysis, reflection, and research.

**Speaking and Listening Standards (SL.11-12)**

Comprehension and Collaboration

SL.11-12.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.

a) Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.

b) Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.

c) Propose conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.

d) Respond thoughtfully to diverse perspectives, with specific attention to culture; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

SL.11-12.2 Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.

**BENCHMARK FOR SOCIAL STUDIES CONTENT STANDARD 6 UPON GRADUATION (6):**

The ability to:

a) analyze and evaluate the ways various groups (e.g., social, political, cultural) meet human needs and concerns (e.g., individual needs, common good) and contribute to personal identity

b) analyze human experience and cultural expression (e.g., language, literature, arts, traditions, beliefs, spirituality, values, behavior) and create a product which illustrates an integrated view of a specific culture

c) analyze the impact of ethnic, national, and global influences on specific situations or events

d) evaluate how the unique characteristics of American Indian tribes and other cultural groups have contributed to Montana’s history and contemporary life (e.g., legal and political relationships between and among tribal, state, and federal governments)

e) analyze the conflicts resulting from cultural assimilation and cultural preservation among various ethnic and racial groups in Montana, the United States, and the world

f) analyze the interactions of individuals, groups, and institutions in society (e.g., social mobility, class conflict, globalization).
BENCHMARK FOR TECHNOLOGY CONTENT STANDARD 1 FOR END OF GRADE 8 (1)
The benchmark for technology content standard 1 for a student at the end of grade 8 is the ability to:
(a) use multiple approaches to explore alternative solutions
(b) collect relevant data and information on a subject from a variety of digital resources
(c) analyze and ethically use data and information from digital resources
(d) compare accuracy, diversity, relevance, and points of view, including those of Montana American Indians, of digital information
(e) share data and information ethically and appropriately cite sources.

BENCHMARK FOR TECHNOLOGY CONTENT STANDARD 1 FOR GRADUATION (1):
Is the ability to:
(a) use multiple approaches diverse perspectives, including those of Montana American Indians, to explore alternative solutions
(b) collect relevant data and information on a subject from a variety of digital resources
(c) select from an array of digital tools to organize and analyze data from a variety of resources
(d) evaluate and synthesize data and information
(e) share data and information ethically and appropriately cite sources.
The Seven Essential Understandings Regarding Montana Indians, developed and published by Montana Office of Public Instruction Indian Education For All Division. There are 7 essential understandings (EU’s), or guiding principles that have formed the foundation of Montana’s Indian Education For All (link to PDF above). Tribal histories, contemporary tribal members, and tribal governments continue to contribute to the evolving social and political landscape of Montana, so that contemporary Montanans gain basic knowledge regarding Montana’s tribal communities, and reach a better understanding of the important issues they face.

The following EU’s are highlighted in this guide to illustrate how they align with certain aspects of the film BLACKFEET BOXING: NOT INVISIBLE.

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

Key Concepts identified in BLACKFEET BOXING: NOT INVISIBLE:
- The film takes place on the Blackfeet Indian Reservation in Northwestern Montana, home to over 17,000 enrolled members, as well as descendants of the Blackfeet Tribe, one of the ten largest tribes in the United States.
- The reservation was established by the Sweetgrass Hills Agreement, which was ratified in 1888 between the four bands of the Blackfoot Confederacy, the Aaninini (Gros Ventre), the River Crow and other tribes of the western U.S.
- In 1855, the Blackfeet negotiated their first treaty with the government on the Judith River. The Judith River Treaty is also known as the Blackfoot Treaty, the Lame Bull Treaty, and the Yellowstone Treaty, in reference to a large Common Hunting Ground established in the Yellowstone region for a number of the tribes to continue to peacefully hunt bison.
- The current, 1.5 million acre reservation stretches along the eastern Rocky Mountain Front. It is adjacent to what is now known as Glacier National Park, part of the Blackfoot Confederacy’s traditional homelands leased to the government in the Agreement of 1896. The reservation is bounded on the north by the United States-Canadian border (which the Blackfeet called the Medicine Line), and extends 52 miles south to Birch Creek.
- The film takes place in Browning, MT, the heart of the Blackfeet Indian Nation. More than 518 miles of streams and 180 bodies of water, including eight large lakes, can also be found on the reservation.

Essential Understanding 5
There were many federal policies put into place throughout American history that have affected Indian people in the past and continue to shape who they are today. Many of these policies conflicted with one another. Much of Indian history can be related through several major federal policy periods:

The following Key Concepts and Questions can be used to dissect and better discuss the film BLACKFEET BOXING: NOT INVISIBLE:
- Colonization/Colonial Period, 1492 - 1800s
  - What is the Doctrine of Discovery and what impacts might it have on the Blackfeet Indian Nation?
  - How about Manifest Destiny?
- Treaty-Making and Removal Period, 1778 – 1871
  - The 1855 Lame Bull Treaty was the only treaty with the Blackfeet to be ratified by Congress, ten years before gold was discovered in MT.
  - The first designated Blackfeet Agency was established at Fort Benton, MT.
Essential Understanding 5 - continued
There were many federal policies put into place throughout American history that have affected Indian people in the past and continue to shape who they are today. Many of these policies conflicted with one another. Much of Indian history can be related through several major federal policy periods:

Key Concepts identified in BLACKFEET BOXING: NOT INVISIBLE: Policy Periods continued...

- Reservation Period - Allotment and Assimilation, 1887 - 1934
  - After the Bear River Massacre in 1870, the Blackfeet became wards of the government.
  - Between 1873-1880, Blackfeet Reservation boundaries and hunting grounds were moved by Executive Orders numerous times, resulting in the loss of thousands of acres of traditional territories.
  - By the late 1880’s, it was unlawful for the Blackfeet to leave the reservation.
  - The Blackfeet became citizens with the Indian Citizenship Act of 1925, although many Native Americans were prevented from voting until the 1950’s.
  - 1883 saw the end of the bison, one of the Blackfeet’s primary sources of food.
  - 1883-1884 was starvation winter for the Blackfeet. One-quarter of the tribe died of starvation.
  - In 1887, the Blackfeet ceded 17,500,000 acres to the US Government. Named after their long-held sacred Sweet Grass Hills, the remaining land from this agreement was divided up in 1888 for the Fort Peck, Fort Belknap and Blackfeet Reservations.
  - Holy Family Catholic Mission was established on the Blackfeet Reservation in 1890.
  - In the Agreement of 1895, the Blackfeet agreed to lease 1.5 million acres of land, along their western border, for ninety-nine years, to the U.S. This area was later established in 1910 as Glacier National Park.

- Tribal Reorganization Period, 1934 - 1953
  - The 1928 Meriam Report, the Great Depression, land allotment, and forced assimilation through Indian Boarding schools, led to the 1935 Indian Reorganization Act (IRA).
  - The IRA resulted in the organization of Blackfeet Tribal Business Council as a corporation.

- Self-Determination Period, 1975 - Present
  - The Indian Self-Determination and Education Act of 1975 (and its later amendments) supported the Tribes’ sovereignty. It allowed tribal governments to enter into contracts and self-governing compacts for tribal programs impacting tribal membership, that were previously managed by the Bureau of Indian Affairs (BIA).
  - Congress passed a number of different pieces of legislation during this period, including, but not limited to: The Indian Civil Rights Act; The Indian Child Welfare Act; The Tribally Controlled Community College Act; The Indian Mineral Development Act; The Indian Tribal Government Tax Status Act; The Indian Gaming Regulatory Act; The Indian Health Care Improvement Act; and, The Native American Graves and Repatriation Act.

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

Key Concepts identified in BLACKFEET BOXING: NOT INVISIBLE:
There’s a history of racial and gender misrepresentation of women in film. BLACKFEET BOXING addresses some commonly held stereotypes, among them, that women are weak or that girls don’t know how to fight. “We’re teaching them not to be victims.” (13:58)

- The young female boxers in the film are referred to and recognized as warriors, a term that has generally been reserved for males, although there are both traditional and contemporary women warriors from the Blackfeet tribe, as well as from many other tribes.
Essential Understanding 6 - continued

History is a story most often related through the subjective experience of the teller. With the inclusion of more and varied voices, histories are being rediscovered and revised. History told from American Indian perspectives frequently conflicts with the stories mainstream historians tell.

Key Concepts identified in BLACKFEET BOXING: NOT INVISIBLE:
- Running Eagle Falls in Glacier National Park is named for Pitamahkin (1700’s), perhaps the Blackfeet’s best known and revered woman warrior. Pitamahkin successfully led war party raids against enemy tribes at the time and also used the area underneath the waterfall as a sacred site to fast, dream, and pray. According to James Willard Schultz’s book, Running Eagle, the Warrior Girl (1919), she was a member of the Small Robes clan and was first named Yellow Weasel.

- Born in 1856, Pretty Shield may be one of the Crow Nation’s most widely known role models. She was a “Wise One,” raised in an intact Apsáalooke culture and confronted with many changes throughout her lifetime, as a mother, grandmother, and traditional healer. Pretty Shield told her story in sign language and with the help of her interpreter, Goes Together, to Frank B. Linderman (Sign Talker), in what was first published in 1932 as, Red Mother: The Life Story of Pretty Shield. a Medicine Woman of the Crows. At that time, her story was perhaps the first record in history from the female perspective of the rapidly changing traditional Crow culture she experienced on the Great Plains. She belonged to the Sore Lip Clan.

- Elouise Pepion Cobell (1945-2011) or oofakoipiksakii (Yellow Bird Woman), was a contemporary Blackfeet Woman Warrior, who sued the federal government for mismanagement of Indian lands held by the government in Trust. Yellow Bird Woman’s case was the largest class-action lawsuit in the history of the federal government and was also one of the longest lasting. It was filed in 1996 and Congress finally approved the $3.4 billion Cobell Settlement in November of 2010.

BEFORE WE BEGIN...A NOTE TO TEACHERS
It is important that all students feel safe and respected when studying the themes of BLACKFEET BOXING: NOT INVISIBLE. The strategies below can help students and teachers support positive learning while studying the film:

- This film contains sensitive content that may be triggering for students that have suffered from sexual abuse or other trauma. Please be mindful of this, pre-screen the film in advance, and make sure to connect with your school’s counseling services to prepare safe space and alternative options for students to process.

- Use inviting and inclusive language when discussing themes and ideas from the film. This includes respectful reflection on race and privilege, highlighting that contribution to the conversation is an option for students and not a requirement.

- Encourage students to be active listeners, meaning they are creating space for others to share their experiences and perspectives and providing encouraging response.

- Underline that the film they are about to watch is a documentary, meaning this film follows real people and lived experiences. Be respectful of personal differences and keep an open mind.

- Remind students to challenge ideas rather than people, with language such as, “I don’t see it that way...”, or “Your comments bring up questions for me...”

- Take ownership of comments and don’t put blame on others. Reframing input as one’s own (“I think...”), avoiding accusational language such as “You should...”

- Give plenty of time for students to think and reflect on discussion topics. You’re digging into complex and sensitive subject matter.

- Preface conversation with the Land Acknowledgement on Page 2, engaging in respectful language around personal and cultural needs of students, staff or visitors that identify as Indigenous.
PRE-VIEWING ACTIVITIES

1) FILM TRAILER - Identifying the Hook
- Before you begin... What is the role of a film trailer?
  - One main purpose of a film trailer is to give a feel for what the full film is about, without giving away the plot.
- WATCH the trailer for BLACKFEET BOXING: NOT INVISIBLE and have students identify film themes and ideas addressed in the trailer.
  - Who is being interviewed?
  - What is the conflict/issue presented? In a larger group have students discuss the effectiveness of the trailer as a hook to the story the film presents.
  - What does the sub-title, NOT INVISIBLE, seem to suggest just by viewing the trailer?
  - DISCUSS film themes and character qualities introduced in the trailer. How effective was the trailer in hooking you and your students?

Introduction (15 minutes)
ASK students to think about the following words and what they mean:
- WARRIOR
- EMPOWERMENT
- SYSTEMIC
- POVERTY
- SUCCESS
- SOVEREIGNTY

CHOOSE one of the quotes from THE VOICES OF THE BLACKFEET NATION BOXING CLUB, on the Page 15, to discuss in relationship to the words above. How are the above words connected to quotes from the film? For example, how does EMPOWERMENT tie into Theda New Breast’s quote regarding Native women stereotypes in films?
PRE-VIEWING ACTIVITIES

AFTER WATCHING THE TRAILER...

1) Teachers will ASK students to consider the following statements (written on board) and fill in the blank with words they feel fit. Ask students to COMPARE statements (in smaller groups) and DISCUSS among themselves whether they agree or disagree with each other, and why?

2) CHOOSE one of the statements to defend and debate. Split the students into two groups based on their previous discussion and have them:
   - REDEFINE the issue in their own words
   - COMPOSE a written response to lay out an argument
   - EXPLAIN why they agree or disagree
   - PROVIDE examples to disprove statements they disagree with.

PRACTICE WRITING YOUR STATEMENT

• Events of the past shape ____________________________________________.
• ____________________________________________ leads to success.
• One individual can change ________________________________________.
• ____________________________________________ helps dispel stereotypes.
• Perspective is influenced by ________________________________________.

WATCH THE FILM!

After engaging with some of the themes explored in the pre-viewing activities, your class should now be ready to watch the film. If you’ve registered through Big Sky Film Institute’s NFI Film Club you should have a provided link!

VIEWING ACTIVITIES

2) EXPLORING THE ISSUE

Consider the Missing and Murdered Indigenous Women Epidemic...

With the following collected data explore the MMIW cases of the Northern Plains, filtering through impacts of the different tribes.

FOR MORE INFORMATION:

• The above graphics are based on a study on missing & murdered Indigenous women and girls in states impacted by the Keystone XL pipeline. ZUYA WINYAN WICAYVONIHAN: Honoring Warrior Women by the Sovereign Bodies Institute(SBI) & Brave Heart Society (BHS). SBI is home to the MMIW Database, one of the largest data sources on MMIWG in North America. The BHS is an organization focused on the revival of a traditional cultural society for woman, working tirelessly to call home “the spirit of the culture”
• The full report, ZUYA WINYAN WICAYVONIHAN: Honoring Warrior Women by the Sovereign Bodies Institute & Brave Heart Society, can be found HERE.
POST-VIEWING ACTIVITIES

RESEARCHING AN ISSUE - Assess and Address

Students will use additional resources & references for the following:

1) **FIRST**, using the OPI-IEFA resource: Resilience: Stories of Twenty Montana Indian Women, a collection of essays from Beyond Schoolmarm and Madams: Montana Women’s Lives (MHS, 2016), students will select one or two women to research.

2) **TO BEGIN**, teachers should read aloud pp. 3-4, Nineteenth-Century Indigenous Women Warriors

3) **NEXT**: share information on other woman warriors of the past, like Pretty Shield (Alma Snell’s Grandmother, featured pp. 7-8) or Pitamahkin, Jeannette Rankin, Eloise Cobell, Wilma Mankiller, Amy Sherald, or Jaime Black (more information listed below):

**WHO ARE THESE WOMEN WARRIORS?**

- **Pretty Shield** was a legendary Medicine Woman and healer from the Apsáalooke, or Crow Nation.
- **Pitamahkin** (Running Eagle) was a Blackfeet warrior girl and the namesake for Running Eagle Falls in Glacier National Park.
- **Jeanette Rankin** was the first woman elected to Congress and helped to pass the 19th Amendment.
- **Eloise Cobell** filed the largest class-action lawsuit against the federal government to fight 100 years of injustice.
- **Wilma Mankiller** was an activist who became the first female Chief of the Cherokee Nation.
- **Amy Sherald** was chosen by the Smithsonian National Portrait Gallery to paint Michelle Obama.
- **Jaime Black** is a multidisciplinary artist of mixed decent who founded the REDress Project.

**QUESTIONS TO CONSIDER...**

- What prompted the women to do what they did? (Local issues? Outside influences?)
  - How did their communities and the broader community react?
  - What are some obstacles that stood in their way?
  - How do you think the women felt about what they were doing, and why?
  - What are some other ways the women could have responded?
  - Are there certain aspects of these women’s stories you can relate to?

- **THEN**, have students conduct research online or use the resources above to investigate the experiences of one or two of the women; one from the past and one from contemporary society, like artists Amy Sherald and Jaime Black. Have students then write a POEM, an ESSAY, or design a piece of artwork (activism poster or painting), around the woman/women of their choice – while addressing some of the questions to consider:

**QUOTE BANK:**

- “When it comes to justice, there is no easy way to get it. You can’t sugarcoat it. You have to take a stand and say, ‘This is not right.’” - Claudette Colvin, Civil Rights Activist, b. 1940
- “A culture that has lost its connection to the natural world is the ultimate poverty for all men.” - Paul VanDeveer, referring to tribal chairman Martin Cross in his book Coyote Warrior: One Man, Three Tribes, and the Trial that Forged a Nation (2004: Little, Brown and Company)
- “If someone tells me something can’t be done, I get so mad I just have to do it.” - Eloise Cobell, Mother Jones interview, 2005
- “History has a way of intruding upon the present.” - Doris (Dee) Alexander Brown, as quoted in Bury My Heart in Wounded Knee: An Indian History of the American West (1970: Henry Holt and Company)
- “I got a lot of opposition from typical Queensberry men, who didn’t want to see women fighting. I was told: ‘You’re too pretty to box. . . . I earned my respect in the ring, not on my soapbox.” - Cathy Brown, first woman in UK to win a professional boxing title, as quoted in The Guardian article The Rise of Women Boxers
- “It is in collectivities that we find reservoirs of hope and optimism.” - Angela Davis, as quoted in her book Freedom is a Constant Struggle (2016: Haymarket Books)

**EXTENSION ACTIVITY**

A) Establish Meaning by Defining Terms

1) **SHARE** the OPI-IEFA Essential Understandings 1, 5, and 6 with the initial vocab words (see PAGE 16)
2) **Have students LIST** which words need defining or redefining
3) **DISCUSS** the various meanings of the words

B) Research an Event

1) **SELECT** one of the Federal Indian Policies from EU5 and write an essay on how it impacted American Indians through the present. Consider focusing on female figures.
2) **EXPAND** upon and incorporate the above words previously defined.
3) **ASK** the following questions:
   - To what extent do these events directly impact tribes today?
   - To what extent, do these events directly impact individual experience?
   - Why is it important to understand the historical background regarding the experience of American Indian people?
EXTENSION ACTIVITY continued

C) Apply your knowledge:

1) APPLY student research to topics and themes addressed in BLACKFEET BOXING: NOT INVISIBLE.

2) INCORPORATE one or more of the following excerpts about women boxers.

3) PAY SPECIAL ATTENTION to the words underlined and bolded below:

**WOMEN IN BOXING**

- Arthur Krystal & Michael Poliakoff, Britannica Publishing
- “Nicola Adams of Great Britain won the first Olympic gold medal in women’s boxing in the 112-pound class at the 2012 Games in London… Not until the 1970s did women begin to train seriously for the ring and to fight, although they had a difficult time getting matches and gaining acceptance by the boxing establishment. The fitness movement of the 1980s, however, helped to make boxing more accessible to women. Gender discrimination suits have also facilitated the rise of women’s boxing, especially in the United States. By 1993 USA Boxing had sanctioned women’s amateur boxing, and the AIBA followed in 1994. In the 1990s women were also sanctioned to box in Canada and in numerous European nations—including Russia, Norway, Denmark, Sweden, Finland, and Hungary—and the Golden Gloves organization opened its tournament to women. Women’s boxing became an official Olympic sport at the London 2012 Games.”

**THE RISE OF THE FEMALE BOXER**

- Tom Jones, NY Fights, 2019
- “Over the last decade, however, women’s boxing has seen a resurgence in popularity, with female boxers across the world getting at least some of the recognition they deserve…. It took until as late as 1998 for the UK-based B.B.B.C. to license a female boxer, and in the US, Gail Grandchamp had to spend eight years going through the courts in Massachusetts to get certified as a boxer…women’s boxing would not be openly sanctioned until 1988… and Women’s boxing didn’t appear in the Olympics until 2012, and, even then, female boxers were obliged to wear skirts as part of a gender-appropriate female boxing uniform.”

DOUBLE ENTRY CHART + DISCUSSION

(CAN BE APPLIED TO ANY OF THE ABOVE ACTIVITIES)

*Worksheet attached (Page 24)*

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

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

SUPPORTING AN EFFECTIVE DISCUSSION:

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

KEY TERMS (to sound like a professional):

EXPOSITION: the information that grounds you in a story (Who, What, Where When, and Why). Exposition gives us the tools to follow the story as it unfolds.
- Questions to ask students:
  - What information is given away?
  - What still don’t we know?
  - Who are we hearing from/who is interviewed (who is not)?
- Examples of Expository Information:
  - Shot of a place/location and its landmarks
  - Headlines/printed materials
  - Voice over
  - People getting upset over something
## THEME: A recurring idea that illuminates an aspect of the human condition. The theme is the most basic lifeblood of a film, it tells you what the film is about. This differs from the subject, which is the topic of the film. A theme gives a story/subject focus and depth and brings out universals from the subject of a complex/simple film subject. A good theme should have multiple layers: personal level, political level, or spiritual level.

- Questions to ask students:
  - What are the universal ideas behind the film?
    - Ex: History told from young people’s perspective frequently gets overlooked. BLACKFEET BOXING: NOT INVISIBLE addresses that the story of Ashley Loring Heavy Runner is an example of a larger problem impacting Native communities across the U.S. and North America, but it also shows the power the young women of the boxing club are taking into their own hands to draw attention to the issue and take control.

## SUBJECT: the topic/focal point of the film

- Questions to ask students:
  - What is the general subject of this film?
    - Ex: BLACKFEET BOXING: NOT INVISIBLE follows the life young women of Blackfeet Boxing Club and the club’s role in combatting the issue of Missing and Murdered Indigenous Women everywhere.

## ARC: the ways the events of the story transform the subject/character. Story arcs can be hard to find in documentary film, there is not always an obvious beginning, middle, and an end (as in life!)

- Questions to ask students:
  1. What does the protagonist/subject learn about themselves as they pursue a goal?
  2. How has the film challenged your assumption about the film’s subject? Did you have preconceived notions of who the characters were/where they came from? Did this film change your opinion on this subject matter?

## PLOT + CHARACTER:

- CHARACTER-DRIVEN: a film where the action of the film emerges from wants and needs of the characters
- PLOT-DRIVEN: characters are secondary to the events that make up the plot

- Question to ask students:
  1. Who is this film about? Is it about a person or an event?

### Double Entry Viewing Sheet

<table>
<thead>
<tr>
<th>NOTICE</th>
<th>WONDER</th>
</tr>
</thead>
<tbody>
<tr>
<td>Write down details, or quotes from the film that stand out to you. Who’s being interviewed? Are there animations? Is this happening now or is it recounting something in the past?</td>
<td>What does this make you think? Write down observations, questions, or comments you might have related to what you wrote down in the NOTICE column.</td>
</tr>
</tbody>
</table>
Additional Resources:

<table>
<thead>
<tr>
<th>Source</th>
<th>Title</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Charley, Lisa and Mary Beth Leatherdale, Editors. 2018. #NotYourPrincess: Voices of Native American Women.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hauser &amp; Wirth. 2020.</td>
<td>Guest Editor: Ta-Nehisi Coates. Amy Sherald Paints Breonna Taylor for the cover of Vanity Fair’s September 2020 issue. (Featuring prominent artists, writers &amp; activists)</td>
<td></td>
</tr>
</tbody>
</table>

Additional Resources

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<th>Source</th>
<th>Title</th>
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</tr>
</thead>
<tbody>
<tr>
<td>Montana Office of Public Instruction (OPI). 2017.</td>
<td>100 Years: One Woman’s Fight for Justice. Model Teaching Unit. Middle &amp; Secondary Level with MT Common Core Standards for English Language Arts, Social Studies, Media Literacy.</td>
<td></td>
</tr>
</tbody>
</table>

Special Thanks to

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