

## Crazy Horse's Vision

written by Joseph Bruchac  
illustrated by S.D. Nelson

### About the Book

**Genre:** Historical Fiction

**Format:** Paperback, pages 40

**ISBN:** 9781584302827

**Reading Level:** Grades 3

**Interest Level:** Grades 1–5

**Guided Reading Level:** T

**Accelerated Reader® Level/Points:**  
4.0/0.5

**Lexile™ Measure:** 600L

\*Reading level based on the ATOS Readability Formula

**Themes:** Fiction (Historical), War, Native American History, United States History, Responsibility, Native American Interest, Westward Movement, Frontier and Pioneer Life, Heroism, Biography, Empathy and Compassion, Gratitude, Integrity and Honesty, Leadership, Courage

**Resources on the web:**

[leeandlow.com/books/crazy-horse-s-vision](http://leeandlow.com/books/crazy-horse-s-vision)

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

Crazy Horse is among the best known Native American heroes. Yet many people do not know his boyhood name was Curly, inspired by his curly hair.

Curly was a leader even as a young boy, taming wild horses and hunting powerful buffalo. But all his bravery could not prepare him for the trouble he and the other Lakota Indians would face with the white settlers. Wanting to help his people after a fierce battle that mortally wounded Chief Conquering Bear, Curly defied traditional custom and risked his own life by running away, up to the hills, to seek a vision.

Renowned Abenaki author Joseph Bruchac tells a gripping and compelling story of how the dedicated young boy, Curly, grows into the brave warrior Crazy Horse. Sioux artist S.D. Nelson, with paintings inspired by the ledger book style of the Plains Indians, evokes the drama and tragedy of an important figure in American history.

## BACKGROUND

### Author's Note by Joseph Bruchac

"Some of the most widely known Native peoples of North America are those who call themselves Lakota, but who are also sometimes called Sioux. Seven different nations, or "camp circles", make up the Lakota peoples: the Oglala, Brule, Minniconju, Sans Arc, Blackfoot Lakota, Two Kettles, and Hunkpapa. As the Lakotas fought to defend their lands and families during the 19th century, Crazy Horse stood out as one of their courageous leaders.

Crazy Horse was a quiet man. He said little during his lifetime and died young, but many described him as a military genius, the bravest man in a nation of incredibly brave people. It is said that in keeping with his vision, Crazy Horse owned nothing. Though fierce in war, he was a man of great kindness and always showed compassion for his people. He never wore an eagle feather headdress or elevated himself above others, yet everyone who met him remembered him.

Crazy Horse never told his own story. The best-known book about him, *Crazy Horse, The Strange Man of the Oglala*, by Mari Sandoz, was based largely on the memories of his friend He-Dog, who was very old when Sandoz interviewed him, having outlived Crazy Horse by over 50 years.

Crazy Horse was born in the Black Hills in the Great Plains, in the area close to the border that divides Wyoming and South Dakota, on an autumn day in 1841 or 1842. He was light-skinned and his hair was curly. His parents were Lakota, his father a "holy man," whose name Tashunka Witco, meant "crazy horse."

When a Lakota boy is born, he is given a name, but that is not the child's name forever. Later on, if the boy performs a brave or important deed, he earns an adult name. Sometimes, as was the case with Crazy Horse, the boy's own father gives up his name to his son. After giving his name to his son, Crazy Horse's father became known as Worm.

At the time Crazy Horse lived, the Lakotas and other Native peoples of the plains were being forced to give up their old ways by the United States. Every treaty they made with the United States government was broken. Again and again, the Indians found themselves cheated and betrayed. Villages that had declared peace were attacked without warning by soldiers such as General George Custer. The irony of Custer's final defeat by Crazy Horse and Sitting Bull at Little Bighorn in June, 1876 was that the battle began when Custer made a surprise attack on yet another village that wanted to be left alone.

How did Crazy Horse die? No gun or arrow struck him down in battle. In September, 1877, Crazy Horse rode into Fort Robinson to talk of peace. Instead, the soldiers tried to throw him into the guard house. Crazy Horse resisted, and two Lakota men, who were now Indian policemen, grabbed his arms to hold him. As Crazy Horse resisted, a white soldier named William Gentiles ran forward and stabbed him with a bayonet.

Some say Crazy Horse made a long speech as he lay mortally wounded, forgiving the Indian agent who had led him into the fort under a flag of truce. This seems unlikely since Crazy Horse was a

quiet man. Others say Crazy Horse spoke only three words after he was stabbed: "Hey, hey, hey!" Still others say Crazy Horse spoke to his father, Worm, who was there with him. "Father, I am hurt bad. It is no good for the people to depend on me longer."

The Indian resistance against overwhelming odds is the stuff of legends. Today, more than a century later, contemporary Native peoples are still inspired by the honor and courage, the generosity and strength, of the men and women of those times. No person is more inspiring than the boy who sought a vision to help his people and became the greatest warrior of all. Though he is dead, his spirit lives on. The people still depend on Crazy Horse." – Joseph Bruchac, author

### Illustrator's Note by S.D. Nelson

"As a member of the Standing Rock Sioux tribe in the Dakotas, my painting has been influenced by the traditional ledger book style of my ancestors. The picture on the endpapers of this book was painted in the traditional ledger book style of the Plains Indians, which include the Lakota people. It shows the Battle of the Little Bighorn, the crowning achievement of the Lakota chief, Crazy Horse.

What is the ledger book style and where did it come from? During the last part of the 19th century, Native peoples were forced onto the reservations by the United States government. Some of the strongest resistance to this was among the Plains Indians. As a result, many of their leaders were put in prison, and hundreds of children were sent east to boarding schools to be "civilized." During this time, some Indians were given ledger books in which to draw. These books had lined pages and were intended for bookkeeping. Artists used pencils, pens, and watercolors on the ledger book pages to create bold images of their vanishing culture. Their work was distinguished by outlined two dimensional figures and indistinct facial expressions.

For the Lakota people, colors have special meanings. For example, red represents the east where each day begins with the rising of the sun. Yellow represents the south, summer, and where things grow. I painted Crazy Horse blue because blue represents the sky and a connection with the spirit world.

I included other traditional symbols in my art for this book. Plains Indians often painted themselves, their horses, and their tipis. They believed that doing so gave them special spiritual powers. Warriors used images of lightning bolts and hail spots to represent the awesome power of a thunderstorm. Images of lizards and dragonflies represented speed and elusiveness. Lakota women preferred geometric designs to decorate clothing, robes, tipis, and cradleboards. They used paints, dyed porcupine quills, and their favorite ornament – brightly colored glass trade beads.

In this book, I have not restricted myself to painting in the traditional manner. In some illustrations, I used perspective, color, and texture in more contemporary ways. My intention was to draw young readers into the story. I hope that through my pictures, readers will not only gain a better understanding of Crazy Horse, but an insight into the art of the Plains Indians. All my pictures were painted with acrylics on wooden panels." – S.D. Nelson, illustrator

## Teaching About Native Peoples in Past and Present

Learning for Justice has several resources dedicated to culturally responsive teaching with Native history in their "With and About" toolkit that provides resources to assist educators in designing and delivering more culturally responsive instruction to and about Native peoples (<https://www.tolerance.org/magazine/summer-2017/toolkit-for-with-and-about>).

The Smithsonian National Museum of the American Indian's curriculum, Native Knowledge 360, has lesson plans and materials for educators that provides educators and students with new perspectives on Native American history and cultures (<https://americanindian.si.edu/nk360/about.cshtml>).

The Native American Heritage Programs has a page dedicated to Culturally Responsive Curriculum (<https://lenaprograms.info/teacher-parent-resources/culturally-responsive-curriculum/>) as well as other pages, such as "10 Things You Don't Know About Native Americans" to dispel stereotypes and misconceptions about modern Native people (<https://lenaprograms.info/teacher-parentresources/stereotypes-debunked/>).

## American Indians in Children's Literature

American Indians in Children's Literature (AICL) provides critical perspectives and analysis of portrayals of Indigenous peoples in children's and young adult books, school curricula, popular culture, and society. It provides resources and suggestions for children's books featuring American Indians in addition to recommending language that should be used when discussing American Indians and other historical events. There are several best book lists about American Indians and First Nations that are wonderful additions to any classroom (<https://americanindiansinchildrensliterature.blogspot.com/p/best-books.html>).

## National Indian Education Association

The National Indian Education Association (NIEA) was formed by Native educators in 1969 to encourage a national discourse on Native education. NIEA adheres to the organization's founding principles: to bring Native educators together to explore ways to improve schools and the education of Native children; to promote the maintenance and continued development of Native languages and cultures; and to develop and implement strategies for influencing local, state, and federal policy and policymakers. The National Indian Education Association also offers a Culture-Based Education Repository that houses culture-based education curriculum aligned with the Common Core State Standards. Educators can browse the Repository and submit lessons (<http://www.niearesourcerepository.org>).

# 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 is your idea of a strong leader? How does a leader act?
- What does it mean to show courage? What are some things you have done that took courage?

- What do you do when you need guidance about making a decision, or figuring out what to do about something?
- Why is it important to respect the rights and beliefs of others?
- 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? Ask students what traditions mean to them. What are traditions? Why are traditions important? What are some traditions you observe every year? How does your family honor those traditions?
- Ask students why it's important to acknowledge traditions and cultures that are different from their own. Why is it essential to learn about different cultures in the United States and around the world even if you do not identify with that particular culture or tradition?

### 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)

- **Book Title Exploration:** Talk about the title of the book, *Crazy Horse's Vision*. 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?
- Read Joseph Bruchac's author note: Why do you think Bruchac decided to write this book?
- Read S.D Nelson's illustrator note: What did you learn about the illustrator that made you think differently about their artwork?
- Encourage students to stop and jot down notes in their reading notebooks during the read-aloud when they: learn new information, see a powerful image, have an emotional reaction or an idea, have a question, or hear new words.
- Have students quickly write their feelings in their notebooks during reading. After reading, ask students why they wrote down those feelings and have them write journal entries about them.
- Ask students to make a prediction: Do you think this book will be fiction or nonfiction? What makes you think so? What clues are given that help you know whether this book will be fiction or nonfiction?

### Setting a Purpose for Reading

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

Have students read to find out:

- what was Curly's vision
- why Crazy Horse felt that he needed the vision
- the significance of Crazy Horse's name

- how Crazy Horse demonstrated leadership
- what obstacles the Lakota people encountered in the story
- what family means to Crazy Horse
- why traditions are important

Encourage students to consider why the author and illustrator, Joseph Bruchac and S.D. Nelson, would want to share this story with young people.

## 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.

### Content Specific

wiry, plains, tipi, settlers, mule, burial scaffolds, sweat lodge, bluffs, pinto, cottonwood, elders, vision, quest

### Academic

hesitated, announced, trampled, strike, ignored, wounded, grazed, rushed, strayed, witnessed, stumbled, demanded, staggered, perched, floated, climbed, mortally, streaking

## 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)

1. How was Curly different from other children?
2. Why did they name him Curly?
3. How was Curly a leader?
4. What did Curly tell his friends? Why was this important?

5. What happened when Curly's father brought a wild horse into the camp?
6. What happened when Curly joined the men on a buffalo hunt for the first time?
7. What was said to keep the peace between the Lakotas and the whites?
8. What happened when a white man's cow strayed into the Lakota camp?
9. Did the white soldiers accept the offer of the Lakotas? What happened?
10. Why did Curly decide he needed a vision?
11. What is normally supposed to happen to prepare for a vision quest?
12. What did Curly do to prepare for his vision quest?
13. What did Curly do during his quest for his vision? What day did he receive his vision?
14. Describe Curly's vision. What did he see?
15. Who was shaking Curly to wake up?
16. How did Curly's father respond to him seeking a vision?
17. What type of person did Curly become after he had his vision?
18. What did Curly's father, Tashunkla Witco, say about Curly's vision? How long did it take his father to talk to Curly about his vision?
19. Why did Curly receive a new name?
20. How did his name fit him? What does Crazy Horse stand for?

### 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 does the title *Crazy Horse's Vision* mean to you after reading the book? Why do you think the author chose this particular title?
2. Think about Curly's first buffalo hunt. What does that event tell you about his character? Do you think courage and generosity are connected? Why or why not?
3. Why do you think Curly's father was angry when Curly broke tradition and went on a vision quest?
4. Explore the structure of *Crazy Horse's Vision*. Does the story describe events chronologically, as comparison, cause and effect, or offer problems and then solutions? Why do you think the authors structured the text the way they did? How does this story compare to other texts you have read?
5. What was the overall theme or lesson you learned from reading *Crazy Horse's Vision*?
6. Why was it important for Curly to be brave for his people? How did Curly demonstrate perseverance and persistence throughout the story? How can Curly inspire you in your own life?
7. After reading *Crazy Horse's Vision*, have students reflect on the Author and Illustrator's Notes

from Joseph Bruchac and S.D. Nelson. What did they learn from reading the Author and Illustrator's Notes? How do the author and illustrator's message impact what they thought about the book?

8. What role do the illustrations play in the story? How does the artwork demonstrate the story's message and themes? How does the illustrator show emotion and feeling through the artwork?
9. What does *Crazy Horse's Vision* teach readers about the importance of family? How does Curly's father guide him through quest for his vision? How does he message the importance of being leader?
10. In his vision, Crazy hears the words "Keep nothing for yourself." How might these words apply to you and your life?
11. How does Curly change over the course of the book which takes place over several years? What causes him (internally and externally) to change?
12. Why do you think readers today are still inspired by Curly?
13. How did colonialism affect the Lakota people? What does colonialism mean to you after this book? How does it make you think about our country's history differently?
14. Why are the cultural traditions in *Crazy Horse's Vision* important for a vision quest? How do family and ancestors help guide their people during visions? How do the cultural tradition in *Crazy Horse's Vision* relate to or differ from your family's celebrations and/or traditions? If your family does not participate in celebrations.

### 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. **What is one big thought that you have after reading this book?** What is your take-away from this book? What would you tell a friend about this book?
2. **What do you think the author's message is to the reader?** Think about possible motivations behind the authors intentions to write this book.
3. **Have students make a text-to-self connection.** What kind of connections did you make between the story and your own life? What do Curly's experiences, thoughts, and feelings mean to you?
4. **Have students make a text-to-text connection.** Have students make a text-to-world connection. What kind of connections did you make between the text and art in the book and what you have seen happening in the world, such as on television, in a newspaper, or online? What in this book made you think of that?



## Multilingual Learners 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 Multilingual Learners.

1. Assign ML 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 the illustrations in order and have students summarize what is happening on each page, first orally, then in writing.
  - Have students work in pairs to tell what they learned about one of the poems. Then ask students to write a short summary, synopsis, or opinion about what they have read.
4. Have students give a short talk about which spread they identified with the most from *Crazy Horse's Vision* and why.
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 Multilingual 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. There is an audio edition of *Crazy Horse's Vision* available from [Live Oak Media](#) with [lesson plan](#).

## 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. Which illustration in *Crazy Horse's Vision* do you think best shows an emotion? Explain which emotion you think it is. How does the artist portray that emotion?
2. Choose an emotion such as happiness, fear, hope, sadness, and so on. Illustrate or act out what that emotion looks like in *Crazy Horse's Vision*.

3. What is one part of your heritage, culture, or identity are you most proud? Do you think your school or classroom has been a safe place to share that part of yourself? Why or why not?
4. How does *Crazy Horse's Vision* demonstrate the positive impact of listening and learning from each other? What are the different ways that Curly and his family and friends communicate and show respect for one another? Students can brainstorm ideas on chart paper that can be presented and accessible for the whole class. Alternatively, students can create a word cloud and see what qualities come up the most and are the largest (<https://www.wordclouds.com/>). How can you implement these ideals into your own classroom?
5. What are the ways that Curly demonstrates perseverance and resiliency throughout the story? Create a chart of the different times that Curly encountered an obstacle and what he did to overcome it.

## 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 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, Range of Writing, Strand 10)

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

- **Have students come up with a list of questions to ask author Joseph Bruchac.** What do students want to know about the process behind writing a children's book? Why? Have students draft a letter that they would send to the author, listing their questions and thoughts after reading *Crazy Horse's Vision*.
- **Have students read more about Abenaki author Joseph Bruchac.** Students can watch an interview of author Joseph Bruchac with Reading Rockets (<https://www.readingrockets.org/books/interviews/bruchac>) which discusses more about who Joseph Bruchac is and his inspirations for writing and creating authentic native literature.
- **Conduct an author study on author Joseph Bruchac with his following titles from Lee & Low: *Crazy Horse's Vision*** (<https://www.leeandlow.com/books/crazy-horse-s-vision>), ***Buffalo Song*** (<https://www.leeandlow.com/books/buffalo-song>), and ***Jim Thorpe's Bright Path*** (<https://www.leeandlow.com/books/jim-thorpe-s-bright-path>). Compare the different themes that each of the texts present. What historical figure and/or characters are featured in each book? Why do you think Joseph Bruchac selected these Native people and stories to write about? Display a chart in front of students with four different columns so that students can brainstorm and organize their ideas. Then, students can write their reactions in a comparative essay and discuss what they learned from the books and how these titles are critical to learning about important Native history, traditions, and culture.
- **Conduct a figurative language study with students.** Have students go on a figurative language scavenger hunt in *Crazy Horse's Visions*. Refer to Read Write Think's "Figurative Language Resource Page" as a tool for students to use during their search ([http://www.readwritethink.org/files/resources/lesson\\_images/lesson79/figresource.pdf](http://www.readwritethink.org/files/resources/lesson_images/lesson79/figresource.pdf)). Ask students to keep track of what they find in a notebook or other written format.
- **Have students study the descriptive language the author uses in *Crazy Horse's Vision* when Curly experiences his vision.** What do students notice about how the author describes the vision that Curly has? What figurative language does the author use? What details does the author use? You can find and learn strategies for descriptive writing ([https://www.readingrockets.org/strategies/descriptive\\_writing](https://www.readingrockets.org/strategies/descriptive_writing)).
- **How has a family member or friend close to you impacted your life?** Crazy Horse's father and friends clearly had a positive impact on his life. Have you had a family member or

other person who really changed your life? What were some things that person did that were significant to you? Students can write a poem, essay, or display their work in any other visual format that works best for their learning needs.

- **Consult the “Selective Bibliography and Guide for ‘I’ is not for Indian: Portrayal of Native Americans in Books for Young People” to read more about recommended titles, titles to avoid, and additional guidelines in choosing culturally responsive Native texts for students** (<http://www.nativeculturelinks.com/ailabib.htm>). Read books that meet these criteria in the following categories:
  - Find books that feature Native people in the present. Lee & Low titles include *This Land is My Land* ([leeandlow.com/books/this-land-is-my-land](https://leeandlow.com/books/this-land-is-my-land)) by George Littlechild, *Kiki's Journey* ([leeandlow.com/books/kiki-s-journey](https://leeandlow.com/books/kiki-s-journey)) by Kristy Orona-Ramirez, and *When the Shadbush Blooms* by Carla Messinger with Susan Katz (<https://www.leeandlow.com/books/when-the-shadbush-blooms>)
  - Find books that present Native people accurately such as *Buffalo Song* ([leeandlow.com/books/buffalo-song](https://leeandlow.com/books/buffalo-song)), and *Indian No More* ([leeandlow.com/books/Indian-no-more](https://leeandlow.com/books/Indian-no-more)) by Charlene Willing McManis with Traci Sorrell
  - Find biographies of Native people, such as *Quiet Hero: The Ira Hayes Story* by S.D. Nelson ([leeandlow.com/books/quiet-hero](https://leeandlow.com/books/quiet-hero)) and *Jim Thorpe's Bright Path* ([leeandlow.com/books/jim-thorpe-s-bright-path](https://leeandlow.com/books/jim-thorpe-s-bright-path)) by Joseph Bruchac.
  - The Native American Heritage Programs website also has a list of recommended reading for children through adults (<https://lenapeprograms.info/book-list/>).

### 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, and Research to Build & Present Knowledge, Strands 7–9, Range of Writing, Strand 10)

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

- **Have students locate the Great Plains on a map of the United States.** If possible, also display a map that shows how Indian lands west of the Mississippi River were gradually ceded to settlers in the second half of the nineteenth century. Consider consulting the Library of Congress for a Map of the upper Great Plains and Rocky Mountains region (<https://www.loc.gov/resource/g4050.ct000883/>). Have students conduct additional research to answer questions such as:
  - In what part of the United States are the plains?
  - What states do the plains cover?
  - When did these states gain their statehood?
  - What are the main rivers in this region?

- **Have students research the leaders Crazy Horse and Chief Conquering Bear who fought to protect Native homelands.** Arrange students in groups and have students consult books and other resources to prepare a presentation to the class about each of the specific leaders featured in *Crazy Horse's Vision*. Have students be aware that some outdated resources may contain stereotypes and they should be conscious of them, but you can also show these resources in class to demonstrate when to recognize these stereotypes. For resources about Crazy Horse, consider consulting the following website (<https://crazyhorsememorial.org/story/the-history/about-crazy-horse-the-man>) and for resources about Chief Conquering Bear, consider consulting the following website (<https://www.wyohistory.org/encyclopedia/grat-tan-fight-prelude-generation-war>)
- **Have students research the Native people of North America known as Lakota people but who are also sometimes called Sioux.** Students can read the Author's Note to learn more about the Lakota people and students can also research on their own by visiting different resources such as (<https://www.rosebudsiouxtribe-nsn.gov/history-culture>), (<https://nsew.carnegiemnh.org/lakota-nation-of-the-plains/>), (<https://www.nps.gov/wica/learn/historyculture/the-lakota-emergence-story.htm>). Throughout the research process, ensure that students are using reputable resources from Native organizations. Students can create a poster of their findings, introducing the Lakota people to the class.
- **Check out this Model Teaching Unit, "Killing Custer: The Battle of the Little Bighorn and the Fate of the Plains Indians" from Indian Education for All Unit by the Montana Office of Public Education** (<https://opi.mt.gov/Portals/182/Page%20Files/Indian%20Education/Language%20Arts/Killing%20Custer.pdf>). Unit includes *Crazy Horse's Vision*.
- **Have students research the significance of buffaloes and what a buffalo hunt represented for the Lakota people.** What planning happened prior to a buffalo hunt? Who went on buffalo hunts? To learn more about the meaning of the buffalo to the Lakota people, considering consulting this website (<https://bioneers.org/the-meaning-of-the-buffalo-to-our-people-zp0z1217/>). Have students research the many items the Lakota made from a buffalo and then create a large illustrated web to show at least ten different items. Consider consulting the following website to help students research about the Lakota people and the buffalo (<https://sd4history.sd.gov/Unit3/buffalolesson2.htm>). Have students reflect on their findings and share with the class.
- **If geographically possible, have students plan a trip to visit the Crazy Horse Memorial in the Black Hills of South Dakota.** Have students visit ([crazyhorsememorial.org/visit](https://crazyhorsememorial.org/visit)) and plan the trip to see this sculpture. Have students think about transportation, food, lodging, duration of trip and total cost for visiting the memorial. Students can work in groups to create a spreadsheet or poster and they can present their trip to the class.
- **Conduct a study on sweat lodges and how they're integral to Native and Indigenous communities.** Students can research what sweat lodges are, how they're made, what they're used for, and who visits and participates in the ceremonies that take place in a sweat lodge. For more information about sweat lodges and sweat lodge ceremonies, consult the following resources ([https://teaching.usask.ca/indigenoussk/import/sweat-lodge\\_ceremo](https://teaching.usask.ca/indigenoussk/import/sweat-lodge_ceremo)

ny.php) (<https://pluralism.org/sweat-lodge>) (<http://www.muiniskw.org/pgCulture2d.htm>).

Throughout the research process, ensure that students are using reputable resources from Native organizations. Students can discuss what they found with a partner, small group, or whole class.

- **Research and investigate tribal nations in your school's area.** Students can conduct research through books or other materials on tribal nations that are indigenous to the local area. Ask them if the nations are still living in their area today. If not, ask students if the nations were moved elsewhere and why. Students can look for information on current tribal government information today.
- **Have students find out more about how different Native tribes used calendars.** The Lakota tribe used the moon cycles ([http:// aktalakota.stjo.org/site/News2?page=NewsArticle&id=8991](http://aktalakota.stjo.org/site/News2?page=NewsArticle&id=8991)). Encourage students to research additional tribal nations and how they used calendars. Students can share their findings in a visual presentation of their choosing, and then in the whole class compare and contrast the different calendars amongst the different tribal nations.

### Art/Media

(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, Presentation of Knowledge and Ideas, Strands 4–6)

- **Read aloud the Illustrator's Note at the back of the book.** Suggest that students make a chart showing what colors mean to the Lakota. Have them find out what these same colors mean to people in other cultures and add this information to the chart. Students might also include a section telling what the colors mean to them.
- **Encourage each student to create an illustration that represents her or his culture, identity, and/or heritage.** Students can study and mimic a particular artist's style from *Crazy Horse's Vision* or create a piece in their own style. Afterward, students may share their artwork with a partner, a small group, or the whole class. What did students learn about themselves during this process? Why did they choose a particular artistic style and items to include in their artwork?
- **Encourage students to select an illustration that resonated with them from the story.** Have students write a reflection about that illustration. What stood out to them? How did it make them feel? What did it make them think about?
- **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/iaiamuseum-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

- **Read the more about the illustrator, S.D. Nelson.** Have students visit his website (<https://sdnelson.net/about-sd-nelson/>) and learn more about S.D. Nelson. Students can also read his other title at Lee & Low, *Quiet Hero: The Ira Hayes Story* (<https://www.leeandlow.com/books/quiet-hero>). Encourage students to come up with questions for an interview with S.D. Nelson. Brainstorm questions including about S.D. art process, research, and motivations for his books.
- **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](https://americanindiansinchildrensliterature.blogspot.com/2014/05/why-i-advocate-for-books-by-native.html)).

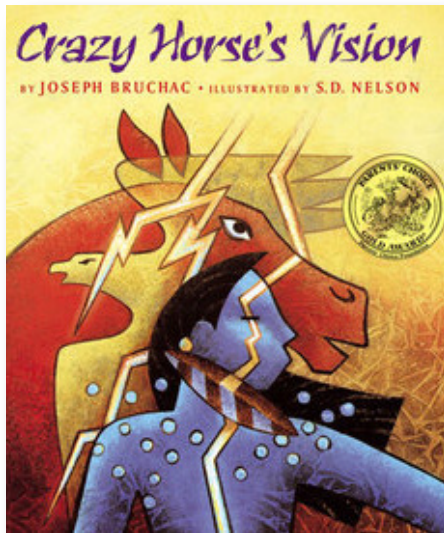
### School-Home Connection

(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, and Research to Build & Present Knowledge, Strands 7-9, Range of Writing, Strand 10)

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

- **Encourage students to interview family members about a favorite or impactful childhood memory.** How did that event influence the family member? How did it affect the person's life moving forward? Consider having students, if comfortable, share their findings with a partner, a small group, or whole class. Similarly, ask students to speak with family members about their traditions how their traditions are special to them. What is unique about each family's traditions? How did it influence them throughout their lives?
- **If applicable, have students and families research more about the Lakota people, in history and in present today.** Additionally, students can find out additional information about how the traditions play an integral role in the lives of the Lakota people.
- **Have students bring home *Crazy Horse's Vision* and share the book with other family members.** Ask students to start a discussion about what their families learned from and connected with in the text.
- **Ask students to interview a family member about a leader or hero (past or present) they admire or someone who demonstrated courage.** Have students write their family member's response to share with the class. As a group, reflect on the qualities that people admire in leaders.
- **Invite students to interview a family member on a rite of passage they experienced.** What was special about it to them? How did they change? What role and response did they have from family? Encourage students to ask for permission if they are able to share this rite of passage in class.




## Ordering Information

### General Order Information:

[leeandlow.com/contact/ordering](https://leeandlow.com/contact/ordering)

### Secure Online Ordering:

[leeandlow.com/books/crazy-horse-s-vision](https://leeandlow.com/books/crazy-horse-s-vision)

 **By Phone:** 212-779-4400 ext. 25

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

### By Mail:

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

## ABOUT THE AUTHOR

**Joseph Bruchac** is an Abenaki Indian. He is among the most respected and widely published Native American authors, with over 100 titles in print, including the popular Keepers of the Earth series and Lee & Low's *Crazy Horse's Vision*, which received a starred review from Kirkus Reviews. His YA novel, *Wolf Mark*, is a Westchester Young Adult Fiction Award winner. A Rockefeller Fellow and an NEA Poetry Writing Fellow, he was the 1999 recipient of the Native Writers' Circle of the Americas Lifetime Achievement Award. In addition to writing, Bruchac is an editor at Greenfield Review Press, a literary publishing house he co-founded with his wife. He lives in Greenfield Center, New York. To find out more about Joseph Bruchac, visit [josephbruchac.com](https://josephbruchac.com)

## ABOUT THE ILLUSTRATOR

**S.D. Nelson** collaborated with Joseph Bruchac as illustrator of *Crazy Horse's Vision* and *Jim Thorpe's Bright Path*. He is also the author and illustrator of two picture book stories inspired by the traditions of his Lakota heritage – *Gift Horse*, winner of the Parents' Choice Award, and *The Star People*, an Oppenheim Gold Award winner. Nelson's lifelong interest in Ira Hayes inspired him to tell the story of this American hero for children in *Quiet Hero: The Ira Hayes Story*. A former middle school art teacher, Nelson is now a full-time artist. He is of Lakota (Sioux) descent and lives with his wife in Chandler, Arizona. Visit him online at [sdnelson.net](https://sdnelson.net).

## REVIEWS

Bruchac has created a memorable tale about Crazy Horse's childhood, capturing the spirit of one of the most dedicated and daring leaders among the Lakota. In beautiful illustrations inspired by the ledger book style of the Plains Indians, Sioux artist Nelson fills the pages with both action and quiet drama. An author's note provides information about Crazy Horse's adult years and death, and an illustrator's note explains the art. – *Booklist*

## ABOUT LEE & LOW BOOKS

**LEE & LOW BOOKS** is the largest children's book publisher specializing in diversity and multiculturalism. Our motto, "about everyone, for everyone," is as urgent today as it was when we started in 1991. It is the company's goal to meet the need for stories that children of color can identify with and that all children can enjoy. The right book can foster empathy, dispel stereotypes, prompt discussion about race and ethnicity, and inspire children to imagine not only a world that includes them, but also a world where they are the heroes of their own stories. Discover more at [leeandlow.com](https://leeandlow.com).