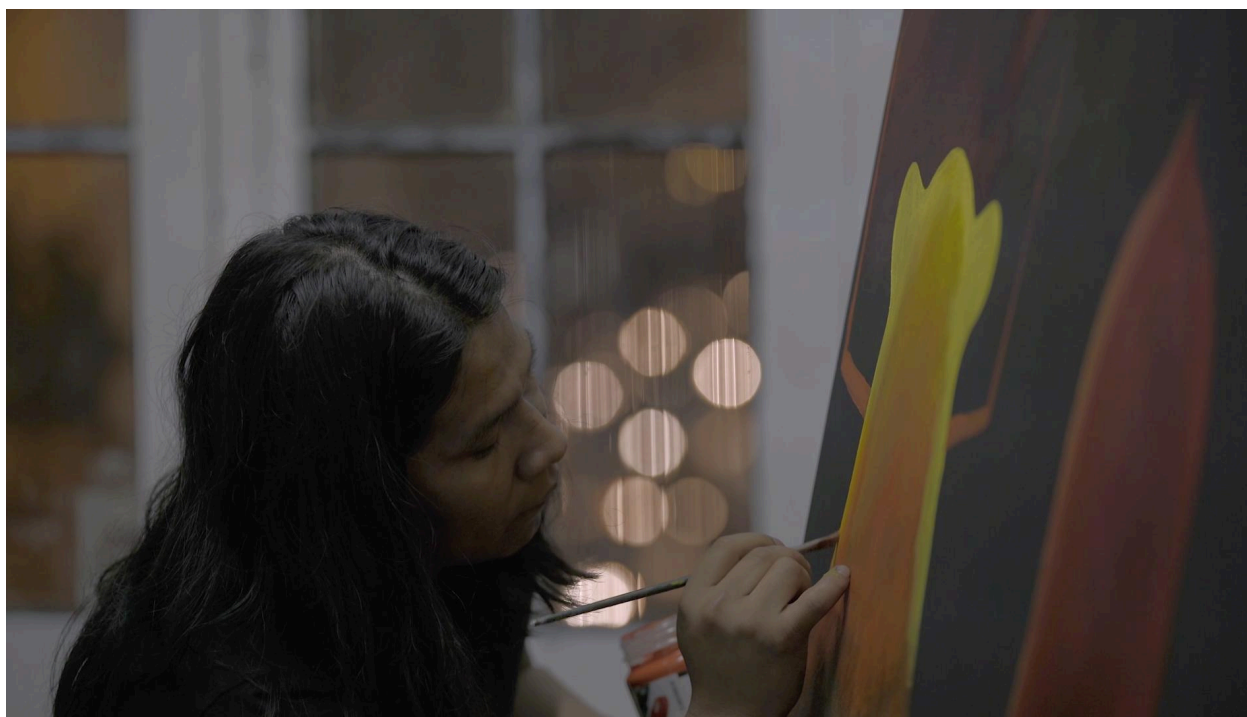




LESSON PLAN, GRADES: [8 -12]

THE SONG OF THE BUTTERFLIES Lesson Plan:

Reclaiming Historical Narratives through Collective Memory and Indigenous Knowledge



OVERVIEW

“The Song of the Butterflies is an invitation to...allow the audience to plunge into their own identities. It’s also an exercise in collective memory, to remember what happened one hundred years ago to the indigenous people from Amazonia, which is still echoing in the resistance of their descendants like Rember and his family.”

– Director Nuria Frigola Torrent

The Song of the Butterflies, directed by Núria Frigola, follows the story of, Rember Yahuarcani, an Indigenous painter from the White Heron clan of the Huitoto Nation in Peru. He left his family home in the Amazonian community of Pebas to pursue a successful career as an artist in the city of Lima. But, when he finds himself struggling to find inspiration, he returns home to seek guidance from his father, a painter, his mother, a sculptor, and the spirit of his

beloved grandmother whose stories helped shape him as an artist. He soon finds himself on a journey to reconnect with his ancestors, their culture and the complex, beautiful, and at times, tragic history of his community.

Through his journey, Rember reckons with the horrors of the rubber boom era that devastated his homeland and the atrocities of the rubber barons who slaughtered more than 100,000 indigenous people – a trauma that resonates through the Huitoto community a century later. He also reconnects with the stories, songs, rituals, dreams, and art of his community and is reminded of the power of culture to recall, reclaim, and bear witness to the past and his role in preserving and translating their collective memory in their own cultural language for future generations.

In this lesson students will explore the concepts Historical Memory, Collective Memory, and Indigenous Knowledge as illustrated by Rember's journey in ***The Song of the Butterflies***, and consider the value of Indigenous Knowledge and culture in shaping and correcting historical narratives.

A Note from Curriculum Creator, Allison Milewski

“There are numerous oral stories which tell of what it means, what it feels like, to be present while your history is erased before your eyes, dismissed as irrelevant, ignored or rendered as the lunatic ravings of drunken old people”

-- Linda Tuhiwai Smith, professor of indigenous education and author of [Decolonizing methodologies: Research and indigenous peoples](#)

I first encountered the movement to decolonize education a decade ago. Since that time, I've found the ongoing process of confronting my own entrenched biases and examining the legacy of colonialism in all aspects of education to be at times challenging and disheartening but ultimately, profoundly rewarding.

Having been educated in Western traditions of “knowing”, I still find that landscape familiar and easy to navigate. There's a sense of certainty about the way the world works that can be comforting. It's a model of learning and teaching that reinforces its own “rightness”.

The process of decolonization is often uncomfortable. It exposes the cracks in that false façade of Western rightness and requires that we ask difficult questions while facing deeply buried and painful truths. At the same time, however, it explodes the artificial borderlands of “knowing” and introduces us, not just to new stories and ideas, but new dimensions of thought.

As an educator, decolonization has meant confronting and challenging the colonizing practices that have influenced education in the past — and which are still present today. Curriculum is an important aspect of decolonization. As I engage students, I need to question whose knowledge and ways of knowing I give priority to.

As I developed this lesson plan for director Núria Frigola's film, ***The Song of the Butterflies***, the act of decolonizing and questioning lead me to the work of Jo-Ann Archibald (Q'um Q'um Xiiem) director of the Indigenous Teacher Education Program (NITEP) and Professor Emeritus of the UBC Faculty of Education at the University of British Columbia. Archibald is a member of

the Sto:lo Nation and throughout her 40 year career in education has been developing a pedagogy rooted in Indigenous Storywork. Archibald describes her approach as follows:

“At the beginning of Coast Salish cultural gatherings, the spokesperson who is guiding the event will say ‘My dear ones, our work is about to begin.’ When the guests hear those words, they give their full attention to the words and actions that are subsequently shared. By implication, the term storyWORK signals that Indigenous stories are to be taken seriously and that we as storytellers and storylisteners/readers/learners can work together to learn from and with these stories.”

This description is particularly relevant to ***The Song of the Butterflies*** in which Rember and his family, through their own storywork, remind us exactly why Indigenous stories *“are to be taken seriously”*. It is my hope that through this lesson -- and in the tradition of indigenous storywork -- *“we as storytellers and storylisteners/readers/learners can work together to learn from and with these stories.”*

This lesson represents a small (and likely flawed) step in my ongoing effort to decolonize my own pedagogy. I encourage you to engage with it critically – to improve it and adapt it to your own practice. If you’re interested in learning more about decolonizing education and Indigenous storywork, visit the Helpful Resources section at the end of this lesson plan.

A Note to Teachers

This lesson, and the accompanying film, address issues that may be sensitive for some students including references to racism, colonialism, genocide, violence, sexual assault, and enslavement. I encourage teachers and facilitators to screen the film clips and review all of the related materials in advance of the lesson.

Some students may have personal experience with these issues and their perspectives and sensitivities should inform how the lesson is presented. It might also be helpful to connect with a school social worker for resources specific to your school’s guidelines and your students’ needs.

Before the lesson, remind the class that this is a supportive environment and make time to review your classroom’s tools for creating a safe-space, including class agreements. These might include guidelines like “no interrupting,” “listen without judgment,” “use respectful language,” “share to your level of comfort,” “you have the right to pass,” etc. And remind students that when they talk about groups of people, they should be careful to use the word “some,” not “all.”

Visit Learning for Justice, Teaching for Change, and Facing History and Ourselves for excellent resources and strategies for tackling challenging topics in the classroom:

- Learning for Justice - www.learningforjustice.org
 - Teaching Tolerance Guide: Let’s Talk! Discussing Race, Racism and Other Difficult Topics with Students:
<https://www.learningforjustice.org/sites/default/files/2021-01/TT-Let-s-Talk-Publication-January-2020.pdf>
 - Social Justice Standards | The Teaching Tolerance Anti-bias Framework:
<https://www.learningforjustice.org/sites/default/files/2020-09/TT-Social-Justice-Standards-Anti-bias-framework-2020.pdf>

- Teaching for Change - www.teachingforchange.org
 - Anti-bias Education
<https://www.teachingforchange.org/educator-resources/anti-bias-education>
- Facing History and Ourselves - www.facinghistory.org
 - Four Guiding Principles for Difficult Conversations:
<https://www.facinghistory.org/stories/four-guiding-principles-difficult-conversations>
 - Preparing Students for Difficult Conversations (Lesson Plan)
<https://www.facinghistory.org/resource-library/facing-ferguson-news-literacy-digital-age/p-reparing-students-difficult>

Subject Areas

- Social Studies
- World History
- English/Language Arts
- Art
- Sociology
- Anthropology

Grade Levels: 9-12

Objectives:

Students will be able to:

- Define the concepts of Historical Memory, Collective Memory, and Indigenous Knowledge
- Explain the role of Indigenous Knowledge, oral history, visual art, music, and storytelling in shaping historical narratives as depicted in the film, ***The Song of the Butterflies***
- Understand the impact of historical bias in academic study of indigenous cultures
- Compare diverse sources to develop a more complex understanding of Huitoto cultural history then present what they have learned to their peers

Materials

- ***The Song of the Butterflies*** film clips and equipment on which to show them
- Student Handouts
 - *STUDENT HANDOUT A: HISTORY AND MEMORY*
 - *STUDENT HANDOUT B: ACTIVE VIEWING ORGANIZER*
 - *STUDENT HANDOUT C: RE-VIEWING HISTORY*
- Teacher Handouts
 - *TEACHER HANDOUT A: HISTORY AND MEMORY*
 - *TEACHER HANDOUT B: SMITHSONIAN MAGAZINE ARTICLE*
 - *TEACHER HANDOUT C: PERSPECTIVES ON HUITOTO HISTORY*
- White board/markers
- Chart Paper
- Pens and writing paper

Time Needed

Two to four 45-minute class periods with optional homework

FILM CLIPS

Clip 1: “I think my work is the way she understood Amazonia, our history” (01:02:23 – 01:07:30, length: 5:07 min.)

The clip begins at 2:23 with Huitoto artist Rember Yahuarcani painting in his Lima studio and ends at 7:40 with Rember wondering if he’s a good translator of his grandmother’s stories.

We meet Rember Yahuarcani, a painter living in Lima, Peru, who is one of the few surviving members of the Clan of the White Heron of the indigenous Huitoto (Witoto) people. Rember works in his studio far from his family home in the Amazonian Forest. Here he creates paintings that translate the ancestral stories and cultural history of his tribe, as passed on to him by his grandmother, but he is struggling to find inspiration. He wonders if he is a good translator of his Grandmother’s legacy.

Clip 2: “What to paint next? That’s what I’m thinking about...” (1:15:40 – 1:19:50, length: 4:10 min.)

The clip begins at 15:40 in Rember’s family home where his father is painting and ends at 19:50 after his mother shares the art of mask making with Rember’s younger brothers.

Rember returns to his family home to visit his father, Santiago Yahuarcani, a painter and indigenous leader of the Huitoto people, and his mother, Nereida Lopez, a sculptor and traditional mask maker. Rember’s father also translates the history of the Huitoto in his work but with a focus on the tragedy and trauma of the brutal rubber boom. In the early 20th century, the majority of the Amazonian tribes in the Putomayo region were enslaved, brutalized, and murdered. Rember talks to his father about his creative struggle and his father reminds him that life is always a struggle. Rember’s mother shares the tradition and function of mask making, explaining to the children that the masks take the forms of animals of the forest who represent the spirits of their ancestors.

Clip 3: “The interesting part is not a beautiful illustration ... The interesting part is its story” (22:00 – 26:50, length: 4:50)

The clip begins at 22:00 with a butterfly and the voice of Rembers’ Grandmother saying, “People come from far away,” and ends at 26:50 with the children drawing images of the colonial atrocities.

Rember’s mother, Nereida, makes traditional casava while his grandmother’s voice recounts the tragedy of the Huitoto people during the Rubber Boom of the early 20th century. Later, Nereida tells Rember that her family never spoke about their heritage or history and that it wasn’t until she married his father, Santiago, that she began to understand the importance of their cultural legacy. Rember tells her that his father just taught him the word for butterfly (mariposa) in Huitoto, *tuturuo*, and she reminds him to “Make the most of your Dad,” while they are together and learn everything he can. Santiago shares the stories his father told him about the atrocities of the rubber boom with his young sons. He describes how the spirits of the dead Huitoto emerged from their ancestors’ bodies as thousands of butterflies. He asks them to illustrate the oral history he just shared with them in their own paintings and drawings and asks them to

“imagine how to draw a war.” He reminds them that “The interesting part is not a beautiful illustration ... The interesting part is its story.”

Clip 4: “He will find out the stories, the wise words from the ancestors.” (37:45 - 44:05, length: 6:25)

The clip begins at 37:40 overlooking the river in the La Chorrera region of Amazonia, Colombia and ends at 44:05 with an image of moths in the firelight following the elder’s retelling of the rubber foremen burning alive hundreds of enslaved indigenous ancestors.

Rember travels to his family’s ancestral home in the La Chorrera a region of the Amazonian Putumayo. He is welcomed in song by his tribal relatives who give him a new name in the Huitoto language. Rember explains why he has come and the importance of reconnecting with the Huitoto community. He wants to continue to keep the stories, culture, and history his grandmother shared with him alive, especially for his community and to share their cultural history with the world through his artwork. A tribal elder retells a pivotal story from the atrocities of the colonial rubber boom when the foremen set fire to the workers’ longhouses and murdered most of the Huitoto community and wiped out the Bofaiza tribe.

Clip 5: “We want you to tell the world who we are and make our stories known.” (47:20 – 50:05, length: 2:45)

The clip begins at 47:20 at the Huitoto village in Colombia with the elder women singing a traditional song and ends at 50:05 with one of Rember’s older cousins urging him to keep telling their stories.

Rember visits with a group of elder women who sing the traditional song of the Huitoto women who are “sweet like the casava.” He tells them they remind him of his grandmother and explains that there are no longer any grandmothers where his family escaped to in Peru. The women share stories about how they knew and remember his grandmother, Martha, and how they appreciate that he was raised in the traditions of their tribe. They remind him how important his journey is, thank him for preserving their stories, and encourage him to share their culture with the world.

ACTIVITIES

Preparation:

- Print out:
 - All *Student Handouts* – one copy for each student
 - *Teacher Handout A* – print and cut-out enough quotes for each student to have one (either A or B)
 - Document Analysis Worksheets from the National Archives website:
<https://www.archives.gov/education/lessons/worksheets>
- Select six documents/artifacts from *Teacher Handout C*--one for each of the Expert Groups to analyze during Activity 3--and prepare to distribute printouts of the text/images or provide links to the item of study.

- *Optional:* Provide chart paper and markers for the Jigsaw Activity in Activity 3 for groups to use for notes or to create their own graphic organizers

Activity 1: Historical Memory and Historical Narratives

1. Do Now: THINK-PAIR-SHARE

Distribute one of the two quotes in *Teacher Handout A: History and Memory* to each student as they arrive or post the quotes prominently in the learning space. Have students begin the activity by reading their quote and rewriting it in their own words.

Quote A:

"History, as nearly no one seems to know, is not merely something to be read. And it does not refer merely, or even principally, to the past. On the contrary, the great force of history comes from the fact that we carry it within us, are unconsciously controlled by it in many ways, and history is literally present in all that we do."

James Baldwin, "The White Man's Guilt," *Ebony*, August 1965, p 47.

Quote B:

"History is information. Memory, by contrast, is part of identity... Memory is the past as present, as it lives on in me."

Jonathan Sacks, *Rabbi Jonathan Sacks's Haggadah: Hebrew and English Text with New Essays and Commentary* (New York: Continuum, 2006), 29.

- Have each student assigned Quote A pair-up with a student assigned Quote B and compare/contrast the meaning and significance of their quotes. Have them identify a real-world example of an aspect of history that illustrates the concepts described by James Baldwin and Rabbi Jonathan Sacks.
 - Reconvene the class and have pairs share their interpretations and real-world examples, then discuss using the following prompts. (Tip: Students can also gather in small break-out groups to carry-on independent discussions using *Student Handout A: History and Memory* as a guide.)
 - o How do you feel about these two quotes? Do you agree with them? Why or why not?
 - o In what ways are these quotes similar or different?
 - o What does memory have to do with history? How do James Baldwin and Rabbi Jonathan Sacks describe the role of memory in our relationship to the past and present?
 - o When you think of the resources that shape our understanding of history, what comes to mind?
 - o Is memory a reliable resource? (Why or why not?) Is it a useful resource? (Why or why not?)
 - o Can you think of an example from your own life when someone's memories helped you better understand an event or era in the past?
- ### 2. What is Historical Memory?
- Ask students if they are familiar with the term "historical memory". Using the "Whip-Around" method have students define Historical Memory in their own words.
 - o Whip-Around: <https://www.theteachertoolkit.com/index.php/tool/whip-around>

- Play the following video from The Choices Program at Brown University explaining Historical Memory:
 - o “What is historical memory?” The Choices Program Brown University (3:13 mins): <https://vimeo.com/182718468>
- Discuss:
 - o How are an individual or community memories passed on from one generation to the next?
 - o What role can oral traditions, paintings, songs, folk tales, handicrafts, dance, and other media play in our understanding of history?
 - o How could biases toward certain sources for history affect an understanding of different historical narratives? (What about cultures that rely on oral or visual storytelling?)

Activity 2: Rember’s Journey

3. **The Song of the Butterflies:** Introduction

- Explain:

*Today, we will watch scenes from the documentary, **Song of the Butterflies**, directed by Núria Frigola. This film follows the story of, Rember Yahuarcani, an Indigenous painter from the White Heron clan of the Huitoto Nation in Peru. He left his family home in the Amazonian community of Pebas to pursue a successful career as an artist in the city of Lima. But, when he finds himself struggling to find inspiration, he returns home to seek guidance from his father, a painter, his mother, a sculptor, and the spirit of his beloved grandmother whose stories helped shape him as an artist. He soon finds himself on a journey to reconnect with his ancestors, their culture and the complex, beautiful, and at times, tragic history of his community.*

(Tip: For additional information on the film and its subjects visit:

POV: ‘The Song of the Butterflies’ | Press Kit August 04, 2021

<https://www.pbs.org/pov/pressroom/pov-song-butterflies-press-kit/>

4. **The Song of the Butterflies:** Active Viewing

- Distribute *Student Handout B: Film Notes and Discussion* and instruct students to take notes on terms, scenes, descriptions, and quotes that illustrate different aspects of Historical Memory, as described in the worksheet. Students should also take general notes on any other aspects of the clips they find significant.

Clips 1 & 2

- Instruct students to fill in the graphic organizer on *Student Handout B, Page 1* while watching **CLIPS 1 & 2**. Play the clips then ask for volunteers to summarize what they just watched and share the notes they took in their handout.

CLIP 1: “I think my work is the way she understood Amazonia, our history”

(2:23 mins – 7:30 mins, Length: 5:07 mins)

CLIP 2: “What to paint next? That’s what I’m thinking about...”

(1:15:40 mins – 1:20:05 mins, Length: 4:25 mins)

- Introduce the following definition for the term *Indigenous Knowledge* and ask students to identify examples of Indigenous knowledge from the film clips:

Indigenous knowledge refers to the understandings, skills and philosophies developed by societies with long histories of interaction with their natural surroundings. For rural and indigenous peoples, local knowledge informs decision-making about fundamental aspects of day-to-day life. This knowledge is integral to a cultural complex that also encompasses language, systems of classification, resource use practices, social interactions, ritual and spirituality.

-- United Nations Educational, Scientific, and Cultural Organization (UNESCO)

Clips 3, 4, & 5

Instruct students to fill in the graphic organizer on *Student Handout B, Page 2* while watching **CLIPS 3, 4 & 5**. Play the clips then ask for volunteers to summarize what they just watched and share the notes they took in their handout.

CLIP 3: The interesting part is not a beautiful illustration...The interesting part is its story"

(22:00 mins – 26:50 mins, 4:50 mins)

CLIP 4: "He will find out the stories, the wise words from the ancestors."

(37:45 mins - 44:05 mins, Length 6:20 mins)

CLIP 5: "We want you to tell the world who we are and make our stories known."

(47:20 mins – 50:05 mins, Length 2:45 mins)

5. Reconvene the class and review the students' responses to the film clips. Follow with a class reflection or have students return to breakout groups to reflect using the prompts in *Student Handout B, Page 3*
 - o How is history "written" in Rembers' Huitoto community?
 - o What obstacles and challenges does the community face in trying to preserve their history? What examples are given in the film?
 - o What resources do the Huitoto peoples use to document, transfer, and translate their experiences?
 - o What audience are the Huitoto shaping their historical narrative for? How do you know?
 - o What types of Indigenous Knowledge are demonstrated in the film?
 - o What types of Collective Memory are demonstrated in the film? Familial, Religious, National/Official) How does Indigenous Knowledge relate to Collective memory?
 - o How do the events in the film compare with James Baldwin's and Rabbi Johnathan Sacks' perspectives on history?

Activity 3: History Re-Vision

6. Have volunteers read the excerpt from the Smithsonian Magazine article, "When Scientists 'Discover' What Indigenous People Have Known for Centuries" (also found in *Teacher Handout B: Smithsonian Magazine Article*:

"Traditional Knowledge ranges from medicinal properties of plants and insights into the value of biological diversity to caribou migration patterns and the effects of intentional burning of the landscape to manage particular resources. Today, it's become a highly valued source of

information for archaeologists, ecologists, biologists, ethnobotanists, climatologists and others [...] Yet despite the wide acknowledgement of their demonstrated value, many scientists continue to have had an uneasy alliance with Traditional Knowledge and Indigenous oral histories.

On the one hand, these types of knowledge are valued when they support or supplement archaeological, or other scientific evidence. But when the situation is reversed—when Traditional Knowledge is seen to challenge scientific “truths”—then its utility is questioned or dismissed as myth. Science is promoted as objective, quantifiable, and the foundation for “real” knowledge creation or evaluation while Traditional Knowledge may be seen as anecdotal, imprecise and unfamiliar in form.

As ways of knowing, Western and Indigenous Knowledge share several important and fundamental attributes. Both are constantly verified through repetition and verification, inference and prediction, empirical observations and recognition of pattern events.”

George Nicholas, “When Scientists ‘Discover’ What Indigenous People Have Known For Centuries,” *The Conversation*, SMITHSONIANMAG.COM, FEBRUARY 21, 2018. Retrieved August 10, 2021.

<https://www.smithsonianmag.com/science-nature/why-science-takes-so-long-catch-up-traditional-knowledge-180968216/>

Discuss:

- o According to this article, what are some assumptions made by “Western” scholars about Indigenous Knowledge?
- o In what ways are Indigenous and Western systems of knowledge incompatible?
- o How can they work together to expand our knowledge of the world, past and present?

7. Jigsaw Activity:

- o Explain:
Our class will combine Indigenous Knowledge with tools used by academic historians to develop a deeper understanding of the Huitoto people. We will break into groups each of which will examine documents and artifacts by and about the Huitoto peoples. We will then organize into new groups where each member will share what they learned about each of the different items.
- o Divide the class into groups of five or six students depending on how many documents/artifacts you would like the students to examine (find a link to Jigsaw Activity instructions below).
The first group will be the “Expert” group where students will examine their document/artifact using the appropriate *Document Analysis Worksheets* from the National Archive (see link below). Select one of the documents/artifacts listed in *Teacher Handout C: Perspectives on Huitoto History* for each of the Expert Groups and distribute printouts or links.
- o Students will then reorganize into their second group, the “Teaching” group, which will have one representative from each Expert Group.
- o Together, the members of the Teaching group will share their findings and complete the discussion questions in *Student Handout C: Re-Viewing History*. During this activity, groups should think about the relationship between memory and history and how each type of media is more effective at transferring different aspects of the historical narrative.

Resources:

- o Jigsaw Activity:
<https://www.facinghistory.org/resource-library/teaching-strategies/jigsaw-developing-community-and-disseminating-knowledge>
- o The U.S. National Archives - Document Analysis Worksheets:
<https://www.archives.gov/education/lessons/worksheets>

8. Reflect:

Once the Teaching groups have completed their discussions, reconvene the class and share what they have learned:

- o What surprised you most during this lesson?
- o How would your understanding of Huitoto history be different if we relied only on National (Official) Memory and ignored artifacts and resources related to Familial Memory, Religious Memory, and Indigenous Knowledge?
- o How do these artifacts connect back to the quotes from James Baldwin and Rabbi Johnathan Sacks from the beginning of the lesson?

Conclude the activity by having the students' journal about the lesson using the 3 Ys*:

1. Why might this [topic, question] matter to me?
2. Why might it matter to people around me [family, friends, city, nation]?
3. Why might it matter to the world?

(*from "Global Thinking," Project Zero, Harvard Graduate School of Education
http://www.pz.harvard.edu/sites/default/files/Global%20Thinking%20for%20ISV%202017%2006%2023_CreativeCommonsLicense.pdf#page=11)

9. Culminating Activity

Choose one of the following activities to complete the lesson:

A) Living Libraries Essay:

Share the following quote from Malian writer, historian and ethnologist, Amadou Hampaté Bâ, with the class and have the students write an essay using the prompts below:

"Every time an elder dies, a library is burnt."

- o What is the meaning of this quote?
- o How does it relate to the themes in the lesson?
- o What is an example from the film that illustrates this idea?
- o Share an example from your own life that illustrates this idea.

B) Translating Your History:

Ask students to identify a story about a historical event their community, family, and/or culture that was passed down to them (or that they learned about through the media).

Using ***The Song of the Butterflies*** as inspiration, have students translate that story into a new medium such as visual art, performance, song, oral storytelling, poetry, film, or a multi-media project. Have the students organize a collective presentation of their work for their school community or in an online gallery.

EXTENSIONS

Going Deeper: Exploring Rember's journey through Indigenous Storywork

“At the beginning of Coast Salish cultural gatherings, the spokesperson who is guiding the event will say ‘My dear ones, our work is about to begin.’ When the guests hear those words, they give their full attention to the words and actions that are subsequently shared. By implication, the term storyWORK signals that Indigenous stories are to be taken seriously and that we as storytellers and storylisteners/readers/learners can work together to learn from and with these stories.” – Dr. Jo-Ann Archibald (Q’um Q’um Xiiem) director of the Indigenous Teacher Education Program (NITEP) and Professor Emeritus of the UBC Faculty of Education at the University of British Columbia

1. Introduce students to the work of Dr. Jo-Ann Archibald (Q’um Q’um Xiiem) member of the Sto:lo Nation in Canada and her framework of engaging with Indigenous cultures and ways of knowing--predominantly through Indigenous traditional and life-experience stories--which she refers to as *Indigenous Storywork*.
2. Share Dr. Archibald’s description of Indigenous Storywork then play the clip of her explaining the framework’s Seven Principles:

“There are many benefits regarding Indigenous storytelling such as sustaining culture and cultural teachings and principles, and for guiding all aspects of life. Intimately connected to the action of storytelling are ways to make meaning from and with Indigenous traditional and lived experience stories.... [I describe the] ways to work with Indigenous stories using a framework called, Indigenous Storywork, which includes the seven principles of *respect, responsibility, reverence, reciprocity, holism, inter-relatedness, and synergy*.”

Dr. Jo-ann Archibald- On Indigenous Storytelling

(The clip begins at 7:05 mins and ends at 23:15 mins)

<https://www.youtube.com/watch?v=5rSHifM35i4>

3. Have students revisit the stories told by Rember, his family, and his community through various media including oral history, visual art, and song and engage with them through the Indigenous Storywork framework. Have them define how they apply each of the seven principals to the story and compare/contrast their experience utilizing Indigenous Storywork with the process of analyzing the stories with the handouts from the U.S. National Archives. Have them present what they have learned in an essay using the following prompts:
 - o What are the benefits and shortcomings of each approach?
 - o How did each method engage you personally with the stories and storytellers?
 - o Which process would you recommend and why?

Additional Resources:

Official INDIGENOUS STORYWORK Website:

<https://indigenoustorywork.com/>

Parent & Kerr (2020) Indigenous Storywork Giveaway for Educators

<https://indigenoustoryworkcom.files.wordpress.com/2021/04/storywork-give-away-parentkerr2020.pdf>

Indigenous Rights and Human Rights

In 2007, the Declaration on the Rights of Indigenous Peoples (UNDRIP) was ratified by 144 member states of the United Nations. This Declaration has the distinction of being the only Declaration in the UN which was drafted with the rights-holders, themselves, the Indigenous Peoples. The declaration was the culmination of more than two decades of work by indigenous communities around the world and outlines in 25 Articles how Indigenous people must be treated to ensure basic survival, dignity and well-being. Four countries voted against the Declaration in 2007: Canada, United States, New Zealand and Australia. Since then, only Canada has changed its position and ratified UNDRIP.

Randomly assign one Article from UNDRIP to each student and have them do a close reading of the language and meaning of the Article. Students should rewrite the Article in their own words then identify if/how it relates to Rember and his community. Students should join in groups of three or more to share what they have learned and identify examples of how each Article relates to the experiences of indigenous communities in the United States. Groups can research opportunities to raise awareness about and collaborate with Indigenous-lead organizations who are addressing these issues. The project should culminate with students researching why the United States voted against the UNDRIP and writing a persuasive essay for or against ratifying it in future.

Resources:

The United Nations Declaration on the Rights of Indigenous Peoples:

https://www.un.org/development/desa/indigenouspeoples/wp-content/uploads/sites/19/2018/11/UNDRIP_E_web.pdf

Know Your Rights! The United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP) for Indigenous Adolescents

https://fncaringociety.com/sites/default/files/HRBAP_UN_Rights_Indig_Peoples.pdf

RESOURCES

Helpful Sources

Archibald, Jo-Ann. *Indigenous Storywork: Educating the Heart, Mind, Body, and Spirit*.

Vancouver: UBC Press, 2008. <https://www.ubcpres.ca/asset/9270/1/9780774814010.pdf>

INDIGENOUS STORYWORK Website:

<https://indigenoustorywork.com/>

Indigenous Storywork Give Away for Educators, Noxs Ts'aawit Dr. Amy Parent (University of British Columbia) & Dr. Jeannie Kerr (University of Winnipeg)

<https://indigenoustoryworkcom.files.wordpress.com/2021/04/storywork-give-away-parentkerr2020.pdf>

Delpit, Lisa D. *The Silenced Dialogue: Power and Pedagogy in Educating Other People's Children*. Harvard Educational Review; Aug 1988; 58, 3; Research Library, pg. 280

[http://lmcreadinglist.pbworks.com/f/Delpit+\(1988\).pdf](http://lmcreadinglist.pbworks.com/f/Delpit+(1988).pdf)

Delpit, Lisa D., et al. *Other People's Children: Cultural Conflict in the Classroom*. United Kingdom, New Press, 2006.

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<https://rethinkingschools.org/articles/decolonizing-the-classroom-lessons-in-multicultural-education/>

Resource List

The Film

POV: *The Song of the Butterflies*

<https://www.amdoc.org/watch/songofbutterflies/>

The film's official POV site includes a discussion guide with additional activity ideas and resources.

POV: Media Literacy Questions for Analyzing POV Films

<http://www.pbs.org/pov/educators/media-literacy.php>

This list of questions provides a useful starting point for leading rich discussions that challenge students to think critically about documentaries.

Amazonart Project A Marie Curie Individual Fellowship

<https://amazonart-project.com>

An interdisciplinary and inter-sectorial project that engages with the work and activism of indigenous Amazonian contemporary artists. It seeks to contribute to dialogues between anthropology, art history and curatorial studies, and benefit indigenous artists and museum practices and policies.

United Nations Declaration on the Rights of Indigenous Peoples

Department of Economic and Social Affairs Indigenous Peoples

https://www.un.org/esa/socdev/unpfii/documents/DRIPS_en.pdf

IWGIA - International Work Group for Indigenous Affairs

<https://www.iwgia.org/en/>

Cooperates with Indigenous Peoples' organizations and international institutions to promote recognition and implementation of the rights of Indigenous Peoples

Survival International

<https://www.survivalinternational.org/>

The only global organization concerned exclusively with tribal peoples' rights, including land protection and self-determination.

Cultural Survival

<https://www.culturalsurvival.org/>

Engages in advocacy, media, public education, as well as in providing platforms to empower and raise voices of indigenous peoples to claim their lands, ecosystems, cultures and right to self-determination.

Standards

Common Core State Standards for English Language Arts & Literacy in History/Social Studies, Science and Technical Subjects

CCSS.ELA-Literacy.SL.8.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 8 topics, texts and issues, building on others' ideas and expressing their own clearly.

CCSS.SL.9-10.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups and teacher-led) with diverse partners on grades 9-10 topics, texts and issues, building on others' ideas and expressing their own clearly and persuasively.

CCSS.ELA-Literacy.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.

CCSS.ELA-Literacy.SL.8.4 Present claims and findings, emphasizing salient points in a focused, coherent manner with relevant evidence, sound valid reasoning and well-chosen details; use appropriate eye contact, adequate volume and clear pronunciation.

CCSS.ELA-Literacy.SL.9-10.4 Present information, findings and supporting evidence clearly, concisely and logically such that listeners can follow the line of reasoning and the organization, development, substance and style are appropriate to purpose, audience and task.

CCSS.ELA-Literacy.SL.11-12.4 Present information, findings and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed and the organization, development, substance and style are appropriate to purpose, audience and a range of formal and informal tasks.

CCSS.ELA-Literacy.W.8.7 Conduct short research projects to answer a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration.

CCSS.ELA-Literacy.W.9-10.7 Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

CCSS.ELA-Literacy.W.11-12.7 Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

Content Knowledge: (<http://www.mcrel.org/standards-benchmarks/>) a compilation of content standards and benchmarks for K-12 curriculum by McREL (Mid-continent Research for Education and Learning).

Language Arts Standard 8. Uses listening and speaking strategies for different purposes.

Language Arts Standard 9. Uses viewing skills and strategies to understand and interpret visual media.

Behavioral Studies, Standard 3. Understands that interactions among learning, inheritance and physical development affect human behavior.

Behavioral Studies, Standard 4. Understands conflict, cooperation and interdependence among individuals, groups and institutions.

Thinking and Reasoning Standard 1. Understands and applies the basic principles of presenting an argument.

Thinking and Reasoning, Standard 3. Effectively uses mental processes that are based on identifying similarities and differences.

ABOUT THE AUTHOR

Allison Milewski has developed media education resources for a range of award-winning filmmakers and national media organizations, including PBS LearningMedia, Independent Television Services (ITVS), Latino Public Broadcasting, HBO Documentaries, and Tribeca Film Institute. She is also the founder of the international community media education programs, MediaForward and PhotoForward.org.



SONG OF THE BUTTERFLIES
TEACHER HANDOUT A: HISTORY AND MEMORY

<u>Quote A:</u> “History, as nearly no one seems to know, is not merely something to be read. And it does not refer merely, or even principally, to the past. On the contrary, the great force of history comes from the fact that we carry it within us, are unconsciously controlled by it in many ways, and history is literally present in all that we do.” -- James Baldwin	<u>Quote B:</u> “History is information. Memory, by contrast, is part of identity... Memory is the past as present, as it lives on in me.” -- Rabbi Jonathan Sacks
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-- James Baldwin

"History is information.

Memory, by contrast, is part of identity... Memory is the past as present, as it lives on in me."

-- Rabbi Jonathan Sacks

SONG OF THE BUTTERFLIES
TEACHER HANDOUT B: SMITHSONIAN MAGAZINE ARTICLE

“When Scientists ‘Discover’ What Indigenous People Have Known For Centuries,”
By George Nicholas, *The Conversation*
SMITHSONIANMAG.COM, FEBRUARY 21, 2018
Retrieved August 10, 2021

“Traditional Knowledge ranges from medicinal properties of plants and insights into the value of biological diversity to caribou migration patterns and the effects of intentional burning of the landscape to manage particular resources. Today, it’s become a highly valued source of information for archaeologists, ecologists, biologists, ethnobotanists, climatologists and others [...] Yet despite the wide acknowledgement of their demonstrated value, many scientists continue to have had an uneasy alliance with Traditional Knowledge and Indigenous oral histories.

On the one hand, these types of knowledge are valued when they support or supplement archaeological, or other scientific evidence. But when the situation is reversed—when Traditional Knowledge is seen to challenge scientific “truths” —then its utility is questioned or dismissed as myth. Science is promoted as objective, quantifiable, and the foundation for “real” knowledge creation or evaluation while Traditional Knowledge may be seen as anecdotal, imprecise and unfamiliar in form.

As ways of knowing, Western and Indigenous Knowledge share several important and fundamental attributes. Both are constantly verified through repetition and verification, inference and prediction, empirical observations and recognition of pattern events.”

SONG OF THE BUTTERFLIES TEACHER HANDOUT C: PERSPECTIVES ON HUITOTO HISTORY

Select one of the following documents/artifacts for each of the Expert Groups and distribute printouts of the text/images or links to their item of study:

- A. Painting by Rember Yahuarcani (select one painting from his collection):
-- <http://www.anturiongallery.com/rember-yahuarcani/?lang=en>
- B. Painting by Santiago Yahuarcani (select one painting):
 - https://amazonart-project.com/wp-content/uploads/2020/07/Triunfo_Santiago-Yahuarcani_2014.jpg
 - https://www.jaguararte.com/post/santiago_yahuarcani
 - https://cronicaglobal.elespanol.com/letra-global/cronicas/el-corazon-de-los-barones-del-caucho-peru_238749_102.html
- C. Nereida López and Santiago Yahuarcani installation Art (Select one piece or have students examine the installation as a complete work):
The Mana + d + ol Place of the Spirits:
 - https://cultural.icpna.edu.pe/portfolio_page/santiago-yahuarcani-nereyda-lopez-el-lugar-de-los-espiritus/
- D. Oral history of Rember's grandmother Martha Lopez Pinedo (in Spanish only):
Amazonia Perú, últimos sobrevivientes del genocidio del Caucho
-- <https://vimeo.com/37195667>
- E. Traditional Song:
The Song of the Butterflies CLIP 4, beginning at 37:45 mins
- F. Historical photograph (Examples included in the following article, select one):
100 years on - the unsolved mystery of the rubber boom slaves," Survival International:
-- <https://www.survivalinternational.org/news/7541>
- G. First-person account of American engineer, Walter Hardenberg, who traveled to the Putumayo region of the Amazon rainforest in 1908.
Hardenburg, V. E., and C. Reginald Enock. The Putumayo, the Devil's Paradise Travels in the Peruvian Amazon Region and an Account of the Atrocities Committed upon the Indians Therein. T. FISHER UNWIN LONDON: ADELPHI TERRACE, 1912. Project Gutenberg EBook #45204, Release Date: March 24, 2014.
-- <https://www.gutenberg.org/files/45204/45204-h/45204-h.htm>
Excerpt: Page 203 beginning with, "All the rubber produced in the whole region now being exploited by the 'civilising company' [Peruvian Amazon Company] is transported upon the backs of Indians..." and ends with, "they take his tender children and torture them until they disclose the whereabouts of their unhappy father."

THE SONG OF THE BUTTERFLIES

STUDENT HANDOUT A: HISTORY AND MEMORY

Instructions: *Work together to complete the following questions:*

- o How do you feel about these two quotes? Do you agree with them? Why or why not?

- o In what ways are these quotes similar or different?

- o What does memory have to do with history? How do James Baldwin and Rabbi Jonathan Sacks describe the role of memory in our relationship to the past and present?

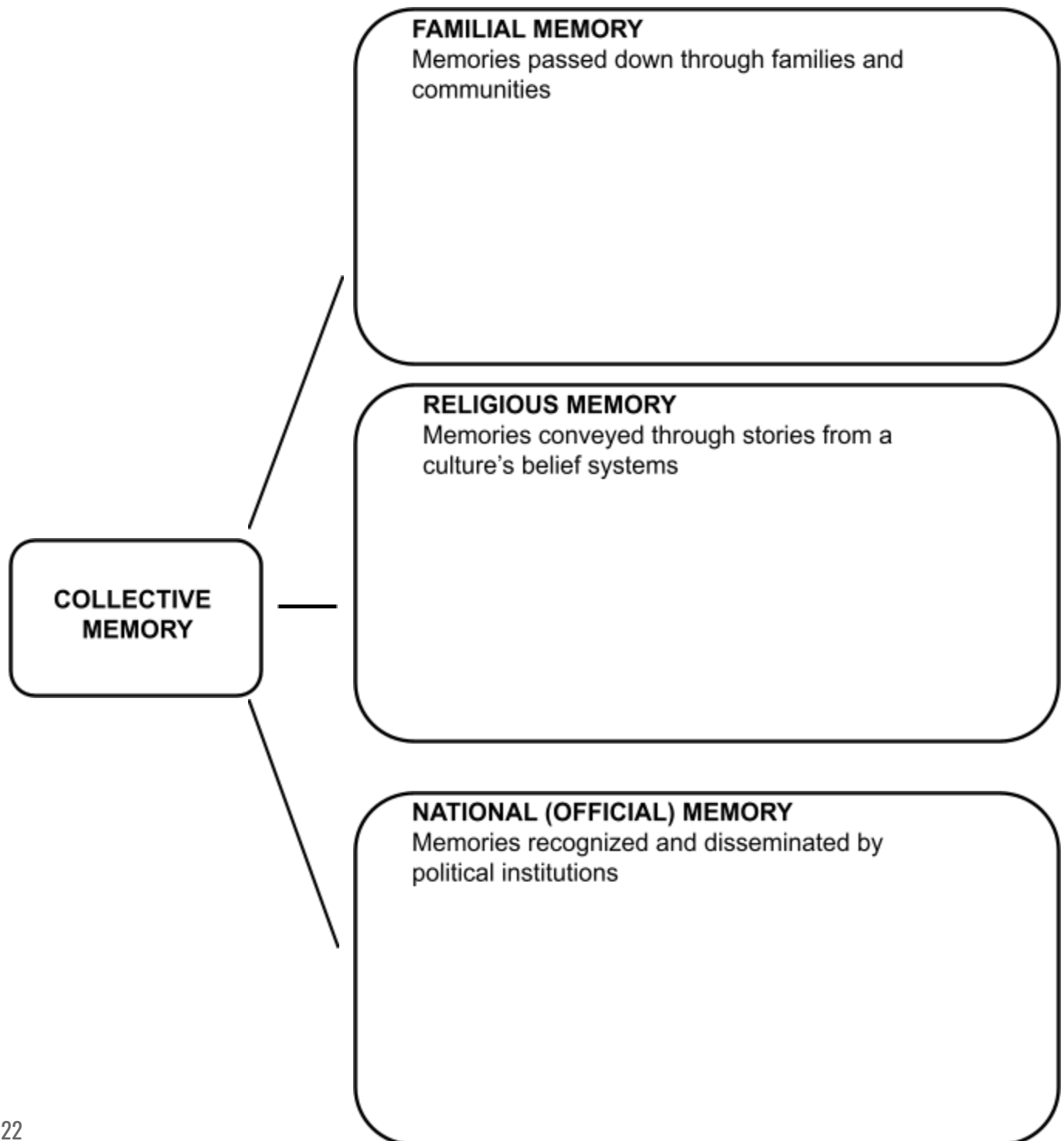
- o When you think of the resources that shape our understanding of history, what comes to mind?

- o Is memory a reliable resource? (Why or why not?) Is it a useful resource? (Why or why not?)

- o Can you think of an example from your own life when someone's memories helped you better understand an event or era in the past?

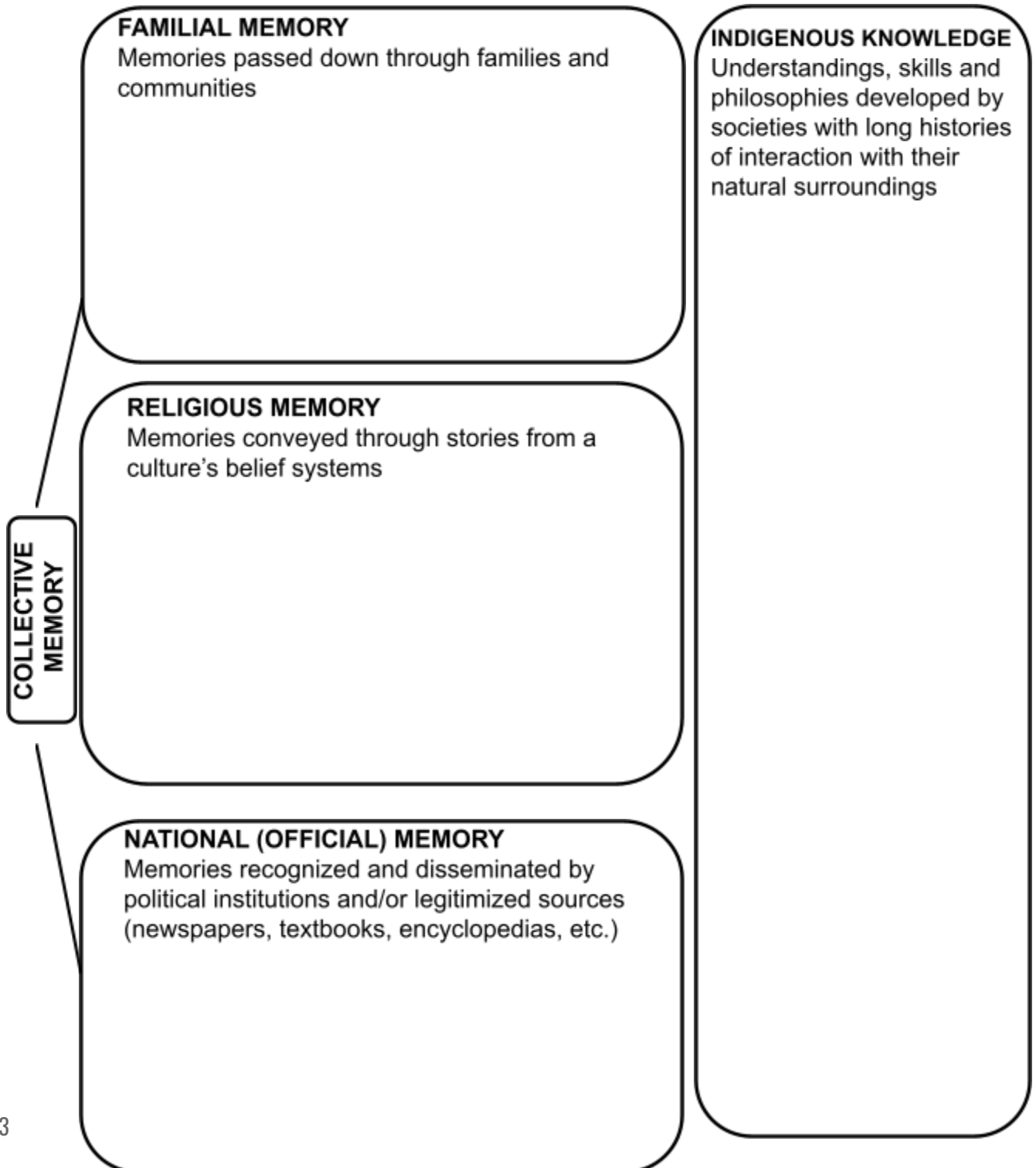
THE SONG OF THE BUTTERFLIES
STUDENT HANDOUT B: ACTIVE VIEWING ORGANIZER
Page 1 – Film Clips 1 & 2

FILM VIEWING INSTRUCTIONS: *Take notes on terms, scenes, descriptions, and quotes that illustrate the different aspects of Collective Memory:*



THE SONG OF THE BUTTERFLIES
STUDENT HANDOUT B: ACTIVE VIEWING ORGANIZER
Page 2 – Film Clips 3, 4 & 5

FILM VIEWING INSTRUCTIONS: Take notes on terms, scenes, descriptions, and quotes that illustrate the different aspects of Collective Memory and Indigenous Knowledge



THE SONG OF THE BUTTERFLIES
STUDENT HANDOUT B: ACTIVE VIEWING ORGANIZER
Page 3 - Reflection

Instructions: *Work together to complete the following questions:*

- o How is history “written” in Rembers’ Huitoto community?
- o What obstacles and challenges does the community face in trying to preserve their history? What examples are given in the film?
- o What resources do the Huitoto peoples use to document, transfer, and translate their experiences?
- o What audience are the Huitoto shaping their historical narrative for? How do you know?
- o What types of Indigenous Knowledge are demonstrated in the film?
- o What types of Collective Memory are demonstrated in the film? Familial, Religious, National/Official) How does Indigenous Knowledge relate to Collective memory?
- o How do the events in the film compare with James Baldwin’s and Rabbi Johnathan Sacks’ perspectives on history?

THE SONG OF THE BUTTERFLIES STUDENT HANDOUT C: RE-VIEWING HISTORY

Instructions: Present your artifact to the group and share what your group learned through your analysis. As each member of your group presents their artifact, decide which (if any) of the following categories of memory and knowledge it relates to and list the artifact in that box below. (Note: you can list an artifact in multiple categories.) Once everyone has presented, work together to refine and organize how your group thinks the items should be categorized. Each group will share their responses with the class.

COLLECTIVE MEMORY	FAMILIAL MEMORY Memories passed down through families and communities	INDIGENOUS KNOWLEDGE Understandings, skills and philosophies developed by societies with long histories of interaction with their natural surroundings
	RELIGIOUS MEMORY Memories conveyed through stories from a culture's belief systems	
	NATIONAL (OFFICIAL) MEMORY Memories recognized and disseminated by political institutions and/or legitimized sources (newspapers, textbooks, encyclopedias, etc.)	