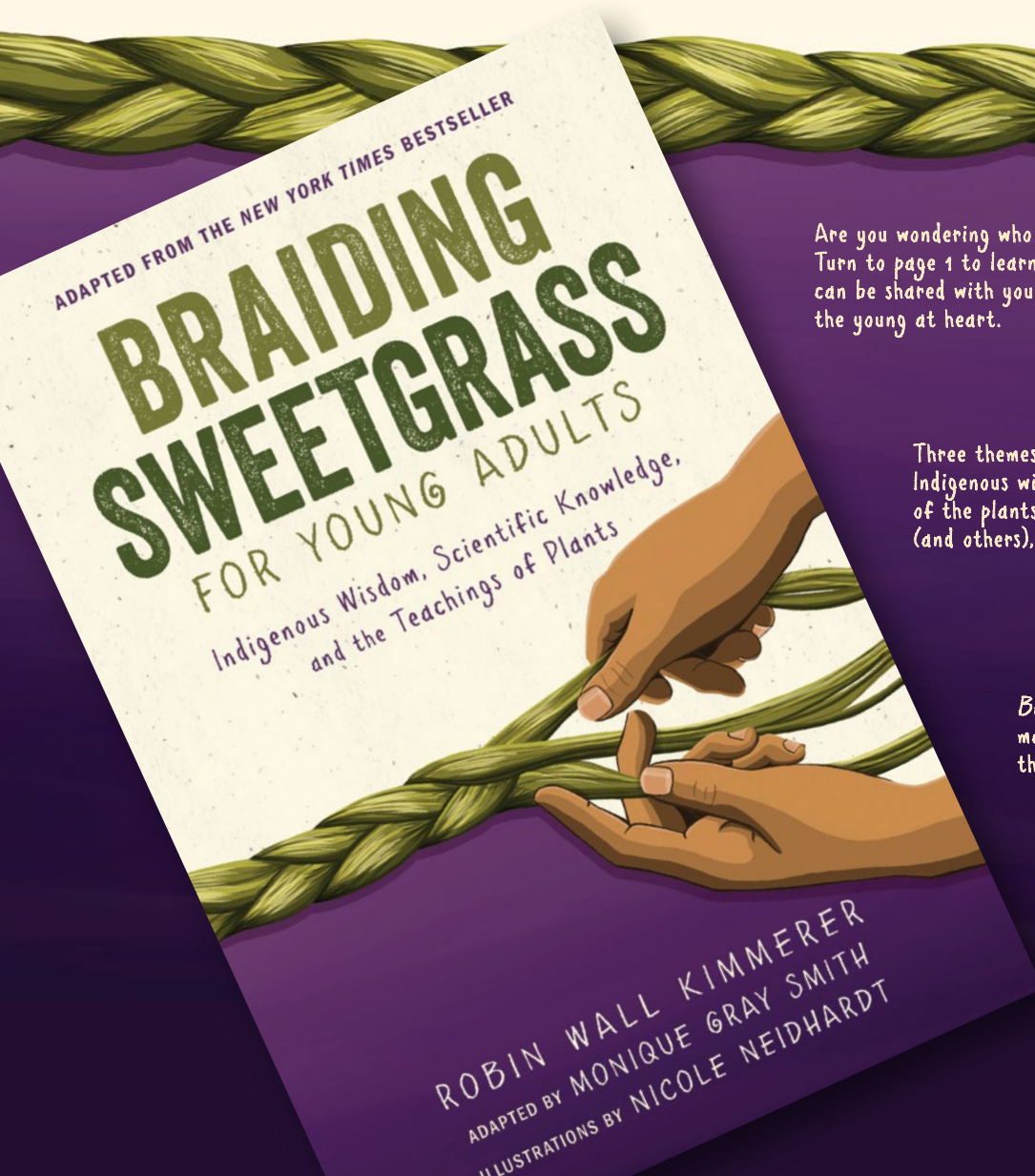


DISCUSSION GUIDE FOR EDUCATORS AND CAREGIVERS

For the Young at Heart



Are you wondering who this book is for? Turn to page 1 to learn how this book can be shared with young readers and the young at heart.

Three themes feature prominently in this book — Indigenous wisdom, scientific knowledge, and teachings of the plants. To learn more about these themes (and others), turn to page 3.

Braiding Sweetgrass for Young Adults includes many design elements that were not present in the original. Learn about them on page 8.

Go to the last page to meet the authors and illustrator.

MEET SWEETGRASS

DRAWING ON HER EXPERIENCES AS AN INDIGENOUS SCIENTIST, botanist Robin Wall Kimmerer demonstrated how all living things—from strawberries and witch hazel to water lilies and lichen—provide us with gifts and lessons every day in her best-selling book *Braiding Sweetgrass*. Adapted for young adults by Monique Gray Smith, this new edition reinforces how wider ecological understanding stems from listening to the earth's oldest teachers: the plants around us. With informative sidebars, reflection questions, and art from illustrator Nicole Neidhardt, *Braiding Sweetgrass for Young Adults* brings Indigenous wisdom, scientific knowledge, and the lessons of plant life to a new generation.

Lerner 

THE ORIGINAL AND THE ADAPTATION

ONE OF THE FIRST QUESTIONS READERS HAVE ABOUT *BRAIDING SWEETGRASS FOR YOUNG ADULTS* IS HOW THIS ADAPTATION DIFFERS FROM THE ORIGINAL TEXT.

HOW ARE THEY DIFFERENT?

For the original *Braiding Sweetgrass*, Robin Wall Kimmerer worked with Milkweed Editions, a Minneapolis-based publisher, to send her book out to the world. It seems full circle that a second Minneapolis publishing house, Lerner Publishing Group, via its Zest Books imprint, collaborated with Robin, bringing in Monique Gray Smith to adapt and Nicole Neidhardt to illustrate the book for younger readers.

While the original text is close to 400 pages, this adaptation contains 304 pages. Look to the chart on the next page to see how the versions differ. In addition, sentence structure, word choice, and chapter length were amended to invite new readers in.

One of the first things folks notice upon paging through this adaptation is the addition of illustrations, vocabulary definition sidebars, guided discussion and reflection questions, and significant quotes displayed in a sweetgrass braid. These additions have ensured that social and emotional literacy is woven throughout the book.

WHO IS THIS BOOK FOR?

While the title of the book includes “young adults,” this book is for everyone! As adapter Monique Gray Smith likes to say, this book is for “young adults and the young at heart.” As you can see from the chapter listing in the sidebar, the adaptation contains many of the original chapters. As in the original, you can choose to read the book front to back or hop through the text chapter-by-chapter in whatever order makes sense as a reader.

This version may be more inviting for young readers and young at heart, as well as reluctant readers, visual learners, and English language learners. Read-alouds are suggested for most elementary-aged students, but the content is accessible for those who want to challenge their reading skills. This book is also a welcome addition for educators and caregivers who want to differentiate books for varied reading or interest levels in classrooms or at home; pairing the original with the adaptation will allow all learners to engage in the content in similar ways without feeling as though they are missing out by reading the young adult version.





BRAIDING SWEETGRASS (ORIGINAL TEXT)	BRAIDING SWEETGRASS FOR YOUNG ADULTS
MEETING SWEETGRASS	
<i>INCLUDES NOTES AND GRAMMAR OF ANIMACY ORIGINALLY IN PLANTING SWEETGRASS</i>	AN INVITATION TO REMEMBER
	SKYWOMAN FALLING
PREFACE	WIINGAASHK
PLANTING SWEETGRASS	
SKYWOMAN FALLING	<i>MOVED TO MEETING SWEETGRASS</i>
THE COUNCIL OF PECANS	
THE GIFT OF STRAWBERRIES	
AN OFFERING	
ASTERS AND GOLDENROD	
LEARNING THE GRAMMAR OF ANIMACY	<i>MOVED TO MEETING SWEETGRASS</i>
TENDING SWEETGRASS	
MAPLE SUGAR MOON	
WITCH HAZEL	
A MOTHER'S WORK	
THE CONSOLATION OF WATER LILIES	
ALLEGIANCE TO GRATITUDE	
PICKING SWEETGRASS	
EPIPHANY IN THE BEANS	
THE THREE SISTERS	
WISGAAK GOKPENAGEN: A BLACK ASH BASKET	
MISHKOS KENOMAGWEN: THE TEACHINGS OF GRASS	
MAPLE NATION: A CITIZENSHIP GUIDE	
THE HONORABLE HARVEST	
BRAIDING SWEETGRASS	
IN THE FOOTSTEPS OF NANABOZHO: BECOMING INDIGENOUS TO PLACE	
THE SOUND OF SILVERBELLS	
SITTING IN A CIRCLE	
BURNING CASCADE HEAD	
PUTTING DOWN ROOTS	
UMBILICARIA: THE BELLY BUTTON OF THE WORLD	
OLD-GROWTH CHILDREN	
WITNESS TO THE RAIN	
BURNING SWEETGRASS	
WINDIGO FOOTPRINTS	
THE SACRED AND THE SUPERFUND	
PEOPLE OF CORN, PEOPLE OF LIGHT	
COLLATERAL DAMAGE	
SHKITAGEN: PEOPLE OF THE SEVENTH FIRE	
DEFEATING WINDIGO	
EPILOGUE: RETURNING THE GIFT	
	AUTHOR'S NOTE
NOTES	<i>MOVED TO AN INVITATION TO REMEMBER</i>
SOURCES	NOTES AND BIBLIOGRAPHY
	INDEX
ACKNOWLEDGEMENTS	ACKNOWLEDGEMENTS

THEMES

THERE ARE PROMINENT IDEAS WOVEN THROUGHOUT THE BOOK, AND YOU WILL FIND EXPLANATIONS FOR EACH, ALONG WITH ASSOCIATED DISCUSSION QUESTIONS FROM THE TEXT, INCLUDED ON THE NEXT PAGES.

In reading this book, you may come up with a different collection of themes or think that the questions should have been sorted in a different way, and that's okay—we continually distill information through our lived experiences, and this case is no different.

Please note that these themes are not black and white; they blend and support each other throughout the book. Learning about one will further your understanding of others.

At the heart of *Braiding Sweetgrass*, both the original and the adaptation, is relationship. As readers, we make connections to the authors' words in ways that make us feel differently about the world, as if to heal an ache we didn't know we were carrying. But more than that, we feel empowered to be better human beings—to walk lighter on Mother Earth, to listen with open hearts, and to make space for stories that are different than our own.



CIRCLES

Many Indigenous peoples recognize that patterns in nature are circular and honor that circle in their own ways. When seated in a circle, everyone is equal: you can see all of the faces and no one person is more special than their neighbor. This book includes many circles, a way to honor the cycles of how things are done. We are surrounded by circles in everyday life—the passing of seasons, the migration patterns of animals, the anticipation of holidays and special events each year. These circles remind us that we live in community with all our relatives—human beings, animals, plants, and time itself. When we begin to see ourselves as part of a larger whole, it becomes easier to understand that what we do—and how we do it—matters. Realizing that we sit in a circle with all of creation reminds us to be humble; we all share the same space equally.

As learners, we find ourselves in circles too. When we hear a story we've heard before, dive deeper into a topic we learned about, or reread a book, we are inviting ourselves to reconsider what we thought we knew. Taking time to revisit experiences gives us the opportunity to connect to information we may have not been ready to hear the first time we encountered it. Elders often share the same stories and teachings over and over; since you are a different person each time you hear the story, you have the chance to learn something new that you may not have been ready to learn the last time. It is for this reason that many Indigenous peoples dislike being referred to as “experts” on a topic—our learning is never complete.

QUESTIONS

Think about the quote “All flourishing is mutual.” How might you apply this concept of codependence to social justice? What current issues do people in your neighborhood have? How might you take collective action so that all people in your community are flourishing? (p. 38)

What principles of the Honorable Harvest does this story [about Nanabozho and Heron] share? (p. 164)

How do you see the disease of excess where you live, and in what ways is it fueling injustice? (p. 287)



GIFT ECONOMY

Among Indigenous peoples, it is commonplace to offer a gift upon visiting another community. Gifts can be anything given with a good heart—songs, stories, skills—and need not be purchased. It isn't the gift that matters, but the intention to build a relationship that does.

“WHAT IF WE THOUGHT THAT EVERYTHING WE CONSUME IS A GIFT FROM MOTHER EARTH?” (p. 42)

One of our greatest follies as humans is the belief that we are somehow entitled to something. No one—including the land and our non-human relatives—owes us anything. Ask any fisherperson who arrives home with an empty cooler or berry picker with their empty bucket, your hopes for the day are not guaranteed.

Offering a gift sets the intention for your actions; it tells the recipient that you come in a good way and spells out what you hope to achieve, even if that may not come to fruition. It is an understanding that you are mindful in your actions. While the intention of giving a gift should never be about what you will receive in return, you will learn that the act of reciprocity is more than you could have ever imagined.

QUESTIONS

What is something you or your family currently buy that after reading this chapter [The Gift of Strawberries], you now understand to be a gift? How will this new information impact your shopping habits? (p. 48)

Here [in the chapter The Three Sisters] we learned the many ways the Three Sisters help one another flourish. Who around you might need some help flourishing, and how can you use your gifts to support them? (p. 117)

When you are receiving a gift from the land, how do you convey your highest regard? (p. 205)

Don't worry if you don't yet know what your gift is. Many adults don't know their gift either because this concept isn't always talked about or explored. One way of identifying your gift is considering something you enjoy that when you do it, time passes quickly. For me [the adapter, Monique Gray Smith], it's writing. What is it for you? (p. 265)

What are the ways fire can be a gift? (p. 268)

Can a world made of gifts coexist with a world made of commodities? In what ways? (p. 283)

“GRATITUDE CULTIVATES AN ETHIC OF FULLNESS, BUT THE ECONOMY NEEDS EMPTINESS. THE THANKSGIVING ADDRESS REMINDS YOU THAT YOU ALREADY HAVE EVERYTHING YOU NEED. GRATITUDE DOESN'T SEND YOU OUT SHOPPING TO FIND SATISFACTION. THAT'S GOOD MEDICINE FOR LAND AND PEOPLE ALIKE.” (p. 93)

GOOD MEDICINE

This book teaches us that medicine comes in many forms. For many non-Indigenous peoples, medicine is seen as something you ingest when you are sick. For Native peoples, medicine can also be something you partake in to prevent you from getting sick: sharing the company of loved ones, spending time outside on the land, engaging in service, clean water, healthy food, and being grateful.

Think of the last time your heart was full—what made it that way? Those people or that activity was good medicine for you. Embrace those feelings and send them out into the world. We can all agree that we need more love and healing in our communities.

Braiding Sweetgrass, both the original and the adaptation, is a healthy dose of good medicine readers don't know they need. Our job now is to take what we learned and be good medicine to everything around us—humans and non-humans alike—and to everything in Creation.

QUESTIONS

In what ways can stories be medicine? (p. 27)

What brings you joy? (p. 54)

Has there been a time when you've questioned yourself, your beliefs, your ideas, your inner knowing because of something someone said? How did you reconcile that within yourself? (p. 59)

How do you feel when you are out on the land or by water? What needs are being met? (p. 207)



“NANABOZHO MADE CERTAIN THAT THE WORK WOULD NEVER BE TOO EASY. HIS TEACHINGS REMIND US THAT HALF OF THE TRUTH IS THAT THE EARTH ENDOWS US WITH GREAT GIFTS; THE OTHER HALF IS THAT THE GIFT IS NOT ENOUGH. THE RESPONSIBILITY DOES NOT LIE WITH THE MAPLES ALONE. THE OTHER HALF BELONGS TO US. WE PARTICIPATE IN ITS TRANSFORMATION. IT IS OUR WORK, AND OUR GRATITUDE, THAT DISTILLS THE SWEETNESS.” (p. 73)

GRATITUDE

Gratitude is a form of medicine. When we offer our gratitude, we give thanks for something or someone. When we receive gratitude, we also feel different.

Many of us have been raised to not take without asking and to accept with a simple thank you. These lessons come more easily between humans—but what of our non-human relatives? Taking a moment to acknowledge the glow of a fiery sunset, enjoy the smell of rain, or visit with a dog or cat in your neighborhood should be no less significant than thanking a friend.

We have been conditioned to hustle, as if being the busiest is somehow a badge of honor. Mother Earth doesn't need more busy people who blindly take without consideration of her gifts—slow down, smell the roses, and offer your thanks in the process.

QUESTIONS

What homemade ceremony or honoring could you create in your family, school, or workplace that cultivates a sense of respect and gratitude for the land and water where you live? (p. 55)

What is an invocation of gratitude? (p. 89)

What would you put on your blanket of gratitude? (p. 97)

Keeping in mind that ceremonies must not be cultural appropriations from Indigenous people and our ceremonies, what is a ceremony you could have to honor the land or water where you live? (p. 219)

The word *beautiful* is used throughout this story [People of Corn, People of Light]. What are some different types of beauty they might be referring to? (p. 260)

INDIGENOUS WISDOM

If you are reading this from the Midwest region of Turtle Island (also known as North America), much of what you learn from *Braiding Sweetgrass for Young Adults* will be accurate to the traditions of Native peoples who live in this area. If you are reading this from another part of the world, please consult local Indigenous peoples to ensure you aren't making assumptions about teachings and traditions significant to them. While Indigenous peoples around the globe may share similar values and practices, their Indigenous knowledge and wisdom vary based on their lived experiences and storytelling traditions.

At the root of *Braiding Sweetgrass for Young Adults* is the understanding that everything on Earth is equal—it is not our job as humans to “manage” anything. We saw evidence of this during 2020 when the world shut down during the global pandemic; the natural world not only survived without us but flourished. Many Indigenous creation stories teach us that humans are the most recent additions to the world. So with this in mind, why should we be the leaders of anything?

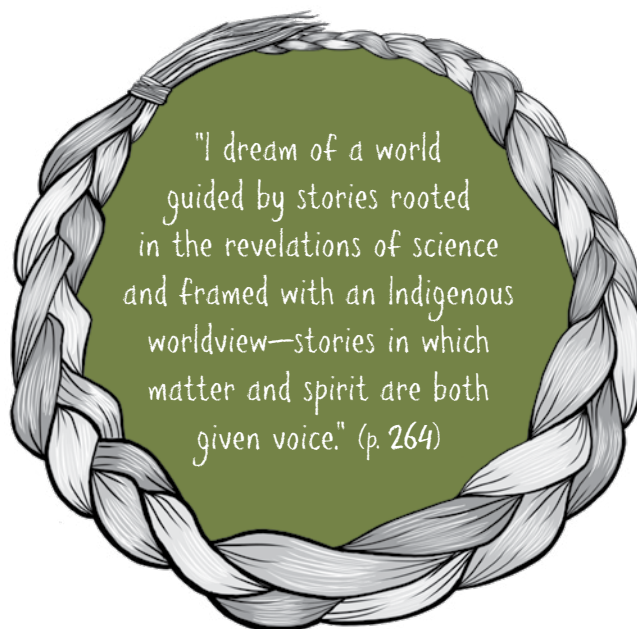
Part of being wise is having humility. When you see yourself as part of a larger system, everything is your teacher—the land, plants, animals—and the knowledge gained is not intended to be collected and stored away but shared for the betterment of community. We are tasked on page 11 to “Imagine how less lonely the world would be if we knew and believed that we didn't have to figure everything out by ourselves.” It's true. Envision a world where we care for one another without judgement, make space for everyone (human and non-human alike) to have their needs met, and listen to one another deeply—what a world we could create!

QUESTIONS

Identify a current issue faced by your community such as pollution, disease, or food security. How are the current solutions limited by science? Which worldview helps to imagine alternative solutions? What might be some alternative solutions? (p. 63)

Create a list of human needs. Identify how the plants in the marsh meet those needs. (p. 204)

Where do you see Windigo footprints in the community or city where you live? (p. 254)



KINSHIP

Relationship is important in Indigenous communities, and you will see examples of this in many ways. Many non-Native people are confused by the blanket use of terms like sister, auntie, and uncle for people they have no blood ties to. These terms denote a bond but also a deeper sense of respect and understanding between the speaker and the recipient.

On a broader level, the phrase “be a good relative” is used among Anishinaabe peoples. With the understanding that everything in Creation is related, being a “good relative” means you offer respect as you would any other family member. When you see yourself as part of a larger whole, it is easy to be hold yourself accountable to being the best relative you can to everything around you.

“MY MOTHER AND HAZEL BARNETT, UNLIKELY SISTERS, LEARNED FROM THE PLANTS THEY BOTH LOVED. TOGETHER THEY MADE A BALM FOR LONELINESS AND A STRENGTHENING TEA FOR THE PAIN OF LONGING. THEIR FRIENDSHIP WAS A MEDICINE FOR EACH OTHER.” (p. 82)

QUESTIONS

Do you know the Indigenous names of the places you live? If not, how can you find out? (p. 51)

What can you plant? If you aren't able to plant a garden, what can you plant where you live, where you go to school, or both? (p. 105)

What would it be like to live with a heightened sensitivity to the lives given for ours? To consider the tree in the Kleenex, the algae in the toothpaste, the oaks in the floor? To follow back the thread of life in everything and pay it respect. How would it change the way you interact with those items and your world in general? (p. 131)

What is the difference between respect and appropriation? (p. 140)

Who are the iconic beings in the region where you live? (p. 148)

Choose one of the Honorable Harvest principles, and focus on weaving it into your life for the next week. Notice how you think, feel, and experience the world. (p. 175)

How or where do you see species loneliness in your life, community, and nation? What do you think are the consequences of this isolation? (p. 184)

How does one become indigenous to place while upholding the rights, dignity, and teachings of those Indigenous to the land? (p. 189)

How do you think boarding school affected children, families, and communities? (p. 221)

What do you think were the reasons parents didn't teach their children the language? (p. 224)

What are the laws of thermodynamics, and how are they important in building a fire and for the good of humanity? (p. 281)

RECIPROCITY

We are in reciprocal relationships. Our actions and interactions with humans and all living beings flow in a circle, and whatever we put out and how we act will come back to us. Some people might struggle with the idea that everything is interconnected. One way to think about this concept is to consider the type of existence you want to have—what do you want in life? Clean water to drink? A safe place to call home? Healthy, nourishing food to eat? Enough space to breathe? To be happy? Did you notice that none of the things listed above are actually “things” at all? As we strive to attain our ideal existence, our actions create outward ripples—think about how our choices can have positive (and negative) impacts. Think about the ways you take care of Mother Earth each day and how she takes care of you. It is important to evaluate and re-evaluate reciprocal relationships so that you are mindful in maintaining your role within them. Consider how your role in the relationship looks different based on who you are interacting with: giving others what they need is the foundation of reciprocity.

QUESTIONS

Think about your family, circle of friends, school, or community. To whom could you extend an act of kindness to brighten someone's day? A hug, a note of gratitude, bringing them a warm drink or a meal, holding the door open. Acts of kindness don't have to be big to have a profound impact. (p. 82)

What are the layers of reciprocity in the Three Sisters garden? (p. 114)

How can you or do you give back for everything that is given to you? (p. 127)

What are some possible reasons for ceremony withering away in mainstream society? (p. 216)

“TO ACT ETHICALLY, DON'T WE HAVE TO SOMEHOW PAY THE PLANTS FOR WHAT WE RECEIVED? I LOVE LISTENING TO THE STUDENTS CONSIDER THIS QUESTION. THEY RAMBLE AND LAUGH AS WE WORK AND COME UP WITH A LONG LIST OF WAYS THEY CAN GIVE BACK. THIS IS OUR WORK, TO DISCOVER WHAT WE CAN GIVE. ISN'T THIS AN IMPORTANT PART OF LIFE'S JOURNEY, TO LEARN THE NATURE OF YOUR OWN GIFTS AND HOW TO USE THEM FOR GOOD IN THE WORLD?” (pp. 205-206)



RESPONSIBILITY

The theme of responsibility shows up throughout this book. The reader is tasked to consider ways they can live as a good person. On the surface, we can ask ourselves, “What responsibility do I have to myself to live a good life?” But more than this, we should challenge ourselves to evaluate our responsibility to ensure that we support others in their goals to live a good life too. You might be thinking, “Hang on, I didn’t sign up for this!” But remember, we are not standalone creatures; our actions impact everything around us.

Indigenous communities have specific protocols that must be observed when seeking knowledge. As a seeker, your job is to learn how to ask in a respectful way. By taking the initiative to learn how to do this, it shows the recipient that you are not undertaking this relationship on a whim.

Relationships go beyond human-to-human interactions for many Indigenous peoples. Native people enter into relationship with non-human relatives all the time and thus know the importance of nurturing that partnership—asking permission, seeking consent, and expressing gratitude. This way of thinking will be challenging for people who view the natural world (and non-human relatives) as something to be managed or conquered.

“IN WESTERN THINKING, PRIVATE PROPERTY IS UNDERSTOOD AS A BUNDLE OF RIGHTS; WHEREAS, IN A GIFT ECONOMY, PROPERTY HAS A BUNDLE OF RESPONSIBILITIES.” (p. 46)



QUESTIONS

What’s your first memory of being connected to all living things? (p. 15)

What is the difference between object and subject, and how might this influence how we care for the earth and all living beings? (p. 62)

If we think about the earth bestowing us with a responsibility to harvest her gifts in honorable ways, how might you reimagine the production of natural resources in your area? (p. 73)

How can we shape our lives in such a way that the land might be grateful for us? (p. 94)

What do you think is the duty of humans? (p. 98)

What is the difference between a Bill of Rights and a Bill of Responsibilities? (p. 152)

What does citizenship mean to you? (p. 152)

There are truths in this chapter [Putting Down Roots] that might be new learnings for you about the history of Indigenous people in the United States. What is one learning you want to understand more about, and how will you do that? (p. 234)

What is one change you can make to reduce the impact of Windigo thinking? (p. 256)

How can you be *shkitagen*? How can you help light the path forward? (p. 282)

DESIGN ELEMENTS

As you page through this book, you will see several intentional design elements. Illustrator Nicole Neidhardt has created twenty-seven drawings to engage readers. These illustrations can be used to center discussions or serve as tools to better understand the written text. One of these images, The Haudenosaunee Thanksgiving Address (pp. 86-87), is available as a poster for download at lernerbooks.com/braidingsweetgrass.

Within each chapter, you will find text box insets that include vocabulary definitions, cultural information, and discussion questions. All of these can be used to engage readers with the text in deeper ways. Significant quotes have been pulled from the text and arranged in circular braids of sweetgrass. These pull-quotes can be used to start discussions, as journal entry prompts, and as a way to foster social and emotional learning. While the quotes come from specific chapters, they can serve as standalone quotes when presented with a little context.

Open the book so that the front and back covers are facing you. Illustrator Nicole Neidhardt made the design choice to use two sets of hands braiding sweetgrass together very intentionally. It is directly referencing the preface in the original book and *Wiingashk* in the adaptation, to practice reciprocity by helping one another braid sweetgrass and to imagine sweetgrass in your hands and what it smells like. It speaks to ideas of sharing traditional knowledges through a cultural practice and is, in a way, inviting the reader to participate in this journey as well.

What do you notice about the hands? What relationship do the “holder” and the “braider” share? How is this an example of reciprocity?

What message might be held in the sweetgrass braid?

Robin has shared that she wrote the original text on yellow legal pads with purple ink. As a way to honor the beginnings of Robin’s work, purple graces the cover of the adaptation. As for the sweetgrass, they are bright green when freshly picked and braided; it was important for the braid on the cover of the adaptation to be “younger” than the golden braid you see on the original.

Did you notice that the book begins and ends with Skywoman falling “like a maple seed, pirouetting on an autumn breeze”?

In contemplating what you now know about circles, why might it have been important to the authors to create a circle within the books?



DOWNLOAD THE POSTER THE HAUDENOSAUNEE THANKSGIVING ADDRESS

lernerbooks.com/braidingsweetgrass

INDIGENOUS LANGUAGE

In the author's note, Robin shares her feelings about not being able to speak to the plants in her traditional language.

“THEY LOVE TO HEAR THE OLD LANGUAGE,’ HE SAID, ‘IT’S TRUE. BUT,’ HE SAID WITH FINGERS ON HIS LIPS, ‘YOU DON’T HAVE TO SPEAK IT HERE. IF YOU SPEAK IT HERE,’ HE SAID, PATTING HIS CHEST, ‘THEY WILL HEAR YOU.’”

—Cheyenne Elder, **Bill Tall Bull** (p. 293)

We let these feelings of inadequacy cloud our well-meaning heart. Learning to use the words as the authors have written them honors their intent and makes space for different ways of seeing, understanding, and contributing to the world.

Indigenous cultures are deeply rooted in their languages. Any language learner can tell you that cultural values, protocols, and teachings are embedded in the language. For many Indigenous peoples, there is internalized shame over not being able to speak our languages, despite knowing there were policies created to steal the languages from our ancestors and deprive us of our birthright (refer to pp. 32-34 for more information). Because of this colonial history, it's important not to make assumptions and acknowledge that every Indigenous person has varying levels of knowledge and expertise when it comes to their Indigenous cultures and languages.

Each chapter includes definitions of vocabulary words that may be new for readers. In addition, there are several words embedded in the chapters that are important to the overall book that learners may want to better understand. Please note, since Indigenous languages are oral languages, you will notice that there are variations in spelling when you see it in print form. This can reflect either dialect differences or how a particular community chooses to spell the word. This topic is addressed in more depth on pp. 13-14 of *Braiding Sweetgrass for Young Adults* and in the resources section of this guide.



RESOURCES

FOUR SACRED MEDICINES

This link provides an overview of the four sacred Anishinaabe medicines. Teachings and traditions vary, so it is best to speak to someone in your community for the most accurate information. <http://bit.ly/3JHkACA>

CARLISLE INDIAN INDUSTRIAL SCHOOL

This comprehensive site includes history of the school, impacts of boarding schools, and stories. <http://bit.ly/3yEIKby>

To learn more about Boarding Schools, consult this document from Montana's Office of Public Instruction titled "History and Foundation of American Indian Education": <http://bit.ly/3mXVeXR>

US INDIAN REMOVAL POLICIES

The United States government has a long history of enacting racist and genocidal policies directed at Indigenous peoples. This timeline outlines colonial practices including treaty-making with tribal nations, forced removal, and assimilationist education policies that continue to be detrimental to Native peoples and their communities: <http://bit.ly/3JEv5L>

MAPLE SYRUP/SUGARBUSH

Porky White shares a story about maple trees in the video *The Spirit of the Man Tree*. Porky's Sugarbush is still in operation in Maple Plain, MN, where it is open to Twin Cities area visitors each spring: <http://bit.ly/3TdzDqH>

How the Potawatomi collect and process maple sap: <http://bit.ly/3mUL8ac>

GENERAL RESOURCES

Children of the Seventh Fire: An Ancient Prophecy for Modern Times by Lisa A. Hart and illustrated by Joe Liles: <http://bit.ly/3yK5nKI>

The Mishomis Book: The Voice of the Ojibway by Edward Benton-Banai
<http://bit.ly/4054DeH>

ANISHINAABE MONTHS

Learn about all of the Ojibwe moons and listen to how they are pronounced: <http://bit.ly/42anmY1>

BLACK ASH BASKETRY

Learn how black ash baskets are culturally significant to Anishinaabe peoples: <http://bit.ly/42eDLuo>

MASLOW'S HIERARCHY OF HUMAN NEEDS

Every educator has studied the model created by Abraham Maslow, but did you know that he spent time amongst the Siksika Nation in Southern Alberta? Read about how this experience impacted him and the development of his well-known model: <http://bit.ly/3Foqq9e>

ONLINE LANGUAGE DICTIONARIES

Ojibwe: <http://bit.ly/3Fn6ZNY>

Potawatomi: <http://bit.ly/3LnvDBS>



ABOUT THE AUTHOR

ROBIN WALL KIMMERER is a mother, best-selling author, scientist, professor, and enrolled member of the Citizen Potawatomi Nation. Her work includes *Braiding Sweetgrass* and *Gathering Moss*. She lives in upstate New York.



ABOUT THE ADAPTER

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ABOUT THE ILLUSTRATOR

NICOLE NEIDHARDT is a Diné (Navajo) artist and an award-winning illustrator. Her recent work includes the titles *When We Are Kind* and *What Your Ribbon Skirt Means to Me: Deb Haaland's Historic Inauguration*. She currently lives in Toronto, Ontario.



ABOUT THE CURRICULUM DEVELOPER

ODIA WOOD-KRUEGER is a consultant who focuses on community engagement and curriculum writing projects. She is Métis from Saskatchewan, Canada, and currently calls Minneapolis home.

Praise for

BRAIDING SWEETGRASS

FOR YOUNG ADULTS

Riverby Award

Kirkus Best Teen Books of the Year

Parents Magazine Best Kids' Books

Publishers Weekly Best Book of the Year

NSTA/CBC Outstanding Science Trade Books for Students K-12

Sigurd F. Olson Nature Writing Award for Children's Literature

"Braiding Sweetgrass for Young Adults is my new favorite book! What a great way for young people (and anyone, really) to learn about our healing medicines. Chii miigwech!"

—ANGELINE BOULLEY, #1 NYT Bestselling author of *Firekeeper's Daughter*

★ *"Both an urgent, essential call to action and an uplifting love letter."*

—starred, *Kirkus Reviews*

★ *"A book that is entirely in a class of its own, this belongs in every collection for teens."*

—starred, *School Library Journal*

★ *"Smith smartly streamlines language while staying true to the narrative's core concepts by adding brief sidebars that explain featured terminology, pose reflection questions, and highlight important passages, inviting collaborative discussion and acting as a call to action."*

—starred, *Publishers Weekly*

"Braiding Sweetgrass for Young Adults is a book to grow up with and grow into. It is both medicine and a loud and urgent call to honour the gifts of the earth and the responsibility to give gifts to the earth in return."

—SHELAGH ROGERS, OC, host and producer of CBC Radio One's *The Next Chapter*, and former chancellor of the University of Victoria

"[F]illed with legends, reminiscences, bits of history, sidebars, drawings, and gentle challenges to readers, encouraging them to consider making changes in their actions, beliefs, and values. Truly, a lovely, calming addition for collections."

—Booklist