We are busy planning our six week summer program. The program will once again be offered to kids in Pre-Kindergarten – Grade 6. The students will be split into three groups by grade: Pre-K & Kindergarten, 1st - 3rd and 4th - 6th. Look for applications soon.

New this year is an infant program. We will be working with a small cohort of babies to immerse them in a language environment that will hopefully foster a jumpstart on their Œ ndowga'ga:' Gawë:nö' comprehension while developing their ear for our mother language.

We have started a facebook page for our department to be able to reach more people through social media. Feel free to like and share our page which can be found at www.facebook.com/OnadowagaGawenoCatt

Several of the department staff participated in a hands on training for moose hair embroidery taught by Jamie Jacobs. Taking the time to learn more about our traditional arts gives us a broader knowledge that we may in turn share with our community through classes & presentations. Nya:weh Jamie giving us the opportunity to learn.

Our department participated in a multi-Onë ndowga'ga:' Gawë:nö' program group bonding and language exercise. Language programs from Allegany, Tonawanda and Cattaraugus came together to give their learners and fluent speakers a chance to mingle and use their Œ ndowga'ga:' out of the classroom setting. This vital time gives the groups a chance to hear the dialect differences that exists between the communities as well as a chance to spend the day in a fun mobile language community.

There is an upcoming Ribbon skirt class in the works, be on the lookout for the flyer.

Please feel free to contact the Œ ndowga'ga:' Gawë:nö' Nadö:diiyeö:je' koh Department if you have any comments or questions at (716) 532-8162. We will be happy to assist you in anyway we can.

Gawë:nö’ lesson: Work Phrases

By Phyllis Bardeau

1. Geha’tsihsa:s
2. Do:h nyadiga:nya’s?
4. We:do:h éwöhsawë’?
5. Hënjohëtgeh éwöhsawë’.
6. Onëh hënëdëhö’h’s.
7. Ne’hoh gwa:nöh hë:ge’.

In Ganyo’ö:ka’-
1. I am looking for work.
2. How much do they pay?
3. It’s said it pays well.
4. When will it start?
5. It’ll start in a few days.
6. They are hiring now.
7. I guess I’ll go there.
8. I just might get hired.
Heritage Day
June 3rd
11am - 5pm
Seneca Iroquois National Museum
Storytelling - 11am & 1pm
Atlatl Competition - 1pm
Historic Seneca Fashion Show - 4pm
Silent Auction, Art Demos, Traditional food
For more info, call: 716-945-1760

Seneca Language Class
Friday evenings
6:30pm - 8:30pm
Stanley “Sully” Huff
Heritage Center
Facilitators: Jacky Snyder & Lee Jimerson Jr.
For more info, call: 716-532-8161

Buffalo Native Youth Gathering
3rd Wednesday very month
6pm - 8pm
135 Delaware Ave., Suite 300,
Buffalo, NY 14202
Open to Native youth 10 - 17
Express yourself, share ideas
For more info, call: 716-845-6304

Beading Class
Wednesdays,
May 3rd - May 24th
6pm - 8pm
Multi Purpose Room,
Allegany Community Center
Instructor: Keona George
10 spots available
To sign up, call: Karlene at 716-945-8119 ext. 3706

Allegany Beading Circle
May 11th & 25th
6pm - 8pm
TV room, 44 Seneca St.
Bring your bead projects and a dish to pass.
The more the merrier!
For more info, call: Jonie at 716-945-1104

Native Land in NY lecture
by Cindy Amrhein
May 25th
6pm
Seneca Iroquois National Museum
As part of the SINM Spring Lecture series
For more info, call: 716-945-1760
Ahsoh Nödaeyawëhse:'

Horatio Jones
Genealogy lecture
by Bobby Jones
May 18th
6pm
Seneca Iroquois National Museum
As part of the SINM Spring Lecture series
For more info, call: 716-945-1760

Book Signing
by Susan M. Hill
May 4th
6pm
Seneca Iroquois National Museum
As part of the SINM Spring Lecture series
For more info, call: 716-945-1760

Corn Husk Doll Class
May 24th
5:30pm - 7pm
SNI Library Catt. Branch
Instructor: Penny Minner
All materials provided
For more info, call: 716-532-9449

Kids Craft Night: Splint Ornament
May 10th
5pm - 6:30pm
SNI Library Catt. Branch
Instructor: Penny Minner
All materials provided
For more info, call: 716-532-9449

Native Regalia Class
Monday & Wednesdays,
May 8th - June 8th
4pm
Allegany Community Center
*High School Seniors only*
To sign up, call: Karlene 716-945-8119 ext. 3706

Title VII Cultural Night
May 17th
5pm - 9pm
Silver Creek Elementary School
Featuring storytelling by Perry Ground
Wampum & Cornhusk workshops
To sign up, call: Wendy Bray 716-934-2603 ext. 4104

Gadeyësta’ - I am learning, Agwadeyë:sta’ - We are learning, Jagwadeyë:sta’ - Where we are learning
Community Class update

By Gayawëö:wi

One of the classes that has wrapped up is the sweet grass medallion necklace class. The medallion necklaces are an old form of ornamentation that we Haudenosaunee used to wear both for aesthetics and for the fragrant scent of the sweet grass. Each of the participants were given a handout of example medallions that can be found in either the NYS museum or the Rochester Museum & Science Center’s collections. It’s nice to be able to bring back some of the older accessories among our communities. All the participants were encouraged to share and to teach others.

During the class we talked about designs and each was able to create their own design for their medallions. The ladies beaded their own medallions and braided their own sweet grass necklace. The beading took the longest but the braiding of the sweet grass required more work and finger dexterity than it looked like it would. In the end the ladies did a good job!

How “Rez Accents” strengthen Native Identity

By Tristan Ahtone

An emerging field of research suggests that much like Cajun English or African American Vernacular English—otherwise known as Ebonics—unique speech patterns also have developed among indigenous people in Canada and the United States, creating Native American English, or the rez accent.

Indigenous people are creating and maintaining their own ethnic identities.

Here's what else researchers have discovered: The rez accent—short for “reservation accent”—occurs in indigenous communities regardless of whether a heritage language is spoken; and that through English, indigenous people are creating and maintaining their own ethnic identities.

In other words, the use of English could be just as important to indigenous identity as mother-tongue languages.

Kalina Newmark is a Tulita Dene First Nation member and co-author of the study, “The rez accent knows no borders: Native American identity expressed through English prosody,” which appeared in the journal Language in Society last fall.

“I don’t speak Slavey or my heritage language, and I think there’s a large portion of Native people who don’t, so how do you reconcile your identity with not being able to speak your indigenous language?” Newmark says. “As Native people, we’re survivors, so it’s kind of cool to look at how we’ve adapted English to really suit our needs.”

Where the accent comes from is still a mystery.

In indigenous communities, the rez accent isn’t exactly new. YouTube star Auntie Beatrice (pronounced beechness), played by Lakota-Hidatsa comedian Tonia Jo Hall, regularly employs a particularly unique version of the accent for jokes and monologues aimed squarely at Native viewers, while other indigenous comics from the United States and Canada have embraced Native American English for years. Perhaps the best-known example of the rez accent comes from Thomas Builds-the-Fire, a character from the 1998 film Smoke Signals. In The Washington Post’s write-up of the movie, the reviewer described Builds-the-Fire as a bit of a nerd, but “when the born storyteller squeezes his eyes shut and spins a tale in his ‘reservation accent’ that makes him sound like an aboriginal Emo Phillips, you know that his roots are planted in ancient soil.”

Thomas Builds-the-Fire’s accent is meant to be a little exaggerated, but it makes Native viewers instantly aware that he’s part of the group.

Where the accent comes from is still a mystery. To many indigenous people who speak English as a second language, the intonation and patterns of heritage languages offer some clues to the accent’s origins; however, it’s only one clue. Another may lie in the boarding or residential school experience.

In the government’s attempt to eradicate indigenous languages, children were forced to learn English.

“It’s always one of the questions that gets asked,” says Nacole Walker, another of the study’s authors and member of the Standing Rock Sioux tribe. “We talked about the Relocation Act and the amount of intertribal mixing that’s been happening since the boarding school days. Those were the first times when there (continued on page wis)
How “Rez Accents” strengthen Native Identity (cont.)

(continued from page ge:ih) was a large amount of Native American students coming together from different parts of the country.”

In the 19th and 20th centuries, tens of thousands of Native children in the United States and Canada were taken from their families and mixed together in boarding schools to be assimilated into white culture. In the federal government’s attempt to eradicate indigenous languages, children were forced to learn English.

Researchers hypothesize that the experience may have given rise to a “standardized” rez accent among ESL learners, which was later carried home to tribal communities. In the mid-1900s, many Native people moved from their reservations to cities—some by force, others by necessity—where new, intertribal communities sprung up, perhaps further reinforcing the accent.

“There are some who push that rez accent to reaffirm their identity or to let others know that they’re Native.”

The United Nations estimates that of the nearly 200 indigenous languages still spoken in North America, less than 40 percent are used by young adults or children. Researchers point out that Native identity is being shaped not only by the loss—and revitalization—of heritage languages, but also by the repurposing and remixing of English.

“There are people who don’t have any of the Native accent. Then there’s someone who kind of speaks in different environments with the Native accent—they’re someone who code switches,” Newmark says. “Then there are some who push that rez accent to reaffirm their identity or to let others know that they’re Native. I would hope that they wouldn’t try and force it, but I think some people do.”

The accent isn’t without its baggage, though.

“People assume that we’re unintelligent because we don’t speak

perfect, standard English.”

“The minute you have any individual or group or subgroup of a population speaking a little bit differently than what is the perceived standard, then you have all kinds of negative, adverse evaluations of those people or those groups,” says Sali Tagliamonte, a linguistics professor at the University of Toronto. “It doesn’t matter where we go: In England, the Southern accents are good and the Northern accents are bad. In the United States, the Southern accents are bad and the Northern accents are good, and this type of thing goes on all the time.”

The study’s authors conducted their research while attending Dartmouth College, interviewing and recording 75 Native people on the Standing Rock Sioux Reservation, in Canada’s North-west Territories, and at Dartmouth.

One of the study’s participants, a Lumbee tribal member, recalled consciously trying to lose his accent as a child because he thought it made him sound dumb, while a Navajo citizen who participated in the research reported working, for the same reason, to mimic a “standard” form of English while in class. Another interviewee reported being forced to take ESL classes in primary school even though English was their first language.

“Non-Natives need to understand that it has nothing to do with our intelligence.”

“You have to think about the psychology that goes into that is pretty profound,” Newmark says. “Not many other communities have to go through that where they say, OK, if I speak this way, will I be interpreted as a dumb person?”

Many of the people who agreed to participate in the study reported switching back and forth between standard and Native American English depending on the setting and the company they kept. In casual settings with other Native people, some participants said that the “rez comes out.” However, some speakers said they noticed that their speech patterns shifted to a more standard form of English in a class setting. Still, others noted a complete change in how they spoke at home in their tribal communities versus when they returned to college.

“People assume that we’re unintelligent because we don’t speak perfect, standard English,” Walker says. “Non-Natives need to understand that it has nothing to do with our intelligence.”

The essential lesson of Newmark and Walker’s research: When non-Natives understand and recognize that the rez accent exists, then indigenous people may have a better shot at advocating for their needs.

But Newmark and Walker say more investigation is needed. Although decades of research and awareness have informed the understanding of African American Vernacular English, Chicano English, and other dialects, this study on Native American English is believed to be the only one of its kind.

“Our research is really saying that the way Native people speak is completely fine and that it’s logical and orderly,” Newmark says. “When we understand that the way we speak is perfectly fine, then it’s much easier to be heard.”

Updated March 7, 2017 to clarify that an individual being forced to take ESL classes was not at Dartmouth, but in their primary school.

Tristan Ahtone is a journalist and member of the Kiowa Tribe of Oklahoma.

Article from: http://www.ymagazine.org/people-power/how-rez-accents-strengthen-native-identity-20170306
So what is singing?

By Ha'johjaː'es

So, what is singing? What’s the purpose of singing? I’ve heard the term or phrase, “All they do is sing.” When it comes to singing, it plays an important part, a piece of our Culture, our traditional ways of life. The creator has given each individual a gift, whether you’re a singer, speaker, dancer, craftsman, athlete, it’s up to you to find it, not everyone is a singer. The purpose of the Singing Society was to keep the singing going, keep it strong. If someone needed help with something for example: fire wood, the singers would go cut and stack wood. They would go and help out with whatever was needed. It was a considered a “spirit lifter” or “good medicine” as they would sing and pass the drum for whoever invited them into their houses. There are two types of songs, there’s the social sets of songs which are meant for the public, like socials & dance programs. Then there are the ceremonial sets of songs. Those are still used but are sacred, done privately.

Now, let’s look at the aspect of singing, the times have changed from long time ago to the present. I always hear stories from the older, veteran singers about how it used to be. Long time ago, the singers sang every night, singing practice, singing at other people’s homes. They travelled out to sing. The singers were able to create new songs. Also, they each had their own song, or set of songs that they sang. The singing was a big part. If you listen closely to some of the songs, there’s language in the songs and the songs are meant to help the people.

Some have meaning and some are just songs. The singing was also a way or form of enjoyment & entertainment. It lifted the spirits of the people as it still does today. The singers travelled out to various places as well as having other singers coming in. I’ve always been told, “if you take a drum stick, and you have a room full of people or a house full, standing room only, that little drum stick can make everyone dance!”

Nowadays, the singing has changed a lot. Today we have the modern day technology. Very rare, very, very, very rare is it done anymore and that is the singers singing in other people’s houses. The last time this was done was when I was asked to gather the veteran singers and to go sing for one of our elders in his home. I gathered five veteran singers as we passed the drum and sang a couple songs. That was the last time this happened. The younger ones nowadays don’t know what it was like, all we have left is the stories from the ones left. Every now and then I’ll hear, “where’s the singing?”, you have the language but no songs, then what good would a social and ceremony be if there were no songs? We need both. The language and culture go hand in hand.

As I was always told, to be able to sit down and sing, you have to study the beat, the rhythm, the tune, the timing, in order to make it sound good. I always hear that when you sing, your feet are tapping the floor the same time you’re beating the drum and singing. It takes a lot of practice. You can’t learn it all over night. I grew up with the singing. I remember going up the cookhouse every Wednesday night for singing practice. I remember traveling out to Allegany with our older singers to the Faith Keeper School, to their community building, to Grandma Dowdy’s place and to the longhouse as Allegany & New-town Singers would gather, sing and pass the drum.

It’s mostly up to the men to do the singing. All of the songs have been passed down from generation to generation. Some of todays water drums are made from pvc pipes but there are still very skilled Iroquois craftsmen that make the traditional wooden water drums. For example, the picture displayed on the left, is of some drums made by Lynley Greene from the 6 Nations territory.
The following is a story from *Stories the Iroquois tell their children* by Mabel Powers, enjoy.

There was once an Indian boy, who thought he knew more and could do more than anyone else. He was so proud of himself that he walked around like a great chief, who wears a war shirt with many scalp locks on it.

The other Indian boys and girls called him Spread Feather, because he strutted about like a big turkey.

One day, Spread Feather was playing ball with the other boys. Not once had he failed to drive or catch the ball with his lacrosse stick. Twice he had thrown the ball with such force that someone had been hurt.

Spread Feather grew more and more pleased with himself, as he played. He began to use tricks and to talk very large. “No one can play ball as I,” he said. “I can catch the swiftest ball that can be thrown. I can throw the ball to the sky. I can run faster than the deer.”

Spread Feather boasted so loudly that a rabbit heard him. The rabbit came out of the bushes and sat up on his hind legs. He watched Spread Feather play, and listened to his boasting.

Soon a strange boy was standing where the rabbit had sat. The stranger said to Spread Feather, “I would like to play ball with you.”

“Come on, then!” taunted the boastful boy. “Spread Feather will show the strange ball player how to catch a ball.”

They began to play. The stranger could run like a deer. The balls he threw were so swift and so curved that Spread Feather could not see them. He could not catch one. They seemed to come from the sky.

At last one thrown ball hit Spread Feather on the mouth. He fell to the ground. His face was red with anger, and his lips were red with blood.

He sprang to his feet and shouted to the stranger, “Though I do not like the taste of your ball, yet I can throw you.”

“Very well, then,” said the stranger. “We will have a game of ‘Catch as catch can.’” This is basically the game of wrestling.

Spread Feather set his feet very hard on the ground. “My legs are as strong as the legs of a bear,” he boasted.

They began to wrestle. Soon Spread Feather’s arms fell at his sides. He panted for air. He had no breath and no strength. The stranger picked Spread Feather up and tossed him over his head like a ball. The boy fell without a word.

At sunrise a rabbit hopped near. The rabbit slyly suggested that he might like to play another game of ball.

The boy sat up and said to the rabbit, “Spread Feather is no more. He no longer struts like a turkey. He has nothing to say. He will win a new name. It will not be Spread Feather.”

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**Getting To Know Us: Taryn White**

A few words from our Apprentice I:


I am thankful you all are well. Gayëngwaeta’ is my Indian name. Taryn is my non-native name. Newtown is where I live. I am of the wolf clan. I am 22 years old. Johnigow is my mother’s Indian name. Bethany is her non-native name. Keith is my dad. I have 2 kids. Braxton and Bryant are my sons names.

I have gone to longhouse a majority of my life and I plan to do the same for my children. I am very thankful for the opportunity to be a part of our own language department. I look forward to learning more language and culture to pass down to our younger generations.

Gayëngwaeta’

Photo credit: Ashely Henhawk

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Gadeyësta’ - I am learning, Agwadeyë:sta’ - We are learning, Jagwadeyë:sta’ - Where we are learning
May Apple Preserve
Ingredients:
2 quarts may apples
1 box Sure-Jell
5 cups of sugar

Utensils:
Measuring cups
Knife
Colander
Cooking pot
Sterile jam jars & lids
Whisk
Ladle

Directions:
1. Simmer two quarts of May apples (with stems and blossom ends removed) in one cup of water until the fruit is soft. Then pour the mass directly into a colander and press the pulp through into a container, leaving the skins and seeds behind.
2. Add one box of Sure-Jell for every four cups of cooked fruit, and bring the mixture to a boil. Finally, add five cups of sugar, bring to a hard boil, and—after one minute—pour the finished preserves into sterile jars and seal with canning lids.

The fruit is ripe when the “apple” turns yellow, there should be no green on the flesh. Do not eat too many may apples or you may end up with diarrhea. Do not eat any other part of the plant.

Recipe from: http://www.motherearthnews.com/real-food/may-apple-preserves-recipe-zmaz77jazgoe