

details available to him, he can only imagine the specifics of what the woman's family has done. What Philip does know is that he must turn to his grandfather, whose knowledge of traditional Dakota ceremonies offers the only real possibility of reconciliation.

Ultimately, it is this return to the land and the community that allows Philip to move forward. Unlike the friends and relatives who seem to have lost their place in the world, and unlike the white residents of the border town who seem trapped by their own bureaucratic systems and haunted by their ancestors' actions, Philip seeks to strike a balance between the two cultures. Importantly, this does not mean that Cook-Lynn advocates for hybridity. Instead, she shows Philip renewing his appreciation for the land and the people by participating in a ceremony with his grandfather, but simultaneously, he also asks the nuns at the hospital to help him obtain a college scholarship. By returning to the reservation and grounding himself in Dakota culture, Philip is finally able to confront the history of violence that underlies both his own life and the history of his people. By going to college, he will be able to study that history and confront the traumas that have left both the colonizer and the colonized haunted and broken. Although he must leave his home and family again, Philip will negotiate a place for himself that is very much rooted in Dakota history and tradition. As Cook-Lynn describes it, he will "find that dancing road . . . through history and difficult times" (127). This nuanced negotiation of the problems of colonization is, ultimately, what makes *That Guy Wolf Dancing* such a remarkable novella. It will be especially useful in a Native studies or literature classroom, where it will challenge students to confront some of the ugliest facts of colonization, while simultaneously reinforcing the importance of Dakota traditions and suggesting new strategies for survival.

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**To Win the Indian Heart: Music at Chemawa Indian School.** By Melissa D. Parkhurst. Corvallis: Oregon State University Press, 2014. 256 pages. \$22.95 paper.

In *To Win the Indian Heart: Music at Chemawa Indian School*, Melissa Parkhurst adds to the growing scholarship on the experience of Native American students who attended off-reservation boarding schools beginning in the late nineteenth century. She joins other scholars who have produced in-depth accounts of single institutions, such as K. Tsianina Lomawaima, Devon A. Mihesuah, and Matthew Sakiestewa Gilbert, as well as more general scholarship on the goals, methods, and student responses to assimilationist educational programs by David Wallace Adams, Brenda Childs, and Margaret Connell Szasz. The author contends that a study of Chemawa Indian School offers new insights to our collective understanding of the boarding school experience because the institution relied more on voluntary enrollment, had close ties to neighboring tribes, and continues to function in the present as a high school for Native students.

Expanding our understanding of the influence of boarding schools' extracurricular activities beyond their athletic programs, Parkhurst's focus on musical instruction and

student uses of music is a useful addition to works by John Troutman and Michael Pisani that explore how Native Americans encountered and used Western music. Additionally, extending the scope of this book to the present experiences of students at Chemawa, including Native cultural traditions such as powwows, allows readers to see how changes in Indian policy and Native activism have shaped the educational experiences of Indian students over a far longer period of time than many studies of boarding schools. Because the author extends her study beyond the now-familiar chronology of boarding schools around the turn of the twentieth century, readers may grasp how a single institution, its administration, faculty, and students, responded and contributed to policy changes such as Collier's New Deal reforms and the later periods of termination and self-determination.

Like much of the most recent scholarship on boarding school experiences, Parkhurst's examination goes beyond a top-down study of the goals and methods of Indian reformers and school administrators. She rightly notes that the initial purpose of introducing Western musical instruction at Chemawa and other off-reservation boarding schools conformed to the assimilationist policies of non-Native reformers, such as Carlisle Indian School founder Richard H. Pratt. School officials and teachers hoped to transform the interior lives of their students and promised that their educational program would, as Parkhurst argues, replace "the 'heathenish' pleasures of Indian ceremonial activities with more acceptable pastimes that would reinforce Anglo-European social customs" (12). By examining classroom activities and goals, school bands, choirs, lessons, pageants, and formal dances, Parkhurst traces out the ways that music at Chemawa was intended to reshape students' emotional worlds and their perceptions of themselves and their communities. This approach to using music in the school, Parkhurst argues, aimed to assimilate Native students to Euro-American values, transform their identities and "win the Indian heart"—with mixed results.

Students expressed a range of responses to the musical education they received at Chemawa. As at other boarding schools, students here continued to practice Native music, dance, and rituals, often sharing their traditions with classmates from other tribes. Some students enjoyed musical extracurricular activities as a break from the monotony of their daily schedules; others used Western musical instruction to continue the training begun in home communities. Parkhurst examines individuals and bands at Chemawa who built on the opportunities at the school to become professional musicians and performers. Parkhurst contends that although it was intended to transform Native identities, as evidenced by the myriad responses of Native students to musical education at the school, music became "*not* a tool for mindless assimilation, but a way for Indian students to define themselves, to create social networks, and to gain the competencies that would promote their own resiliency both during their time at Chemawa and afterwards" (19).

Parkhurst draws on a variety of primary sources to support her argument that Chemawa students appropriated the school's musical curriculum for their own use as tools for the creation of identity and survival. In addition to official records left by teachers and administrators of the school and student newspapers, she relied on printed memoirs and autobiographies of former students and conducted interviews

with Chemawa alumni. These sources prove to be so informative that one wishes Parkhurst had located additional material providing the perspectives of students and their families. To fill some of these gaps, the author often relied on accounts from the Carlisle Indian School. Although this tactic is not explicitly problematic, it did detract to some extent from her argument that Chemawa differed in substantial ways from Carlisle and occasionally obscured the voices of the Chemawa students.

*To Win the Indian Heart* is organized thematically, an approach that while useful, occasionally leads to redundancies. Parkhurst opts for a thematic approach to provide what she terms a “multi-layered account of music in campus life and its changing meanings for individual students, faculty and staff, school administrators and families” (17–18). Individual chapters examine such topics as the school bands, choirs, private instruction, theatrical performances, dance, and powwows. In many of these chapters Parkhurst effectively shows how educational policies changed over the last 130 years and how these changes impacted campus life. However, from one chapter to the next, the author often repeats information on reforms in educational policy, such as the implementation of Estelle Reel’s new course of study in 1901 or the reforms of the John Collier administration. These redundancies might have been avoided by including a brief introduction on the major policies and events in Indian education from the late nineteenth century to the present, or by more careful editing. Within individual chapters, additional editing would also have been welcome, particularly in terms of organization or in smoothing transitions between different ideas.

The emotional nature of music affected students in very different ways than did other parts of the school curriculum, and this book’s focus on music provides a fuller picture of the boarding school experience. School officials understood the effect musical education could have towards assimilating their charges, but they underestimated the resiliency and adaptability of the students who used music for their own purposes. Additionally, allowing us to see how off-reservation boarding schools in the Western states functioned, Parkhurst examines the musical exchanges between the school and the local community, especially neighboring tribes. In particular, this study’s use of student oral histories allows us to get a clearer sense of how graduates used their musical training and experiences to improve their communities and expand their opportunities.

Overall, the book provides a number of important contributions to our understanding of not just Chemawa Indian School, but to the complex processes and experiences that have made up Indian education since the late-nineteenth century. Most significantly, this examination of musical education as not just a weapon of assimilationist or paternal Indian policies, but as a tool Native Americans students used to create their own identities and meet their own needs, complicates our understandings of education beyond a simple matter of resistance to or acceptance of non-Native ways of being. It demonstrates how students could find resiliency, selectively adapt to being Native American in Western culture, and create their identities through their experience of and participation in musical activities.

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