



Saint Kateri Tekakwitha  
Honor Dance  
July 6



# Saint Kateri Tekakwitha HONOR DANCE



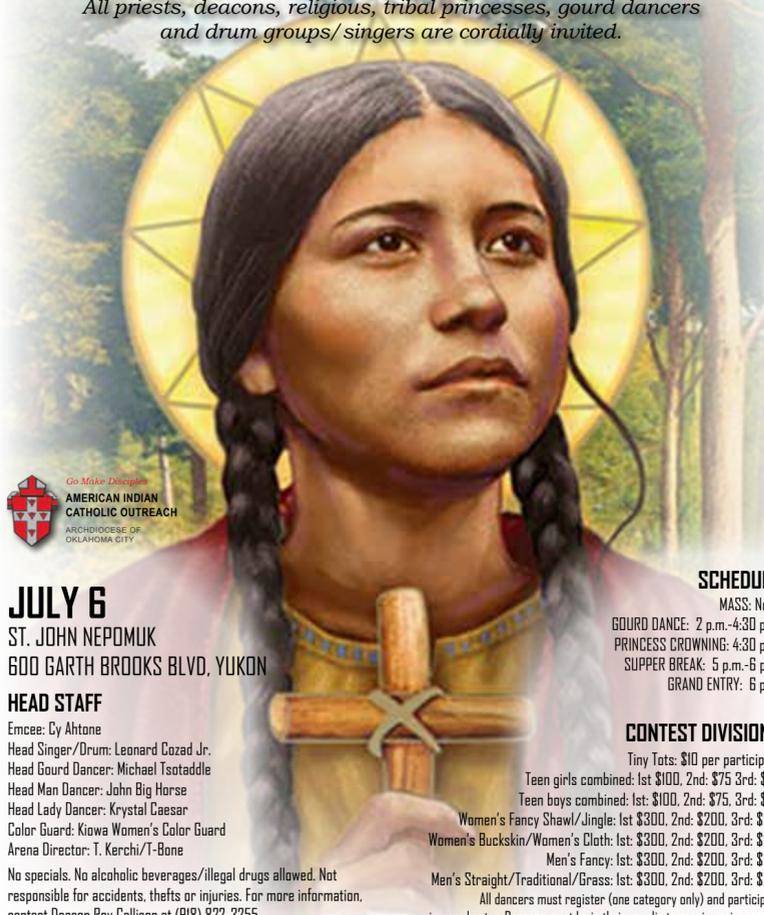
**July 6**  
**St. John Nepomuk**  
600 Garth Brooks Blvd.  
Yukon

**SCHEDULE**

**Mass:** Noon  
**Gourd Dance:** 2 p.m. - 4:30 p.m.  
**Princess crowning:** 4:30 p.m.  
**Supper break:** 5 p.m. - 6 p.m.  
**Grand Entry:** 6 p.m.  
**Relic veneration:** 1 p.m. - 9 p.m.

# ST. KATERI TEKAKWITHA HONOR DANCE

*All priests, deacons, religious, tribal princesses, gourd dancers and drum groups/singers are cordially invited.*



**JULY 6**  
**ST. JOHN NEPOMUK**  
**600 GARTH BROOKS BLVD, YUKON**

**HEAD STAFF**  
Emcee: Cy Ahtane  
Head Singer/Drum: Leonard Cozad Jr.  
Head Gourd Dancer: Michael Tsotaddle  
Head Man Dancer: John Big Horse  
Head Lady Dancer: Krystal Caesar  
Color Guard: Kiowa Women's Color Guard  
Arena Director: T. Kerchi/T-Bone

**SCHEDULE**  
MASS: Noon  
GOURD DANCE: 2 p.m.-4:30 p.m.  
PRINCESS CROWNING: 4:30 p.m.  
SUPPER BREAK: 5 p.m.-6 p.m.  
GRAND ENTRY: 6 p.m.

**CONTEST DIVISIONS**  
Tiny Tot: \$10 per participant  
Teen girls combined: 1st \$100, 2nd: \$75, 3rd: \$50  
Teen boys combined: 1st: \$100, 2nd: \$75, 3rd: \$50  
Women's Fancy Shawl/Jingle: 1st \$300, 2nd: \$200, 3rd: \$100  
Women's Buckskin/Women's Cloth: 1st: \$300, 2nd: \$200, 3rd: \$100  
Men's Fancy: 1st: \$300, 2nd: \$200, 3rd: \$100  
Men's Straight/Traditional/Grass: 1st: \$300, 2nd: \$200, 3rd: \$100  
All dancers must register (one category only) and participate in grand entry. Dancers must be in their regalia to receive prize money.

No specials. No alcoholic beverages/illegal drugs allowed. Not responsible for accidents, thefts or injuries. For more information, contact Deacon Roy Callison at (918) 822-3255.

# Saint Kateri Tekakwitha

## *Lily of the Mohawks*

**S**aint Kateri Tekakwitha (pronounced Gah-deh-lee Deh-gah-quee-tah in Mohawk) is the first American Indian to be recognized as a saint by the Catholic Church. Born in 1656 in the Mohawk village of Ossernenon near what is now Auriesville, N.Y., her mother Kahenta was Algonquin and Christian and her father Kenhoronkwa was a Mohawk war chief. She was named Tekakwitha, which means “she who puts all things in order.”

In 1660, when she was age 4, smallpox ravaged her village. The disease took her parents and infant brother and left Saint Kateri with a scarred face and weakened vision. Her uncle, Kenhoronkwa’s brother,

was made the new chief and he and his wife adopted her. The Mohawks moved their village to Caughnawaga in Quebec, Canada. When she was older, her uncle tried to arrange her marriage, but she refused. She was interested in learning more about Jesus from the Jesuit priests who stayed in their village.

She was baptized on Easter Sunday 1676 and given the name Kateri, the Mohawk form of Catherine, which she took in honor of Saint Catherine of Siena. Her religious decision was not understood by her uncle or the Turtle Clan, but despite the opposition she faced, her faith never wavered. Saint Kateri eventually left her village in 1677 and went to Saint Francis Xavier of Sault Saint

Louis, south of Montreal. She received Holy Communion on Christmas Day 1677 and took a vow of virginity in 1679. She became ill shortly after and died on April 17, 1680, at age 24. Upon her death the smallpox scars disappeared from her face.

Saint Kateri was declared Venerable in 1942 by Pope Pius XII, she was beatified on June 22, 1980, by Saint John Paul II and was canonized on Oct. 21, 2012, by Pope Benedict XVI.

Saint Kateri Tekakwitha is known as the Lily of the Mohawks and is recognized as the patroness of American Indians, ecology, environment, purity, people in exile and orphans. Her feast day is July 14 in the United States and April 17 in Canada.



Monastery Icons photo

**How to volunteer:**

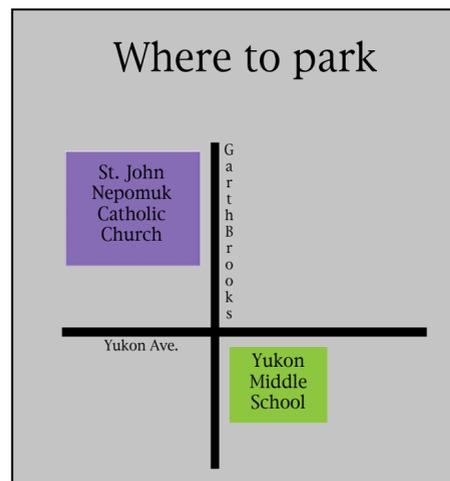
Sign up online at <http://bit.ly/HonorDancevolunteer> or call Dana Attocknie at (405) 721-1810.

**Vendor table set up:**

Contact Susan Callison at (918) 931-7514

**More information:**

[archokc.org/honordance](http://archokc.org/honordance)



**Overflow parking:**

Overflow parking will be at Yukon Middle School, 801 Garth Brooks Blvd.

## How to venerate a saint’s relic

### *A basic guide*

**By Aleteia**

The veneration of relics in the Catholic Church is an ancient tradition that dates back to the New Testament. We can find its origins in the life of Jesus Christ. The Church always has treated the relics of saints in a special manner, preserving them and often putting them on display for the benefit of the faithful.

Relics of saints are typically housed in special gold cases and can either be seen in a permanent display in various churches, or in a traveling presentation, similar to the recent tour of Padre Pio relics in the United States.

When venerating a relic it is most appropriate to show honor and respect to the saint by performing a simple exterior gesture. The Directory on Popular Piety explains that, “Popular piety is characterized by a great variety and richness of bodily,

gestural and symbolic expressions: kissing or touching images, places, relics and sacred objects ... These and similar expressions, handed down from father to son, are direct and simple ways of giving external expression to the heart and to one’s commitment to live the Christian life. Without this interior aspect, symbolic gesture runs the risk of degenerating into empty customs or mere superstitions, in the worst cases.”

In general, the Church recommends an exterior gesture that fits the occasion and corresponds to a person’s interior disposition. Someone venerating a saint’s relic can kiss or touch the glass case that houses the relic or simply stand near the relic in prayer, raising one’s heart and mind to God and invoking the intercession of the saint.

Other acceptable gestures include signing oneself with the sign of the cross or kneeling in front of the

relic in prayer. However, a person should not genuflect before the relic in a way similar to genuflecting before the Blessed Sacrament. Christ alone is reserved that type of veneration.

Whatever gesture a person chooses to use to venerate a relic, it must not be done out of superstition, but out of love for the saint and for God. Think of the practice in a similar way to someone who takes out a photograph of a beloved family member and kisses it every time he or she puts it back.

Venerating the relics of saints is a beautiful practice that brings us close to those who walked before us in the sign of faith. They “ran the race” and reached the end goal of Heaven. Seeing their relics and touching them can incite in us a greater urgency to strive for sanctity so that we can meet these holy men and women at the end our time on earth.

# POWWOW 101

By Native Oklahoma Magazine

**P**owwow dancers attempt to catch the judges' eyes with personal style, footwork falling on the beat of the music and well-made dance attire. A dancer can be disqualified if they dance off beat, drop a part of their clothing during the performance or fail to stop with both feet on the ground when the last beat of the drum sounds. A good dancer combines traditional aspects with personal attitude and individuality.

## Men's Traditional Dance

Men's Traditional dancers tell a story with their movements: one of hunting, tracking, fighting or imitating the courtship dances of prairie birds. The dancers' feet stay close to the ground while their heads and upper bodies play out their story line. This dance and the associated dance dress, or regalia, originated with 19<sup>th</sup> century warrior society members who danced to recount their war deeds and tell stories.

## Men's Fancy Dance

Taking basic steps and regalia from the Traditional Dance, Fancy dancers' dress is noted for the colorful beadwork, feathers, ribbons and an additional bustle worn at the back of the neck, accentuating each of the dancer's athletic movements. The best Fancy dancers are able to make complex movements with regalia falling on beat with the drum.

## Men's Grass Dance

Marked by quick and fluid movements, the Grass Dance is more active than the Men's Traditional Dance. Grass dancers move by shaking their shoulders,

swaying their torsos from the hip and darting suddenly to change their direction. They do not wear a bustle, but rather a shirt and pants heavily fringed with ribbon, yarn or cloth moving as an extension of the dancer's body, reminiscent of prairie grass swaying in the wind. Some Grass dancers use trick steps that give the appearance that the dancer is off balance, only to gracefully recover just in time.



Photos Native American Times

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## Women's Fancy Shawl Dance

Fancy Shawl dancers are recognized by their energetic dance style in which they seem to float around the arena; their shawls outstretched like beautiful wings. Dancers create this illusion by moving around the arena on their toes, kicking high and twirling into the air. This dance is extremely athletic and strenuous and is usually danced by girls and young women. The dancers keep up with the fast pace of the song while retaining a gentle elegance, using their beautifully decorated fringed shawls to accentuate every movement.



## Women's Traditional Dance

The Women's Traditional Dance is a powerful and personal dance of expression. These dancers move

with extreme grace and subtlety, keeping their feet close to the ground and either moving slowly forward or bobbing slightly with the beat of the drum. These simple steps have their origin in older times when women did not dance in the arena but stood outside the circle and kept time with their feet. Dancers wear or carry shawls, a sign of modesty and respect, and long traditional buckskin or cloth dresses.

## Women's Jingle Dress Dance

The most musical of the powwow dances, the Jingle Dress competition is gracefully accompanied by the tinkling sound of the jingle dress in motion. These dancers are distinctive in their dresses covered by rows of triangular metal cones. The dance has no set choreography, and dancers use a variety of rocking, stepping and hopping motions to make the jingles on their dresses chime along with the beat of the drum. Although this dance originated in northern Minnesota among the Anishinabe people, it has become tremendously popular among women dancers of all ages on the Northern Plains.



## Tiny Tots Dance

When the announcer calls for the Tiny Tots Dance, a number of young children fill the arena; dancing, wiggling and jumping along to the beat of the drum. The Tiny Tots dance includes young children, ages 6 and under, who are just learning to dance, encouraging them to join in with powwow activities. The inclusion of youngsters in the powwow dances ensures that the next generation carries on the powwow tradition.

## Social Dances

In addition to competition dances and specials, a number of social dances fill the powwow schedule. Among these are the intertribal and round dances that include all dance categories, ages and genders. Powwow visitors should feel free to join in these dances upon invitation from the emcee.

## The Drum

It is hard to imagine a powwow without a drum. It is the drum that makes the dancers want to move, and the better the drum the more the dancers feel the excitement of the performance. The drum is a term used to refer to both the instrument and the group of people sitting at the drum to play and sing. One or more lead singers, who start the songs, may have more than 100 songs in their personal repertoire. The songs sung at powwow are varied and endless in number. Some are traditional and passed down through history others are contemporary and created to speak to current concerns and interests. Some of the songs are sung in their traditional tribal language, which aides in keeping the languages alive and are vital for the younger generations. Many of the songs are sung in vocables (rhythmically sung syllables) such as "hey," "yah" or "lay." The use of vocables makes the songs easier for singers and dancers of all tribes to remember. There are typically a number of drum groups at each powwow, and they trade off the playing duties for each song.

## Powwow etiquette

Provided by Native Oklahoma Magazine

When attending a powwow, especially if you are unfamiliar with the setting, it helps to be observant. While different powwows will have common elements, there may be some variance in protocol. Watch what other attendees are doing. Stand when they stand. Sit when they sit. The master of ceremonies will make announcements and give instructions to keep everything going smoothly.

- Arena benches are set up for dancers and special honorees around the perimeter of the dance circle. If a seat has a blanket on it, it is reserved. Be conscious of where you place your chair. Do not sit in sections reserved for elders or dancers and take care not to block the view of others.

- When special songs are played, everyone stands quietly in respect. Examples include during Grand Entry, flag songs, veteran songs, memorial songs and prayer songs. The emcee will announce these songs and indicate if or when dancers may join the song.

- Recordings are not allowed without the permission of the master of ceremonies and the lead singer.

- Only those invited by the lead singer may sit at the drum. Do not touch the Drum unless given permission.

- Avoid flash photography since it can be distracting to contest dancers.

- Be respectful of regalia. Some of the pieces or jewelry may be family heirlooms. If a dancer drops a piece of regalia or a piece comes loose, let them or the arena director know. Do not pick it up. Do not touch or handle an eagle feather. If one has fallen, let the dancer or a powwow staff member know.

- The dance circle is sacred. Do not walk across the circle and do not permit children to run in or around the circle.

- Visitors may participate in some social and intertribal dances. The emcee will announce these dances. Blanket dances are introduced to raise money for the head drum group. When the blanket is placed on the ground or floor, everyone is welcome to enter the circle. It's customary to enter from the main entry and walk the direction of the established movement.