



Saint Kateri Tekakwitha
HONOR DANCE



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The Catholic Foundation of Oklahoma

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ARCHDIOCESE OF
Oklahoma City

Saint Kateri Tekakwitha HONOR DANCE

July 6
Saint John Nepomuk
Catholic Church
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.

Welcome

Dear Brothers and Sisters in Christ,

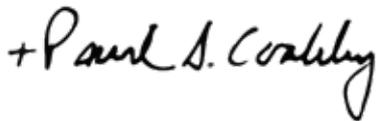
Welcome to the Saint Kateri Tekakwitha Honor Dance! It is with great joy that we celebrate the life and witness of this truly American saint.

God has blessed the Church in Oklahoma with this opportunity to share our faith and diverse culture with the entire community.

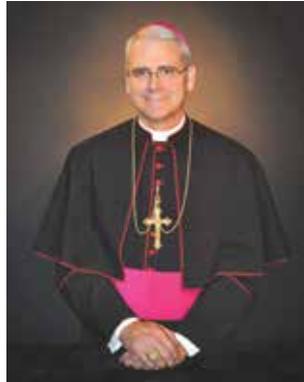
Despite illness and hardship in her youth, Kateri felt the call to conversion and missionary discipleship that has been an inspiration to native cultures in North America and for many others over the past 300 years. We praise and thank God for raising up Saint Kateri's example of holiness for us all.

Thank you for joining me at the archdiocese's first-ever honor dance, and may God continue to bless you and your family. Saint Kateri, pray for us!

Sincerely yours in Christ,



Most Rev. Paul S. Coakley
Archbishop of Oklahoma City



St. Kateri Tekakwitha HONOR DANCE

HEAD STAFF

Emcee: Cy Ahtone

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

CONTEST DIVISIONS

Tiny Tots

*Sponsored by Ronald and Judith Hawes and
The Law Offices of Pamela Kennedy*

Teen girls combined

Sponsored by the Schonchin Family

Teen boys combined

Sponsored by the Attocknie Family

Women's Fancy Shawl/Jingle

*Sponsored by Catholic Charities of the
Archdiocese of Oklahoma City*

Women's Buckskin/Women's Cloth

Sponsored by Native Oklahoma magazine

Men's Fancy

Sponsored by St. Ann Retirement Center

Men's Straight/Traditional/Grass

Sponsored by Catholic Mutual Group

Due to time constraints, there will be no specials.

SAINT KATERI TEKAKWITHA

Saint Kateri Tekakwitha (pronounced Gah-deh-lee Deh-gah-queetah 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.”

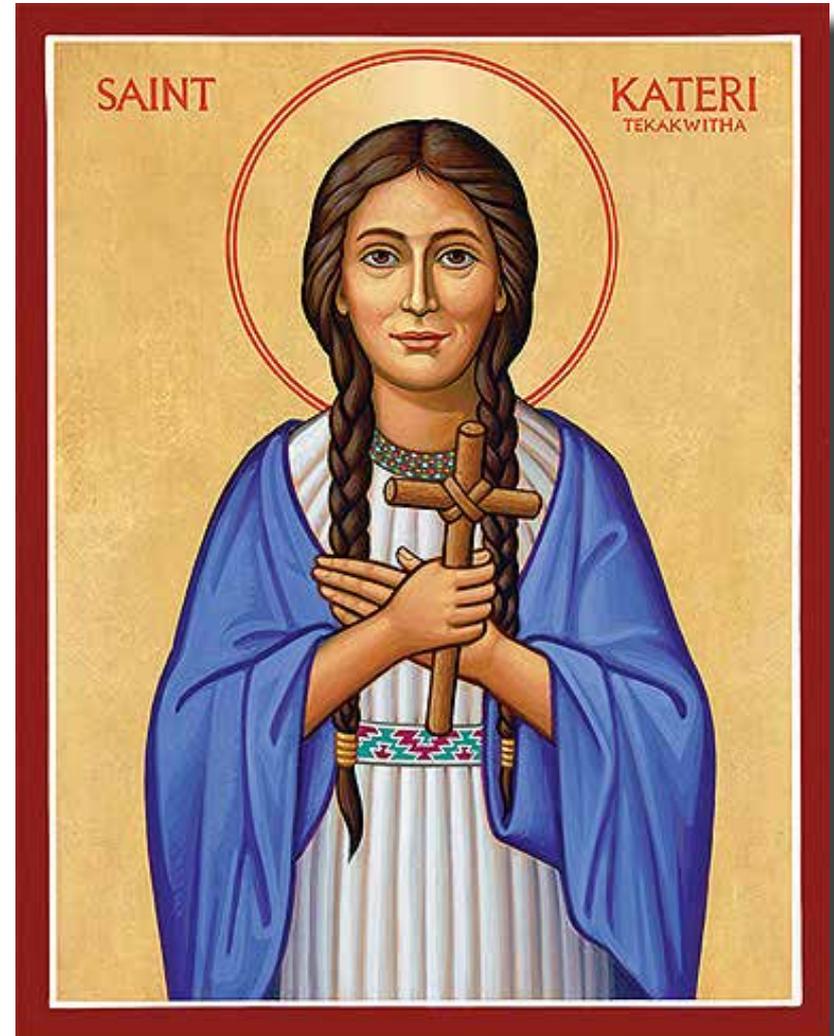
In 1660, when she was age 4, smallpox ravaged her village. The disease took her parents and infant brother and left Saint Kateri with a scarred face and weakened vision. Her uncle, Kenhoronkwa’s brother, was made the new chief and he and his wife adopted her. The Mohawks moved their village to Caughnawaga 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

The inaugural

American Indian Catholic Outreach princess

Arlene Schonchin

Miss Arlene Linda Jimenez Schonchin, 10, is an enrolled member of the Comanche Nation and is from the Klamath, Modoc and Piute tribes. She is a direct descendant of Comanche Chief Wildhorse and Chief Whitewolf (Esa Rosa), and Modoc leader Schonchin John.

Arlene's parents are Lynn and Jolene Schonchin. Her maternal grandparents are Joe and Arlene Jimenez and paternal grandparents are Lynn and Linda Schonchin. Her mother Jolene was the 1988 Comanche Princess and maternal grandmother Arlene Wockmetoah Jimenez was the 1945 Comanche Princess. Her paternal grandmother Linda Lotches Schonchin was the 1960 Klamath Princess.

Arlene is an active altar server at Blessed Sacrament in Lawton and regularly attends the Catholic Daughters of the Americas (Saint Jude Chapter).

She has been dancing since age 1. She attends numerous powwows, has been the Head Little Girl Dancer for several powwows and has won multiple powwow dance contests in her division. She also is a member of the Blessed Sacrament Mexican Youth Group.

In 2014, Arlene performed the Lord's Prayer in Native American Sign Language to an audience of more than 1,000 people, and demonstrated several powwow



dances with the Comanche Nation at the National Museum of the American Indian in Washington, D.C.

She is a member of the Comanche Youth Dancers, which performs at various schools, organizations and events. She has demonstrated powwow dances at several schools and international events, including Sheppard Air Force Base in Wichita Falls, the International Festival in Lawton, the Apache Rattlesnake Festival in Apache, and Palo Duro Canyon in Amarillo.

Arlene sings church songs in the Comanche language, and can speak some words and sentences in Comanche. She is a straight A student and participates in

advanced classes in her grade. In her free time, she plays soccer, likes to read and writes fictional short stories.

Arlene said, "I want to be the American Indian Catholic Outreach Princess because we are supposed to spread God's teaching to everyone. I will tell other Indians about AICO at powwows and everywhere I go!"



*The Comanche Nation
Congratulates
Arlene
Schonchin
2019 American Indian
Catholic Outreach
Princess*

Powwow 101

Powwow 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 19th century warrior society members who danced to recount their war deeds and tell stories.

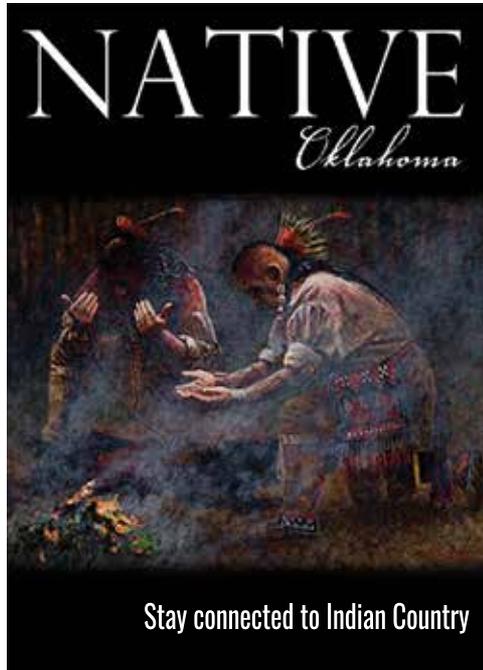
Men's Fancy Dance

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.

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 Tra-

ditional 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

Powwow etiquette

Here are some tips for attending a powwow:

- 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;

- Guests are welcome and encouraged to bring chairs;

- When special songs are played, everyone stands quietly in respect. The emcee will announce these songs and indicate if or when dancers may join;

- Recordings are not allowed without the permission of the Master of Ceremonies and the Lead Singer;

- Only people invited by the

continued on next page

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

lead singer may sit at the drum. Do not touch the drum unless given permission;

- Flash photography may be distracting to contest dancers and is sometimes not allowed. Ask before using a flash;

- 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 of regalia comes loose, let the dancer 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.

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.

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Do not walk across the circle and do not permit children to run in or around the circle. Pets are not allowed in the dance arena;

- 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.

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\$399,150 Total year 2017-2018. We provided emergency and hot calls assistance, shelter and assistance with housing needs to homeless clients.

32,789 Walk-in clients assisted by staff and phone calls fielded.

87% of each dollar donated is used towards direct client services.

9,875 Emergency shelter beds utilized in 2017-2018.

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Saint Kateri Tekakwitha,
Thank you for the grace,
humility and courage
you exemplified in your
short life.

You have shown us how
heartache can be
turned into happiness by
trusting in the Lord.

We pray that your
example brings healing,
forgiveness, a discernment
of religious vocations and
an understanding that
people can celebrate both
their faith and their
cultural traditions.

Pray for us, Lily of the
Mohawks, that we may
be like you, and place our
love for Jesus at the
center of our lives.

We pray this, through
Christ our Lord.
Amen.

**Saint Kateri Tekakwitha,
pray for us.**

Feast Day
July 14 – United States
April 17 – Canada

Prayer by Dana Attocknie ©



Go Make Disciples
ARCHDIOCESE OF OKLAHOMA CITY

*The stained glass photo is in the
Saint Francis de Sales Chapel at
the Catholic Pastoral Center in
Oklahoma City.*

Thank you!

Most Rev. Paul S. Coakley,
Archbishop of Oklahoma City

Fr. Rex Arnold, the staff and parishioners at
St. John Nepomuk

Secretariat for Evangelization and Catechesis

Office of American Indian Catholic Outreach

The Catholic Foundation of Oklahoma

Abbot Lawrence Stasyszen, O.S.B.

Tina Stroud

Schonchin Family

Damonta Gaddis

Stella Dirkschneider

Florence Daugomah

The Arrangement

The head staff, sponsors, volunteers
and everyone in attendance.

St. Kateri Tekakwitha
Honor Dance Committee

Deacon Roy Callision (Cherokee)
Susan Callison (Choctaw)

Dana Attocknie (Comanche/Ohkay Owingeh Pueblo)
Jolene Schonchin (Comanche)

Tammy Baldoff (Osage/Sac and Fox/Shawnee/Potawatomi/Kaw)



The Office of American Indian Catholic Outreach is an office of the Archdiocese of Oklahoma City that serves the American Indian people of Oklahoma.

It celebrates American Indian cultures and spiritual traditions within the context of the Catholic Church.

For more information contact:

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(918) 822-3255
www.archokc.org/aico



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