



# *ABUNDANCE OF BIRDS*



Developed by Karen M. Swearingen

A Publication of Chugachmiut Heritage Preservation Department  
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#### ABUNDANCE OF BIRDS

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## *INTRODUCTION*

Birds are of great importance to the Sugpiaq. Not only were they an annual diet of the people, the skins, feathers, beaks, talons, and bones were a valuable resource for all the necessities of daily life. A complex set of skills is required to hunt birds. Sea birds and ducks were hunted on land. Sugpiat used bows and arrows, bolas, snares, or braided sinew nets and on the sea they used kayaks using special bird darts and collected eggs at coastal rookeries. The hunters scaled rock walls using ropes made of sea mammal skin repelling down to collect birds and eggs from nests on cliff faces. Woman gathered eggs to be eaten year around.

Many parts of the birds were used. Feathers were used to make tools or attached to arrows, fire starter, stuffing for bedding and insulation. Brooms were made from the wings of larger birds. Feathers were inserted between the strands of spruce root basketry; woven into grass mats; and, sewn into the seams of water proof gut skin clothing. Feathers also adorned spiritually powerful hunting hats and ceremonial masks symbolizing the magical ties between people and birds. Delicate bird bones were used for awls and needles to make skin boots and clothing. Some of the clothing was decorated with colorful natural dyes, feathers, puffin beaks and carved ivory figurines. Birds were also very spiritual to the Sugpiaq. They made mask with feathers, puffin beak rattles and other items for use in ceremonies. These items had special transformational qualities relating to legends and religious beliefs. Each item helped the Sugpiaq communicate with the spirit world.

By watching birds, whalers could find where struck whales had drifted ashore;

Gulls mass where there are concentrations of herring;

Birds were said to have gone silent before the '64 earthquake:

“It was strangely silent, even nature was quiet. There weren’t even sounds from birds or anything. Maybe they knew something bad was about to happen” (Smelcer, 2006).

Birds became much more important for clothing after Sugpiat were banned from wearing furs (the Russians wanted all the furs for profit). Sugpiat were forced to use bird skins instead, and they also began to use them in ways that still reflected their ranked society. The highest status parkas were made of materials that took the most work (rarity and difficulty of manufacture are very common markers of value in many societies).

“Since 1792 the [Russian American] company has prohibited all inhabitants engaged in its enterprises to make for themselves parkas out of sea otter and fox pelts, and issued the strictest orders that if anyone were to wear such clothing, it would be torn off the person’s back and confiscated for the company without any recompense. This has actually happened. This is why nowadays; all inhabitants generally wear bird skin parkas, formerly used only by the poor and the slaves” (The Arctic Studies Center, 2001).

“While living under Russian rule, the Sugpiat were not allowed to wear or own clothing made of sea otter, ground squirrel, bear or other furs considered valuable to the Russians. This rule necessitated that they either wear Russian-style clothing or use other materials. For parkas, previously made from sea otter and ground squirrel skins, bird skins were substituted. Cormorant skins were the most popular for a fine parka, but were very time consuming to make, as it took forty skins to make one garment. The most valuable of the parkas were made from just the necks of the cormorant, and it took from 150 to 200 birds

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to make a single parka. The Russian-American Company eventually allowed garments to be made from ground squirrel skins . . .

Holmberg described the process of preparing the bird skins for parkas:

“After the birds were carefully skinned, the women sucked out the fatty parts of the skins and left those standing for a while covered in sour fish roe. Later, the skins were cleaned and kneaded by hand till completely dry. Instead of fish roe, urine often was employed, in which the skins had to lie two or three days. The hides thus prepared were sewed together with a needle (made from the bones of smaller birds) and thread, which was painfully made from grated, dried whale sinews twisted together” (Haakanson and Steffian, 2009).

Today, there are fewer uses of birds because there is less subsistence activity and the area is still recovering from the oil spill. Because of that event and issues of climate change, there is now a new interest in bird behavior and biology: the health and behavior of birds tells us about the health of the environment.

Throughout Sugpiaq history birds have always been interesting to people even if they had no direct “use.” People have names for many different birds in Sugt’stun and enjoyed watching them.

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## *OVERVIEW*

### **Grade K-3**

#### **Sugpiaq Stories and Dance**

The student will learn the importance of storytelling, drumming and dancing:

- The students will listen to the story, “The Only Pretty Birds” (Tangernirtatailngut Saulet) from the Alexandrovsk English Bay in Its Traditional Way No.3 Story by: Juanita Melsheimer. An Elder will come into the classroom and teach a song written in Seward by Qutekcaak Native Tribe and Feona Sawden and dance and sing.

#### **Bird Eggs**

In the spring, the region’s geographic location and restrictive topography make it a spectacular migration corridor for millions of birds flying to their northern breeding grounds. It is difficult to imagine the tremendous concentration of waterfowl, shorebirds, and other water birds arriving and migrating from coastal waters and tidal marsh areas. The Chugach Region regularly hosts the gulls, terns, jaegers, cormorants, albatrosses, puffins, murre, murrelets, and auklets. Sea birds are a diverse group. Some are birds that spend nearly all their lives at sea and some live mainly inland. Most nest in colonies on islands or near water. All have webbed feet. Most have sharp bills for snatching fish and invertebrates. Seabird eggs are light bulb shaped so that they don’t roll off the cliff edges.

Most Alaska Native groups gather gull eggs. The eggs are gray with spots and are among the most popular eggs to gather. Gulls lay more eggs when some are taken from their nests. Goose, duck and tern eggs are also gathered, yet are smaller and harder to find. Eggs are usually harvested from the last week in May until the second week in June. Murre eggs are also popular in the Northwest regions of the state and are harvested in July. Bird eggs can be prepared and used like chicken eggs. For example, gull and goose eggs are great in cake mixes. Use one gull egg to replace one chicken egg. Boil eggs in water for at least 20 minutes for hard-boiled eggs. To test if an egg is good to eat, Alaska Natives put it in water. If it sinks, it is good to eat. If it floats, it is about to hatch and is not good to eat.

#### **Birds of Many Colors**

The student will become aware that there are hundreds of birds in Alaska and learn from a story why the Blue Jay has feathers sticking up in the back of their heads.

- Raven and the Birds: Elaine Abraham

**RAVEN AND THE BIRDS:** Raven announced that he was going to give a feast. He carried a huge fat salmon up from the beach and all the time he kept calling, “My dear little nephews, my dear little grandchildren, I need your help. We are going to give a feast.” As he called, little birds of every color and shape began to fly to him. There were red birds, yellow, brown, blue birds, hundreds of little birds that came to help him. He dug a shallow pit and then said to the birds, “While I am digging the pit, you get skunk cabbage leaves and sea weeds or us to wrap the salmon in. And you, red and you, red and yellow birds, go and get twigs for the fire.” The little birds flew away. They were back soon and Raven had all the things he needed. He asked the little birds, “My little nephews and my little grandchildren, where did you get the twigs for the fire??” The little bids said, “Over near that hill.” Raven said, “Oh, no! That is where my ancestors are buried. We cannot use these twigs for our fire. You must fly over the hill and get twigs from the other side.” So, the little birds, red ones, yellow ones and brown ones flew to the other side. As soon as they were out of sight, Raven grabbed all the twigs the little birds brought.

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He made a big fire, and then lay down. When the ashes cooled, he dug up the salmon and ate it. It was beginning to get dark when the little birds returned, each with a twig and very weary from their long flight. Raven said, “You were gone for so long that someone stole our salmon and ate it up.” Poor little birds, weary from their long journey put up their little wings up over their heads, sitting in the light of the last glow of the coals and slept. Among the birds was Blue Jay, Raven’s favorite grandchild. Raven said to Blue Jay, “Come here my grandchild. Sit by me so I can comb your hair.” Raven, while tying up Blue Jay’s hair, would sneak a bit of salmon which he had saved and put it in Blue Jay’s mouth. That is why today the Blue Jays have feathers sticking up in the back of their heads.

### **Hidden In Plain View:**

The student will learn how Ptarmigan lives in its environment:

- Willow Ptarmigan are found nearly everywhere in Alaska high country. Ptarmigan weigh about one and one-half pounds and have feathers toes, their wings are white all year, but there body plumage changes color throughout the season. Ptarmigan plumage changes from white in winter to gray or brown in spring and summer. The toes are covered with stiff feathers above and below. Ptarmigan are nomadic in winter. They move place to place from November to March; their migrations of 100 to 150 miles one way are probably the longest undertaken by any ptarmigans in Alaska. Ptarmigan are quite sociable in winter; they feed and roost in the snow close together. When the snow covers the ground, they eat willow buds, willow twigs, and a little birch. This diet last into the courtship period of spring, as the snow melts, insects, overwintered berries, new leave sprouts, and flowers becomes the spring diet. Summer bring a mixture of vegetables, and occasionally take advantage of an abundant crop of caterpillars or beetles. Fall time when insects gradually disappear and plants become dormant, the diet turns to berries, seeds, and buds. By mid-October most ptarmigan are back to their winter menu. During the spring male ptarmigan becomes territorial of their area they defend vigorously with aerial chases and noises like gargling, croaking, and screaming. Ptarmigan nest on the ground right after the snow melts. Hens usually lay six to ten eggs; they incubate them for three weeks. The eggs hatch in late June and early July in Alaska. The male ptarmigan stays with the family and defends the brood, but the rock ptarmigan leaves the care of the chicks to the hen. The chicks grow at a rapid speed. They get off the ground nine to ten days after hatching and fly when they get there first full set of flight feathers at age eight to ten weeks.

### **Traditional Subsistence Cookbook**

The student will have an understanding of what subsistence foods are, how they are gathered, harvested, hunted, and cooked. They will interview members in their family to obtain traditional subsistence recipes:

- The meaning of the word ‘subsistence’ means: “The process of harvesting and eating wild foods”. It is an alternative to buying food at the grocery store. There are no easy ways to translate the word subsistence into Sugt’stun so the word the Elders have come up with is “Suugucirpet”. Some Elders feel the definition fails to capture the complexities of living off the land. To the Sugpiaq, gathering, hunting, fishing, trapping was the way of life. They cared for their families, communities, socialized and had spiritual ties that sustained life through their connection with subsistence. This is the Sugpiaq birthright, a way of living passed down from their ancestors that has sustained countless generations. Sugpiat have survived for thousands of years in testament to the fact that subsistence foods available in Alaska were and are capable of fully nourishing and sustaining people. Alaska subsistence foods are the fish, shellfish, marine mammals, terrestrial mammals, and plants that made up

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the Alaska Natives diet before the arrival of Europeans in Alaska. These foods are still the core diet for many Sugpiat. For some Alaskan residents subsistence is a large proportion of their diets. Some facts about subsistence foods:

1. Subsistence foods make a substantial contribution to nutritional wellbeing. Over half of the protein, iron, vitamin B-12 and omega-3 fatty acids in the diet of some Alaska Natives come from subsistence foods.
2. Subsistence foods have nutritional benefits that make them preferable to many purchased foods. They are rich in many nutrients, low in fat, and contain more heart-healthy fats and less harmful fats than many non-Native foods.
3. Alaska Natives eating subsistence foods have lower signs of diabetes and heart disease.
4. The diet of Alaska Natives may explain their lower rates of certain kinds of cancer.
5. Eating and gathering subsistence foods has positive benefits in avoiding obesity.
6. Eating and gathering subsistence, or Native, foods contributes to social, mental, and spiritual wellbeing.

The fats present in subsistence fish, sea mammals and meats are generally unsaturated fats that are better for heart health than saturated fats found in many non-subsistence foods. Furthermore, fish and sea mammals are the richest sources of omega-3 fatty acids. They have been associated with lower rates of heart disease and other positive health benefits. Subsistence foods do not contain concentrated amounts of carbohydrates that are associated with tooth decay. Subsistence animals are unusually high in iron. Subsistence foods are low in salt when compared to many foods from the store. We know that nutrients provide energy, maintain health, and build and repair the body. Plant oils are the richest sources of Vitamin E. Seal, whale, walrus and caribou tissues were analyzed and found to contain Vitamin E in its most active form. The blood of Eskimos, who were eating 45% of their energy from Native foods, was tested in the early 1970's; they had Vitamin E levels that were comparable to those in other US adults who consumed a mixed diet.

## **Grades 4-8**

### **Feathers “Culuk” Of the Sugpiaq**

The student understands the difference in contour and down feathers and that feathers are vitally important to the survival of the Sugpiaq:

- To Sugpiaq, feathers are important culturally, spiritually and were used for important daily activities. Bird skins were the primary material for clothing; parkas were stitched from the skins of puffins and cormorants, these garments were worn daily. These parkas were made from thirty-five whole skins and seven split skins. They would use the breast, dark sides and parts of the neck. Thick bird skin parkas were ideal winter wear but were also used during cold weather in the summer. The birds they used to make these parkas had to have thick skin. They made hats, hoods and socks. Most the socks were made from loon skin. They also stitched feathers in between each stitch for water proofing and decoration. Feathers were used to help the people hunt for food. The Sugpiaq used feathers for fletching at the ends of arrows, the contour feathers helped it travel straight and reach its mark. The feathers helps guide the arrow. The Alutiiq people say the feathers from seabirds are the best because they shed water. Wings of birds were also used as brooms for sweeping. The word “Culuk” means feathers in the Alutiiq language.

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### Many Faces of the Maaskaaq

The students will gain awareness, appreciation and understanding for uses of the maaskaaq “mask” to the people of the Chugach Region:

- To the people of the Chugach Region masks “maaskaaq’s” were powerful religious objects, used in ceremonies and rituals to honor animal spirits, to bring luck and abundance to hunters with a resourceful harvest; to share and act out stories; and, to honor their ancestors. The people of the Chugach Region believed each maaskaaq had a “suk”. The spiritual sense refers to the personified consciousness of a place, animal, plant, thing, or natural force. The people believe that “Cacat nangluteng sungqeutut” (all things have a suk) or everything is alive and has a spirit. Maaskaaq played an important role in the festival life of the Chugach Region. Most of the maaskaaq that were used in ceremonies had special transformational qualities relating to legends and religious beliefs; each Maaskaaq helped the Sugpiaq communicate with the spirit world. Following their use after ceremonies, festivals, dances, most maaskaaq were burned (so their spiritual essence would rise to the heavens in smoke) destroyed, or hidden to protect the people in their area since the maaskaaq were so powerful. Maaskaaq were made from wood or stone, and each one has a unique design. They were decorated with feathers, fur, hair, paint, wooden bangles, and grass/sinew straps. Maaskaaq dancing took place during the long winter months.

### One Who Takes Leave

The student will learn about the North American Migration Flyways; they will research and learn the distance traveled by migratory birds in the Chugach Region. An Elder from the community will share how important migratory birds are to the Sugpiaq:

- Bird migration is the regular seasonal journey undertaken by many species of birds. It is the way birds respond to changes in food availability, weather or habitat. Migration is marked by its annual season. Birds that are non-migratory are said to be resident or sedentary. Many bird populations migrate long distances along what they call a flyway. The most common pattern involves flying north in the spring months to breed in the arctic summer then returning in the fall to winter grounds in warmer regions to the south. There are four major North American flyways that have been named, the Atlantic, the Mississippi, the Central and the Pacific flyways. The Chugach Region falls along the Pacific flyway. It is the major north-south route of travel for migratory birds in the Americas, and it extends from Alaska to Patagonia. Every year, migratory birds travel some or all of this distance both in spring and in fall. When the migratory birds return each spring to the Chugach Region, it signals the rebirth of the year. The Sugpiaq has used marine birds, waterfowl, and even raptors for their meat, skins, feathers, beaks, talons, and bones. These resources fed the Sugpiaq ancestor’s families for generations and provided resources for all the necessities of daily life. A complex set of skills is required to hunt birds. Traditionally, one of the Sugpiaq primary food source was migratory birds which were hunted from kayaks with atlatls, (throwing boards) spears, bolas, fishing hooks, snares and nets. There are many stories, songs, and beliefs about migratory birds passed down through generations. During lent, children were not allowed to play outdoors until the migratory birds returned.

Kommentar [C1]: Maaskaaq

Kommentar [C2]: Maaskaaq

Kommentar [C3]: Maaskaqs

Kommentar [C4]: Maaskaaq

Kommentar [C5]:

Kommentar [C6]: Maaskaaq

Kommentar [C7]: Maaskaaq

Kommentar [C8]: Maaskaaq

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### **The Chugach's Weavers, Burrowers, and Builders**

The student will learn about the importance of birds and nests of the Chugach Region. They will learn how much work goes into building a variety of nests:

- The students will break up into groups. Each student in the group will research and write a report of the bird their group has been assigned. The students will share ideas, theories, and use problem solving techniques to construct an exhibit demonstrating different nest building techniques from the Chugach Region. An Elder will explore with the teacher and students; they will collect items for nest building. The Elder will explain why nests are important to birds and why birds important to the Sugpiaq. Talk about the kinds of birds that are in your area. The Elder will teach the Sugpiaq names for different birds.

### **Traditional Subsistence Cookbook**

The student will have an understanding of subsistence and how traditional food is gathered, harvested, and cooked. They will interview members in their family to obtain traditional subsistence recipes:

- The meaning of subsistence is: the process of harvesting and eating wild foods. It is an alternative to buying food in the grocery store. Translating subsistence into Sugt'stun was not an easy task. The word the Elders have come up with is "Suugucirpet". Some Elders feel the definition fails to capture the complexities of living off the land. To the Sugpiaq, gathering, hunting, fishing, and trapping were their way of life. They cared for their families, communities, as well as socialized while conducting subsistence activities. This is the Sugpiaq birthright, a way of living passed down from their ancestors that has sustained countless generations. Sugpiat have survived for thousands of years in testament to the fact that subsistence sustains life. Much of the subsistence foods included fish, shellfish, marine mammals, terrestrial mammals, and plants before the arrival of Europeans in Alaska. These foods are still the core diet for many Sugpiaq. Some facts about subsistence foods:
  1. Subsistence foods make a substantial contribution to nutritional wellbeing. Over half of the protein, iron, Vitamin B-12 and Omega-3 fatty acids in the diet of some Alaska Natives come from subsistence foods.
  2. Subsistence foods have nutritional benefits that make them preferable to many purchased foods. They are rich in many nutrients, low in fat, and contain more heart-healthy fats and less harmful fats than many non-Native foods.
  3. Alaska Natives eating subsistence foods have lower signs of diabetes and heart disease.
  4. The diet of Alaska Natives may explain their lower rates of certain kinds of cancer.
  5. Eating and gathering subsistence foods has positive benefits in avoiding obesity.
  6. Eating and gathering subsistence, or Native, foods contributes to social, mental, and spiritual wellbeing.

The fats present in subsistence fish, sea mammals and meats are generally unsaturated fats that are better for heart health than saturated fats found in many non-subsistence foods. Furthermore, fish and sea mammals are the richest sources of Omega-3 fatty acids. They have been associated with lower rates of heart disease and other positive health benefits. Subsistence foods do not contain concentrated amounts of carbohydrates that are associated with tooth decay. Animal meat used in subsistence is unusually high in iron. Subsistence foods are low in salt when compared to many foods from the store. We know

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that nutrients provide energy, maintain health, and build and repair the body. Plant oils are the richest sources of Vitamin E. Seal, whale, walrus and caribou tissues were analyzed and found to contain Vitamin E in its most active form.

### **Ngaqngaq Rattle in Harmony**

The student will have an understanding of how the puffin beak was used and gathered within the Chugach Region. They will have an opportunity to build their own puffin beak rattle and learn how the beak was important to the people:

- Puffin ‘Ngaqngaq’ Beak “The hunters ... ring out their rattles in harmony with the music, and all are singing happily with fair voice...” G. Davydov, Russian naval officer describing a dance on Kodiak Island, 1802.

Puffin beak rattles had special significance for the people of the Chugach Region; they were used during festivals, ceremonies, masking, feasting, dances and occurring in their art. Puffin beaks were also used as regalia on drums, clothing, masks, costumes, and walking sticks. Shamans used rattles in rituals to heal the sick and predict the future. Beaks were also worn on the aprons of shaman while performing at festivals. Puffin beak rattles were about twelve inches wide and had as many as five concentric wooden hoops. The hoops were either painted black and red or left plain; the rattle had a cross-shaped handle. Each wooden ring was drilled with small holes so the clusters of puffin beaks could be attached with sinew. The Sugpiaq used both kinds of beaks since Alaska had two species of puffins (horned and tufted). Depending on the amount of puffin beaks gathered, the artisan would fill in the spaces with shells and other small objects if need be. Some of the beaks were stuffed with bird down and small feathers for a different sound. The Sugpiaq would gather eggs and birds in the spring or wait for the beaks to molt off and collect them. When the Sugpiaq hunted puffins it required great skill and pride not to take puffins that were bringing food back to their young.

### **Grade 9-12**

#### **Feathers “Culuk” Of the Sugpiaq**

The student will understand the difference in contour and down feathers and learn that feathers are important to the Sugpiaq:

- To Sugpiaq, feathers are important culturally and spiritually and were used for important daily activities. Bird skins were the primary material for clothing. Parkas were stitched from the skins of puffins and cormorants and these garments were worn daily. The parkas were made from thirty-five whole skins and seven split skins. They would use the breast, dark sides and parts of the neck. Thick bird skin parkas were ideal winter wear but were also used during cold weather in the summer. The birds they used to make these parkas had to have thick skin since they also made hats, hoods and socks. Most the socks were made from loon skin; they also stitched feathers in between each stitch for water proofing and decoration. The Sugpiaq used feathers for fletching at the ends of arrows, the contour feathers helped it travel straight and reach its mark. The feathers helps guide the arrow. The Sugpiaq say the feathers from seabirds are the best because they shed water. Wings of birds were used as brooms for sweeping. The word “Culuk” means feathers in the Alutiiq language.

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### **Many Faces of the Maaskaq**

The students will gain awareness, appreciation and understanding for uses of the maaskaq or mask to the people of the Chugach Region:

- To the people of the Chugach Region masks or maaskaq's were powerful religious objects used in ceremonies and rituals to honor animal spirits, to bring luck and abundance to hunters and a resourceful harvest, to share and act out stories, and to honor their ancestors. The people of the Chugach Region believed each maaskaq had a "suk". The spiritual sense refers to the personified consciousness of a place, animal, plant, thing, or natural force. The people believe that "Cacat nangluteng sungqeutut". (All things have a suk) everything is alive and has a spirit. Maaskaq played an important role in the festival life of the Chugach Region people. Most of the maaskaq that were used in ceremonies had special transformational qualities relating to legends and religious beliefs; each maaskaq helped the Sugpiaq communicate with the spirit world. Following their use after ceremonies, festivals, dances, most maaskaq were burned (so their spiritual essence would rise to the heavens in smoke), destroyed, or hidden to protect the people in their area since the maaskaq were so powerful. Maaskaq were made from wood or stone, and each one has a unique design. They were decorated with feathers, fur, hair, paint, wooden bangles, and grass/sinew straps. Maaskaq dancing took place during the long winter months.

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  2. Subsistence foods have nutritional benefits that make them preferable to many purchased foods. They are rich in many nutrients, low in fat, and contain more heart-healthy fats and less harmful fats than many non-Native foods.
  3. Alaska Natives eating subsistence foods have lower signs of diabetes and heart disease.
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6. Eating and gathering subsistence, or Native, foods contributes to social, mental and spiritual wellbeing.

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## ***PACKING AND UNPACKING INSTRUCTIONS***

Chugachmiut Local Education Coordinators and educators should work together to unpack and inventory kit materials. When the kit packages arrive in the community, the first action to take is to count the parcels and assess their condition, and then identify a dry, heated, and safe storage space for boxes, bags, and other packaging as kit materials are to be repacked in the same containers and the same sequence of steps as when they arrived. Any damage existing when the packages were shipped will be marked and noted on a separate inventory sheet. Use an indelible marker, such as a Sharpie® to mark any new damage to the boxes. Then, **leave the boxes unopened in the display area for twenty four hours so that it can acclimate to the environment in local display facility (school, archaeological repository, or museum).**

### **Open and Unpack**

Parcels should be opened in numerical order. The first box will provide exhibit display suggestions and an inventory of items in each box so that materials can be moved as close to their display area as possible for ease in unpacking and exhibit development. Before unpacking containers review the inventory and picture guide, found on the following pages of this guide book, to see how items are placed in each layer. As each box or bag is unpacked, both the Local Educator and Educator should date and initial the inventory sheet.

All electronic equipment should be tested before use to ensure that it is in proper working order. Rechargeable batteries for cameras and recorders are included in the kit; batteries have been charged but should be recharged as cameras are unpacked. Count consumable items to be sure that enough have been provided.

### **Setup**

Chugachmiut Heritage Kits are designed to be interactive. Materials should be made available to students and community members to handle, when it is appropriate. In the event that anything is broken or damaged during the exhibit, that item should be returned to its assigned package. The Local Education Coordinator should be notified immediately, and the Coordinator should notify the office. All items, even those that may be broken or damaged are to be returned to Chugachmiut.

### **Repack**

Following the exhibit, recharge all batteries, remove DVD ROM from monitors, securely wrap all cords using Velcro® straps, and consumable items are to be inventoried. **Move crates and bags from storage and allow them to acclimate to the artifacts that will be stored in them for at least twelve hours before repacking.** Move packing containers as close to the items which will be displayed in them as possible for ease and convenience. Pack boxes just as they were unpacked using the picture guide on the following pages of this guide book; there is a place for everything in the kit and each item should be returned to its proper place for return to Chugachmiut. Inventory each item as it is repacked and note any damage, missing pieces, or dysfunction.

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***HERITAGE KIT ACTIVITY K - 3***

Birds were and continue to be an abundant resource for use within the physical and spiritual aspects of the daily lives of People in the Chugach Region.

<b>How does the meaning behind the values, ceremonies and visual arts used by the Chugach Native People to honor the bird differ depending on location?</b>	<b>How are birds used in your family today?</b>	<b>What traditional ecological knowledge surrounded the use and harvest of birds and how did that knowledge change through time?</b>
<ul style="list-style-type: none"><li>• Many Faces of the Maaskaq</li><li>• Ngaqngaq Rattle In Harmony</li></ul>	<ul style="list-style-type: none"><li>• Feathers “Culuk” Of The Sugpiaq</li><li>• Traditional Subsistence Cookbook</li></ul>	

**ABUNDANCE OF BIRDS: SUGPIAQ STORIES AND DANCE K-3 (1)**

**Grade:** K-3

**Overview:** It is important for students to perform their Sugpiaq song and dance. This lesson is designed to reinforce cultural expression.

**Standards:**

<i>AK Cultural:</i>	<i>AK Content:</i>	<i>CRCC:</i>
<p><b>A3:</b> Acquire and pass on the traditions of their community through oral and written history.</p> <p><b>A5:</b> reflect through their own actions the critical role that the local heritage language plays in fostering a sense of who they are and how they understand the world around them.</p>	<p><b>Art A1:</b> participate in dance, drama, music, visual arts, and creating writing;</p> <p><b>Art B3:</b> recognize the role of tradition and ritual in the arts;</p>	<p><b>Cultural Expression CE1:</b> Students should have knowledge of traditional contemporary Sugpiaq/Alutiiq song, dance and performance.</p> <p><b>Language L1:</b> Students should understand the value and importance of the Sugt'stun language and be actively involved in its preservation.</p>

**Estimated Time:** 3- 30 minute class periods.

**Lesson Goal:** To learn about traditional dancing and singing.

**Lesson Objective(s):** Students will:

- Learn three Sugt'stun words.
- Learn a dance.
- Learn a song.
- Perform the dance and song.

**Vocabulary Words:** Sugt'stun Dialects

English:	PWS:	Lower Cook Inlet:
Bird		Saqulek
Magpie		Qalqanaq
Song		atuun
Dance		agnguaq

**Materials/Resources**

- An Elder who knows the dance and who can come in, share the story in Sugt'stun, and teach the Sugpiaq atuun/song and agnguaq/dance that goes along with the story.
- Someone from the community who knows the Qalqanaq/Magpie Apron dance who can come in and show the dance moves or who can teach the dance moves off the dance sheet
- A Traditional Sugpiaq Drum
- Kenai Peninsula Borough School District. (1980). "The Only Pretty Birds" in Alexandrovsk: English Bay in its Traditional Way. Anchorage, AK: Alaska Printing Company, Vol. No.3 Tangernirtailngut Saqulet Story writing by: Juanita Melsheimer.

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**Teacher Preparation:** Contact the Local Education Coordinator to assist in identifying an Elder to teach the Sugt'stun vocabulary and dance and song. Plan with the school administration for a performance and invite Elders, parents, and community members to a potluck song and dance performance.

**Opening:** Review the activities with the Elder. Have water or tea for the Elder to drink during their visit to the classroom. Review social expectations with the class prior to the guest speaker (sitting respectfully listening to stories, waiting until the speaker has finished talking before asking questions, offering assistance/escorting when the speaker is leaving). Have a small gift of thanks for the guest (something made by the class, or a card, and follow with a letter from the students). Introduce the Elder.

**Activities:**

**Class I:**

1. Read "The Only Pretty Birds" to the class in English.
2. Elder will tell the story to the class in Sugt'stun.
3. The Elder will teach the students how to pronounce Saqulek/Bird; Qalqanaq/Magpie.

**Class II:**

1. The Elder will teach the words atuun/song and agnguaq/dance.
2. Practice the atuun/song and agnguaq/dance with the Elder's assistance.

**Class III.**

3. Hold a dress rehearsal.
4. Practice moving on and off the stage onto the agnguaq/dance area.
5. Have students perform their atuun/song and agnguaq/dance routines for the community.

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<b><i>ABUNDANCE OF BIRDS: BIRD EGGS K-3 (2)</i></b>
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**Grade:** K-3

**Overview:**

Most Alaska Native groups gather gull eggs. The eggs are gray with spots and are among the most popular eggs to gather. Gulls lay more eggs when some are taken from their nests. Goose, duck and tern eggs are also gathered, yet are smaller and harder to find. Eggs are usually harvested from the last week in May until the second week in June. Murre eggs are also popular in the Northwest regions of the state and are harvested in July. Bird eggs can be prepared and used like chicken eggs. For example, gull and goose eggs are great in cake mixes. Use one gull egg to replace one chicken egg. Boil eggs in water for at least 20 minutes for hard-boiled eggs. To test if an egg is good to eat, Alaska Natives put it in water. If it sinks, it is good to eat. If it floats, it is about to hatch and is not good to eat.

**Standards:**

<i>AK Cultural:</i>	<i>AK Content:</i>	<i>CRCC:</i>
<p><b>A 3:</b> Acquire and pass on the traditions of their community through oral and written history.</p> <p><b>A5:</b> reflect through their own actions the critical role that the local heritage language plays in fostering a sense of who they are and how they understand the world around them.</p>	<p><b>Art A1:</b> participate in dance, drama, music, visual arts, and creating writing;</p> <p><b>Art B 3:</b> recognize the role of tradition and ritual in the arts;</p>	<p><b>Cultural Expression CE1:</b> Students should have knowledge of traditional contemporary Sugpiaq/Alutiiq song, dance and performance.</p> <p><b>Language L1:</b> Students should understand the value and importance of the Sugt'stun language and be actively involved in its preservation.</p>

**Learning Objective/Outcome(s)**

The students will gain awareness, appreciation and understanding for uses of the Maaskaaq "Mask" to the people of the Chugach Region.

**Vocabulary Words:**

Sugt'stun Dialects

English:	PWS:	Lower Cook Inlet:
Mask		Maaskaaq
More than one mask		Maaskaat

**Materials/Resources**

- Two Journeys "Like a face exhibition" Book (to see what ancestor mask looked like).
- Maaskaaq facts sheet,
- Mask photos found by either the teacher, or student off the internet or from books.
- Explain to students what the uses of the Maaskaat were, and the importance to the people of the Chugach Region.
- Gather materials and have students bring materials from home if they have something special they would like to add to their Maaskaat.

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- Pinart masks at the Alutiiq Museum:  
[http://allutiiqmuseum.org/index.php?option=com.content and task=view&id=619&Itemid=142](http://allutiiqmuseum.org/index.php?option=com.content&task=view&id=619&Itemid=142)
  - Mask photos or Two Journeys book
  - Poster board, paper plate or a thick paper of some kind
  - Scratch paper
  - Pencil, crayons, markers or paint
  - Glue
  - Beads, feathers, fur, shells, old man beard, grass, or whatever materials the student has brought in.
  - String, yarn, or pop cycle stick to tie the mask to fit on the student
  - An Elder to come in and talk about mask dancing, they can bring in a drum and perform a dance for the students to participate in while using their mask.
  - Explain to students the Elements of Design before their mask making activity:
  - Elements of Design <http://www.princetonol.com/groups/iad/Files/elements2.htm>

**Websites:**

- Kodiak Alutiiq Museum  
<http://alutiiqmuseum.org/>

**Texts:**

- Looking Both Ways: Heritage and Identity of the Alutiiq People. Crowell, A. L., Steffian, A.F., and Pullar, G.L. (Eds.). Fairbanks, AK: University of Alaska Press. Pp 188, 189,191, 200, 201, 205, 214, 215, 216,
- Two Journeys: A Companion to the Maaskaq: Like a Face Exhibition. Kodiak, AK: Alutiiq Museum and Archaeological Repository pp. 1-91 whole book
- Smithsonian Institution. (1988). Crossroads of Continents: Cultures of Siberia and Alaska. Crowell, A.L. (Eds.). Washington, D.C.: Smithsonian Institution Press pp. 270, 271
- Dickey, T.P. (1993). Sharing Alaska Native Cultures: A Hands-On Activity Book, Fairbanks, AK: University of Alaska Museum

**Activity Procedure**

1. Go over and do a presentation on the Two Journeys “Like a face exhibition” students can make a sketch of ideas for the mask they would like to make. Show the students photos of the Alaska Native Masks that were found either by the teacher or students
2. Invite the Elder to come in at this time and discuss Maaskaq “mask” why they were used and are so important to the Sugpiaq and other parts of Alaska.
3. Discuss, in limited detail the cultural aspect of the mask, talk about the reasons people of the Chugach Region made masks, and the different types of mask that are in the book, or presented
4. On scratch paper, have students practice drawing some or all the design elements in pencil. If you would like, you can photocopy the elements and pass them out to students to trace.

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5. Have the students create a mask design combining the mask elements and details on another piece of scratch paper and complete what their whole mask will look like.
  6. Students will take their piece of poster board trace and cut out the shape of their mask, after the mask is ready they will trace very lightly with pencil onto their mask. The eyes and eyebrows should be drawn first. An adult can help cut the holes in the eyes.
  7. Next, the students should draw the nose and mouth.
  8. After the students have lightly drawn the face onto the poster board, they can start adding color using the crayons, markers, paint, glued on paper whatever the student wishes to add.
  9. After the paint dries on mask, students can embellish it with old man beard, beads, feathers, fur, shells, grass, or whatever materials they have brought in.
  10. If the student wishes to wear the mask punch holes on each side of the mask and attach a string or yarn, make sure it fits comfortable, but is tight enough so it will hold the mask in place and not fall off or the student can use a pop cycle stick to hold the mask to their face.
  11. Ask the Elder to demonstrate a dance for the students to learn wearing their mask.
  12. Students can then show off their mask to other students or present them to the school and show them the dance they learned.

**ABUNDANCE OF BIRDS: BIRDS OF MANY COLORS K-3 (3)**

**Grade:** K-3

**Estimated Time:** (2 -1 hour Class Periods)

**Introduction:**

Students will view the dvd Alaska’s Coolest Birds and listen to a story read by the teacher “Raven and the Birds” by Elaine Abraham. They will learn that there are hundreds of birds in Alaska and make a bird mobile using origami.

**Standards:**

<i>AK Cultural:</i>	<i>AK Content:</i>	<i>CRCC:</i>
<p><b>A 3:</b> Acquire and pass on the traditions of their community through oral and written history.</p> <p><b>A5:</b> reflect through their own actions the critical role that the local heritage language plays in fostering a sense of who they are and how they understand the world around them.</p>	<p><b>Art A1:</b> participate in dance, drama, music, visual arts, and creative writing.</p>	<p><b>Subsistence SS5:</b> Students should be familiar with habits and behavioral characteristics of traditional subsistence animals, fish, and birds.</p> <p><b>Language L1:</b> Students should understand the value and importance of the Sugt’stun language and be actively involved in its preservation.</p>

**Learning Objective/Outcome(s)**

Students will become aware of the different types of birds in Alaska.

**Vocabulary Words:**

Sugt’stun Dialects

English:	PWS:	Lower Cook Inlet:
Raven		qanitiirpak
Feather		culuk

**Materials/Resources**

- Alaska’s Coolest Birds DVD (included in unit)
- “Raven & the Birds” available in the Abundance of Birds overview.
- Origami bird instructions sheet in the appendix page.
- Mobile instruction in the appendix page.
- Construction paper
- Twigs
- Fishing line
- glue

**Activity Procedure**

1. Have students watch the Alaska’s Coolest Bird Video and identify the bird/birds they found. Ask questions after the movie, ask guiding questions like:
  - *What would you like to do if you were a bird?*
  - *What kinds of different houses do birds make?*
  - *How might birds feel when they see you near their homes?*

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- *How would you identify a bird's area?*
2. Listen to the story "The Raven & the Birds".
  3. Demonstrate to the students how to fold a bird following the instructions.
  4. Students fold their own origami birds.
  5. Students collect twigs and branches for the mobile.
  6. Tie the twigs together in a cross pattern with the fishing line.
  7. Add lengths of fishing line and hang twigs to build the mobile as large as you want it.
  8. Hang the twig mobile to the ceiling with fishing line.
  9. Glue one end of lengths of fishing line to the back of the birds.
  10. Wait for the glue to dry.
  11. Hang birds in a colorful arrangement.
  12. Turn on a fan to watch the colorful birds fly.

**ABUNDANCE OF BIRDS: HIDDEN IN PLAIN VIEW K-3 (4)**

**Grade:** K-3

**Estimated Time:** (2 – 1 Hour Class Periods)

**Introduction**

Willow Ptarmigan are found nearly everywhere in Alaska high country. Ptarmigan weigh about one and one-half pounds and have feathers toes, their wings are white all year, but their body plumage changes color throughout the season. Ptarmigan plumage changes from white in winter to gray or brown, with barring, in spring and summer. The toes are covered with stiff feathers above and below. Ptarmigan are nomadic in winter, they move place to place from November to March; their migrations of 100 to 150 miles one way probably are the longest undertaken by any ptarmigans in Alaska. Ptarmigan are quite sociable in winter; they feed and roost in the snow close together. When the snow covers the ground, they eat willow buds, willow twigs, and a little birch. This diet lasts into the courtship period of spring, as the snow melts insects, overwintered berries, new leaf sprouts, and flowers become the spring diet. Summer brings a mixture of vegetables, and occasionally take advantage of an abundant crop of caterpillars or beetles. Fall time when insects gradually disappear and plants become dormant, the diet turns to berries, seeds, and buds. By mid-October most ptarmigan are back to their winter menu. During the spring male ptarmigan becomes territorial of their area they defend vigorously with aerial chases with noises like gargling, croaking, and screaming. Ptarmigan nest on the ground right after the snow melts. Hens usually lay six to ten eggs; they incubate for three weeks. The eggs hatch in late June early July in Alaska. The male ptarmigan stays with the family and defends the brood, but other kinds like the rock ptarmigan leaves the care of the chicks to the hen. The chicks grow at a rapid speed. They get off the ground nine to ten days after hatching and fly when they get their first full set of flight feathers at age eight to ten weeks.

**Standards:**

<i>AK Cultural:</i>	<i>AK Content:</i>	<i>CRCC:</i>
<p><b>A3:</b> Acquire and pass on the traditions of their community through oral and written history.</p> <p><b>A5:</b> reflect through their own actions the critical role that the local heritage language plays in fostering a sense of who they are and how they understand the world around them.</p>	<p><b>Science C2:</b> develop an understanding of the structure, function, behavior, development, life cycles, and diversity of living organisms.</p>	<p><b>Subsistence SS5:</b> Students should be familiar with habits and behavioral characteristics of traditional subsistence animals, fish, and birds.</p> <p><b>Language L1:</b> Students should understand the value and importance of the Sugt'stun language and be actively involved in its preservation.</p>

**Learning Objective/Outcome(s)**

- The student will learn how Ptarmigan lives in its environment.

**Vocabulary Words:**

Sugt'stun Dialects

English:	PWS:	Lower Cook Inlet:
Ptarmigan		qategyuk
Hide		nuuyaluni

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**Materials/Resources:**

- An Elder or someone who knows about ptarmigan, how the Sugpiaq used them and who can talk about plumage
- “Turnagain Ptarmigan! Where did you go?” Story by James Guenther Illustrated by Shannon Cartwright
- “Gone Again Ptarmigan” By Jonathan London Illustrated by Jon Van Zyle Production of National Geographic
- Ptarmigan sketch
- Feathers stencil
- Ptarmigan Feathers Winter/Summer
- Paints browns, black, white

**Text:**

- Guenther, J. (2000). Turnagain Ptarmigan! Where Did You Go? Seattle, WA: Sasquatch Books
- London, J. (2001). Gone Again Ptarmigan. Washington, D.C.: National Geographic Society
- Madsen, R., (2001). Tides and Ties of our Culture. In Crowell, Pullar, Steffian (Eds.). Looking Both Ways: Heritage and Identity of the Alutiiq People. Fairbanks, AK: University of Alaska Press

**Websites:**

- Kodiak Alutiiq Museum  
<http://alutiiqmuseum.org/>
- Alaska Department of Fish and Game  
<http://www.adfg.state.ak.us/>
- Alaska Department of Fish and Game Wildlife Conservation  
<http://www.wildlife.alaska.gov/>

**Activity Procedure:**

1. Read “Turnagain Ptarmigan! Where did you go?” Story by James Guenther Illustrated by Shannon Cartwright and “Gone Again Ptarmigan” By Jonathan London Illustrated by Jon Van Zyle Production of National Geographic
2. While the books are being read, ask guiding questions like:
  - *How would you hide if you were a ptarmigan?*
  - *Where would you like to build your nest if you were a ptarmigan?*
  - *What do you think would happen if birds did not use the flyways and stayed the winter in their summer areas?*
  - *What are some signs birds are going to migrate?*
  - *What are some strengths and weaknesses of migratory birds?*
3. Talk about ptarmigan, how it camouflages its self during the season with its plumage; explain what a ptarmigan looks like in winter and summer.
4. Have an Elder or someone who knows about ptarmigan, demonstrate how Sugpiaq used Ptarmigan for food and share the prepared food.
5. Pass out two ptarmigan color sheets, the students will color one for winter and one for summer.

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6. Afterwards have students cut out there ptarmigan and place them on the background banners, have students explain how they blend into the background.

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## ***ABUNDANCE OF BIRDS: TRADITIONAL SUBSISTENCE COOKBOOK K-3 (5)***

**Grade:** K-3

**Estimated Time:** (3-1 hour Class Periods)

### **Introduction**

The word subsistence is a westerner's word; the meaning is "The Process of harvesting and eating wild foods". It is an alternative to buying the groceries in a store. There is no easy way to translate the word subsistence into the Sugt'stun language, the word the Elders have come up with is "Suugucirpet". Some Elders feel the definition fails to capture the complexities of living off the land.

To the Sugpiaq this way of survival by gathering, hunting, fishing, trapping was the way of life. This was a way to express and experience Native identity, explore their deep enduring connection with the land. They care for their family, communities, socialized, had a spiritual ties and sustained life through this connection. This is the Sugpiaq birthright, a way of living passed down from their ancestors that has sustained countless generations. These people have survived for thousands of years in testament to the fact that subsistence foods available in Alaska were and are capable to fully nourishing people.

Alaska subsistence foods are the fish, shellfish, marine mammals, terrestrial mammals, and plants that make the Alaska Native diet before arrival of Europeans in Alaska. These foods are still the core diet in many Sugpiaq. To some Alaskan residents this is a large proportion of their diets. By gathering subsistence foods, will keep people in shape and makes a person physically and actively healthy.

Some facts about subsistence foods:

1. Subsistence foods make a substantial contribution to nutritional wellbeing. Subsistence foods have nutritional benefits that make them preferable to many purchased foods. They are rich in many nutrients, low in fat, and contain more heart-healthy fats and less harmful fats than many non-Native foods.
2. Alaska Natives eating subsistence foods have lower signs of diabetes and heart disease.
3. The diet of Alaska Natives may explain their lower rates of certain kinds of cancer.
4. Eating and gathering subsistence foods has positive benefits in avoiding obesity.
5. Eating and gathering subsistence, or Native, foods contributes to social mental and spiritual wellbeing.

Subsistence foods provide energy, energy is vital to life. The fats present in subsistence fish, sea mammals and meats are generally unsaturated fats that are better for heart health than saturated fats found in many non-subsistence foods. Furthermore, fish and sea mammals are the richest sources of omega-3 fatty acids. They have been associated with lower rates of heart disease and other positive health benefits. Subsistence foods do not contain concentrated amounts of carbohydrates that are associated with tooth decay. Subsistence animals are unusually high in iron. Subsistence foods are low in salt when compared to many foods from the store. We know that nutrients provide energy, maintain health, and build and repair the body. Plant oils are the richest sources of vitamin E in the US diet in general as well as in the diet of Alaska Natives.

Fried bread, pilot bread, and berry agutuk (Alaska Native ice cream often made from berries, sugar, and Seal oil) were their major sources of Vitamin E. However, subsistence foods also contribute significant vitamin E to the diet. Seal, whale, walrus and caribou tissues were analyzed and found to contain vitamin E in its most active form. The blood of Eskimos, who were eating 45% of their energy from Native foods, was tested in the early 1970's; they had vitamin E levels that were comparable to those in other US adults who consumed a mixed diet.

**Standards:**

<i>AK Cultural:</i>	<i>AK Content:</i>	<i>CRCC:</i>
A 3: Acquire and pass on the traditions of their community through oral and written history. A5: reflect through their own actions the critical role that the local heritage language plays in fostering a sense of who they are and how they understand the world around them.	Science F 3: develop an understanding of the importance of recording and validating cultural knowledge.	Subsistence SS2, SS3, SS4: Prepare, gather and preserve subsistence food. Language L1: Students should understand the value and importance of the Sugt'stun language and be actively involved in its preservation.

**Learning Objective/Outcome(s):**

The student will have an understanding of what subsistence foods are, how they are gathered, harvested, hunted, and cooked. They will interview members in their family to obtain traditional subsistence recipes.

**Vocabulary Words:**

Sugt'stun Dialects

English:	PWS:	Lower Cook Inlet:
Subsistence		Suugucirpet
Bird egg		peksuq
Cook		egaaluni

**Materials/Resources:**

- Drawing materials
- Family members to interview
- Binding materials to make the cookbook
- Student handout (See page of Appendix)

**Websites:**

- The Food Time Line:  
<http://www.foodtimeline.org/index.html>
- Kodiak Alutiiq Museum  
<http://alutiiqmuseum.org/>
- Subsistence food Harvest  
<http://www.subsistence.adfg.state.ak.us/download/food962.pdf>
- ANTHC  
<http://www.anthc.org/>
- Traditional State foods and history  
<http://www.foodtimeline.org/statefoods.html#alaska>
- University of Fairbanks Alaska  
<http://www.uaf.edu/>

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**Activity Procedure:**

- 1) Start on a Friday, on a chalkboard or dry erase board; make a list with the students of subsistence foods in Alaska, talk about subsistence and why it is important to the Sugpiaq and Alaska Native people.
- 2) Over the weekend have the student's interview family members about a bird/egg family recipe; they may have to ask grandparents, parents, aunts, uncles, and cousins. The family member can send a copy of a recipe with the student to school.
- 3) Give the student handout handwriting page, have the student write/copy the recipe on the handout. (make sure the handwriting is correct)
- 4) Have the student draw an illustration of their recipe, how the recipe was gathered, or an ingredient of the recipe.
- 5) Have the student share their recipes with the class, ask them to share one favorite thing about the traditional bird/egg Sugpiaq recipe.
- 6) Have students work together to build the cookbook and make copies, the class can distribute the copies of the class cookbook.
- 7) You can also hold a traditional foods potluck to celebrate the completion of the cookbook. Students can invite their families and community Elders if they wish, have each student bring in the dish they researched.

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**HERITAGE KIT ACTIVITY 4 - 8**

Birds were and continue to be an abundant resource for use within the physical and spiritual aspects of the daily lives of People in the Chugach Region.

<b>How does the meaning behind the values, ceremonies and visual arts used by the Chugach Native People to honor the bird differ depending on location?</b>	<b>How are birds used in your family today?</b>	<b>What traditional ecological knowledge surrounded the use and harvest of birds and how did that knowledge change through time?</b>
<ul style="list-style-type: none"> <li>• Many Faces of the Maaskaq</li> <li>• Ngaqngaq Rattle In Harmony</li> </ul>	<ul style="list-style-type: none"> <li>• Feathers “Culuk” Of The Sugpiaq</li> <li>• Traditional Subsistence Cookbook</li> </ul>	<ul style="list-style-type: none"> <li>• Good Egg Bad Egg?</li> <li>• One Who Takes And Leaves</li> <li>• The Chugach’s Weavers, Burrowers, and Builders</li> </ul>

**ABUNDANCE OF BIRDS: FEATHERS “CULUK” OF THE SUGPIAQ 4-8 (1)**

**Grade:** 4-8

**Estimated Time:** (2- 45 min Class Periods)

**Introduction**

To Sugpiaq, feathers are important culturally, spiritually and were used for important daily activities. Feather pelts were the primary material for clothing; parkas were stitched from the skins of puffins and cormorants, these garments were worn daily. These parkas were made from thirty-five whole skins and seven split skins. They would use the breast, dark sides and parts of the neck. Thick bird skin parkas were ideal winter wear but were also used during cold weather in the summer. The birds they used to make these parkas had to be thick-skinned Canada geese were never used because they do not have thick skins. They made hats, hoods and socks. Most the socks were made from loon skin; they also stitched feathers in between each stitch for water proofing and decoration. Feathers were used to help the people hunt for food. The Sugpiaq used feathers for fletching at the ends of arrows, the contour feathers helped it travel straight and reach its mark. It doesn't go straight without feathers. The feathers helps guide the arrow. The Alutiiq people say the feathers from seabirds are the best because they shed water. Wings of birds were also used as brooms for sweeping. The word “Culuk” means feather in the Alutiiq language. The Sugpiaq respected the birds and feathers and were not wasteful.

**Standards:**

<i>AK Cultural:</i>	<i>AK Content:</i>	<i>CRCC:</i>
<p><b>A3:</b> Acquire and pass on the traditions of their community through oral and written history.</p> <p><b>A5:</b> reflect through their own actions the critical role that the local heritage language plays in fostering a sense of who they are and how they understand the world around them.</p>	<p><b>Science B1:</b> develop an understanding of the characteristic properties of matter and the relationship of these properties to their structure and behavior.</p>	<p><b>Language L1:</b> Students should understand the value and importance of the Sugt'stun language and be actively involved in its preservation.</p>

**Learning Objective/Outcome(s):**

The student understands the difference in contour and down feathers and that feathers are vitally important to the survival of the Sugpiaq.

**Vocabulary Words:**

Sugt'stun Dialects

English:	PWS:	Lower Cook Inlet:
Feather		culuk
Fire		keneq

**Materials/Resources:**

- Lighter or matches (for the teacher)
- Fire resistant pan with low sides
- A few small pieces of fresh cut twigs
- Feathers (Contour and Down)

- 
- Activity sheet
  - Invite an Elder

**Warning:** Before using feathers, precautions should be taken. Make sure your feathers are clean and they have no insects such as fleas or lice. If feathers are found outside you can clean them with warm water “don’t use soap” and dry them off and inspect all feathers.

**Websites:**

- Kodiak Alutiiq Museum  
<http://alutiiqmuseum.org/>
- Wikipedia  
<http://en.wikipedia.org/wiki/Feathers>
- <http://www.earthclife.net/birds/feathers.html>
- [http://birds.suite101.com/article.cfm/why\\_do\\_birds\\_preen](http://birds.suite101.com/article.cfm/why_do_birds_preen)

**Activity Procedure**

1. Use a fire resistant pan with low sides, so it is easily visible. Try starting a small fire with just twigs in the pan. Ask students to make observations and record them on a piece of paper.
2. Place down feathers under the twigs. Try starting a small fire with the twigs and down in the pan. Ask students to make observations and record them on a piece of paper.
3. Discuss student observations.

*Guiding Questions:*

- *Describe what you saw when lighting both fires?*
- *If you were lighting a fire to get warm what way would you like to use?*
- *Discuss the pros and cons of lighting a fire with down?*
- *How did adding down effect the time it took to start a fire?*

Break the students into groups, pass out both kinds of feathers to each student (contour and down) and each student gets an Activity sheet. Contour: Gives the bird its stream line shape. Down feathers: Keeps the bird warm.

[http://wiki.answers.com/Q/Compare\\_and\\_contrast\\_contour\\_feathers\\_and\\_down\\_feathers#ixzz1BuE7yfGS](http://wiki.answers.com/Q/Compare_and_contrast_contour_feathers_and_down_feathers#ixzz1BuE7yfGS)

4. Students will analyze each feather by drawing each feather in a circle. On the side they will compare/contrast, describe the difference in each feather. Have students discuss each feather with in their group. Each group write a list of ways they think people of the Sugpiaq used feathers and how we use feathers today.
5. Students will then write a two-paragraph story of gathering feathers.
6. After students complete the activity make a list for the students to see, draw a line down the middle, one side Feathers 1 other side Feather 2 , ask them questions like:
  - *How are “Feather 1” and “Feather 2” alike?*
  - *How are “Feather 1” and Feather 2” different?*
  - *What feathers looks stronger?*
  - *How might feather 1 be used by the Sugpiaq?*
  - *How might feather 2 be used by the Sugpiaq?*
  - *How do you use feathers in everyday living?*
7. Explain how the feather was so important to the Sugpiaq survival and everyday living. Describe the different types of items the Sugpiaq would use feathers. Invite an Elder to come in and talk about the importance of feathers to the Sugpiaq.

## ABUNDANCE OF BIRDS: GOOD EGG BAD EGG? 4-8 (2)

**Grade:** 4-8

**Estimated Time:** Two Class Periods

### Introduction

Traditionally eggs were gathered by the Sugpiaq; they are still harvested as a favorite fresh food today and are a large part of their diet. In late May and June, the Sugpiaq avidly hunt for bird eggs. When the eggs are harvested, the Sugpiaq takes them home. They test the eggs by placing them into a container of water because rotten eggs float. Note for the teacher: As an egg decomposes, water vapor and gasses are released through the porous shell. This is what causes the yolk and whites to shrink which in turn makes the air cell larger. Some ambient air enters the shell as the water vapor and decomposition gasses leave, but overall the mass of the egg is reduced. More gas is going out of the shell than coming in through the shell. More mass leaving = less weight = more floating. See: <http://m.wikihow.com/Tell-if-an-Egg-is-Bad> for a good description of how eggs will behave at different degrees of freshness and how deep the water needs to be and experiment.

### Standards:

<i>AK Cultural:</i>	<i>AK Content:</i>	<i>CRCC:</i>
<p><b>A 3:</b> Acquire and pass on the traditions of their community through oral and written history.</p> <p><b>A5:</b> reflect through their own actions the critical role that the local heritage language plays in fostering a sense of who they are and how they understand the world around them.</p>	<p><b>Science B3:</b> develop an understanding of the interactions between matter and energy, including physical, chemical, and nuclear changes, and the effects of these interactions on physical systems.</p>	<p><b>Subsistence SS5:</b> Students should be familiar with habits and behavioral characteristic of traditional subsistence animals, fish and birds and the season/cycles for safe use/eating.</p>

### Learning Objective/Outcome(s)

The student will understand how the people of the Chugach Region collected eggs, and tested to see if the eggs were good to eat or bad Rotten and ready to hatch.

### Vocabulary Words: Sugt'stun Dialects

English:	PWS:	Lower Cook Inlet:
Smell rotten		arinarlluku

### Materials/Resources

- 1/2 Dozen rotten eggs (leave eggs out for a week to go bad)
- ½ dozen good eggs
- One boiled egg and a bowl for each student
- One large clear bowl for water, at the rotten egg testing station
- Knife for teacher (to cut each students egg)
- Sketching materials (paper, pencils)
- Items to measure and scale to weigh egg
- An Elder to talk about how eggs are gathered

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**Warning:** Before doing this test explain to students if they break a rotten egg the smell is not pleasant.

**Texts:**

- The Arctic Studies Center, Department of Anthropology, National Museum of Natural History, Smithsonian Institution and the Alutiiq Museum and Archaeological Repository. (2001). *Looking Both Ways: Heritage and Identity of the Alutiiq People*. Crowell, A. L., Steffian, A.F., and Pullar, G.L. (Eds.). Fairbanks, AK: University of Alaska Press
- DeCourtney, C.A., (2008). *Traditional Food Guide for Alaska Native Cancer Survivors*. Anchorage, AK: Alaska Native Tribal Health Consortium

**Websites:**

- Kodiak Alutiiq Museum  
<http://alutiiqmuseum.org/>
- Subsistence food Harvest  
<http://www.subsistence.adfg.state.ak.us/download/food962.pdf>
- ANTHC  
<http://www.anthc.org/>

**Activity Procedure**

1. Distribute one cooled boiled egg and empty bowl to each student, have the students peel the shell off the egg, and put the shells in the empty bowl so there is no mess.
2. Cut the student's egg in half, student will then draw an illustration of their egg and all its parts.
3. Students will then analyze and document each part of the egg.
4. Break the students into groups.
5. Have the groups go to the egg station, explain to students that there are ½ dozen rotten eggs and ½ dozen good eggs. Students will examine their eggs in a group setting. Allow time for students to examine the eggs and document, ask guiding questions like:
  - *What is your prediction about what will happen?*
  - *Are there any differences?*
  - *How would you compare a rotten egg to a good egg?*
6. Have the students drop one egg at a time from the ½ dozen of bad eggs and the good eggs in the clear water bowl; they will test each egg for rotten or good analyze them and document what happens.
7. Explain how traditional foods were important to the Sugpiaq, talk about harvesting eggs.
8. After experiment go over their findings, what they have learned and documented on the testing sheet exercise.
9. Invite an Elder to come in and talk about traditional egg gathering.

***ABUNDANCE OF BIRDS: MANY FACES OF THE MAASKAAQ 4-8 (3)***

**Grade:** 4-8

**Estimated Time:** (3- 1 Hour Class Periods)

**Introduction**

To the people of the Chugach Region masks “Maaskaat were powerful religious objects, used in ceremonies and rituals to honor animal spirits, to bring luck and abundance to hunters, ceremonial pieces, resourceful harvest, dance, to share and act out stories, and to honor their ancestors. The people of the Chugach Region believed each Maaskaaq had a “suk”. The spiritual sense refers to the personified consciousness of a place, animal, plant, thing, or natural force. The people believe that “Cacat nangluteng sungqeutut”. (All things have a suk) Everything is alive and has a spirit. Maaskaaq played an important role in the festival life of the Chugach Region people. Most of the Maaskaaq that were used in ceremonies had special transformational qualities relating to legends and religious beliefs; each Maaskaaq helped the Sugpiaq communicate with the spirit world. Following their use after ceremonies, festivals, dances, most Maaskaaq were burned (so their spiritual essence would rise to the heavens in smoke), destroyed, or hidden to protect the people in their area since the Maaskaaq were so powerful. Maaskaaq were made from wood or stone, and each one has a unique design. They were decorated with feathers, fur, hair, paint, wooden bangles, and grass/sinew straps. Maaskaaq dancing took place during the long winter months.

**Standards:**

<i>AK Cultural:</i>	<i>AK Content:</i>	<i>CRCC:</i>
<p><b>A3:</b> Acquire and pass on the traditions of their community through oral and written history.</p> <p><b>A5:</b> reflect through their own actions the critical role that the local heritage language plays in fostering a sense of who they are and how they understand the world around them.</p>	<p><b>Art A1:</b> participate in dance, drama, music, visual arts, and creating writing;</p> <p><b>Art B 3:</b> recognize the role of tradition and ritual in the arts;</p>	<p><b>Cultural Expression CE3:</b> Students should have knowledge of Sugpiaq traditional and contemporary art.</p> <p><b>Language L1:</b> Students should understand the value and importance of the Sugt’stun language and be actively involved in its preservation.</p>

**Learning Objective/Outcome(s):**

The students will gain awareness, appreciation and understanding for uses of the Maaskaaq “Mask” to the people of the Chugach Region.

**Vocabulary Words:** Sugt’stun Dialects

English:	PWS:	Lower Cook Inlet:
Mask		Maaskaaq
More than one Mask		Maaskaat

**Materials/Resources:**

- Two Journeys “Like a face exhibition” Book (to see what ancestor mask looked like)
- A container (gallon milk just with the face cut off or a large bowl) to put in past

- 
- Aluminum foil
  - Newspaper and brown paper bags
  - Flour paste or paper Mache past (Flour and Elmer's glue)  
Paper Mache Recipe:  
Flour  
Water  
Elmer's Glue
  - Sand paper
  - Brown shoe polish
  - Items to decorate like feathers, fur, beads, hair etc.
  - Tempera paint or acrylic paint etc.
  - An Elder to come in and talk about mask dancing, they can bring in a drum and perform a dance for the students to participate in while using their mask.

**Websites:**

- Art Lesson Plan: Paper Mache Masks
- [www.incredible@rtdepartment.com](mailto:www.incredible@rtdepartment.com)
- <http://www.princetonol.com/groups/iad/lessons/middle/Larry-mask.htm>
- Recipe for Paper Mache,
- About.com <http://familycrafts.about.com/od/papermache/a/nocookpmpaste.htm>
- Kodiak Alutiiq Museum  
<http://alutiiqmuseum.org/>

**Texts:**

- Looking Both Ways "Heritage and Identity of the Alutiiq People"  
Page 188, 189,191, 200, 201, 205, 214, 215, 216,
- Two Journeys "A companion to the Giinaquq: Like a face exhibition"  
Page 1-91 whole book
- Crossroads of Continents "Cultures of Siberia and Alaska"  
Page 270, 271
- Dickey, T.P. (1993). Sharing Alaska Native Cultures: A Hands-On Activity Book, Fairbanks, AK: University of Alaska Museum

**Activity Procedure:**

1. Present the Two Journeys "Like a face exhibition" so students can make a sketch of ideas for the mask they would like to make.
2. Discuss, in limited detail the cultural aspect of the mask, talk about the reasons people of the Chugach Region made masks, and the different types of mask that are in the book.
3. Have students research mask making in others areas of the world and write a few paragraphs on masking making detailed, the student will use resources and share with the class.
4. Have Students take aluminum foil and mold it to the mask design what they wish to make this might take a little time.
5. Get the bowl/milk carton ready with the paper mache flour past mixed in it.
6. Tear newspapers and some brown paper bags into strips (have some ready for students to start)

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7. Layer strips of newspaper on the form, have students use at least 3-4 layers all over face so it will be sturdy, the last layer can be done with the brown paper bag strips.
  8. Let mask dry for 24 hours or until hard. (have students collect items to add to their mask and bring into class for the day they decorate)
  9. When the mask is dry-, have students sand mask with sandpaper, to smooth out the hard spots. The smoother they make the mask the easier to paint.
  10. You can give the students a choice for finishing their mask- paint with shoe polish, tempera paint, acrylic paint or used tiny pieces of torn construction paper can be added to the surface using white glue, this may take longer but it will give it a unique look.
  11. If the mask is painted with tempera the student can do a rub down with brown shoe polish, this will create an aged look. In addition, two colors can be sanded down to expose small amounts of the underlying color.
  12. After the paint dries on mask, students can embellish it with beads, feathers, fur, shells, grass, or whatever materials they have brought in.
  13. Ask the Elder to demonstrate a dance for the students to learn wearing their mask.
  14. Students can then show off their mask to other students or present them to the school.

***ABUNDANCE OF BIRDS: ONE WHO TAKES AND LEAVES 4-8 (4)***

**Grade:** 4-8

**Estimated Time:** (2 – 1 Hour Class Periods)

**Introduction**

Bird migration is the regular seasonal journey undertaken by many species of birds. It is the way birds respond to changes in food availability, weather or habitat. Migration is marked by its annual seasonality. Birds that are non-migratory are said to be resident or sedentary. Many bird populations migrate long distances along what they call a flyway. The most common pattern involves flying north in the spring months to breed in the arctic summer then returning in the fall to winter grounds in warmer regions to the south. There are four major North American flyways that have been named the Atlantic, the Mississippi, the Central and the Pacific flyways. The Chugach Region falls along the Pacific flyway, it is the major north-south route of travel for migratory birds in the Americas, and it extends from Alaska to Patagonia. Every year, migratory birds travel some or all of this distance both in spring and in fall. When the migratory birds return each spring to Chugach Region, it signals the rebirth of the year. The Sugpiaq has used marine birds, waterfowl, and even raptors for their meat, skins, feathers, beaks, talons, and bones. These resources fed the Sugpiaq ancestor’s families for generations and provided resources for all the necessities of daily life. A complex set of skills is required to hunt birds, traditionally one of the Sugpiaq primary food source was migratory birds, they were hunted from kayaks with atlatsl, (throwing boards) Spears, bolas, fishing hooks, snares and nets. There are many stories, songs, and beliefs about migratory birds passed down through the Chugachmiut. During lent children were not allowed to play outdoors until the migratory birds returned.

**Standards:**

<i>AK Cultural:</i>	<i>AK Content:</i>	<i>CRCC:</i>
<p><b>A3:</b> Acquire and pass on the traditions of their community through oral and written history.</p> <p><b>A5:</b> reflect through their own actions the critical role that the local heritage language plays in fostering a sense of who they are and how they understand the world around them.</p>	<p><b>Geography B4:</b> Discuss how and why groups and individuals identify with places.</p>	<p><b>Subsistence SS5:</b> Students should be familiar with habits and behavioral characteristics of traditional subsistence animals, fish, and bird migration patterns.</p> <p><b>Language L1:</b> Students should understand the value and importance of the Sugt’stun language and be actively involved in its preservation.</p>

**Learning Objective/Outcome(s):**

The student will learn the North American Migration Flyways; they will research and learn the distance traveled by migratory birds in the Chugach Region. An Elder from their community will come in and share how important migratory birds were to the Sugpiaq.

**Vocabulary Words:**

Sugt’stun Dialects

English:	PWS:	Lower Cook Inlet:
Fly away		tengluni

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**Materials/Resources**

- Find a map of North and South America that can be copied, so students can color and document on migration patterns
- A classroom map of North and South America with distance on it
- Colored pencils
- Research at library and or internet
- An Elder or someone who knows the values migratory birds had on the Sugpiaq
- Flight of the Golden Plover “The Amazing Migration Between Hawaii and Alaska” Story by Debbie S. Miller, Illustrations by Daniel Van Zyle
- How do birds find their way? Story by Roma Gans, Illustrated by Paul Mirocha

**Text:**

- Flight of the Golden Plover “The Amazing Migration between Hawaii and Alaska” Story by Debbie S. Miller, Illustrations by Daniel Van Zyle
- How do birds find their way? Story by Roma Gans, Illustrated by Paul Mirocha

**Websites:**

- <http://www.birdnature.com/flyways.html>
- [http://www.alaskadenalitours.com/alaska\\_natural\\_history/alaska\\_birds.html](http://www.alaskadenalitours.com/alaska_natural_history/alaska_birds.html)
- [http://nationalzoo.si.edu/scbi/migratorybirds/fact\\_sheets/default.cfm?fxsh=9](http://nationalzoo.si.edu/scbi/migratorybirds/fact_sheets/default.cfm?fxsh=9)

**Activity Procedure:**

1. Read as a group either one or both of the following books:
  - Flight of the Golden Plover “The Amazing Migration Between Hawaii and Alaska” Story by Debbie S. Miller, Illustrations by Daniel Van Zyle
  - How do birds find their way? Story by Roma Gans, Illustrated by Paul Mirocha
2. Have student’s research flyways and write a small report of each one, and include a few paragraphs of what migratory birds are, after the report is finished ask guiding questions like:
  - *Where would you want to spend the winter if you were a migrating bird?*
  - *List some names of places birds go to in the spring? List some names of places birds go to for the winter?*
  - *What do you think would happen if birds did not use the flyways and stayed the winter in their summer areas?*
  - *What are some signs birds are going to migrate?*
  - *What are some strengths and weaknesses of migratory birds?*
3. Have students choose a migratory bird from the Chugach area and use a classroom North America map to measure the distance of Pacific flyway and where they travel.
4. Pass out a map of North America and have students, by using colored pencils choose a different color for each flyway. They will draw each flyway on the map; they will make a key that will label each color to each flyway.
5. Invite an Elder or someone who knows the values migratory birds had on the Sugpiaq to come in and share stories with the students.

**ABUNDANCE OF BIRDS: THE CHUGACH'S WEAVERS, BURROWERS, BUILDERS 4-8 (5)**

**Grade:** 4-8

**Estimated Time:** (3 -1 hour Class Periods)

**Outdoor Exploration Activity:**

Invite an Elder, go outdoor exploring and look for nest building materials. Let the Elder talk about and explain why nest are important to birds and why are birds important to the Sugpiaq. Talk about what kinds of birds are in your area.

**Introduction**

The student will break up into groups; each group will have a bird to work on. Each student in the group will research and write a report of the bird their group has been assigned. The students will then share ideas, theories, and use problem solving techniques to construct an exhibit demonstrating different nest building techniques from the Chugach Region. An Elder will go outdoor exploring with the teacher and students; they will collect items for nest building. The Elder can explain why nest are important to birds and why are birds important to the Sugpiaq. Talk about what kinds of birds are in your area.

**Standards:**

<i>AK Cultural:</i>	<i>AK Content:</i>	<i>CRCC:</i>
<p><b>A3:</b> Acquire and pass on the traditions of their community through oral and written history.</p> <p><b>A5:</b> reflect through their own actions the critical role that the local heritage language plays in fostering a sense of who they are and how they understand the world around them.</p>	<p><b>Science C2:</b> develop an understanding of the structure, function, behavior, development, life cycles, and diversity of living organisms.</p>	<p><b>Subsistence SS5:</b> Students should be familiar with habits and behavioral characteristics of traditional subsistence animals, fish, and bird migration patterns</p> <p><b>Language L1:</b> Students should understand the value and importance of the Sugt'stun language and be actively involved in its preservation.</p>

**Learning Objective/Outcome(s): The students will:**

- Write reports on their findings.
- Identify nesting places of migrating birds.
- Explain what bird nests are made from.

**Vocabulary Words:** Sugt'stun Dialects

English:	PWS:	Lower Cook Inlet:
Raven		Qanitiirpak
Puffin		Ngaqngaaq
Eagle		Saqurtuliq
Duck		Saqulek
Goose		Temngiaq

**Materials/Resources:**

An Elder who can come in and tell a bird story about the Sugpiaq, the Elder can teach the vocabulary list above.

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- Have students find materials to build their nesting areas.
  - Students can use classroom or library computer, books, other reading materials for their reports
  - An Elder or wild life official (Park Ranger or Fish and Game) someone who knows the area.
  - Puffin Egg replica (Included in the kit)

**Websites:**

- Kodiak Alutiiq Museum  
<http://alutiiqmuseum.org/>
- Pratt Museum  
<http://www.prattmuseum.org/index.html>
- Alaska Islands and Oceans  
<http://www.islandsandocean.org/>
- Alaska Audubon  
<http://ak.audubon.org/>

**Texts:**

- Alaska Department of Fish and Game. (2010). Kenai Peninsula Wildlife Viewing Trail Map. Juneau, AK: Alaska Department of Fish and Game
- MacGowan, C., (2000). Mac's Field Guide to Northwest Coast Water Birds. Publisher not listed.

**Activity Procedure:**

1. Start the lesson by asking the students questions and writing them on the chalk/dry erase board. Have them name the birds they have seen in our area.
2. On the chalk/dry erase board, write Ravens, Puffins, Eagles, Ducks, and Canadian Geese. Have students break up into five groups give each group is assigned a bird that is listed.
3. Students can research materials on the internet, reading materials and asking Elders. They will write a full report of the bird, (they must add a resource list) finding all information on the bird, and describing things like:
  - List the main characteristics of the bird.
  - Label the different parts of the bird.
  - What is the bird nesting habits'?
  - Describe what the bird's nest looks like?
  - How and why birds camouflage their nest.
  - How do birds adapt to their environment.
  - What kinds of materials does the bird use to build its nest?
  - Why is a bird's nest important?
  - What problems do the birds have with nearby human activity?
4. Students will also research on a map of the Chugach Region and find where their assigned birds are located.
5. You can also show the replica of the puffin egg included in the kit and show students the size of the egg to give them a better idea of how big a real nest should be.

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6. Students will describe in detail and draw a sketch of the bird in its nesting environment, using photos they have found while doing their research.
  7. After the student has researched their birds, each group needs to gather in a different area and discuss what building materials they can gather from outside, home, and at school to build the model of the bird nest they are working on.
  8. Provide opportunities for the students to use ideas, theories, or problem solving techniques.
  9. Invite an Elder (if an Elder can't be found invite a wild life official like a Park Ranger or Fish and Game Official) someone who knows the area. Have them go over stories of gathering birds and what they were used for. Have the Elder talk about why nest are important to birds.
  10. Go on an outdoor exploration, have students look for nest building items for their modeled bird area. Each person in the group needs to work together to find the building materials. Students can also use items from home or from the classroom. Each group can use a cardboard box or other objects so their nest does not fall apart.
  11. They will construct their nest at school with their group. They will present their nest building model and report with the rest of their group, in front of the class. They can put their nest and reports on exhibit with in the school and share what they have learned.
  12. After their presentation is finished, ask the group guided questions.
    - *Where would you build your nest if you were a bird in this area?*
    - *What are examples of building materials for bird nest? Why does the bird choose these materials?*
    - *How might a bird react when you come near their nest? Why do they act that way?*
    - *How would you identify a bird's area?*
    - *When building the nest what were your strengths and weaknesses?*
    - *How might a bird feel if a predator came in its area? Why would the bird worry about a predator?*
    - *What does a nest reveal about the bird?*
    - *What are the characteristics/parts of a nest?*
    - *What is the Key Concept/Idea in nest building?*

**ABUNDANCE OF BIRDS: TRADITIONAL SUBSISTENCE COOKBOOK 4-8 (6)**

**Grade:** 4-8

**Estimated Time:** (3-1 hour Class Periods)

**Introduction**

The word subsistence is a westerner’s word; the meaning is “The Process of harvesting and eating wild foods”. It is an alternative to buying the groceries in a store. There is no easy way to translate the word subsistence into the Sugt’stun language, the word the Elders have come up with is “Suugucirpet”. Some Elders feel the definition fails to capture the complexities of living off the land.

To the Sugpiaq this way of survival, by gathering, hunting, fishing, trapping was the way of life. This was a way to express and experience Native identity and explore their deep enduring connection with the land. They cared for their family, communities, socialized, had a spiritual ties and sustained life through this connection. This is the Sugpiaq birthright, a way of living passed down from their ancestors that has sustained countless generations. Sugpiat have survived for thousands of years in testament to the fact that subsistence foods available in Alaska were and are capable to fully nourish people.

Alaska subsistence foods are the fish, shellfish, marine mammals, terrestrial mammals, and plants that made up the Alaska Native diet before arrival of Europeans in Alaska. These foods are still the core diet for many Sugpiat. To some Alaskan residents this is a large proportion of their diets. By gathering, preserving and preparing subsistence foods, the Sugpiaq benefits from these activities both physically and mentally.

**Standards:**

<i>AK Cultural:</i>	<i>AK Content:</i>	<i>CRCC:</i>
<p><b>A3:</b> Acquire and pass on the traditions of their community through oral and written history.</p> <p><b>A5:</b> reflect through their own actions the critical role that the local heritage language plays in fostering a sense of who they are and how they understand the world around them.</p>	<p><b>Science F 3:</b> develop an understanding of the importance of recording and validating cultural knowledge.</p>	<p><b>Community C1:</b> Students should know the Sugpiaq traditional ways of their community by sharing and using subsistence knowledge.</p> <p><b>Language L1:</b> Students should understand the value and importance of the Sugt’stun language and be actively involved in its preservation.</p> <p><b>Subsistence SS3:</b> Students should be able to gather plants, berries, and other edible foods and be able to prepare and preserve gathered foods.</p>

**Learning Objective/Outcome(s):**

The student will have an understanding of what subsistence foods are, how they are gathered, harvested, hunted, and cooked. They will interview members in their family to obtain traditional subsistence recipes.

**Vocabulary Words:**

Sugt’stun Dialects

English:	PWS:	Lower Cook Inlet:
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Subsistence		Suugucirpet
Book		Kalikat

**Materials/Resources:**

- Drawing materials
- Family members to interview
- Access to a library, reading materials and the internet (report for the older students)
- Subsistence harvesting cycle chart
- Binding materials to make the cookbook

**Websites:**

- The Food Time Line:  
<http://www.foodtimeline.org/index.html>
- Kodiak Alutiiq Museum  
<http://alutiiqmuseum.org/>
- Subsistence food Harvest  
<http://www.subsistence.adfg.state.ak.us/download/food962.pdf>
- ANTHC  
<http://www.anthc.org/>
- Traditional State foods and history  
<http://www.foodtimeline.org/statefoods.html#alaska>
- University of Fairbanks Alaska  
<http://www.uaf.edu/>

**Texts:**

- “Traditional Food Guide for Alaska Native Cancer Survivors” Alaska Native Tribal Health Consortium Cancer Program 2008

**Activity Procedure:**

1. Start on a Friday, on a chalkboard or dry erase board; make a list with the students of subsistence foods that they are familiar with in Alaska, talk about subsistence and why it is important to the Sugpiaq and Alaska Native people.
2. Over the weekend have the student’s interview family members about a bird/egg family recipe; they may have to ask grandparents, parents, aunts, uncles, and cousins.
3. Give student handout, have students take notes when interviewing family members, then use Microsoft word to complete the lesson. (If you conduct this lesson over a weekend it will give the students enough time to interview family members) Students will document on the subsistence ingredient or ingredients of their recipe. They can ask family members information on how the food was hunted or harvested; they can also look it up at the library, computer, or reading materials.
4. Have the student draw an illustration of their recipe, how the recipe was gathered, or an ingredient of the recipe
5. Have the student share their recipes with the class, ask them to share one favorite thing about the traditional bird/egg Sugpiaq recipe.
6. Have students work together to build the cookbook and make copies for distribution.

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7. Hold a traditional foods potluck to celebrate the completion of the cookbook. Students can invite their families and community Elders if they wish, have each student bring in the dish they researched.

***ABUNDANCE OF BIRDS: NGAQNGAQ RATTLE IN HARMONY 4-8 (7)***

**Grade:** 4-8

**Estimated Time:** (3-45 min Class Periods)

**Outdoor Exploration Activity:**

Invite an Elder, go outdoor exploring and look for some nice willows for each child for the handle of their Ngaqngaq Rattle. Let the Elder talk about explain how they collected puffin beaks. Talk about how the puffin rattle was used and how the items were collected.

**Introduction**

Puffin ‘Ngaqngaq’ Beak

“The hunters ... ring out their rattles in harmony with the music, and all are singing happily with fair voice...” G. Davydov, Russian naval officer describing a dance on Kodiak Island, 1802

Puffin beak rattles had special significance for the people of the Chugach Region; they were used during festivals, ceremonies, masking, feasting, dances and occurring in their art. Puffin beaks were also used as regalia on drums, clothing, masks, costumes, staffs, etc. Shaman used rattles in rituals, to heal the sick and predict the future. They also were worn on the aprons of shaman who performed at festivals.

Puffin beak rattles were about 12 inches wide and had as many as five concentric wooden hoops. The hoops were either painted black and red or left plain; the rattle had a cross-shaped handle. Each wooden ring was drilled with small holes so the clusters of puffin beaks could be attached with sinew. The Sugpiaq would use both kinds of beaks since Alaska had two species of puffins (horned and tufted). Depending on the amount of puffin beaks gathered, the artisan would fill in the spaces with shells and other small objects if need be. Some of the beaks were stuffed with bird down and small feathers for a different sound. The Sugpiaq would gather eggs and birds in the spring or wait for the beaks to molt off and collect them. When the Sugpiaq would hunt puffins they would require great skill and take pride in only taking puffins that are not bringing back food to their young. This kind of hunting reduces taking puffins that have young and it helps with population.

**Standards:**

<i>AK Cultural:</i>	<i>AK Content:</i>	<i>CRCC:</i>
<p><b>A3:</b> Acquire and pass on the traditions of their community through oral and written history.</p> <p><b>A5:</b> reflect through their own actions the critical role that the local heritage language plays in fostering a sense of who they are and how they understand the world around them.</p>	<p><b>Art A1:</b> participate in dance, drama, music, visual arts, and creating writing;</p> <p><b>Art B 3:</b> recognize the role of tradition and ritual in the arts;</p>	<p><b>Cultural Expression CE1:</b> Students should have knowledge of traditional contemporary Sugpiaq/Alutiiq song, dance and performance.</p> <p><b>Language L1:</b> Students should understand the value and importance of the Sugt’stun language and be actively involved in its preservation.</p>

**Learning Objective/Outcome(s):**

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The student will have an understanding of how the puffin beak was used and gathered within the Sugpiaq. They will have an opportunity to build their own puffin beak rattle and learn how the beak was important to the people.

**Vocabulary Words:** Sugt'stun Dialects

English:	PWS:	Lower Cook Inlet:
Puffin Beak		Ngaqngaaq cugg'eq

**Materials/Resources:**

- Elder or someone who knows Native dance.
- 10 Jingle Cones (for each student)
- Sinew
- A fresh tree branch for each student in the class or metal craft rings
- Leather cord
- 1 bead for each Jingle Cone
- 12 Feathers (for each student)
- Glue
- Scissors
- Revival of Traditional Alutiiq Songs from Chenega bay and Tatitlek (included)
- A CD player or something to play the music disk on
- Scholastic "A True Book Puffins" By: Ann O. Squire

**Websites:**

- Alaska Islands and Oceans  
<http://www.islandsandoccean.org/>
- Kodiak Alutiiq Museum  
<http://www.alutiiqmuseum.org/>
- Pratt Museum  
<http://www.prattmuseum.org/index.html>

**Activity Procedure:** The Elder will start the class by talking about how the puffin rattle was used and how the items were collected. Students will be making their own rattle and performing a dance at the completion of the activities.

1. The student will find two branches the same size as the puffin beak rattle sample that is in the kit.
2. Students will measure the branch 18-20 inches.
3. The students will strip off the bark and return to the classroom.
4. Student will make a notch ¼ inch from the ends.
5. Bend the branch to make a hoop.
6. Wrap leather around the ¼ inch notch and dry overnight.
7. The next day students will cut pieces of sinew 10 inches long, one for every jingle cone they are going to attach.
8. Students will take the sinew and fold in half (make it even) tie a bead on the end so it will not fall off and thread the sinew/bead up the center of the jingle cone and through the top. Tie off the end with a large knot, so the cone will stay in place, do all the jingle cones this way
9. Tie the sinew in place tight on the hoop. Spread out each cone.

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10. After the student has placed and tied their jingle cones in place, put 1 drop of glue in the desired jingle cones they choose and place some down feathers up inside the cones. This will give the cones a different sound effect when in use.
  11. After the rattles have dried, have the students try out the rattles to share the sounds they make.
  12. The Elder will tell the students why they feel the puffin beaks were so important and demonstrate how to use one. If the Elder knows the Sugpiaq word for puffin, (Ngaqngaq) and beak (Cugg'eq) have them teach it to the class. The Elder can teach a song, listen and dance to the CD's provide for this activity and perform a dance and tell a story of the puffin beak rattle if they wish.
    - For the younger students the Scholastic "A True Book Puffins" By: Ann O. Squire can be read, ask these guiding questions: *How would you build your home if you were a puffin? How can you compare puffins to other birds? Why is a puffins webbed feet so important to them?*

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***HERITAGE KIT ACTIVITY 9 – 12***

Birds were and continue to be an abundant resource for use within the physical and spiritual aspects of the daily lives of People in the Chugach Region.

<b>How does the meaning behind the values, ceremonies and visual arts used by the Chugach Native People to honor the bird differ depending on location?</b>	<b>How are birds used in your family today?</b>	<b>What traditional ecological knowledge surrounded the use and harvest of birds and how did that knowledge change through time?</b>
<ul style="list-style-type: none"> <li>• Many Faces of the Maaskaaq</li> <li>• Ngaqngaq Rattle In Harmony</li> </ul>	<ul style="list-style-type: none"> <li>• Feathers “Culuk” Of The Sugpiaq</li> <li>• Traditional Subsistence Cookbook</li> </ul>	

**ABUNDANCE OF BIRDS: FEATHERS “CULUK” OF THE SUGPIAQ 9-12 (1)**

**Grade:** 9-12

**Estimated Time:** (3- 45 min Class Periods)

**Introduction**

To Sugpiaq, feathers are important culturally and spiritually. Bird skins were the primary material for clothing; parkas were stitched from the skins of puffins and cormorants, these garments were worn daily. These parkas were made from thirty-five whole skins and seven split skins. They would use the breast, dark sides and parts of the neck. Thick bird skin parkas were ideal winter wear but were also used during cold weather in the summer. Canada geese were never used because they do not have thick skins. They made hats, hoods and socks. Most the socks were made from loon skin; they also stitched feathers in between each stitch for water proofing and decoration. Feathers were used to help the people hunt for food. The Sugpiaq used feathers for fletching at the ends of arrows, the contour feathers helped the arrow travel straight and reach its mark. The feathers helps guide the arrow. The Alutiiq people say the feathers from seabirds are the best because they shed water. Wings of birds were also used as brooms for sweeping. The word “Culuk” means feathers in the Alutiiq language.

**Standards:**

<i>AK Cultural:</i>	<i>AK Content:</i>	<i>CRCC:</i>
<p><b>A3:</b> Acquire and pass on the traditions of their community through oral and written history.</p> <p><b>A5:</b> reflect through their own actions the critical role that the local heritage language plays in fostering a sense of who they are and how they understand the world around them.</p>	<p><b>Science B1:</b> develop an understanding of the characteristic properties of matter and the relationship of these properties to their structure and behavior.</p>	<p><b>Language L1:</b> Students should understand the value and importance of the Sugt’stun language and be actively involved in its preservation.</p>

**Learning Objective/Outcome(s)**

- The student understands the difference in contour and down feathers and that, feathers are vitally important to the survival of the Sugpiaq.
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**Vocabulary Words:**

Sugt’stun Dialects

English:	PWS:	Lower Cook Inlet:
Feather		culuk

**Materials/Resources**

- Lighter or matches (for the teacher)
- Fire resistant pan with low sides
- A few small pieces of fresh cut twigs
- Feathers (Contour and Down)
- Activity sheet
- Microscope, Magnifying glass

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- Invite an Elder

**Warning:** Before using feathers, precautions should be taken. Make sure your feathers are clean and they have no insects such as fleas or lice. If feathers are found outside you can clean them with warm water “don’t use soap” and dry them off and inspect all feathers.

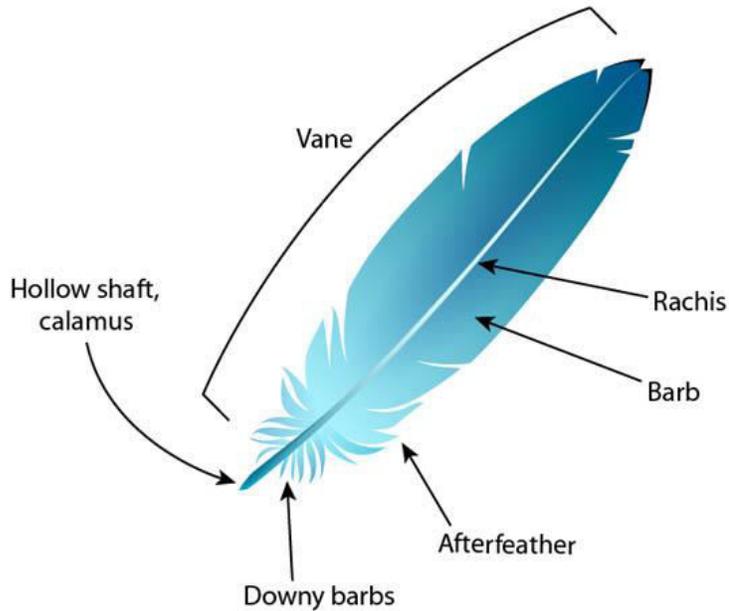
**Websites:**

- Kodiak Alutiiq Museum  
<http://alutiiqmuseum.org/>
- Wikipedia  
<http://en.wikipedia.org/wiki/Feathers>
- <http://www.earthclife.net/birds/feathers.html>
- [http://birds.suite101.com/article.cfm/why\\_do\\_birds\\_preen](http://birds.suite101.com/article.cfm/why_do_birds_preen)

**Activity Procedure:**

1. Use a fire resistant pan with low sides, so it is easily visible. Try starting a small fire with just twigs in the pan. Ask students to make observations and record them on a piece of paper.
2. Place down feathers under the twigs. Try starting a small fire with the twigs and down in the pan. Ask students to make observations and record them on a piece of paper. Discuss student observations, ask guiding questions like:
  - *What observations did you make?*
  - *How did adding down effect the time it took to start a fire?*
  - *How might feathers be used by the Sugpiaq?*
3. Invite an Elder, go outdoor exploring and look for feathers. Let the Elder talk about explain how they collected feathers. Go back to class and clean feathers properly. (look at warning in materials and resources)
4. Break the students into groups, pass out both kinds of feathers to each student both (contour and down) and each student gets an Activity: Feather “Culuk” Sheet. (Students can use their own contour or down feathers they find on the outdoor exploration)
5. Students will the follow directions and analyze each feather by drawing, labeling, compare/contrast, describe and relay what they are seeing.
6. After students complete the lab activity, have them research the different parts of a feather, they will draw another sketch and label each part of the feathers. After students complete the lab activity and the research, they will discuss findings in their groups.
7. Explain to the students the uses of the feathers to the Sugpiaq, give examples of how they used feathers in daily life. Describe the different types of items feathers were used for:  
[http://www.google.com/imgres?imgurl=http://askabiologist.asu.edu/sites/default/files/feathers\\_anatomy.jpg&imgrefurl=http://askabiologist.asu.edu/explore/feathers-biology&h=461&w=550&sz=45&tbid=XhSoG8U2OEYKfM:andtbnh=111&dtbnw=133&prev=/images%3Fq%3Dparts%2Bof%2Ba%2Bfeathers&zoom=1&q=parts+of+a+feathers&hl=en&usg=\\_\\_5T\\_BI7FzMwJtLtYqvAltI0qKagw=andsa](http://www.google.com/imgres?imgurl=http://askabiologist.asu.edu/sites/default/files/feathers_anatomy.jpg&imgrefurl=http://askabiologist.asu.edu/explore/feathers-biology&h=461&w=550&sz=45&tbid=XhSoG8U2OEYKfM:andtbnh=111&dtbnw=133&prev=/images%3Fq%3Dparts%2Bof%2Ba%2Bfeathers&zoom=1&q=parts+of+a+feathers&hl=en&usg=__5T_BI7FzMwJtLtYqvAltI0qKagw=andsa)

=Xandei=ZcQ8TdjMIYbSsAPw55WkAwandsqi=2andved=0CCI9QEwBgquest



- *How can you compare the different parts of a feather?*
  - *Discuss the pros and cons of each feathers' use?*
  - *How does our culture today use feathers?*
  - *What are the characteristics/Parts of a feather? Why is this so?*
  - *What is the key concept/idea of feathers to the Sugpiaq?*
8. Invite an Elder to explain what feathers were so important to the Sugpiaq and how feathers were used for everyday living. Why were feathers vitally important to the survival of the Sugpiaq?

***ABUNDANCE OF BIRDS: MANY FACES OF THE MAASKAAQ 9-12 (2)***

**Grade:** 9-12

**Estimated Time:** (2- 1 Hour Class Periods)

**Introduction**

To the people of the Chugach Region masks “Maaskaat were powerful religious objects, used in ceremonies and rituals to honor animal spirits, to bring luck and abundance to hunters, ceremonial pieces, resourceful harvest, dance, to share and act out stories, and to honor their ancestors. The people of the Chugach Region believed each Maaskaaq had a “suk”. The spiritual sense refers to the personified consciousness of a place, animal, plant, thing, or natural force. The people believe that “Cacat nangluteng sungqeutut”. (All things have a suk) Everything is alive and has a spirit. Maaskaat played an important role in the festival life of the Chugach Region people. Most of the Maaskaaq that were used in ceremonies had special transformational qualities relating to legends and religious beliefs; each Maaskaaq helped the Sugpiaq communicate with the spirit world. Following their use after ceremonies, festivals, dances, most Maaskaaq were burned (so their spiritual essence would rise to the heavens in smoke), destroyed, or hidden to protect the people in their area since the Maaskaaq were so powerful. Maaskaaq were made from wood or stone, and each one has a unique design. They were decorated with feathers, fur, hair, paint, wooden bangles, and grass/sinew straps. Maskalataq dancing took place during the long winter months.

**Standards:**

<i>AK Cultural:</i>	<i>AK Content:</i>	<i>CRCC:</i>
<p><b>A3:</b> Acquire and pass on the traditions of their community through oral and written history.</p> <p><b>A5:</b> reflect through their own actions the critical role that the local heritage language plays in fostering a sense of who they are and how they understand the world around them.</p>	<p><b>Art A1:</b> participate in dance, drama, music, visual arts, and creating writing;</p> <p><b>Art B 3:</b> recognize the role of tradition and ritual in the arts;</p>	<p><b>Cultural Expression CE1:</b> Students should have knowledge of traditional contemporary Sugpiaq/Alutiig song, dance and performance.</p> <p><b>Language L1:</b> Students should understand the value and importance of the Sugt’stun language and be actively involved in its preservation.</p>

**Learning Objective/Outcome(s):**

The students will gain awareness, appreciation and understanding for uses of the Maaskaaq “Mask” to the people of the Chugach Region.

Sugt’stun Dialects

**Vocabulary Words:**

English:	PWS:	Lower Cook Inlet:
Mask		Maaskaaq

**Materials/Resources:**

- Two Journeys “Like a face exhibition” Book (to see what ancestor mask looked like), Maaskaaq facts sheet, students will search either in books, online, library or other areas for

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a mask they choose to make. They will make a photocopy of the mask that will feature the designed elements.

- Mask made from Clay:  
Drawing paper, pencil, clay, water, sponge hanging wire, plastic bag, acrylic paint, paintbrushes, plastic cups, and Kiln
- Mask made from plaster:
  - Roll of plaster impregnated gauze strips
  - 1 Cup of DRY Plaster of Paris
  - 2-3 plastic or paper bowls
  - warm water
  - petroleum jelly (or other suitably thick cream/moisturizer)
  - scissors
  - paper towels
  - cloth head band
  - Cover up drape sheet (or old shirt... I use an old bed sheet)
  - clean up soap and towel
  - mirror (hand mirror for client, or hanging mirror if you're doing yourself)
  - instant camera (optional) – very interesting to capture a photo while "being plastered"
  - table and comfortable chair ( I use a high chair for clients so I can easily move around them while standing up)
  - Students can also use feathers, fur, beads, hair, old man beard and other items they have collected.
  - An Elder to come in and talk about mask dancing, they can bring in a drum and perform a dance for the students to participate in while using their mask.

**Websites:**

- Kodiak Alutiiq Museum  
<http://alutiiqmuseum.org/>

**Texts:**

- Looking Both Ways “Heritage and Identity of the Alutiiq People”
- Page 188, 189,191, 200, 201, 205, 214, 215, 216,
- Two Journeys “A companion to the Giinaquq: Like a face exhibition”
- Page 1-91 whole book
- Crossroads of Continents “Cultures of Siberia and Alaska”
- Page 270, 271
- Dickey, T.P. (1993). Sharing Alaska Native Cultures: A Hands-On Activity Book, Fairbanks, AK: University of Alaska Museum

**Activity Procedure:**

1. Go over and do a presentation on the Two Journeys “Like a face exhibition” Book, discuss in limited detail the cultural aspect of the mask, talk about the reasons people of the Chugach Region made masks, and the different types of mask that are in the book.
2. Have the student then do a report on mask around the world and what they were made from. Students will then compare mask found in the Chugach Region to other mask

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found around the world. Have the student focus on the difference between symmetrical and asymmetrical mask. (Remind the student each mask tells a story)

- What kinds of mask did the people of the Chugach Region make?
  - What were they made out of?
  - What resources were used to make the details that went into the mask?
  - What did the mask represent?
  - What was the mask used for, and why were they important to the people in that community?
  - Why were mask made?
3. For example, “Sugpiaq legend tells of a girl who married a star, a man who lived in the sky. The girl traveled to his home in a basket and found that he had moss on his head, twigs for hair, and one bright eye in the middle of his forehead.” The mask they believe to be the star man is made from whalebone and has one eye. These stories were important they told family stories and represented to the spirits that guided life on earth.
  4. The student will choose a mask or make up one of their own they can construct.
  5. Have student sketch the mask they would like to make, make sure they add all the details they wish to see on their mask, have students explore mask design elements so they can be incorporated into their mask, what will their mask represent, what story will their mask tell, and what will it be used for
    - Students will discuss the masks color, representation, materials, and texture.
    - Focus on the difference between symmetrical and asymmetrical mask.
    - What makes a mask symmetrical?
    - What makes a mask asymmetrical?
    - What kind of mask do you think would be easier to make? Why?

**Plaster Mask:**

- Students will start to construct their mask using a clay cast symmetrical, plaster mask.
- Knead oil-based clay to soften (baseball size) Press it into an egg shaped pancake.
- Students can start molding the eyes and brow, pushing the clay up to start forming the nose and cheeks, starts forming the chin and forehead.
- Cover the clay mask with petroleum jelly. Cut plaster gauze into 1” x 4” strips, dip in warm water and cover clay mask. Layer the strips like so and let strips dry over night
  - 1<sup>st</sup> layer vertical
  - 2<sup>nd</sup> layer horizontal
  - 3<sup>rd</sup> layer vertical
  - 4<sup>th</sup> layer horizontal
- After the plaster mask is dry, pry it from the clay cast, paint the plaster mask with acrylic paint and let dry overnight.
- Have adult drill small holes on both sides of the mask for the wire hanger to hang. Students can decorate their mask as they wish. (Spray with varathane) Optional
- After the plaster, masks are made have students describe their mask: Color, shape, texture, and design. Have students share the story of their mask.

**Clay Mask:**

- Students will begin to sculpt asymmetrical clay mask.
- Knead clay until pliable, press into an egg shaped pancake.

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- Students will press both thumbs into the middle of the clay to make indentations for the eyes. They will start pushing clay up for the nose, cheeks, and the brows, start forming chin, eyes, and forehead.
  - When the mask form is, finished students will smooth mask with a sponge and let dry overnight.
  - When the masks have hardened hollow out the back of the mask with a curved tool or spoon.
  - Then drill holes in both sides and let dry.
  - When mask have dried fire in the Kiln and cool
  - Sand with sandpaper if needed
  - Paint with acrylic paints and let paint dry.
  - Attach a hanging wire students can add any items they wish to the mask.
  - After the masks are made have students describe their mask: Color, shape, texture, and design. Have students share the story of their mask.

6. Ask an Elder to demonstrate a dance for the students to learn wearing their mask. Student can then shows off their mask to other students or present them to the school.

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## ***ABUNDANCE OF BIRDS: TRADITIONAL SUBSISTENCE COOKBOOK 9-12 (3)***

**Grade:** 9-12

**Estimated Time:** (3-1 hour Class Periods)

### **Introduction**

The word subsistence is a westerner's word; the meaning is "The Process of harvesting and eating wild foods". It is an alternative to buying the groceries in a store. There is no easy way to translate the word subsistence into the Sugt'stun language, the word the Elders have come up with is "Suugucirpet". Some Elders feel the definition fails to capture the complexities of living off the land.

To the Alutiiq people this way of survival, by gathering, hunting, fishing, trapping was the way of life. This was a way to express and experience Native identity, explore their deep enduring connection with the land. They care for their family, communities, socialized, had a spiritual ties and sustained life through this connection. This is the Alutiiq/Sugpiaq, and Alaska Native's birthright, a way of living passed down from their ancestors that has sustained countless generations. These people have survived for thousands of years in testament to the fact that subsistence foods available in Alaska were and are capable to fully nourishing people.

Alaska subsistence foods are the fish, shellfish, marine mammals, terrestrial mammals, and plants that made the Alaska Native diet before arrival of Europeans in Alaska. These foods are still the core diet in many Alutiiq/Sugpiaq and Alaska Native people in Alaska. To some Alaskan residents this is a large proportion of their diets. By gathering subsistence foods, will keep people in shape and makes a person physically and actively healthy.

Some facts about Subsistence foods:

1. Subsistence foods make a substantial contribution to nutritional wellbeing. Over half of the protein, iron, vitamin B-12 and omega-3 fatty acids in the diet of some Alaska Natives come from subsistence foods.
2. Subsistence foods have nutritional benefits that make them preferable to many purchased foods. They are rich in many nutrients, low in fat, and contain more heart-healthy fats and less harmful fats than many non-Native foods.
3. Alaska Natives eating subsistence foods have lower signs of diabetes and heart disease.
4. The diet of Alaska Natives may explain their lower rates of certain kinds of cancer.
5. Eating and gathering subsistence foods has positive benefits in avoiding obesity.
6. Eating and gathering subsistence, or Native, foods contributes to social mental and spiritual wellbeing.

Subsistence foods provide energy, energy is vital to life. The fats present in subsistence fish, sea mammals and meats are generally unsaturated fats that are better for heart health than saturated fats found in many non-subsistence foods. Furthermore, fish and sea mammals are the richest sources of omega-3 fatty acids. They have been associated with lower rates of heart disease and other positive health benefits. Subsistence foods do not contain concentrated amounts of carbohydrates that are associated with tooth decay. Subsistence animals are unusually high in iron. Subsistence foods are low in salt when compared to many foods from the store. We know that nutrients provide energy, maintain health, and build and repair the body. Plant oils are the

richest sources of vitamin E in the US diet in general as well as in the diet of Alaska Natives. Fried bread, pilot bread, and berry agutuk (Alaska Native ice cream often made from berries, sugar, and Seal oil) were their major sources of Vitamin E. However, subsistence foods also contribute significant vitamin E to the diet. Seal, whale, walrus and caribou tissues were analyzed and found to contain vitamin E in its most active form. The blood of Eskimos, who were eating 45% of their energy from Native foods, was tested in the early 1970's; they had vitamin E levels that were comparable to those in other US adults who consumed a mixed diet.

**Standards:**

<i>AK Cultural:</i>	<i>AK Content:</i>	<i>CRCC:</i>
<p><b>A 3:</b> Acquire and pass on the traditions of their community through oral and written history.</p> <p><b>A5:</b> reflect through their own actions the critical role that the local heritage language plays in fostering a sense of who they are and how they understand the world around them.</p>	<p><b>Science F 3:</b> develop an understanding of the importance of recording and validating cultural knowledge.</p>	<p><b>Subsistence SS2, SS3, SS4:</b> Prepare, gather and preserve subsistence food.</p> <p><b>Language L1:</b> Students should understand the value and importance of the Sugt'stun language and be actively involved in its preservation.</p>

**Learning Objective/Outcome(s)**

The student will have an understanding of what subsistence foods are, how they are gathered, harvested, hunted, and cooked. They will interview members in their family to obtain traditional subsistence recipes.

**Vocabulary Words:**

Sugt'stun Dialects

English:	PWS:	Lower Cook Inlet:
Favorite		pingaklluku
Food		nega

**Materials/Resources:**

- Access to a Computer with Microsoft Office Publisher and Microsoft Office Word
- Student hand out (Traditional bird recipe cookbook of Subsistence foods, research history and culture behind a favorite family recipe)
- Family members to interview
- Access to a library, reading materials and the internet
- Subsistence harvesting cycle chart
- [www.Nativetech.org/recipes](http://www.Nativetech.org/recipes)
- Food time line index ( <http://www.foodtimeline.org/index.html> )

**Websites:**

- The Food Time Line:  
<http://www.foodtimeline.org/index.html>
- Kodiak Alutiiq Museum  
<http://alutiiqmuseum.org/>
- Subsistence food Harvest  
<http://www.subsistence.adfg.state.ak.us/download/food962.pdf>
- ANTHC  
<http://www.anthc.org/>
- Traditional State foods and history

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<http://www.foodtimeline.org/statefoods.html#alaska>

- University of Fairbanks Alaska  
<http://www.uaf.edu/>

**Activity Procedure:**

1. Have students research make a list of subsistence foods of Alaska
  2. Have students break down the traditional values of these foods
  3. Pass out the Student Handout
  4. After the students finish making their recipe, complete the cookbook, and then if the class wishes to make a cover they can. You can make a copy and give one to each student or put it together on the computer so they can upload it and send copies out to their families.
  5. Hold a traditional foods potluck to celebrate the completion of the cookbook. Have each student bring in the dish they researched.
  6. Students can be assessed on their recipe flyer content, writing conventions, and design.
- Flyer content
    - 1) Does the flyer include the family recipe?
    - 2) Does the flyer include information about the cultural traditions associated with the recipe or dish?
    - 3) Does the flyer include information about why the recipe is important to the student's family?
    - 4) Did the student include three historical notes?
    - 5) Did the student list what foods is subsistence to Alaska?
  - Writing conventions
    - 1) Did the student use correct grammar?
    - 2) Did the student use correct spelling?
    - 3) Did the student use correct punctuation?
  - Design
    - 1) Is the information on the flyer easy to read?
    - 2) Is the flyer pleasing to look at?
    - 3) Did the student use appropriate graphics to enhance the flyer?
  - The class can distribute copies of the class cookbook either online or hand to all family.

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<b><i>ABUNDANCE OF BIRDS: NGAQNGAQ RATTLE AND DANCE IN HARMONY 9-12 (4)</i></b>
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**Grade:** 9-12

**Estimated Time:** (4-45 min Class Periods)

**Outdoor Exploration Activity:**

Invite an Elder, go outdoor exploring and look for some nice willows for each child for the handle of their Ngaqngaq Rattle. Let the Elder talk about explain how they collected puffin beaks. Talk about how the puffin rattle was used and how the items were collected.

**Introduction**

Puffin ‘Ngaqngaq’ Beak “The hunters ... ring out their rattles in harmony with the music, and all are singing happily with fair voice...” G. Davydov, Russian naval officer describing a dance on Kodiak Island, 1802

Puffin beak rattles had special significance for the people of the Chugach Region; they were used during festivals, ceremonies, masking, feasting, dances and occurring in their art. Puffin beaks were also used as regalia on drums, clothing, masks, costumes, staffs, etc. Shaman used rattles in rituals, to heal the sick and predict the future. They also were worn on the aprons of shaman who performed at festivals.

Puffin beak rattles were about 12 inches wide and had as many as five concentric wooden hoops. The hoops were either painted black and red or left plain; the rattle had a cross-shaped handle. Each wooden ring was drilled with small holes so the clusters of puffin beaks could be attached with sinew. The Sugpiaq would use both kinds of beaks since Alaska had two species of puffins (horned and tufted). Depending on the amount of puffin beaks gathered, the artisan would fill in the spaces with shells and other small objects if need be. Some of the beaks were stuffed with bird down and small feathers for a different sound. The Sugpiaq would gather eggs and birds in the spring or wait for the beaks to molt off and collect them. When the Sugpiaq would hunt puffins they would require great skill and take pride in only taking puffins that are not bringing back food to their young. This kind of hunting reduces taking puffins that have young and it helps with population.

**Standards:**

<i>AK Cultural:</i>	<i>AK Content:</i>	<i>CRCC:</i>
<p><b>A3:</b> Acquire and pass on the traditions of their community through oral and written history.</p> <p><b>A5:</b> reflect through their own actions the critical role that the local heritage language plays in fostering a sense of who they are and how they understand the world around them.</p>	<p><b>Art A1:</b> participate in dance, drama, music, visual arts, and creating writing;</p> <p><b>Art B 3:</b> recognize the role of tradition and ritual in the arts;</p>	<p><b>Cultural Expression CE1:</b> Students should have knowledge of traditional contemporary Sugpiaq/Alutiiq song, dance and performance.</p> <p><b>Language L1:</b> Students should understand the value and importance of the Sugt’stun language and be actively involved in its preservation.</p>

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**Learning Objective/Outcome(s):**

The student will have an understanding of how the puffin beak was used and gathered within the Sugpiaq. They will have an opportunity to build their own puffin beak rattle and learn how the beak was important to the people.

**Vocabulary Words:** Sugt'stun Dialects

English:	PWS:	Lower Cook Inlet:
Puffin		Ngaqngaq
Beak		Cugg'eq

**Materials/Resources:**

- Elder or someone who knows Native dance
- Writing materials for a short story
- 10 Jingle Cones (for each student)
- Sinew
- A fresh tree branch for each student in the class or metal craft rings
- Leather cord
- 1 bead for each Jingle Cone
- 12 Feathers (for each student)
- Glue
- Scissors
- Music Teacher
- Revival of Traditional Alutiiq Songs from Chenega bay and Tatitlek (included)
- A CD player or something to play the music disk on

**Websites:**

- Kodiak Alutiiq Museum  
<http://alutiiqmuseum.org/>
- Pratt Museum  
<http://www.prattmuseum.org/index.html>
- Alaska Islands and Oceans  
<http://www.islandsandoccean.org/>

**Activity Procedure:**

1. Start this lesson by jingling the puffin beak rattle to get the students attention.
2. Invite an Elder to come into the classroom and talk about Puffin beak rattles. (What are puffin beak rattles, how they were made, and why they were important to Sugpiaq?) Students can interview Elders, research, and write a short story of how the Sugpiaq constructed the puffin beak rattles from finish to end. The students should explain the influence the puffin beak rattle have on the Sugpiaq. The story should have Topic, Lesson Objective, Core Content, Vocabulary, Resources and Materials.
3. After they have researched and written there own short story. Gather all stories, mix them up and pass them back out to other students. They will review the content and make appropriate changes to improve clarity and logical progression of ideas. The students will give and receive appropriate feedback and evaluating writing base on established criteria.

- 
4. Explain to students they will be building their own rattle and after words conducting a dance.
  5. Invite an Elder, go outdoor exploring and look for some nice willows for each student to make a handle of their Ngaqngaq Rattle. The student will find two branches the same size as the puffin beak rattle demo that is in the kit, have students strip off the bark, take back to the class room. (You might want to bring back a few extra incase a few get broken trying to make the hoop)
  6. Have students easily being careful start bending the branch to make a hoop, explain if they go to fast or bend it hard it will snap and they will have to start over again.
  7. After the branch is flexible and starting to bend, cut the branch to make the desired hoop the students want that will fit on their hand, on the ends of the branch.
  8. Have students measure out the branch to 18-20 inches, then the student makes a notch  $\frac{1}{4}$  inch from the ends so when the student puts it together they can tie it tight with sinew and it stayed in place, an someone else might have to help hole the branch ends together.
  9. Have students then take the hoop and wrap leather around the end they joined tightly and sit over night to dry.
  10. The next day have students cut pieces of sinew 10 inches long, one for every jingle cone they are going to attach.
  11. Have students count out their beads, feathers, and jingle cones. Take the sinew and fold in half (make it even) tie a bead on the end so it will not fall off, after wards thread the sinew/bead up the center of the jingle cone and through the top, tie off the end with a large knot, so the cone will stay in place, do all the jingle cones this way
  12. Students can either then drill small holes with a Dremel tool and thread the sinew through and tie it off, or just tie the sinew in place tight on the hoop. Spread out each cone.
  13. After the student has placed and tied their jingle cones in place, have them get their down feathers and glue ready. Put 1 drop of glue in the desired jingle cones they choose and place some down feathers up inside the cones. This will give the cones a different sound effect when in use.
  14. After the rattles have dried, have the students try out the rattles to share the sounds they make.
  15. The Students can work with the music teacher and will be Choreographing a dance using their puffin beak rattles. Have the invited (Elder) person or persons demonstrate how to use one. If the Elder knows the Sugpiaq word for puffin, (Ngaqngaq) and beak (Cugg'eq) have them teach it to the class. The Elder can teach a song, listen and dance to the CD's provide for this activity and perform a dance and tell a story of the puffin beak rattle if they wish.

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## ***APPENDIX***

### ***Alaska Content Standards***

Art A1: participate in dance, drama, music, visual arts, and creating writing;

Art B 3: recognize the role of tradition and ritual in the arts;

Geography B4: Discuss how and why groups and individuals identify with places.

Science B1: develop an understanding of the characteristic properties of matter and the relationship of these properties to their structure and behavior.

Science B3: develop an understanding of the interactions between matter and energy, including physical, chemical, and nuclear changes, and the effects of these interactions on physical systems.

Science C2: develop an understanding of the structure, function, behavior, development, life cycles, and diversity of living organisms.

Science F3: develop an understanding of the importance of recording and validating cultural knowledge.

### ***Alaska Cultural Standards***

A3: Acquire and pass on the traditions of their community through oral and written history.

A5: reflect through their own actions the critical role that the local heritage language plays in fostering a sense of who they are and how they understand the world around them.

### ***Chugach Regional Cultural Standards***

Community C1: Students should know the Sugpiaq traditional ways of their community by sharing and using subsistence knowledge.

Cultural Expression CE1: Students should have knowledge of traditional contemporary Sugpiaq/Alutiiq song, dance and performance.

Cultural Expression CE3: Students should have knowledge of Sugpiaq traditional and contemporary art.

Language L1: Students should understand the value and importance of the Sugt'stun language and be actively involved in its preservation.

Subsistence SS2, SS3, SS4: Prepare, gather and preserve subsistence food.

Subsistence SS5: Students should be familiar with habits and behavioral characteristic of traditional subsistence animals, fish and birds and the season/cycles for safe use/eating.

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**RESOURCES & RECOGNIZED EXPERTS by Lesson:**

**HIDDEN IN PLAIN VIEW GRADE K – 3**

- Allen Stone “Seward”
- Leo Kunnuk “King Island and Seward”
- Jeremiah Mahan Hunter Fisherman Trapper “Kenai Peninsula”
- Chris Deu “Fish and Wildlife”
- Kenai Fjords National Parks Service Ranger CJ Ray Education Specialist

**TRADITIONAL SUBSISTENCE COOKBOOK GRADE K – 3**

- Nutrition Services Maternal, Child and Family Health 1231 Gambell Street Anchorage, Alaska 99501 (907)269-3460
- The WIC Program
- Alaska Native Medical Center, Nutrition and food Services Department
- North Star Health Clinic Seward Alaska
- Rhoda Moonin “Nanwalek”
- Marjorie Christiansen “Old Harbor and Seward”
- Leo Kunnuk “King Island and Seward”
- Nick Sr. Tanape “Nanwalek”

**FEATHERS “CULUK” OF THE SUGPIAQ – GRADE 4 – 8**

- Jeremiah Mahan Hunter, Fisherman, Trapper “Kenai Peninsula”
- Allen Stone Elder “Seward”
- Rhoda Moonin “Nanwalek”
- Marjorie Christinasen “Old Harbor and Seward”
- Leo Kunnuk “King Island and Seward”

**GOOD EGG BAD EGG GRADE 4 – 8**

- Karen Swartz Elder “Seward”
- Rhoda Moonin “Nanwalek”
- Marjorie Christinasen “Old Harbor and Seward”
- Leo Kunnuk “King Island and Seward”
- Allen Stone Elder “Seward”
- Nutrition Services Maternal, Child and Family Health 1231 Gambell Street Anchorage, Alaska 99501 (907)269-3460
- The WIC Program
- Alaska Native Medical Center, Nutrition and food Services Department
- North Star Health Clinic Seward Alaska

**MANY FACES OF MAASKAAQ – GRADES 4 – 8**

- Rhoda Moonin “Nanwalek”
- Marjorie Christinasen “Old Harbor and Seward”
- Leo Kunnuk “King Island and Seward”
- Allen Stone “Seward”
- Ike Dotomain “Seward”
- Doug Inga “Kodiak”

- 
- Kenai Fjords National Parks Service Ranger CJ Ray Education Specialist
  - Dr. Aron L. Crowell is the director of the Smithsonian Arctic Studies Center's

#### **ONE WHO TAKES AND LEAVES – GRADES 4 – 8**

- Marjorie Christiansen “Old Harbor and Seward”
- Connie Hedrick “Port Graham and Seward”

#### **THE CHUGACH’S WEAVERS, BURROWERS, BUILDERS – GRADES 4 – 8**

- Alaska Islands and Oceans Visitor Center  
Mile 95 Sterling Highway, Suite, Homer AK, 99603 (907) 235-6561
- Pratt Museum’ Director of Education Ryjil Christianson
- Arts, Science, and Culture of Kachemak Bay, Alaska  
3779 Bartlett Street Homer AK, 99603 (907)235-8635
- Allen Stone “Seward”
- Rhoda Moonin “Nanwalek”
- Marjorie Christiansen “Old Harbor and Seward”
- Leo Kunnuk “King Island and Seward”
- Kenai Fjords National Parks Service Ranger, CJ Ray, Education

#### **TRADITIONAL SUBSISTENCE COOKBOOK – GRADES 4 – 8**

- Nutrition Services Maternal, Child and Family Health, 1231 Gambell Street, Anchorage, Alaska 99501 (907) 269-3460
- The WIC Program  
Alaska Native Medical Center, Nutrition and food Services Department
- North Star Health Clinic Seward Alaska

#### **NGAQNGAQ RATTLE IN HARMONY – GRADES 4 – 8**

- Alaska Islands and Oceans Visitor Center  
Mile 95 Sterling Highway, Suite, Homer AK, 99603 (907) 235-6561
- Allen Stone “Seward”
- Arts, Science, and Culture of Kachemak Bay, Alaska  
3779 Bartlett Street Homer AK, 99603 (907) 235-8635
- Kenai Fjords National Parks Service Ranger, CJ Ray, Education
- Leo Kunnuk “King Island and Seward”
- Marjorie Christiansen “Old Harbor and Seward”
- Pratt Museum’ Director of Education Ryjil Christianson
- Rhoda Moonin “Nanwalek”

#### **FEATHERS “CULUK” OF THE SUGPIAQ – GRADES 9 – 12**

- Allen Stone Elder “Seward”
- Jeremiah Mahan Hunter, Fisherman, Trapper “Kenai Peninsula”
- Leo Kunnuk “King Island and Seward”
- Marjorie Christiansen “Old Harbor and Seward”
- Rhoda Moonin “Nanwalek”

#### **MANY FACES OF THE MAASKAAQ – GRADES 9 – 12**

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- Rhoda Moonin “Nanwalek”
  - Marjorie Christiansen “Old Harbor and Seward”
  - Leo Kunnuk “King Island and Seward”
  - Allen Stone “Seward”
  - Ike Dodimain “Seward”
  - Doug Inga “Kodiak”
  - Kenai Fjords National Parks Service Ranger CJ Ray Education Specialist
  - Dr. Aron L. Crowell is the director of the Smithsonian Arctic Studies Center's

#### **TRADITIONAL SUBSISTENCE COOKBOOK GRADES 9 – 12**

- Rhoda Moonin “Nanwalek”
- Marjorie Christiansen “Old Harbor and Seward”
- Leo Kunnuk “King Island and Seward”
- Nutrition Services Maternal, Child and Family Health 1231 Gambell Street Anchorage, Alaska 99501 (907)269-3460
- The WIC Program
- Alaska Native Medical Center, Nutrition and food Services Department
- North Star Health Clinic Seward Alaska

#### **NGAQNGAQ RATTLE AND DANCE HARMONY – GRADES 9 – 12**

- Rhoda Moonin “Nanwalek”
- Marjorie Christiansen “Old Harbor and Seward”
- Leo Kunnuk “King Island and Seward”
- Alaska Islands and Oceans Visitor Center
- Mile 95 Sterling Highway, Suite 1 Homer AK, 99603 (907) 235-6561
- Nick Sr. Tanape “Nanwalek”
- Pratt Museum Director of Education Ryjil Christianson
- Arts, Science, and Culture of Kachemak Bay, Alaska
- 3779 Bartlett Street Homer AK, 99603 (907) 235-8635
- Kenai Fjords National Parks Service Ranger CJ Ray Education
- Leo Kunnuk “King Island and Seward”
- Inn and Out Charters Inc. John Moline “Seward”

#### **OVERALL RECOGNIZED EXPERTS**

- Alaska Islands and Oceans Visitor Center, Mile 95 Sterling Highway, Suite 1 Homer AK, 99603 (907) 235-6561
- Alaska Native Medical Center, Nutrition and Food Services Department
- Allen Stone “Seward”
- Chris Deu “Fish and Wildlife”
- Doug Inga “Kodiak”
- Dr. Aron L. Crowell, Director, Smithsonian Arctic Studies Center's
- Feona Sawden
- Ike Dodimain “Seward”
- Inn and Out Charters Inc., John Moline “Seward”
- Jeremiah Mahan, Hunter, Fisherman, Trapper “Kenai Peninsula”

- 
- Juanita Melsheimer “Nanwalek”
  - Kenai Fjords National Parks Service Ranger, CJ Ray, Education Specialist
  - Leo Kunnuk “King Island and Seward”
  - Marjorie Christiansen “Old Harbor and Seward”
  - Melanee Stevens “Seward”
  - Nick Sr. Tanape “Nanwalek”
  - North Star Health Clinic, Seward, AK
  - Nutrition Services, Maternal, Child and Family Health, 1231 Gambell Street, Anchorage, AK, 99501 (907) 269-3460
  - Pratt Museum, Director of Education, Ryjil Christianson, Arts, Science, and Culture of Kachemak Bay, Alaska , 3779 Bartlett Street Homer AK, 99603 (907) 235-8635
  - Qutekcak Native Tribe “Seward”
  - Rhoda Moonin “Nanwalek”
  - The WIC Program

**WEBSITES:**

- Alaska Audubon: <http://ak.audubon.org/>
- Alaska Department of Fish and Game: <http://www.adfg.state.ak.us/>
- Alaska Department of Fish and Game Wildlife Conservation: <http://www.wildlife.alaska.gov/>
- Alaska Islands and Oceans: <http://www.islandsandoocean.org/>
- ANTHC: <http://www.anthc.org/>
- Art Lesson Plan: Paper Mache Masks: [www.incredible@rtdepartment.com](http://www.incredible@rtdepartment.com)  
<http://www.princetonol.com/groups/iad/lessons/middle/Larry-mask.htm>
- Earth Life Birds: <http://www.earthclife.net/birds/feathers.html>
- Kodiak Alutiiq Museum: <http://alutiiqmuseum.org/>
- Pratt Museum: <http://www.prattmuseum.org/index.html>
- Recipe for Paper Mache: About.com  
<http://familycrafts.about.com/od/papermache/a/nocookmpaste.htm>  
<http://www.birdnature.com/flyways.html>
- Subsistence food Harvest: <http://www.subsistence.adfg.state.ak.us/download/food962.pdf>
- Suit 101 Birds: [http://birds.suite101.com/article.cfm/why\\_do\\_birds\\_preen](http://birds.suite101.com/article.cfm/why_do_birds_preen)
- The Food Time Line: <http://www.foodtimeline.org/index.html>
- Traditional State foods and history: <http://www.foodtimeline.org/statefoods.html#alaska>
- University of Fairbanks Alaska: <http://www.uaf.edu/>
- Wikipedia: <http://en.wikipedia.org/wiki/Feathers>
- Wikipedia: <http://en.wikipedia.org/wiki/Feathers>  
<http://www.earthclife.net/birds/feathers.html>  
[http://birds.suite101.com/article.cfm/why\\_do\\_birds\\_preen](http://birds.suite101.com/article.cfm/why_do_birds_preen)

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**TEXTS:**

- Alaska Department of Fish and Game. (2010). Kenai Peninsula Wildlife Viewing Trail Map. Juneau, AK: Alaska Department of Fish and Game
- The Arctic Studies Center, Department of Anthropology, National Museum of Natural History, Smithsonian Institution and the Alutiiq Museum and Archaeological Repository. (2001). Looking Both Ways: Heritage and Identity of the Alutiiq People. Crowell, A. L., Steffian, A.F., and Pullar, G.L. (Eds.). Fairbanks, AK: University of Alaska Press
- Dickey, T.P. (1993). Sharing Alaska Native Cultures: A Hands-On Activity Book. Fairbanks: University of Alaska Museum
- Gans, R., (1996). How do Birds find their Way? New York: HarperCollins Children's Books
- Guenther, J. (2000). Turnagain Ptarmigan! Where Did You Go? Seattle, WA: Sasquatch Books
- Koniag, Inc., in collaboration with the Alutiiq Museum and The Chateau Musee. (2008). Two Journeys: A Companion to the Giinaquq: Like a Face Exhibition. Kodiak, AK: Alutiiq Museum and Archaeological Repository
- London, J. (2001). Gone Again Ptarmigan. Washington, D.C.: National Geographic Society
- MacGowan, C., (2000). Mac's Field Guide to Northwest Coast Water Birds. Publisher not listed.
- Miller, D.S., (1996). Flight of the Golden Plover: The Amazing Migration between Hawaii and Alaska. Anchorage, AK: Northwest Books
- Smithsonian Institution. (1988). Crossroads of Continents: Cultures of Siberia and Alaska. Crowell, A.L. (Eds.). Washington, D.C.: Smithsonian Institution Press
- WonderVisions and WildlifeHD.com (2006). Alaska's Coolest Birds DVD. Distributed by SkyRiver Films: 54 minutes

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## Activity Sheets Included

### Grades K-3:

- Traditional Bird/Egg Recipe Cook Book of Subsistence “Suugucirpet” Food’s Grades K-3

### Grades 4-8:

- Traditional Bird/Egg Recipe Cook Book of Subsistence “Suugucirpet” Food’s Grades 4-8
- Feathers “Culuk” Of the Sugpiaq Grades 4-8
- Good Egg Bad Egg? Grade 4-8

### Grades 9-12:

- Feathers “Culuk” Of the Sugpiaq Grades 9-12
- Traditional Bird/Egg Recipe Cook Book of Subsistence “Suugucirpet” Food’s Grades 4-8

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**Vocabulary Words:**

## Sugt'stun Dialects

English:	PWS:	Lower Cook Inlet:
Bird		saqulek
Magpie		qalqanaq
Song		atuun
Dance		agnguaq
Mask		maaskaaq
More than one mask		maaskaat
Raven		qanitiirpak
Feathers		culuk
Ptarmigan		qategyhuk
Hide		nuuyaluni
Subsistence		suugucirpet
Bird egg		peksuq
Cook		egaaluni
Fire		keneq
Smell rotten		arinarlluku
Fly away		tengluni
Puffin		ngaqngaaq
Eagle		Saqurtuliq
Duck		Saqulek
Goose		temngiaq
Book		kalikat
Puffin Beak		Ngaqngaaq cugg'eq
Favorite		pingaklluku
food		nega

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**Interview your family members; find a Traditional family Suugucirpet “Subsistence” bird/egg recipe to share. Grade K-3**

Name: \_\_\_\_\_ Date \_\_\_\_\_

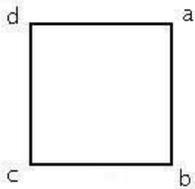
Recipe Name: \_\_\_\_\_

**Ingredients:**

**Directions:**

**ABUNDANCE OF BIRDS: ORIGAMI BIRD PATTERN K-3 (3)**

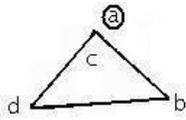
Origami Bird Pattern



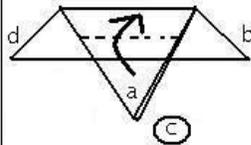
The letters stand for each corner.

Ⓐ = the 'a' corner is at the back.

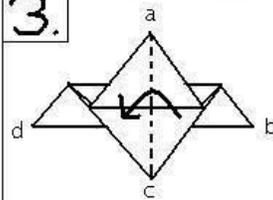
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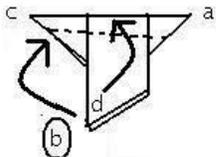
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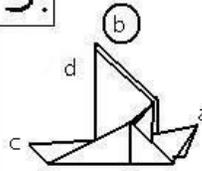
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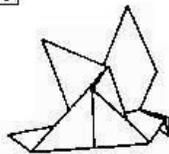
4.



5.



6.



By Marcel [www.marcel's-kid-crafts.com](http://www.marcel's-kid-crafts.com)

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***TRADITIONAL BIRD/EGG RECIPE COOK BOOK OF SUBSISTENCE “SUUGUCIRPET”  
FOOD’S***

**Grades 4-8**

**Research the history and culture behind a favorite family recipe.**

Student Handout

Step 1. Choose your families favorite traditional bird/egg recipe and research it.

Software: Web browser, Microsoft Office Word

What do you do: Interview family members find a bird/egg recipe you wish to share, record it?

Interview family members about the history, cultural, and family traditions that are associated with the recipe. You may have to ask grandparents, parents, aunts, uncles, and cousins for helping finding the recipe and breaking down what is in it, interview the person who has made it. Make your own copy of the bird/egg recipe.

Cultural traditions: What cultural significance does this recipe/food have for your family? For example does this recipe tie you to your grandparents or parents? Are the foods in the recipe all from Alaska or what other origin? Does it represent a larger community that you belong to, a certain area, or tribe you are associated with, for example, Prince William Sound, Aleutian Islands, or up north, do you eat this dish only on a certain day of the year, for example at Maskalataq, (New Years), or a special religious celebration like Christmas or Russina Christmas. If so, is there a cultural story or reason associated with why you eat this dish on this day? For example, on Easter, they made bread but it is prepared during Easter only for a certain amount of days it can be prepared, after that it cannot be made until the following year.

Family traditions: How is the recipe important to your family? What traditions surround this recipe? Who in your family is famous for this recipe? Is this recipe only made during certain seasons? When did your family first start making and eating this recipe? Who gathered the ingredients for this recipe?

(Take good notes, either on a paper or in Microsoft Office Word)

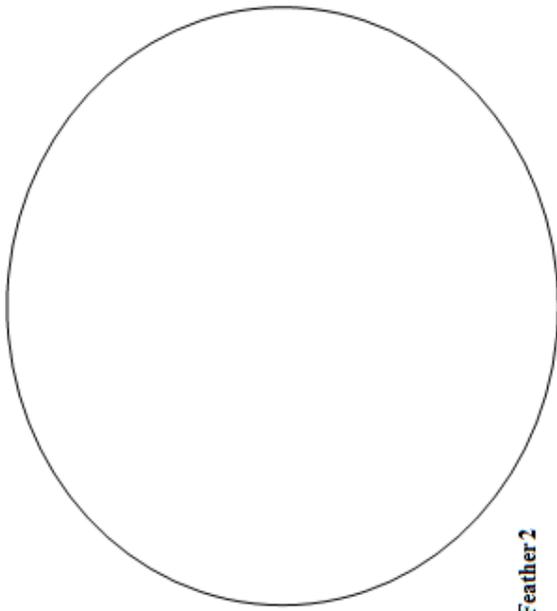
Bring the recipe and your interview notes to school.

Using the subsistence harvesting cycle chart, at the library, magazines, and researching on the internet find out as much information as you can about your recipe and the ingredients. For example if your recipe calls for duck, research duck’s in your area and find out what ducks they used, when the ducks were harvested, where they found these ducks and what time of year. If the ingredient you have is not from Alaska then where is it from, when do you think it was introduced to Alaska and how?

Select three interesting historical facts about your recipe, the culture aspects, and its individual ingredients and gather information about this on paper or in Microsoft Office Word Document.

You can research your own culture or Alaskan customs talking to Elders, online, at the library, or other reading materials.

**Feather "Culuk" Of the Chugachmint Grades 4-8**

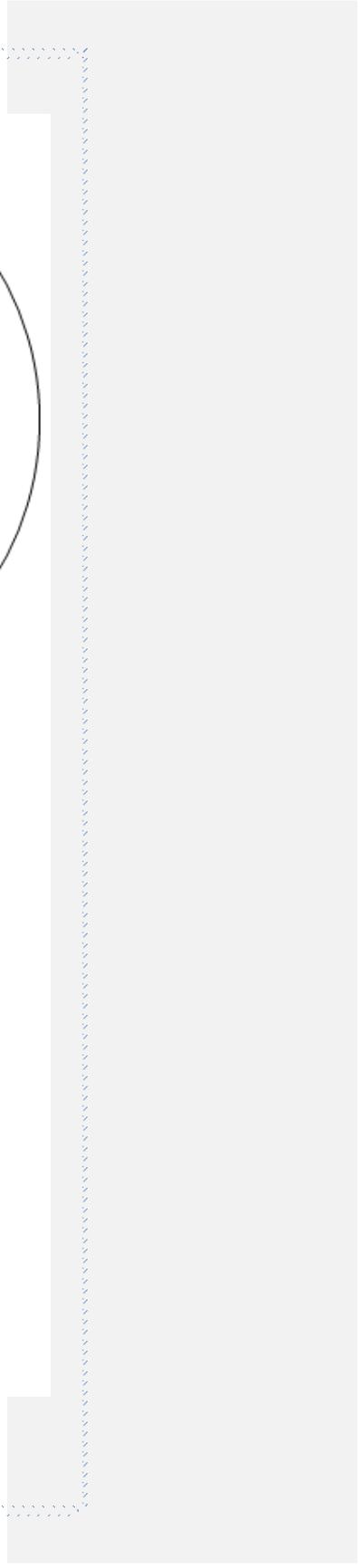
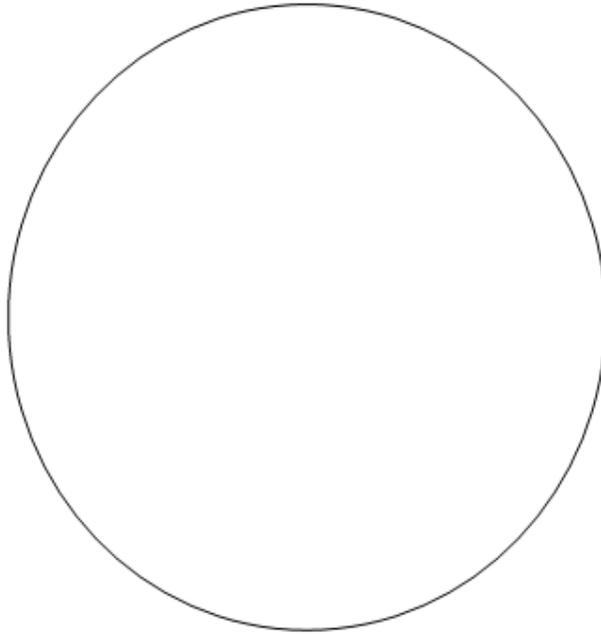


**Feather 2**

Seven horizontal lines for writing.

**Feather 1**

Seven horizontal lines for writing.





**Good Egg Bad Egg? Testing Sheet Grade 4-8th**

1. Is there a difference in the shape of the egg?
2. Are there any color changes in the eggs?
3. Do the eggs weigh the same?
4. Can you tell a difference in the smell of the out side of the eggs?
5. What do you think is going to happen when you do this test?

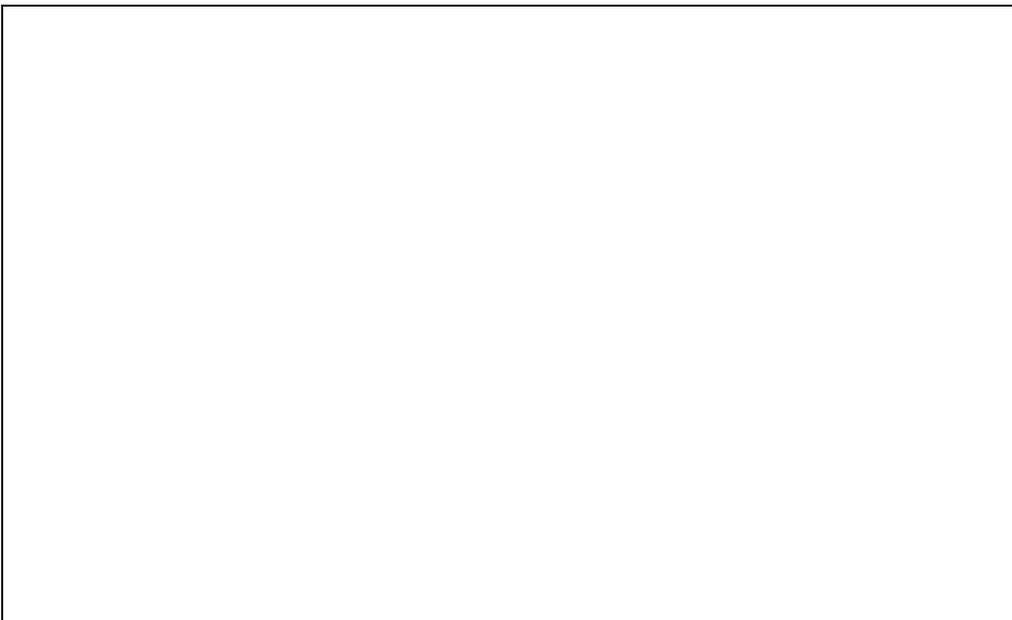


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4. How are feathers “Feather A” and “Feather B” alike?



5. How are “Feather A” and “Feather B” different?



6. Examine each feather with a magnifying glass.

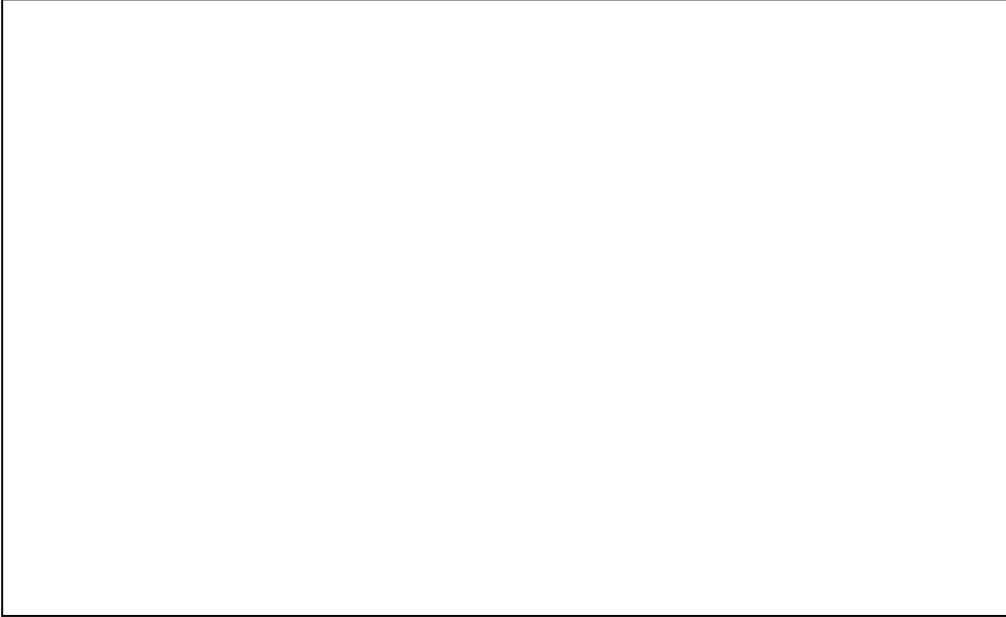
7. Draw each feather in the space provided:

Feather A:

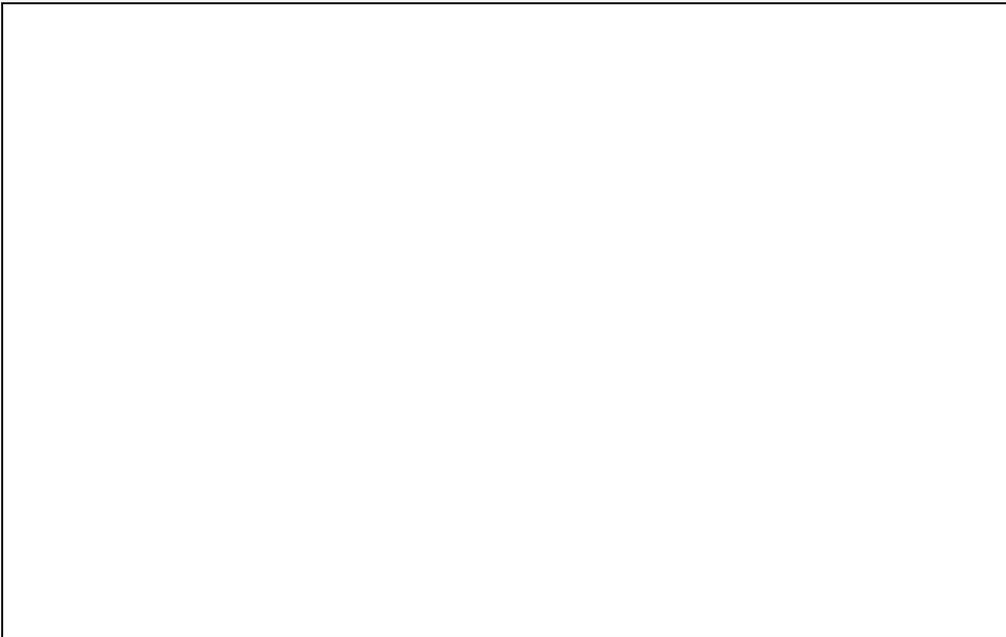
Feather B:

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8. How are “Feather A” and “Feather B” alike?



9. How are “Feather A” and “Feather B” different?



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10. Examine each feather with the microscope.

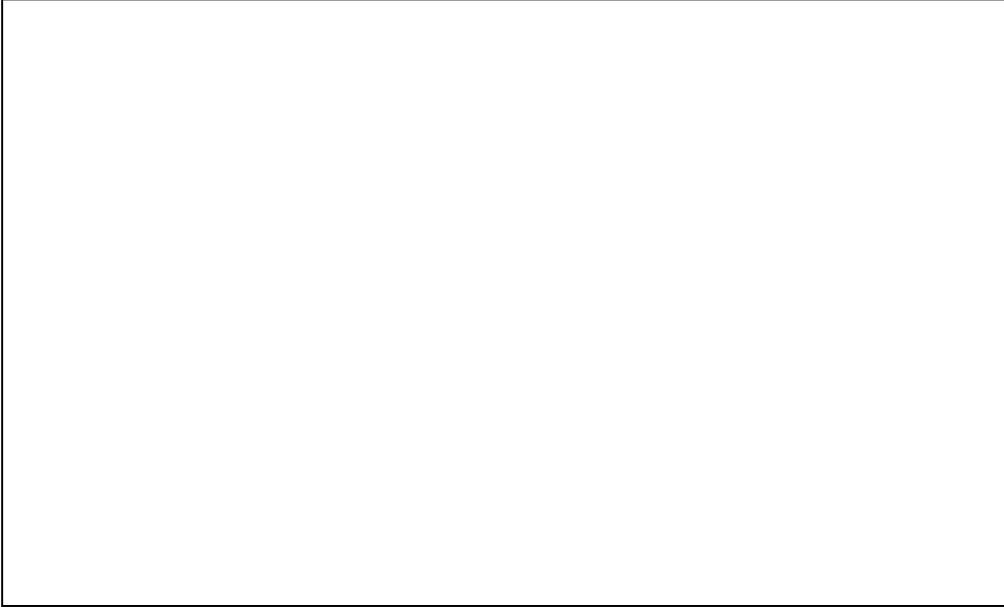
11. Draw each feather in the space provided:

Feather A:

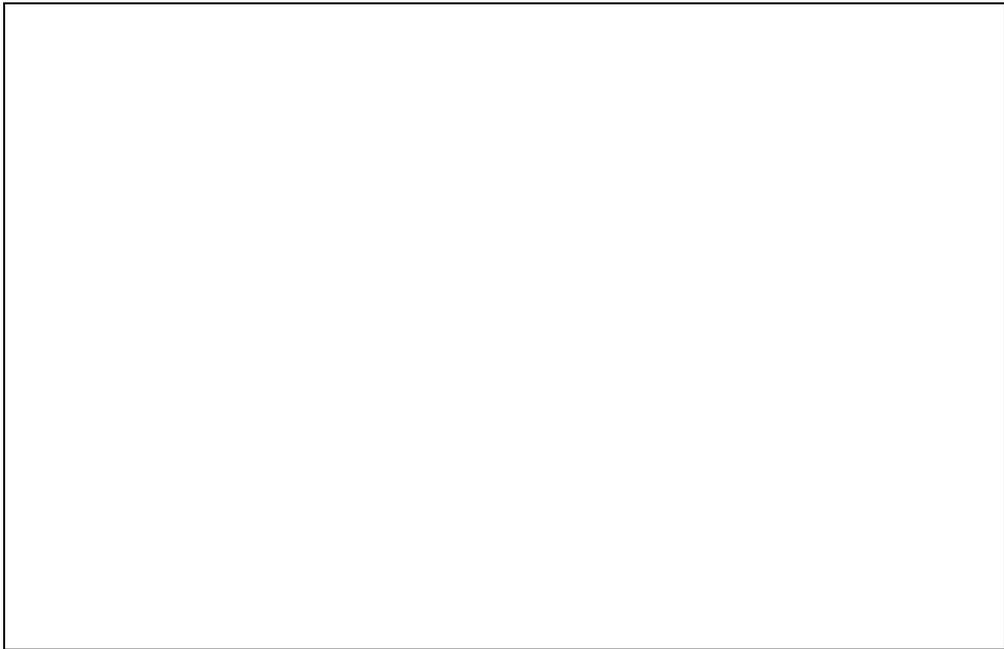
Feather B:

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12. How are “Feather A” and “Feather B” alike?



13. How are “Feather A” and “Feather B” different?



*TRADITIONAL BIRD/EGG RECIPE COOK BOOK OF SUBSISTENCE*

*“SUUGUCIRPET” FOOD’S*

Grades 9-12

**Research the history and culture behind a favorite family recipe.**

Student Handout

**Step 1.** Choose your families favorite traditional bird/egg recipe and research it.

Software: Web browser, Microsoft Office Word

What do you do: Interview family members find a bird/egg recipe you wish to share, record it?

Interview family members about the history, cultural, and family traditions that are associated with the recipe. You may have to ask grandparents, parents, aunts, uncles, and cousins for helping finding the recipe and breaking down what is in it, interview the person who has made it. Make your own copy of the bird/egg recipe.

Cultural traditions: What cultural significance does this recipe/food have for your family? For example does this recipe tie you to your grandparents or parents? Are the foods in the recipe all from Alaska or what other origin? Does it represent a larger community that you belong to, a certain area, or tribe you are associated with, for example, Prince William Sound, Aleutian Islands, or up north, do you eat this dish only on a certain day of the year, for example at Maskalataq, (New Years), or a special religious celebration like Christmas or Russian Christmas. If so is there a cultural story or reason associated with why you eat this dish on this day? For example, on Easter, they made bread but it is prepared during Easter only for a certain amount of days it can be prepared, after that it cannot be made until the following year.

Family traditions: How is the recipe important to your family? What traditions surround this recipe? Who in your family is famous for this recipe? Is this recipe only made during certain seasons? When did your family first start making and eating this recipe? Who gathered the ingredients for this recipe?

(Take good notes, either on a paper or in Microsoft Office Word)

Bring the recipe and your interview notes to school.

Using the subsistence harvesting cycle chart, at the library, magazines, and researching on the internet find out as much information as you can about your recipe and the ingredients. For example if your recipe calls for duck, research duck’s in your area and find out what ducks they used, when the ducks were harvested, where they found these ducks and what time of year. If the ingredient you have is not from Alaska then where is it from, when do you think it was introduced to Alaska and how?

Select three interesting historical facts about your recipe, the culture aspects, and its individual ingredients and gather information about this on paper or in Microsoft Office Word Document.

You may also want to use the web to supplement what you found out from your family about cultural traditions associated with your dish. Here is a site you can try for looking up foods from different country’s <http://www.food-links.com/> this site has links to many regions and their food customs. Or research your own culture or Alaskan customs.

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**Step 2.** Create a flyer of your recipe for your class cookbook

Software: Microsoft Office Publisher

What to do: Design a flyer about your traditional bird/egg recipe for the class cookbook

Open Office Publisher, using the sample recipe flyer; create a recipe flyer about your family's traditional bird/egg dish. The flyer will be added to the class cookbook. Your flyer should include:

The recipe from your family.

Write a short story about:

How the recipe or dish is important in your people and culture. What traditions surround this recipe? Who in the family was famous for this recipe? When did your family first start making and eating this recipe? When, what time of year or for what holiday or celebration was this dish used?

Why do you like this recipe? Try to explain how the combination of ingredients is pleasing to you.

**Step 3.** List three historical notes about your recipe or its ingredients.

Proof read your flyer and correct any errors. (Spelling or grammatical) Do a design check on your flyer. Is all the information legible? Does it look good? Make any adjustments necessary.