

TRADITIONAL STORYTELLING: "MY NAME, MY STORY" K-2 (1)

Grade Level: K-2

Overview: Children's names are chosen to honor the past and to pass along hopes for the future. Nicknames, however, arise from the actual circumstances of the child's life. Together they help form the first story of the child: namely how he or she identifies him/herself to the world.

Standards:

| <i>AK Cultural:</i> | <i>AK Content:</i> | <i>CRCC:</i> |
|---|---|---|
| A3: Acquire and pass on the traditions of their community through oral and written history. | Geography B3: Relate how people create similarities and differences among places. | L1: Students should understand the value and importance of the Sugt'stun language and be actively involved in its preservation. |

Estimated Time: One 25-30 minute class

Lesson Goal: To identify the sources for the student's personal story: understanding where a child's identity comes from and how the present can affect it.

Lesson Objectives: Students will:

- Identify how and where their names originated
- Choose and compare Sugt'stun nicknames with their given names
- Illustrate their names and use them as the basis for personal stories

Vocabulary Words: Sugt'stun Dialects

| English: | PWS: | Lower Cook Inlet: |
|----------|------|-------------------|
| I am | | wii |
| nickname | | aciqa |

Materials/Resources Needed:

- Sugt'stun Nickname list (in kit)
- World map/Alaska map
- Post-It notes (two different colors)
- Drawing paper, markers

Website:

- <http://baby-names.familyeducation.com/browse/letter> Browseable etymologies of first names – Retrieved 10.19.2012

Teacher Preparation:

- Review Sugt'stun nicknames
- Investigate meanings and origins of students' first names and make up class list.

Opening: Go around the class and ask individual students their first names. Where do these names come from? (*Grandmothers, uncles, parents*) Did students' parents know what sort of person they were going to be? Why did they choose them?

Activities:

1. (*Where possible*) tell students what their first name means. Discuss how these names were chosen. (*To honor a relative, to honor a person in history, to honor a place, to reflect a parent's hopes for your character, to make you unique, one-of-a-kind*)
2. Distribute Post-it notes and have students label them with their given names. Ask students where their names come from.
3. (*Where possible*) identify the geographic area where students' names originated and invite students to label the map accordingly. (*Locate Biblical names in Israel. Locate one-of-kind names wherever their parents created them.*)
4. Have students draw a picture of what their first name means and label it "I am ___(*given name*)___."
5. But what about nicknames? Who chooses nicknames? In many villages of the Chugach region friends and family give you a nickname (*aciqa* in Sugt'stun) as they recognize what sort of person or personality you are.
6. Ask students to select a Sugt'stun *aciqa* (nickname) from the list and explain why they chose a particular name. (*I like the sound of it. I like the idea of it. It's what I want to be. It's what my family calls me.*)
7. Have students practice announcing their Sugt'stun *aciqa* (nickname): ("I am _____.")
8. Distribute more Post-It notes of a different color and have students label them with their Sugt'stun *aciqa* (nickname). Invite students to label the map with their nicknames. Discuss how students' names provide a link to their town and to their heritage.
9. What's the difference between a given name and an *aciqa* (nickname)? (*One is chosen for you, one you grow into, one is local...*)
10. Have students draw a picture (select an image) of what their *aciqa* (nickname) means and label it "Wii (*insert Sugt'stun nickname*)."
11. Invite students to share their drawings with the class and explain how their given name and their *aciqa* (nickname) tell a story about the kind of person they are.

TRADITIONAL STORYTELLING: “STORY IN MY POCKET” K-2 (2)

Grade Level: K-2

Overview: Stories can be called to mind by an occasion, a conversational reference, or a talisman. Here students connect a talisman with a person and imaginatively re-create the story of his or her life.

Standards:

| <i>AK Cultural:</i> | <i>AK Content:</i> | <i>CRCC:</i> |
|--|---|---|
| E5: Recognize how and why cultures change over time. | English A1: Apply elements of effective writing and speaking; these elements include ideas, organization, vocabulary, sentence structure, and personal style. | SS1A: Students should be taught the appropriate use for subsistence equipment and identify for flaws: Be able to identify appropriate equipment for task(s). L1: Students should understand the value and importance of the Sugt’stun language and be actively involved in its preservation. |

Estimated Time: Two 20-30 minute classes

Lesson Goal: To identify the sources for the student’s personal story: understanding where a child’s identity comes from and how the present can affect it.

Lesson Objectives: Students will:

- View and identify talismans
- Match talismans with subsistence practitioners’ life stories
- Imagine connections between mementos and their owners
- Generate storylines to describe pocket contents

Vocabulary Words: Sugt’stun Dialects

| English: | PWS: | Lower Cook Inlet: |
|-------------|------|-------------------|
| What is it? | | <i>Cacaq una?</i> |
| It’s _____ | | <i>Una...</i> |

Materials/Resources Needed:

- ‘People Cut-outs’ display (in kit)
- Small buckets -one bucket per cut-out (in kit)
- Talismans (thimbles, antler piece, story knife, mini ulu, arrow tips, spruce root ball, needles, net mending needle, 5”by 7” photos...) (in kit)
- Vest with pockets (in kit)

Teacher Preparation:

- Review activity plan and practice Sugt’stun vocabulary
- Ask students to bring in something that reminds them of an event in their life. The item should fit in a pocket. Choose personal item to share with students and place in vest pocket.
- Fill vest pockets with talismans. Set up ‘People Cut-outs’ display and place small bucket in front of each photo.

Opening: Pull out a personally meaningful item to share with the students and explain what memories it holds for you. (*I have photos in my wallet to remind me of my children. This is “so and so” who always loves to gather mushrooms with me...*)

Activities:

Class I:

1. Invite students to share stories about their meaningful items.
2. Direct students' attention to the 'people cut-outs'. Introduce students to each of the 'people cut-outs' and help them to identify what each is dressed for (gathering, fishing, clamming, playing).
3. Draw out talismans one at a time from pockets and ask students *Cacaq una?* [What is it?] Ask which of the people in the display might have carried or collected this item. As students respond, teach them to begin the sentence with *Una...* [It's]....
4. Invite a student to place each vest pocket item in the appropriate display bucket. (*There are no hard and fast rules as to which items belong in which buckets. Attempt to even out the items among the buckets.*)
5. Ask the students if any of the items they had brought would be appropriate to add to the display buckets. Why or why not?

Class II:

1. Divide students into small groups, one for each of the cut-outs. Distribute bucket contents to each group, asking each time *Cacaq una?* [What is it?] Elicit answers that begin "*Una...*" [It's]...
2. Have groups brainstorm why each item was important to their 'Cut-out Person.' What sorts of subsistence activities can each perform with his or her talisman? Are these activities still going on? What memories might these items hold?
3. Ask students to produce one fluid sentence to describe each pocket item. (Alternatively: Transcribe student sentences on board.)
4. Display student sentences beside their 'people cut-out' with the appropriate bucket items.
5. Share each group's efforts about the stories in this person's bucket.

TRADITIONAL STORYTELLING: "WHAT HAPPENED NEXT?" K-2 (3)

Grade Level: K-2

Overview: Stories typically introduce the characters, setting, time, the central problem to be resolved, and move on to explain the complications in resolving the central problem. They end with the problem's resolution and oftentimes a moral. Learning to sequence a story is an essential skill to effective storytelling.

Standards:

| <i>AK Cultural:</i> | <i>AK Content:</i> | <i>CRCC:</i> |
|--|--|---|
| A3: Acquire and pass on the traditions of their community through oral and written history. | English A1: Apply elements of effective writing and speaking; these elements include ideas, organization, vocabulary, sentence structure, and personal style. | CE6: Students should have knowledge of traditional stories and methods of teaching through storytelling. L1: Students should understand the value and importance of the Sugt'stun language and be actively involved in its preservation. |

Estimated Time: One 20-30 minute class

Lesson Goal: To place story elements in their logical sequence.

Lesson Objectives: Students will:

- Listen to a traditional Chugach legend
- Recall the sequence of events
- Organize traditional story elements into logical sequences
- Independently identify story elements

Vocabulary Words: Sugt'stun Dialects

| English: | PWS: | Lower Cook Inlet: |
|---------------------|------|---------------------|
| What happened next? | | <i>Calra taumi?</i> |

Materials/Resources Needed:

- Johnson (1984) Chugach Legends (each story listed below laminated into beginning, middle, and end sections – in kit)
 - "The Moon" p.109
 - "The Blind Boy and the Loon" p.54
 - "The Land Otter" p.109
 - "Raven and the Harlequin Duck" p.85
 - "Moving Island" p.45

Teacher Preparation:

- Review activity plan, read legends, and practice Sugt'stun vocabulary

Opening: Let me share a very simple story from a long time ago. It's called "The Moon." I'll begin with the beginning of "The Moon" to tell you about who's in the story and what their problem is:

The moon took a woman far away from her parents. She felt unhappy and lonesome.

So who are the characters in the story? (*moon, woman*) And what's the problem?
(*woman's unhappy*)

Then comes the middle of a story. This is where we learn *Calra taumi*? (What happened next?):
The moon had a big pile of slates covering a hole in the floor, but at first he did not tell his wife. At last, however, he felt sorry for her and let her look underneath the slates.

So, *Calra taumi*? [What happened next?] How do the characters work on the problem? (*Moon feels sorry for wife, moon decides to help wife, moon wants wife to be happy*)

Then comes the end of the story:

Now she could see all her family as if she were transported to them. After that, he let her see them whenever she was sad.

What does the end of the story tell us about? Does it tell us about new characters? Does it tell us about new problems? Do we need to ask *Calra taumi*? [What happened next?] anymore?

Activities:

1. Let students know that the class is going to look at three different stories divided into beginning, middle, and end sections and figure out which is which.
2. Explain that story beginnings tell about who's in the story, what their problem is, where they are, and maybe when the story happened. Middles of stories talk about how the characters work to solve the problem and answer the question *Calra taumi*? [What happened next?].
3. Teach students to ask *Calra taumi*? [What happened next?].
4. The ends of stories tell us what the final result was, how the problem was solved, and sometimes what the story means. We no longer have to ask the question *Calra taumi*? [What happened next?]
5. Select legend ("The Blind Boy and the Loon"; "The Land Otter"; "Raven and the Harlequin Duck") mix up its sections and invite students to select a section at random.
6. On whiteboard label three columns (Beginning / Middle / End). Read the section and ask students to designate the section as a beginning, middle, or end and explain why based on the previous descriptions of the story sequence.
7. Adhere section below appropriate label and have second (and third) students repeat the selection and explanation process with the remaining sections.
8. Repeat this format with the remaining two legends.
9. Read "Moving Island" aloud and challenge students to identify when each story section begins and ends. (*Alternatively:* Distribute copies of "Moving Island." Have students independently identify the story sections by labeling them/drawing boxes around them, or underlining them in different colors. Share and discuss their choices.)

TRADITIONAL STORYTELLING: "WE USED TO..." K-2 (4)

Grade Level: K-2

Overview: The subsistence lifestyle has its roots in tradition and naturally evolves as new technologies and new realities come into play.

Standards:

| <i>AK Cultural:</i> | <i>AK Content:</i> | <i>CRCC:</i> |
|--|--|---|
| <p>A3: Acquire and pass on the traditions of their community through oral and written history.</p> <p>E5: Recognize how and why cultures change over time.</p> | <p>Geography B4: Discuss how and why groups and individuals identify with places.</p> <p>Geography D4: Analyze how changes in technology, transportation, and communication impact social, cultural, economic, and political activity.</p> | <p>L1: Students should understand the value and importance of the Sugt'stun language and be actively involved in its preservation.</p> |

Estimated Time: One 20-30 minute class

Lesson Goal: To understand and explain how traditional subsistence activities evolve over time.

Lesson Objectives: Students will:

- Act out subsistence activities
- Demonstrate how these activities have changed over time
- Discuss how and why subsistence activities have changed

Vocabulary Words: Sugt'stun Dialects

| English: | PWS: | Lower Cook Inlet: |
|-----------------|------|-------------------|
| one time | | all'ingurmek |
| one day | | allingumek |
| a long time ago | | qangikcak |

Materials/Resources Needed:

- Subsistence Activities Photos (in kit) OR see websites below
- Johnson (1984) Chugach Legends, "How the Different Villages Started in Prince William Sound" p.17

Websites:

- [Alaska State Library-Historical Collections](http://vilda.alaska.edu/cdm/ref/collection/cdmg21/id/12080) »Diary of Alva Nashoalook, Icy Cape, Alaska, 1912-1913 <http://vilda.alaska.edu/cdm/ref/collection/cdmg21/id/12080> - young Inupiat girl's diary (p. 5 reference to storytelling)
- [University of Alaska Fairbanks](http://vilda.alaska.edu/cdm/ref/collection/cdmg11/id/1622) »Men and boys pose after a hunt - rabbit hunt trophy photo (Athabaskan) <http://vilda.alaska.edu/cdm/ref/collection/cdmg11/id/1622>
- [University of Alaska Fairbanks](http://vilda.alaska.edu/cdm/ref/collection/cdmg11/id/2885) »Mary Cox and Beatrice Vincent skinning ugruk 2 women skinning a seal ca.1950 – Point Hope <http://vilda.alaska.edu/cdm/ref/collection/cdmg11/id/2885>
- [University of Alaska Fairbanks](http://vilda.alaska.edu/cdm/ref/collection/cdmg11/id/2378) »Man making fishnet and hauling in salmon at Deering, 1941-1951 (35 second video) <http://vilda.alaska.edu/cdm/ref/collection/cdmg11/id/2378>
- [Alaska State Library-Historical Collections](http://vilda.alaska.edu/cdm/ref/collection/cdmg21/id/11136) Chukchi women at Whalen, inflating walrus intestines, 1917. <http://vilda.alaska.edu/cdm/ref/collection/cdmg21/id/11136>

- [Alaska State Library-Historical Collections](http://vilda.alaska.edu/cdm/ref/collection/cdmg21/id/12241) »Minnie Johnson cutting blubber from sealskin? - 1962, Yakutat, Tlingit
<http://vilda.alaska.edu/cdm/ref/collection/cdmg21/id/12241>
- [Alaska State Library-Historical Collections](http://vilda.alaska.edu/cdm/ref/collection/cdmg21/id/13444) »Ready for the hunt - Point Barrow, ca. 1923. – parkas, umiaks <http://vilda.alaska.edu/cdm/ref/collection/cdmg21/id/13444>
- [Alaska State Library-Historical Collections](http://vilda.alaska.edu/cdm/ref/collection/cdmg21/id/13921) »Eskimo woman, ice fishing. – 1920, Nome
<http://vilda.alaska.edu/cdm/ref/collection/cdmg21/id/13921>
- [Alaska State Library-Historical Collections](http://vilda.alaska.edu/cdm/ref/collection/cdmg21/id/14029) »Stretching a seal skin to dry, Barrow, AK – 1930 <http://vilda.alaska.edu/cdm/ref/collection/cdmg21/id/14029>

Teacher Preparation:

- Review the activity plan and how to pronounce Sugt'stun vocabulary.
- Select subsistence photos from websites listed above to share with class.

Opening: “*All'ingurmek, allingumek, qangikcak*” (Once upon a time) the traditional people of the Chugach region spoke no English. They spoke Sugt'stun, the language of their ancestors. Grandparents would tell their grandchildren about how the world came to be and how the Sugpiaq people made their villages: *All'ingurmek, allingumek, qangikcak* [Read aloud “How the Different Villages Started in Prince William Sound” Chugach Legends p.17] What subsistence items or activities were in the story? (*hunting, baidarkas for transportation*) Listening to stories taught children about their people's past.

Parents would use stories to explain to their children why they had to be careful out in the world. Elders would tell the children about when there were no microwaves for cooking, TVs for entertaining themselves, cell phones for talking, or fast boats for traveling. How did they spend their time? How did they live?

Activities:

1. “*All'ingurmek, allingumek, qangikcak*” people lived a subsistence lifestyle. They hunted animals and gathered plants for their food. They cooked over fires and told stories in the evenings.
2. Share photos of subsistence activities and ask students to identify the activities. (See websites above.)
3. Divide students into groups and ask each group to act out a subsistence activity. They can make sounds but no words may be spoken. Have other students guess by saying, “*All'ingurmek, allingumek, qangikcak*, the Sugpiaq people used to _____.”
4. In a second round have each group repeat the first activity announcing, “*All'ingurmek, allingumek, qangikcak*, the Sugpiaq people used to _____ and now we _____ (act out new version of activity).”
5. Discuss how and why subsistence activities have changed.

TRADITIONAL STORYTELLING: "NOW AND THEN" K-2 (5)

Grade Level: K-2

Overview: For young students classify all time before their own as the ‘olden’ days. Grandparents and parents grew up in an ‘old-fashioned’ world where ‘everything was different.’ In this lesson students compare and contrast typical activities of today and yesterday and recognize those traditions that have not changed.

Standards:

| <i>AK Cultural:</i> | <i>AK Content:</i> | <i>CRCC:</i> |
|--|--|--|
| <p>A2: Recount their own genealogy and family history.</p> <p>A3: Acquire and pass on the traditions of their community through oral and written history.</p> <p>D1: Acquire in-depth cultural knowledge through active participation and meaningful interaction with Elders.</p> | <p>English B1: Comprehend meaning from written text and oral and visual information by applying a variety of reading, listening, and viewing strategies; these strategies include phonic, context, and vocabulary cues in reading, critical viewing, and active listening.</p> <p>English E1: Use information, both oral and written, and literature of many types and cultures to understand self and others.</p> | <p>C1: Students should know the Sugpiaq/Alutiiq traditional ways of their community:</p> <ul style="list-style-type: none"> A) Helping Elders B) Respect for others C) Pride in the community D) Sharing E) Subsistence F) Knowledge of traditional use of medicinal plants <p>L1: Students should understand the value and importance of the Sugt'stun language and be actively involved in its preservation.</p> |

Estimated Time: Two 20-30 minute classes

Lesson Goal: To compare and contrast modern and traditional activities across generations.

Lesson Objectives: Students will:

- Describe typical day to day activities in their lives
- Interview relatives about the typical activities of their youth
- Discuss how and why activities have changed
- Recognize traditional subsistence activities

Vocabulary Words: Sugt'stun Dialects

| English: | PWS: | Lower Cook Inlet: |
|----------|------|-------------------|
| now | | <i>nuntan</i> |
| then | | <i>qangin</i> |

Materials/Resources Needed:

- ‘Now and Then’ Interview Questionnaire (Master copy in kit) – one photocopy per student

Teacher Preparation:

- Review the activity plan and how to pronounce Sugt'stun vocabulary.
- Review Interview Questionnaire and fine tune descriptions of modern activities as appropriate for your students.
- Class I: Consider inviting an Elder or parent(s) to serve as test interview subject(s).
- Class II: Be prepared to display Interview Questionnaire on SmartBoard or copy onto whiteboard.

Opening: “Let’s talk about ‘now’ or as we say in Sugt’s tun, *nuntan*. Write *Nuntan* on board as students practice pronouncing the word. Engage students in discussion about typical ways in which students spend their time [*nuntan* - now] (*going to school, going to church, visiting with friends, celebrate birthdays, playing outdoors, hunting, fishing, berrying, snow machining, flying in an airplane, riding in a car, shopping, cooking, eating, watching TV playing video games, using a computer, talking on the phone, cleaning...*). Under *Nuntan* (now) list activities on the board and elicit more details that are particularly modern (computer games, cooking with a microwave, cable TV, videos, SmartBoard in class, photocopier, cell phone) and note them as well.

Activities:

Class I

1. Review the list with the students and open up a discussion of generational change:
 - Did students’ parents or grandparents do all these activities when they were young?
 - How was life the same or different in the olden days?
 - How do the students know?
 - How could the students find out what’s changed between *nuntan* (now) and then *qangin* (then)?
2. Explain that students are going to be reporters investigating how kids spent their time in the old days. Every student will talk to an Elder or parent or older relative to ask how their lives were different from those of today’s kids.
3. Review interview protocols with students. (*Ask interviewee for permission to ask questions about their childhood and permission to share information. Inform the interviewee what the purpose of the interview is. Be polite. Make sure that you don’t rush someone’s answers. Allow the subject to say more if he or she would like. Listen carefully and pay close attention. Thank interview subjects for their time and information.*)
4. Distribute Interview Questionnaire. Review how to ask and complete the questionnaire, noting what’s the same and what’s different.
5. *Optional: Have students practice interviewing with invited guests.*
6. Assign interview as homework. Remind students that they may interview grandparents, parents, or older relatives. Teach students how to pronounce ‘then’ in Sugt’s tun (*qangin*) and write it up on the board beside *Nuntan* (now). The students’ job is to find out about life back *Qangin* (then).

Class II

1. Review *nuntan* (now) and *qangin* (then) vocabulary with students and write the words on the board.
2. Have students compare and share their interview results. Note each category where students found out that activities were the same or different.
3. Which sorts of activities *qangin* (then) were similar (*celebrations, school, being with family and friends, subsistence activities...*) and which were different from *nuntan* (now) (*those involving technology changes, relative grew up somewhere else, community or village has changed somehow...*). Why do students suppose this is so?
4. During the interviews did students find that the interviewees began telling stories about life in the old days? What did students find out about *qangin* (then) that they didn’t know about before? How many of these activities are subsistence (gathering and processing local foods) activities?

5. *Optional: Have students imagine how they will describe their kindergarten/1st or 2nd grade life to their grandchildren. How do they think that their nuntan (now) will change to qangin (then)? What will remain the same? (Students may imagine inventions of the future and how they will change their grandchildren's lives – or not.)*

Elder Interview – Sample Questions

1. I live here in a house with _____ (*my parents and little sister*). Where did you grow up? What kind of house was it? Who lived with you?
2. I have to make my bed and clean my room. When you were my age did you have any chores? What were they?
3. My grandparents teach me about _____ (*my aunts and uncles and cousins*). What did your grandmother and grandfather teach you about?
4. My mom teaches me how to _____ (*make cookies*) and my dad teaches me how to _____ (*ride a snow machine*). What did your mother and father teach you to do?
5. We buy almost everything we need from the store. Did you buy all your food from the store?
6. I eat _____ (*salmon and berries*). What sorts of local foods did you eat?
7. I love _____ (*chocolate, candy*). Did you have a favorite treat?
8. Sometimes I _____ (*play computer games or read books*) and sometimes I _____ (*play outside*). What did you do for fun when you were young?
9. I like to talk with my friends on the phone and wish that I had my own cell phone. Did you talk with your friends on cell phones?
10. Sometimes we have company for dinner. Did you have a lot of company?
11. We have _____ (*a radio and a TV and a DVD player and a computer*). Did you have all these things when you were my age?

TRADITIONAL STORYTELLING: "OUR COMMUNITY, OUR STORIES" K-2 (6)

Grade Level: K-2

Overview: The world around us holds more meaning when we learn the stories associated with the places.

Standards:

| <i>AK Cultural:</i> | <i>AK Content:</i> | <i>CRCC:</i> |
|---|--|--|
| <p>A2: Recount their own genealogy and family history.</p> <p>A3: Acquire and pass on the traditions of their community through oral and written history.</p> | <p>English B1: Comprehend meaning from written text and oral and visual information by applying a variety of reading, listening, and viewing strategies; these strategies include phonic, context, and vocabulary cues in reading, critical viewing, and active listening.</p> <p>English E1: Use information, both oral and written, and literature of many types and cultures to understand self and others.</p> <p>Geography A2: Make maps, globes, and graphs.</p> <p>Geography B4: Discuss how and why groups and individuals identify with places.</p> | <p>C1: Students should know the Sugpiaq/Alutiiq traditional ways of their community: C) Pride in the community.</p> <p>L1: Students should understand the value and importance of the Sugt'stun language and be actively involved in its preservation.</p> |

Estimated Time: Two 20-30 minute classes

Lesson Goal: To compare and contrast modern and traditional activities across generations.

Lesson Objectives: Students will:

- Draw a community map
- Connect points on the map with personal stories
- Illustrate Discuss how and why activities have changed
- Create a Community Story Map

Vocabulary Words: Sugt'stun Dialects

| English: | PWS: | Lower Cook Inlet: |
|---------------|------|-------------------|
| Our Community | | Ilwigpet |

Materials/Resources Needed:

- Butcher paper – enough to draw class community map
- Markers
- Camera, printer, photo paper
- Drawing paper, one drawing per student
- String, tape (to connect Photo & Story Drawings to local site)

Teacher Preparation:

- Review the activity plan and how to pronounce Sugt'stun vocabulary.
- Class I: Photograph and print five to ten sites around town where community events occur or people commonly go (*School, Community Hall, Grocery Store, Harbor, Beach, Airport, Church, Fishing Hole....*). Tape together butcher paper sheets of a size big enough for all students to contribute to drawing the community map.
- Class II: Display butcher paper community map on wall.

Opening: Display a map of Alaska and ask students what the map tells us. (*it's Alaska, shows where towns/ coastline/ rivers are, gives place names.....*) But does it tell us about the people who live here? Explain that today the class will make a map of their community that tells the people's stories.

Activities:

Class I

7. Spread out butcher paper on large table or desk. Explain to students that the class will be creating a story map of their community. Tape the photos to the paper to indicate where basic elements of the community map belong. Label the map *Ilwipet* (Our Community)
8. Have students seat themselves around the blank paper and encourage them to point out the various locations and what's nearby.
9. Distribute markers and invite students to draw the areas around the photos. Help students to label locations.
10. As students color in the map, encourage them to talk about their experiences in these locations.
 - Where have they gone fishing?
 - Where have they gathered berries?
 - Where do they go on Thanksgiving?
 - Where did they first see a bear?
 - Where do their relatives live?

► Make notes (mental or physical of 'story points') of potential story lines of which to remind students when the map is viewed and discussed in Class II.

Class II

Display butcher paper community map on wall. Encourage students to share short stories about places on the map, stories about *ilwipet* (our community).

TRADITIONAL STORYTELLING: “MAGPIE MORALS” K-2 (7)

Grade Level: K-2

Overview: Traditionally, the Sugpiaq people taught children about manners and responsibilities and good decision-making by telling stories with a moral, known as *unigkuat*. Discerning a story’s moral requires going beyond the story surface and drawing conclusions about right living.

Standards:

| <i>AK Cultural:</i> | <i>AK Content:</i> | <i>CRCC:</i> |
|---|---|--|
| <p>A3: Acquire and pass on the traditions of their community through oral and written history.</p> <p>A6: Live a life in accordance with the cultural values and traditions of the local community and integrate them into their everyday behavior.</p> <p>B2: Make effective use of the knowledge, skills, and ways of knowing from their own cultural traditions to learn about the larger world in which they live.</p> | <p>English B1: Comprehend meaning from written text and oral and visual information by applying a variety of reading, listening, and viewing strategies; these strategies include phonic, context, and vocabulary cues in reading, critical viewing, and active listening.</p> | <p>CE6: Students should have knowledge of traditional stories and methods of teaching through storytelling.</p> <p>L1: Students should understand the value and importance of the Sugt’stun language and be actively involved in its preservation.</p> |

Estimated Time: One 20-30 minute class.

Lesson Goal: To discern the moral of a story.

Lesson Objectives: Students will:

- Listen to a traditional Sugpiaq story
- Model the effect of the character’s decisions
- Compare personal experience with the story
- Explore the meaning of the story and identify its moral

Vocabulary Words: Sugt’stun Dialects

| English: | PWS: | Lower Cook Inlet: |
|----------------------|------------------|-------------------|
| magpie | | <i>qalungacaq</i> |
| magpies | <i>qalunacat</i> | <i>qalunacat</i> |
| story with a moral | | <i>unigkuaq</i> |
| stories with a moral | | <i>unigkuat</i> |

Materials/Resources Needed:

- Johnson, J., (1984). *Chugach legends*. Anchorage, Alaska: Chugach Alaska Corporation, “The Land Otter”, p.76 – recounted in ‘Opening’
- Alexandrovsk, *English Bay in its traditional way*, Vol.3, p.26, “The Only Pretty Birds” [“Tangernirtatailngut Saquelet”] – attached
- SmartBoard or website projector
- Pot of Soup (enough for class), ladle
- Shallow bowls (paper or ceramic) – one per student
- White napkins
- *Optional:* Handiwipes for messy ‘magpies’

Website:

- <http://animals.nationalgeographic.com/animals/birding/black-billed-magpie/> Retrieved 11.22.2012, Magpie image.

Teacher Preparation:

- Review the activity plan and how to pronounce Sugt'stun vocabulary.
- Prepare soup of any variety for class.

Opening: Ask students if they have heard of the moral of a story. Invite them to explain what a moral is. To help the discussion share the story of "The Land Otter":

The Spirit of the Sea and the Spirit of the Land divided the animals between them. But land otter was left. At that time the otter had a very short tail. The two spirits quarreled, and in the tugging the otter's tail was stretched. Then it cried out: "Please let me go! I will stay with both of you." That is why it spends half of its time on land and half of it in the water.

Can the students identify the lesson that the story teaches us? How did the land otter stop the spirits from arguing? (*He split his time between them, helped them to share, figured out how to make both spirits content*) Why is this traditional Sugpiaq story a good lesson for us all?

Activities:

1. Explain to students that stories often teach us how to live, how to be a good person. Traditionally, the Sugpiaq people taught their children about manners and responsibilities and good decision-making by telling stories with a moral. Today the class will listen carefully to the story of "The Only Pretty Birds."
2. Explain that this is a traditional story about magpies and share the image from the website listed above. In Sugt'stun one magpie is known as *qalungacaq* and three or more are known as *qalunacat*. Have students practice saying *qalungacaq* (1) & *qalunacat* (3+). Point out that the *qalungacaq* (magpie) has a white 'apron.'
3. Remind the class that they must concentrate and listen actively to figure out what the lesson or moral of this story is.
4. Read "The Only Pretty Birds" aloud.
5. After reading review the story. Have students identify who the storyteller is. (*Someone whose mother told traditional Sugpiaq stories, a village Elder recalling her mother.*) Ask students what the *qalunacat* (magpies) thought of themselves, what were the *qalunacat* (magpies) most proud of, why wouldn't the *qalunacat* (magpies) eat the slimy fish, and what brought the *qalunacat* (magpies) back to the village dump.
6. Explain to students that before they decide what the moral ask if students are hungry because it's time for soup.
7. Distribute bowls and napkins and have students tuck the napkins into their shirt collars as the soup is ladled out. Admire the 'white aprons.' Decline all requests for spoons.
8. Describe the soup in mouthwatering terms and have students imagine that they are very, very hungry. And they also must imagine that they are *qalunacat* (magpies). Naturally *qalunacat* (magpies) have no hands.
9. Invite the *qalunacat* (magpies) to eat the soup without hands or spoons but insist that they keep their white 'aprons' spotless. Will the hungry *qalunacat* (magpies) eat and dirty their white aprons or remain spotless but hungry?
10. Once students have consumed the soup (or not) have students comment on whether it's better to eat or keep clean.

11. Discuss how this exercise is like the story. What do students think is the moral of the story? What should the *qalunacat* (magpies) learn? (*Pride can get in the way of living practically, too much pride is not a good character trait...*)
12. Explain that a traditional story with a moral is known as an *unigkuaq*.
13. Clean up soup bowls and “*qalunacat* (magpies)” as needed.

TRADITIONAL STORYTELLING: "OBEYING ELDERS" K-2 (8)

Grade Level: K-2

Overview: The relationship between a child and his or her grandparent has traditionally been very close in the Sugpiaq culture. Grandparents lavish love and attention with an awareness of the importance of passing along cultural values and traditions that sustain the community. Elders are the community's link to the past, sources of stories and insight, and community members who deserve to be treated with the greatest honor and respect. As students actively listen to the story they absorb its cultural values.

Standards:

| <i>AK Cultural:</i> | <i>AK Content:</i> | <i>CRCC:</i> |
|---|--|--|
| <p>A3: Acquire and pass on the traditions of their community through oral and written history.</p> <p>A6: Live a life in accordance with the cultural values and traditions of the local community and integrate them into their everyday behavior.</p> | <p>English B3: Relate what the student views, reads, and hears to practical purposes in the student's own life, to the world outside, and to other texts and experiences.</p> | <p>CE6: Students should have knowledge of traditional stories and methods of teaching through storytelling.</p> <p>L1: Students should understand the value and importance of the Sugt'stun language and be actively involved in its preservation.</p> |

Estimated Time: One 20-minute class

Lesson Goal: To recognize the value of Elders' wisdom and the respect due to them.

Lesson Objectives: Students will:

- Describe personal relationships with grandparents
- Articulate the respect due to one's Elders
- Actively listen to a traditional story
- Explore the moral of the story and the importance of Elders' guidance

Vocabulary Words: Sugt'stun Dialects

| English: | PWS: | Lower Cook Inlet: |
|-------------|------|-------------------|
| I'm hungry. | | <i>Kiggtua</i> |

Materials/Resources Needed:

- Sloat, T, (1990). The Eye of the Needle. Portland, Oregon, Alaska Northwest Books.
- Large skin sewing needle
- Cutting Pattern - master copy in kit – also available online at website below (one photocopy per student plus back-up copies for mistakes)

Website:

- <http://www.kidzone.ws/magic/walkthrough.htm> Retrieved 6.6.2013, Directions and cutting pattern template for 'walk-through' paper.

Teacher Preparation:

- Review the activity plan and how to pronounce Sugt'stun vocabulary.
- Photocopy one cutting pattern per student (plus two more: one for practice, one for demonstration). Practice cutting a pattern to make giant paper circle.

Opening: Ask students to share stories about how they spend time with their grandparents. How do students' grandparents treat them and how do students treat their grandparents?

Activities:

1. Explain to students that they will listen to a book about a hungry grandmother and her hungry grandson. Teach students to say 'I'm hungry' in Sugt'stun [*Kiggtua*] and have them repeat it several times.
2. As students settle in for the story remind them to 'turn on their ears' and tune into both the actions of the story and what the grandmother expected him to do. Gather up the book and the needle.
3. Read The Eye of the Needle aloud. Every time that Amik announces he's hungry have students recite "*Kiggtua* " ("I'm hungry"). Pause occasionally to ask students if Amik realizes how his grandmother would feel about Amik eating everything up by himself. When the grandmother holds up the magic needle hold up the large skin sewing needle.
4. Once the book is finished ask for student comments:
 - Why did Amik's grandmother use the magic needle to help him enter the house?
 - What did Amik's grandmother know that Amik didn't?
 - Why it was so important that Amik share what he caught with his grandmother?
 - Did Amik's behavior show respect for his grandmother?
5. Help students to realize that we show respect to our Elders because they have so much to teach us: how to act properly, how to share, our responsibilities to others, how to think of others beside ourselves. This means that we obey our Elders, listen carefully to them, allow them to eat first, and to offer assistance whenever we can. Encourage students to come up with examples of how they can (and do) honor and respect their Elders.
6. Once discussion is completed hold up needle again and remind students that Amik was able to fit through the eye of the needle because it was magic. Perhaps the class can make some of our own magic. Hold up a blank piece of paper and ask if students can cut out a hole big enough for them to pass through? Well, maybe yes, maybe no.
7. Distribute cutting patterns and scissors and demonstrate how to follow the pattern. Challenge students to carefully follow the pattern and cut a hole big enough to pass through.

TRADITIONAL STORYTELLING: "EVERYDAY STORIES" 3-6 (1)

Grade Level: 3-6

Overview: The art of storytelling begins with recognizing that everything from the mundane to the supernatural is fodder for stories. This activity plan helps students to recognize that everyday events can be the framework for their life stories to be passed along the generations.

[This lesson was adapted from Teachers' Domain /ECHO resources.]

Standards:

| <i>AK Cultural:</i> | <i>AK Content:</i> | <i>CRCC:</i> |
|---|---|---|
| <p>A2: Recount their own genealogy and family history.</p> <p>A3: Acquire and pass on the traditions of their community through oral and written history.</p> | <p>English A1: Apply elements of effective writing and speaking; these elements include ideas, organization, vocabulary, sentence structure, and personal style.</p> <p>English A5: Revise, edit, and publish the student's own writing as appropriate.</p> | <p>CE 6: Students should have knowledge of traditional stories and methods of teaching through storytelling.</p> <p>L1: Students should understand the value and importance of the Sugt'stun language and be actively involved in its preservation.</p> |

Estimated Time: One 45-minute class

Lesson Goal: To revise and expand upon daily life events as an ongoing life story.

Lesson Objectives: Students will:

- Recognize everyday life as the basis for storytelling
- Infer cultural context from a century old journal
- Write and share personal journal entries
- Revise and elaborate upon their journal stories

Vocabulary Words: Sugt'stun Dialects

| English: | PWS: | Lower Cook Inlet: |
|----------|--------------------------|--------------------------|
| my | <i>ggwii pika</i> | <i>ggwii pika</i> |
| story | <i>quli'anguarlartuq</i> | <i>quli'anguarlartuq</i> |

Materials/Resources Needed:

- SmartBoard or website projector

Websites:

- <http://vilda.alaska.edu/cdm/singleitem/collection/cdmg21/id/12080/rec/1> Retrieved 1.4.2013: Diary of Alva Nashoalook, Icy Cape, Alaska, 1912-1913

Teacher Preparation:

- Review the activity plan and how to pronounce Sugt'stun vocabulary. Peruse entries from website diary.
- Note: This lesson can be expanded with daily journal entries and revisions for a given period of time and/or producing final drafts of their revised everyday stories.

Opening: Draw students' attention to the day's schedule either by referring to a posted chart or listing the day's events on the board. Review the list and ask students why they think this list is

a story or not. Typically, this is not considered a story because in a list nothing happens, no one does anything. But if students went home that night and told folks what they did that day then it becomes a story. Sometimes stories are about big events but others grow out of everyday life. Ask students if they keep a diary or a journal, or if they read comics in a newspaper or on a Web site every day. Tell them that all of these can be stories. Stories help us to connect with one another and we can begin with the story we know best: our own.

Activities:

1. Write on the board or chart paper with the title “*Ggwii Pika Quli’anguarlartuq*” (“My Story”) and add “This day begins...” Tell students that they will now hear a short excerpt from a journal or diary. If you keep a journal or diary, you may want to mention this, and, if appropriate, read a short excerpt and announce its title as “*Ggwii Pika Quli’anguarlartuq*” (“My Story”). This is a model of daily storytelling as well as daily writing. Humorous examples are especially effective. If you do not have your own example, use the following sample. However, it will be better to use something from the context of your own class and experience, if possible.
*"Here's what happened yesterday.
"This day begins with wind, rain, and the cat needing to be fed. I got up and got ready for school, took my shower, and went out to get the newspaper. It was STILL raining when I left for school later that morning, but the cat was fed, happy, and asleep on my bed when I left."*
2. Discuss the following questions with the class: Is a journal entry real or made up? Why might I want to record events? Who is a diary or a journal for?
3. Have students copy the title “*Ggwii Pika Quli’anguarlartuq*” (“My Story”) and spend ten minutes writing a story of what happened yesterday in their lives.
4. Invite students to share their stories out loud with the class. Encourage them to begin their efforts with the title “*Ggwii Pika Quli’anguarlartuq*” (“My Story”).
5. Bring up the Diary of Alva Nashoalook, Icy Cape, Alaska, 1912-1913, and spend five minutes or so reading aloud selections (either randomly, or from the beginning - page five has reference to storytelling). The notebook is a diary of a young Inupiat school girl named Alva Nashoalook, who describes events in her daily life in Icy Cape. Subjects include walrus and seal hunting, trapping, reindeer, and other subsistence activities. She also writes about family life, living conditions, weather, children’s play, and home crafts such as knitting. The diary was found in an abandoned structure and was probably a school assignment (note the beautiful penmanship).
6. Revisit the discussion of everyday stories and journal entries. Is this journal real or made up? How is this girl’s life similar or different from your own? What more do we learn about beyond the simple events in her everyday life?
7. Challenge the students to revisit their everyday story and add three (or more) details that would help someone a hundred years from now understand more about the lives they lead in the early 21st century. By then the students will have become the ancestors that help them to make sense of the world. Allow students time to revise their stories.
8. Once again, invite students to share their revised stories out loud with the class.
Optional: Encourage students to enliven their stories with changes in voice, tone, and emphasis.
9. As a class, discuss what sorts of details did students add? Did these details make the everyday more interesting?

10. *Optional: Challenge students to add three further details to their everyday story and complete a “Ggwii Pika Quli’anguarlartuq” (“My Story”) final draft.*
11. *Optional: Continue having students write daily journal entries and revisions for a given period of time. Note: If this option is chosen consider how students should track their efforts (i.e., by maintaining a paper or computer portfolio).*

TRADITIONAL STORYTELLING: “POCKET STORIES” 3-6 (2)

Grade Level: 3-6

Overview: A chance encounter with an object can often bring about stories of how it was used, how it was part of someone’s life. Here students encounter subsistence items and traditional artifacts, some familiar, some unknown, and imagine the story that they tell.

Standards:

| <i>AK Cultural:</i> | <i>AK Content:</i> | <i>CRCC:</i> |
|---|---|--|
| A3: Acquire and pass on the traditions of their community through oral and written history. | English A1: Apply elements of effective writing and speaking; these elements include ideas, organization, vocabulary, sentence structure, and personal style. English B2: Reflect on, analyze, and evaluate a variety of oral, written, and visual information and experiences, including discussions, lectures, art, movies, television, technical materials, and literature. | CE 6: Students should have knowledge of traditional stories and methods of teaching through storytelling. L1: Students should understand the value and importance of the Sugt’stun language and be actively involved in its preservation. |

Estimated Time: One 45-minute class

Lesson Goal: To develop stories inspired by subsistence items and traditional artifacts.

Lesson Objectives: Students will:

- Examine a subsistence item or traditional artifact and imagine its uses
- Imagine and describe the item or artifact’s use
- Expand the activity into a story experienced by their cut-out person

Vocabulary Words: Sugt’stun Dialects

| English: | PWS: | Lower Cook Inlet: |
|--------------------|----------------------------|----------------------------|
| What is this? | | <i>Cacaq una?</i> |
| This is the story. | <i>Quli ’anguahlahtuq.</i> | <i>Quli ’anguahlahtuq.</i> |

Materials/Resources Needed:

- Vest with pockets – to be filled with items (thimbles, needles, mini ulu, arrow tips, antler piece, story knife, spruce root ball, net mending needle, fish skin talisman, tide book) (in kit)
- ‘People Cut-outs’ Photo Display (in kit)
- Small buckets – one in front of each people cut-out photo (in kit)
- Crowell, A., Steffian, A., & Pullar, G. (Eds.). (2001). Looking both ways: Heritage and identity of the Alutiiq people. Fairbanks: University of Alaska Press.

Teacher Preparation:

- Review the activity plan and how to pronounce Sugt’stun vocabulary.
- Fill vest pockets ahead of class with three or four items which indicate how you spend your time (chalk, red pencil, car key, phone, grocery list, paper clips...)
- Set up people cut-out display and place small bucket in front of each photo.
- Fill buckets as follows:
 - Berrying – arrow tips (items found while berrying)
 - berry picker

- Clamming – tide book
 - rubber gloves
- Fish Cutting – mini ulu (woman’s knife)
 - fish skin talisman (made from cured fish skin)
 - fur thimbles
 - ‘sinew’ thread
- Fishing – caribou antler piece (saved to carve tool haft)
 - net mending needle
- Playing – story knife (made of antler, used to draw pictures in sand to help tell stories)
 - spruce root ball (made of excess material from stripping spruce roots for weaving)

Opening: (Put on filled vest) “Stories come about many ways. They can come about from needing to tell someone else what just happened or someone telling you the way things used to be. Sometimes things, both usual and unusual, tell us a story. Here, let’s look in my pocket.” Share items with students. Do they recognize all of them? What do they say about the way you spend your day? Select any of the student answers that allow you to expand their comment into a short story. (i.e., *This is my phone which I always turn off during class. But last week I forgot that it was still on and it went off during a teacher’s meeting and everyone turned around to stare at me. So now I don’t even bring it to meetings.*) But sometimes you don’t know what story an object could tell because you don’t know what it is.

Activities:

1. Announce that it will now be the students’ turn to look into people’s collections and imagine the stories that begin there.
2. Divide students into pairs and have each pair select an item from the buckets.
3. Teach students to ask “*Cacaq una?*” (“What is this?”) in Sugt’s tun.
4. Ask each pair to display their item while the class asks “*Cacaq una?*” (What is this?)
5. Challenge each pair of students to describe the items and all the uses to which it might be put. Remind them that the cut-out photos may provide clues.
6. Allow students time to brainstorm how this object was in use when ‘something else happened.’
7. Invite each pair of students to relate an incident in the cut-out person’s life while using the item. Encourage each storyteller to begin with the words “*Quli’anguahlahtuq.*” (This is the story.”).
8. As students share their stories, encourage discussion of how knowledge about the object and the people who used it influences what the stories are about.
10. *Optional:* Have students write up a more complete version of their ‘bucket stories.’

TRADITIONAL STORYTELLING: “LISTENING & RETELLING” 3-6 (3)

Grade Level: 3-6

Overview: The oral tradition depends upon good stories. The ability to tell a good story often depends upon one’s ability to listen well. Here students practice active listening so that they may retell the story effectively to others and become part of the tradition.

Standards:

| <i>AK Cultural:</i> | <i>AK Content:</i> | <i>CRCC:</i> |
|--|---|---|
| A3: Acquire and pass on the traditions of their community through oral and written history. | English A1: Apply elements of effective writing and speaking; these elements include ideas, organization, vocabulary, sentence structure, and personal style. English B2: Reflect on, analyze, and evaluate a variety of oral, written, and visual information and experiences, including discussions, lectures, art, movies, television, technical materials, and literature. | CE6: Students should have knowledge of traditional stories and methods of teaching through storytelling. L1: Students should understand the value and importance of the Sugt’stun language and be actively involved in its preservation. |

Estimated Time: Two 45-minute classes

Lesson Goal: To become part of the oral tradition and develop stories inspired by traditional artifacts.

Lesson Objectives: Students will:

- Interview an Elder or Family member
- Actively listen to a personal story
- Practice retelling the story using effective story telling techniques.
- Present the story to the class

Vocabulary Words: Sugt’stun Dialects

| English: | PWS: | Lower Cook Inlet: |
|--------------------------|---------------------------|---------------------------|
| This is the story... | <i>Quli’anguahlahtuq.</i> | <i>Quli’anguahlahtuq.</i> |
| grandfather | <i>apá</i> | <i>apáq</i> |
| grandmother | <i>emmá</i> | <i>emáq</i> |
| father | <i>tátaq</i> | <i>tátaq</i> |
| mother | <i>ánaya</i> | <i>ánaq</i> |
| uncle (mother’s brother) | <i>angá</i> | <i>angngáq</i> |
| aunt (mother’s sister) | <i>annána</i> | <i>anánáq</i> |
| uncle (father’s brother) | | <i>anga</i> |
| aunt (father’s sister) | | <i>acáq</i> |

Materials/Resources Needed:

- Interview Techniques Handout – one photocopy per student (in kit)

Website:

- <http://www.teachingenglish.org.uk/articles/storytelling-benefits-tips> Retrieved 1.9.2013.
Storyteller performance techniques

Teacher Preparation:

- Review the activity plan and how to pronounce Sugt'stun vocabulary.
- Decide whether to present "Storytime" as a student performance

Opening: Start a class game of 'Telephone.' Quickly whisper 'Telling and listening, listening and telling are the start of the storyteller's tale' into the first student's ear and have him or her pass it along, whispering the sentence into the next student's ear until the message has been passed around the class. Ask the last student to share what he or she heard. Is it the same sentence that began the chain?

Activities:

Class I:

1. Explain to students the importance of active listening in an unhurried manner to really hear a story so that the story, unlike the 'telephone' message, is clear to everyone.
2. Ask students to spend ten minutes or so to plan a 2-3 minute personal story. They needn't write out the whole story, just indicate the main points to remind themselves how the story goes. Students can use such prompts as:
 - The last time I was scared late at night was when...
 - Once on my way to or home from school...
 - One time when I was at my friend's house for _____, I was surprised when...
 - When I was little I used to.....
 - Once I.....
 - I never thought that I'd ever do _____ ...
3. Ask students to work with a partner. Each student will take a turn telling his/her story to the partner. Remind students to be good listeners. After both students have had a chance to tell their stories, ask them to individually retell the story for the class.
4. How close are these new versions to the originals? Discuss how to effectively retell a story. (*Listen actively, identifying who did what (i.e., use names instead of 'he' or 'they', remember main points – consider asking the original storyteller if the re-teller missed anything from the story plan.*)
5. Explain that students are going to interview an Elder or family member to learn about a story from their childhood, perhaps from when they were the student's age.
6. Distribute 'Interview Handout' and discuss interview techniques and appropriate questions.
7. The students' goal will be to learn a story from the Elder's past that they can retell in class...effectively. Explain to students that they need to write down the main points of the story they listen to in a 'story plan.' The stories should be two to three minutes long.

Class II:

1. Ask students about the kinds of stories they learned. Explain that today's class will be about retelling a story effectively. Teach students to begin their stories by acknowledging where it came from: "*Quli'anguahlahtuq* from my _____." ("This is a story from my _____.)
2. Divide students into pairs so that they can retell their stories to each other. Remind them to begin with the acknowledgement "*Quli'anguahlahtuq* from my _____." ("This is a story from my _____.)
3. How did students do? Were students interesting storytellers? Did everyone tell a complete story? Did students need to consult the 'story plan'? Brainstorm and review with students how they can become better storytellers.
 - Map the plot as a memory technique
 - Think of plot as a film or a series of connected images

- Tell the story in your own words
 - Create your own version of the story (adapt and improvise)
 - Retell it numerous times until it feels like a story instead of a speech
4. Divide students into new pairs and have them retell the story remembering the techniques discussed above.
 5. How did everyone do? Brainstorm and review with students what performance techniques would make them better storytellers.
 - Vary volume, pitch, and tempo of your voice (enunciate clearly and exaggerate expression)
 - Let your body speak
 - Make your body and face respond to the tale
 - Have a clear focus and maintain concentration
 - Maintain engaging eye contact with the audience and individual listeners
 - Make the audience believe in you
 - Use different, exaggerated character voices
 - Remember to pace yourself
 - Be dynamic, not flat
 - Use silence and pauses to add dramatic effect
 6. Divide students into new pairs and have them retell their stories to each other.
 7. Ask students if they feel that their stories have improved? What have they changed (or not) about the way in which they tell their stories?
 8. Ask for volunteers to share their story with the class.
 9. *Optional:* Invite the original story sources to attend a ‘Storytime’ presentation.

TRADITIONAL STORYTELLING: “A GOOD STORY” 3-6 (4)

Grade Level: 3-6

Overview: Oral traditions survive because they tell powerful stories. They connect us to the past, to our community, and to our environment and, ultimately, stay with us because they speak to us so memorably. This lesson investigates what makes a story good. *[This lesson was adapted from Teachers’ Domain / Education through Cultural and Historical Organizations (ECHO) resources.]*

Standards:

| <i>AK Cultural:</i> | <i>AK Content:</i> | <i>CRCC:</i> |
|--|---|--|
| A3: Acquire and pass on the traditions of their community through oral and written history. | English A1: Apply elements of effective writing and speaking; these elements include ideas, organization, vocabulary, sentence structure, and personal style. English B2: Reflect on, analyze, and evaluate a variety of oral, written, and visual information and experiences, including discussions, lectures, art, movies, television, technical materials, and literature. | CE 6: Students should have knowledge of traditional stories and methods of teaching through storytelling. L1: Students should understand the value and importance of the Sugt’stun language and be actively involved in its preservation. |

Estimated Time: Two 45-minute classes

Lesson Goal: To understand and explain how traditional subsistence activities evolve over time.

Lesson Objectives: Students will:

- Discuss and identify what makes a good story
- Compare two creation stories
- Analyze story elements
- Create and tell original stories

Vocabulary Words: Sugt’stun Dialects

| English: | PWS: | Lower Cook Inlet: |
|----------|------------------|---------------------|
| story | <i>qulianuaq</i> | <i>qulianuaq</i> |
| stories | | <i>qulianguasna</i> |

Materials/Resources Needed:

- SmartBoard or website projector

Websites:

- <http://www.teachersdomain.org/resource/echo07.lan.stories.totem/> Retrieved 1.3.13; Cecilia Kuntz describing traditional Tlingit stories, totems (“Oral traditions”) (58 sec)
- http://www.teachersdomain.org/asset/echo07_vid_raven/ Retrieved 1.3.13; Shirley Kendall (Hoonah) telling “The Raven Story” (2:11 min)
- <http://www.teachersdomain.org/resource/echo07.lan.stories.maui/> Retrieved 1.3.13; Maui and the Creation of the Islands Story (3:54)

Teacher Preparation:

- Review the activity plan and how to pronounce Sugt’stun vocabulary.
- Background Essay:

For thousands of years, people all over the world have told stories to pass down the history, culture, and morals of their society to each new generation. One type of traditional story is the creation, or origin, story. Creation stories, also called "creation myths," describe the origin and nature of the universe, and often convey particular belief systems or values.

Native American creation myths are connected to the natural world and often include animals that act as creators and spiritual guides. The animals in these stories are not animals as we might think of them; they often possess human abilities, such as speaking and thinking, as well as magical powers. Animals such as the coyote, bear, and raven often appear in the creation stories of different tribes.

The Raven stories are told by the Tlingit, as well as by other peoples along the northwest coast of the U.S. and Canada. The Raven character is revered as the creator of the world, but is also a tricky being who likes to cause trouble for humans. However, Raven's actions often result in a benefit to mankind. Such is the case in the story of "How Raven Gave Light to the World." Although Raven wants to steal the contents of the boxes that hold the stars, Moon, and Sun for himself, the people ultimately benefit from his trick when the light is released into the sky.

Many people have retold this and other Raven stories, as well as other creation stories. The Tlingit view these creation stories as public property that may be told by all knowledgeable performers. There are other traditional stories that are the property of a particular clan. (There were traditionally about 50 Tlingit clans.) The stories can only be told by their owner or by someone who has permission from the rightful owner. The owners often tell their stories at "potlatches"—ceremonial feasts that mark significant family events and establish the host's position in society. Because the stories serve to validate the societal position and privileges of a clan, not honoring the owner's exclusive right to the story is a failure to respect those privileges.

(Reprinted with permission from <http://www.teachersdomain.org/resource/echo07>)

Opening: Announce to the students that it's "*Qulianuaq* Time" (Story time). Ask students why the chicken crossed the road. Accept all answers including "Because it wanted to get to the other side." Then announce the end of "*Qulianuaq* Time" (Story time).

Activities:

Class I:

1. After a pause, ask students whether they felt cheated by "*Qulianuaq* Time" (Story time). Use student responses to launch the discussion: What Makes a Good *Qulianuaq* (Story)?
2. Write the following questions on the board and discuss them as a class. Accept all answers and record their comments on the board.
 - What is a *qulianuaq* (story)?
 - How is a *qulianuaq* (story) told?
 - Who tells *qulianuasna* (stories)?
 - What makes a good *qulianuaq* (story)?
3. Show [Oral Traditions](#) QuickTime Video. Ask students to think about and discuss what the narrator says about stories. How might she answer the same questions that began the class:

What makes a good *qulianuaq* (story)?

Who tells *qulianuasna* (stories)?

What is a *qulianuaq* (story)story?

How is a *qulianuaq* (story) told?

4. Introduce the term "oral tradition" and ask students to consider why *qulianuasna* (stories) might be spoken versus written down. Are the *qulianuasna* (stories) of their own lives — their class, school, and families written, spoken, or recorded in other ways? Who tells them? Who are they for?
5. Ask them to think about what it would be like to have no written or electronic way to save a *qulianuaq* (story). How could it be made to last?
6. Explain that students will now watch a *qulianuaq* (story) called "How Raven Gave Light to the World," one of many stories that have been told and passed down by the people who live on the Northern coast of Alaska. Show [The Raven Story](#) Quicktime Video. Then, create groups (of varying student ability and disposition) and ask students to consider and discuss the following questions:
 - Who is Raven?
 - What does he do?
 - How would you describe Raven? (What words would you use?)
 - Raven is sometimes described as a "trickster." What might this mean?
7. Introduce the [Maui and the Creation of the Islands](#) QuickTime Video by explaining that this story comes from Hawaii and is about how the islands came to be. After the students have watched the video, ask them to consider and discuss these questions as a whole class:
 - Who is Maui?
 - What does he do?
8. Ask students what theme connects the two videos. (*Raven brings stars, moon, and sun to the world; Maui pulls the islands out of the ocean.*) Stories about creation, or how things came to be, are among the oldest stories people tell. Why are stories of this kind important? Why do people like to tell them over and over? Why were these stories good to tell?
9. Remind students of earlier discussions about what a *qulianuaq* (story) consists of. Discuss the following questions and how our ability to identify these elements makes for a good story.
 - a. Who are the characters in the *qulianuaq* (story)?
 - b. Are there objects in this *qulianuaq* (story)?
 - c. What is the location of the *qulianuaq* (story)?
 - d. When does the *qulianuaq* (story) take place? (Time of day/year? Time period)?
 - e. What is the problem in the *qulianuaq* (story)?
 - f. What are the big events?
 - g. How is the problem solved?
 - h. What is the outcome or result?

Class II:

1. Review the elements that make for a good story from yesterday.
2. Challenge the class (or small groups, or individual students) to brainstorm ways to make the silly chicken riddle that began the class into a good *qulianuaq* (story) by including all the elements that answer the questions discussed at the end of Class I.

3. Have students write down answers for each story element question. Spot check student work to insure that students have understood the task.
4. Have students practice saying, “Tell me a *qulianuaq* (story).”
5. Divide students into storytellers and listeners. Have the storytellers tell their ‘new and improved’ chicken crosses the road story.
6. Reverse roles and repeat.
7. Return to class-wide discussion of how the chicken stories improved and why.
8. Which version is more likely to be remembered and retold? Let students know that they are part of the oral tradition and that they know how to tell good stories.
9. *Optional:* Have students write down their original chicken stories (*qulianguasna*).

TRADITIONAL STORYTELLING: "RAVEN AND GEESE" 3-6 (5)

Grade Level: 3-6

Overview: Raven is a mischievous character whose stories are central to indigenous cultures from the American Southwest to Alaska. Here students consider a traditional Sugt'atun story and prepare costumes, scenery, props, and themselves to retell it in dramatic form.

Standards:

| <i>AK Cultural:</i> | <i>AK Content:</i> | <i>CRCC:</i> |
|--|---|---|
| A3: Acquire and pass on the traditions of their community through oral and written history. | English A1: Apply elements of effective writing and speaking; these elements include ideas, organization, vocabulary, sentence structure, and personal style. English B2: Reflect on, analyze, and evaluate a variety of oral, written, and visual information and experiences, including discussions, lectures, art, movies, television, technical materials, and literature. | CE6: Students should have knowledge of traditional stories and methods of teaching through storytelling. L1: Students should understand the value and importance of the Sugt'atun language and be actively involved in its preservation. |

Estimated Time: Six to seven 45-minute classes

Lesson Goal: To prepare and present a traditional story in dramatic form.

Lesson Objectives: Students will:

- Interpret the moral of a traditional story
- Read and rehearse a traditional story as a dramatic presentation
- Sketch and illustrate local scenery
- Prepare costumes and props
- Assess their dramatic characters and present personal interpretation
- Choreograph and coordinate group movements
- Present a play

Vocabulary Words: Sugt'atun Dialects

| English: | PWS: | Lower Cook Inlet: |
|----------|------|-------------------|
| raven | | <i>qanitisaq</i> |
| slowly | | <i>perilluni</i> |

Materials/Resources Needed:

- Butcher paper for scenery backdrop
- Backdrop sketch sample (in kit)
- Paints, paint brushes
- Drop cloth or newspaper to protect floor
- 'Autumn colored' fabric samples (in kit)
- Bicycle horns – for geese to honk with (in kit)
- Alutiiq Museum Bird Mask Pattern Handout (in kit)
 - one 200% enlargement per 'Raven'
 - one 150% enlargement per 'Goose'
 - one 100% photocopy per 'Gosling'

- Black cardstock for bills (in kit)
- Headdress Directions – Handout (in kit)
- Headdresses’ materials for Mother Goose, Umma, and Daughter (leather bands, beads, beading thread, needles) plus ‘Snap-on’ hooks with ‘sparklies’ (foil or reflective beads)
- Snap hooks (Daughter Goose’s ‘sparkly’ traditional style headdress made up of ‘sparkly’ bits that can be snapped together)
- White scarves - one per ‘Goose’ (in kit)
- Black felt, light brown felt for wings (in kit)
- Scissors suitable for cutting felt (one pair per student)
- Feathers (in kit)
- Hot glue gun (in kit)
- Large safety pins (in kit)
- Black ball caps (in kit)
- ‘Bentwood box’ Foldable Design (master copy in kit) – one per ‘Raven’

Teacher Preparation:

- Review the activity plan and how to pronounce Sugt’sun vocabulary.
- Determine schedule for play rehearsals and preparation, select performance date and invite audience to attend.
- Determine whether the play will be presented with or without scripts in hand. Naturally, memorization will require additional rehearsals.
- Maintain a ‘Master Script’ to keep notes on actor movements and props placement.
- Dedicate wall area to hang backdrop for painting and determine site of final performance (bearing in mind the size of backdrop and cast size).
- Costumes are part of the Sugpiaq story telling tradition. Masks were used to heighten the drama of stories told at festivals and puffin beak rattles and drums would add a ‘sound track.’ Here students will make masks and use horns. The birds’ outfits are meant to be worn over regular clothing though you may wish to ask students to bring in designated (dark-colored) long-sleeved shirts to which the felt wings can remain pinned throughout the project.
- Both the Geese and the Ravens will wear black baseball caps without the bill and wear their beaks over their noses (to allow their eyes to show clearly). Photocopy the Alutiiq Museum Bird Mask Pattern for the Ravens (200% enlargement), Geese (150% enlargement) and Goslings (100%) which students may either trace onto black cardstock or color in.

Opening: Read aloud the original ‘Raven’ and Geese story as told by Herman Moonin.

One fall the geese asked the raven if he wanted to be their brother-in-law. The raven said yes, he really wanted to be a brother-in-law. He was so excited that he started showing off for the goose. He tumbled and twirled around just the way a raven flies.

Now, before the geese got ready to fly south, they talked to the raven and told him that if he was going to come along as their brother-in-law, he would have to fly slow. When they left, the raven flew out ahead of them and began tumbling and twirling around. The geese told him again to fly slow because it was a long way to where they were going. But the raven didn’t listen. They told him again, “Don’t be in such a hurry.” But the raven paid no attention to them.

Before long the raven got weak and tired. He fell to the ground. As the geese passed him, they honked, "We told you, but you wouldn't listen." And that's why ravens stay here in the wintertime (p. 92, Alexandrovsk).

After discussing Raven and how his behavior affected his life (Moral) explain that the class will present a play based on this story.

Activities:

Class I: Read Play

1. Assign parts and discuss each character's part. Remind students to take on the voice of their characters. (*Alternatively:* Use parts as audition pieces and then announce cast.)
2. Read through play.
3. Discuss costumes, props, and scenery needed to present play and lay out schedule.
4. Distribute drawing paper and markers for students to sketch fall scenery for a potential backdrop scene. Remind students to include autumn colors, coastal or river flats, mountains and sky.

Class II: Paint Backdrop

1. Review student sketches with the class and determine which are the most successful elements (*color, placement of mountains, plants, water, sky...*) and incorporate them into a large-scale sketch on the board. Fine detail is not required. The sketch need only provide the impression of fall.
2. *Alternative A* – Hang the backdrop paper on the wall and have students copy the sketch on the board onto the backdrop freehand with pencils.
Alternative B – Hang the backdrop on the wall and use an overhead projector to show the sketch directly on the paper where it can be traced.
Alternative C – Use the sketch provided and mesh with elements from student drawings.
3. Assign colors and label each traced shape or sketched area.
4. Distribute paints and have students start painting.
5. Allow paint to dry. Clean up area enough to be ready for second painting session.

Class III: Paint Backdrop – Read play

1. Distribute paints and have students add highlights to background colors to add details and dimensionality.
2. Read through play. Ask students to imagine themselves performing in front of the backdrop. How they will become their character? Through voice modulation, gestures, style of movement, pointing to elements in the scenery...?
3. If time - and if highlight paint has dried - add second set of highlights. Final clean up.

Class IV: Costume (headgear & wings) – Read play

1. Assemble and distribute materials for students to create their characters' headgear
 - a. *For all Characters:* baseball cap without bill – dyed black;
 - b. *Goslings;* Small black bill adapted from Alutiiq Museum Bird Mask Pattern beak
 - c. *Chief Gander & Elder Gander;* (150% Bird Mask pattern beaks)
 - d. *Mother Goose & Umma:* simple subdued headdresses: See Headdress Instructions.
 - e. *Daughter:* 'sparkly' traditional style headdress made up of 'sparkly' bits that can be retrieved from around the stage and snapped together with metal hooks

- f. *Ravens*: Large beak pointing down (200% Bird Mask Pattern beaks) & 'bentwood' boxes (for each raven to store sparkly bits)
2. Have students assemble head gear and size appropriately. As students finish their individual projects move on to 'wings.'
3. Cut felt into two long rectangles for each student (light brown for geese, black for ravens) as long as the student's arm and 6" wide.
4. Distribute squares of felt and feathers for students to glue onto their 'wings.'
5. Have students cut out 6" – 8" long 'feathers' (black and brown for geese, all black for ravens).
6. Supervise use of hot glue guns for students to adhere felt and real feathers to the wings. (Wings will later be attached to students' sleeves with safety pins.)
7. If students have designated long-sleeved shirts to use for the duration of the project they may pin their wings onto their sleeves.
8. If time, distribute large fabric squares (light brown for geese, black for ravens) to allow students a chance to practice tying them on bib style. i.e., knotted behind the neck and behind the waist.

Class IV: Assemble props, make 'bentwood boxes,' read play

1. Assemble stage props as called for in script. (Harvesting of fall branches may be postponed until later (See Class IV below.)
2. Distribute bentwood box patterns and have students form into shape.
3. Practice snapping Daughter's headdress together. Consider where headdress pieces will be placed on stage and note on Master Script.

Class V: Read, block, and rehearse play (Optional repeat)

1. Dress and set stage.
2. Have students stand and read their parts as the play is blocked. Actors are placed around the stage according to the stage directions and the director's personal choices. Note blocking decisions on Master Script. Students may also wish to note stage positions on their scripts.
3. Rehearse the movements and readings as often as needed or desired.
4. Practice final bow.
5. Cut fresh branches for use in final presentation.

Class VI: Present Play!

1. Dress and set stage. Have actors dressed and ready to make their entrances.
2. Curtain up!

Traditional Storytelling 3-6(5) – Raven and the Geese – *Nacaq* / Beaded Headdress Handout

Vocabulary:

| | |
|----------------------------|----------------------------|
| English – beaded headdress | Sugt’stun - <i>nacaq</i> |
| English – beads | Sugt’stun - <i>pinguat</i> |

Materials:

Leather (in kit) or felt
Scissors
Leatherwork needles (in kit)
Thread, dental floss, or cording
Beads (in kit)
Lanyard clips

1. Use *nacaq* template to trace and cut leather into a 3” diameter circle and into a large ring (8” in diameter, ½ -3/4” wide).
2. Thread leather work needle with dental floss, cording, or yarn, and knot ends.
3. Draw threaded needle up through circle edge, with needle tip add as many *pinguat* (beads) to the thread as needed to fill the gap between the circle and the larger ring. Then bring the needle down through the inner edge of the large ring and tie off the yarn. Repeat around the circle, using the attached picture as a guide.
 - a. Note—it may be easiest to work on ‘spokes’ that are opposite one another, rather than following a clockwise direction (for example do top, then bottom, then left, then right, then continue that pattern for the diagonals)
 - b. *Pinguat* should be chosen that will create a pleasing pattern.
 - c. At this stage of the project, the *nacaq* will lie flat on a table.
4. Cut a piece of felt or ribbon that will fit around the head plus 2”.
 - a. Sew the ends together to make a ring that will stand up like a collar.
 - b. Attach the top of this ring to the outer ring of the *nacaq* completed in step 2.
 - c. Use same method to string *pinguat* and secure yarn to cap ring.
 - d. The *nacaq* now forms a curve for your head and will NO LONGER LIE FLAT.
5. String final ring of *pinguat* on the *nacaq*.
 - a. Instead of attaching the *pinguat* to another ring, tie a knot in the yarn so the beads do not fall off.
 - b. Keep trying on *nacaq* to judge length of *pinguat* strands.
 - i. Front: *pinguat* should be even with the bottom of the eyebrows.
 - ii. Sides: *pinguat* should be even with the jawline.
 - iii. Back: the *pinguat* should have a long ‘tail.’
6. Attach flashy silver beads to lanyard clips with thread or yarn. Snap on silver beads to ends of *nacaq* tail to attract Raven.

Note: The *nacaq* will not lie flat on a table, but when placed on the head, should fit like a cap.

(Instructions adapted from directions by Pam Verfaillie, Chugachmiut Local Education Coordinator, Valdez, 2013)

The Raven and the Geese

by Herman Moonin

One fall the geese asked the raven if he wanted to be their brother-in-law. The raven said yes, he really wanted to be a brother-in-law. He was so excited that he started showing off for the goose. He tumbled and twirled around just the way a raven flies.

Now, before the geese got ready to fly south, they talked to the raven and told him that if he was going to come along as their brother-in-law, he would have to fly slow. When they left, the raven flew out ahead of them and began tumbling and twirling around. The geese told him again to fly slow because it was a long way to where they were going. But the raven didn't listen. They told him again, "Don't be in such a hurry." But the raven paid no attention to them. Before long the raven got weak and tired. He fell to the ground. As the geese passed him, they honked, "We told you, but you wouldn't listen." And that's why ravens stay here in the wintertime. (p.92, Alexandrovsk)

Raven and the Geese

Re-imagined by Barclay Kopchak

Scene: waterside, autumn colors coastal/river flats backdrop. sufficient shrubbery to hide some props such as costume pieces, 'sparklies', bentwood boxes. 'Shrubbery' is fresh branches gathered locally, put into 5 gallon buckets covered with autumn colored fabric set on floor and on chairs to waterside scene.

Characters:

Ravens: shaggy black bird outfit for torso, with wings covering hands, black ball cap with elongated bill, black leggings

- Friend Raven
- Raven flock (2 – 3 fellow Ravens)

Geese: smooth black, tan, and white bird outfit for torso, with wings, dance fans to make graceful flying motions, black ball cap with tan bill, black leggings

- Chief Gander (Chief & Elder can be combined into a single character)
- Elder Gander
- Mother Goose (Mother & Umma Goose can be combined into a single character)
- Umma Goose
- Daughter Goose
- Goslings (as many as class size allows)

Props: For Geese: dance fans with which to make graceful flying motions, 'snow goggles' for sunglasses, leather-like WWI era flight caps, white fringed scarves

For Chief Gander & Elder Gander; distinctive hunter visor-like bill

For Mother Goose & Umma: subdued headdresses

For Daughter: 'sparkly' traditional style headdress made up of 'sparkly' bits that can be retrieved from around the stage and snapped together with metal hooks

For Ravens: 'bentwood boxes' for each raven to store sparkly bits

Sparklies – foil bits or beads attached to metal hooks to make headdress, & smaller bits for 'snow'

Bicycle horns – for geese to honk with

RAVEN (*Qanitisaq*) and the Geese

All characters are onstage. All the geese are center stage engaged in their vee formation practice while the Ravens pace upstage, waiting to discover how to join in the fun. Chief Gander holds up the turning point of a v-shaped twine, its legs tethered at far ends to points on the floor at stage right.

Raven= **Qanitisaq** (*Sugt'stun*); slowly= **perillum** (*Sugt'stun*)

Chief Gander: All right, gaggle, all right. It takes all of our strength to fly away. Slowly we assume formation. Slowly, **perillum**. We take turns to lead the way.

Goslings: Me first, me first. I can do it.

Ravens: (*gather sparklies into boxes*) Me first, me first.

Chief Gander: We first, we first, we all can do it. Listen to your elders and see how it's done.

Goslings: We first, we first.

Ravens: (*pour out sparklies into big pile*) We first, we, first.

Chief Gander: Elder Gander, line the gaggle up. Slowly, **perillum**. No straggles.

Goslings gather round Elder Gander and are sorted into a line.

Gosling: (*quietly*) Me first, me first.

Ravens: (*grab sparklies back*) Me first, me first.

Chief Gander & Elder Gander: What's that again, goslings?

Goslings: (*loudly*) We first, we first.

Ravens: (*'fly' rapidly around stage*) We first, we first.

Chief, Elder Gander line up goslings. Demonstrate how to change lead position along vee.

Chief and Elder: And flap and flap and switch and flap and flap and switch. There we go, gaggle. Slowly, **perillum**, and steadily.

(Goslings, including Daughter, try to follow adults' examples. Ravens run back and forth and hand over sparklies to successive leaders, twirl and whirl and then try to snatch away the sparklies as the leaders give way to one another.)

Goslings: Oooh, we can do it, we can do it. Slowly, **perillum** ...Is it time? Is it time? Can we go now?

Elder Gander: We can go...

Goslings: We can? We can?

Elder Gander: We can go when the weather is crisp and bright.

Chief Gander: We can go when the animals and the plants tell us it's time...

Goslings & Ravens: Are they telling us now? Is it time? Is it time?

Chief Gander: Show us you understand the messages of the weather and the animals and the plants.

As goslings gather up items from shrubbery indicating the approach of fall/winter and present them to Chief Gander and Elder Gander (i.e., burned up fireweed, leaves (yellow, orange, red), highbush cranberries, last silver salmon....) Mother Goose and Umma call to Daughter Goose and begin gathering sparklies with which to make her a headdress. While the ravens twirl and tumble around the goslings Friend Raven stops to stare at Daughter Raven. He offers some sparklies to Mother Goose and Umma.

Mother Goose: O ho, Friend **Qanitisaq**, you're too kind.

Umma: And so helpful.

Friend Raven: So sparkly and so pretty.

Daughter Goose: So dark and so handsome.

Mother Goose: (*to Daughter*) So pretty and so grown up.

Umma: Time to find you a husband. (*walks over to Chief & Elder*) Time to find her a husband.

Raven brings mirror for daughter to admire headdress but can't hold it still enough for her as he flutters excitedly around. Daughter finally sits serenely by pond and smiles.

Chief Gander: I see. Time to find Daughter Goose a husband.

Elder Gander: All things have their time.

Mother Goose finishes up headdress. Ravens keep snatching shiny beads away and cavorting with them. Umma helps, goodnaturedly retrieving sparklies from ravens. Friend Raven doubles his efforts to attract Daughter's attention.

Elder Gander: Friend Raven. Would you like to be our gaggle's brother-in-law?

Friend Raven: Do I want to be the gaggle's brother-in-law? Do I want to be the gaggle's brother-in-law?

Ravens: Do I? Do I? Do I? Do I?

Friend Raven: What's a brother-in-law?

Umma: Do you want to marry my granddaughter?

Ravens: Do I? Do I? Do I? Do I?

Friend Raven: I do!

Mother Goose: Good. It's settled then.

Chief Gander: Practice time, slowly, **perillumi**. It's a long way the gaggle must travel. We've got to work together if we're going to reach the southland.

Goslings (including Daughter) gather up and don flight caps and get into vee formation behind adult geese. Ravens line up to watch, twirling and whirling in place. Daughter is distracted by Friend Raven.

Umma: Silly goose, time to pay attention.

Daughter Goose: Yes, Umma. No straggles.

Chief, Elder, Umma, Mother: *(in unison)* And flap and flap and switch and flap and flap and switch. There we go. Slowly, **perillumi**, and steadily.

Gaggle practices vee formation. Every so often Chief calls for another leader. Repeat as often as necessary to have at least some goslings try out the lead position.

Chief Gander: Now, gaggle, slowly, **perillumi** take turns to lead.

Lead goose drops back to end of vee leg and is replaced by next in line from the right and then from the left. In background Friend Raven flies madly from lead position to tail and back again. Other ravens grow tired and sit down to sort through their boxes.

Raven: *(tries to distract Daughter goose away from vee)* C'mon, c'mon, c'mon, this way! *Daughter Goose mimics Raven's movements, spins out of control. Goslings start to lose concentration.*

Elder Gander: Silly geese! It takes the whole gaggle flying in the vee to make the journey possible.

Daughter Goose: Yes, yes. *(assumes a position back in the vee)* I'm back, I promise.

Umma: Promises are to keep. Everyone must promise to stay with the gaggle. Stay in the vee.

Goslings: *(concentrating on formation)* Yes, Yes, slowly, **perillumi** we're in the vee.

Chief Gander: Slowly, SLOWLY, my goslings, we save our strength and maintain our vee.

Friend Raven: *(gasping, losing speed)* Hey, is it time to become a brother-in-law yet?

Mother Goose: Slowly, **perillumi**, Friend **Qanitisaq**. First we must travel to the wedding site far away in the southland.

Umma: You'll get to know each other along the way.

Friend Raven: *(falling behind)* How far? How long? Will there be sparklies?

Chief Gander: Slowly, **perillumi**, Friend **Qanitisaq**. Don't be in such a hurry.

Friend Raven: I'm not in a hurry. I'm, I'm just curious that's all.

Raven becomes distracted by fellow ravens slowing off shiny items in bentwood boxes.

Elder Gander: The time is right.

Goslings: It's time, it's time!

Elder Gander: The weather is crisp and bright and the sky to the north is fast moving and dark.

Friend Raven: That's me, that's me, the brother-in-law to be! (*Cartwheels and somersaults on ahead*)

Chief Gander: Slowly, *perillum*, Friend *Qanitsaq*. We've a long way to go.

Ravens: He knows, he knows, he knows how it goes.

Umma: We know how to fly *perillum* and smoothly. Like this, Friend *Qanitsaq*.

Mother Goose: Like this, Friend *Qanitsaq*.

Friend Raven: I know, I know, I know how I go. Like this. (*slowly flaps*)

Elder Gander: We know. We know.

Adult geese and Daughter Goose look over with admiration at slow flapping as other ravens join in. But slow flapping gives way to ravens egging each other on to become wilder and wilder. Geese turn away and put on (snow) goggles & flight scarves in unison and get into their vee formation with great precision. The ravens catch sight of the gaggle's preparations and gather up their bentwood boxes. The combination of the ravens' over-amped speed and the weight of the boxes exhaust them. The geese make one coordinated turn in their vee and gradually fly off stage right while the exhausted ravens collapse center stage. As the geese honk a fainter and fainter goodbye the ravens notice that sparkly snow is falling around them. They begin gathering the snow into their boxes.

Daughter Goose: (*faintly*) Goodbye, Friend *Qanitsaq*.

Friend Raven: Goodbye.....

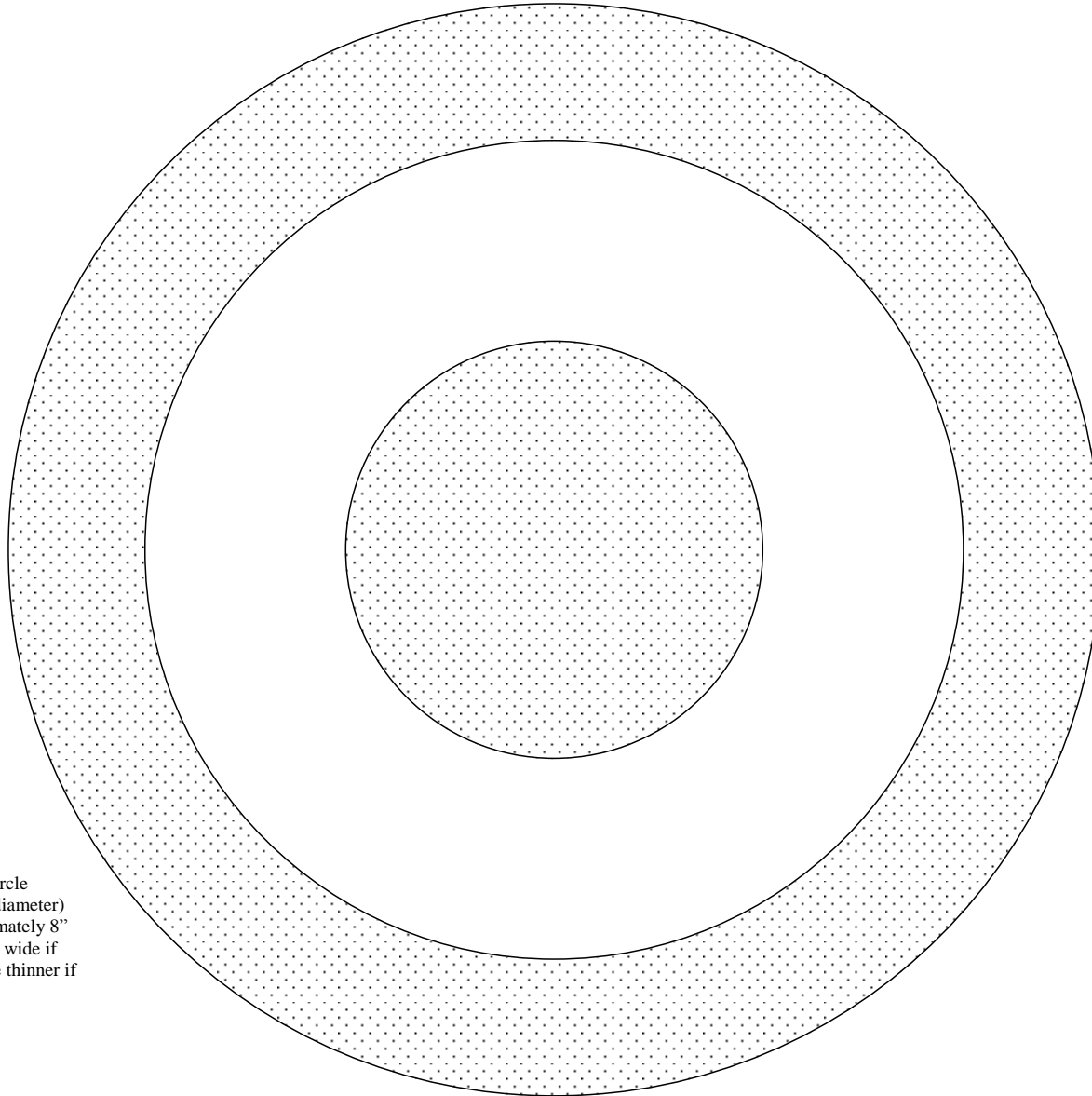
Ravens happily sprinkle one another with the snow.

Friend Raven: (*calling offstage after Daughter Goose*) You're missing out on all the sparklies. *All the ravens swirl with delight, toss up a wingful of sparkly snow and collapse in laughter.*

The End

Nacaq

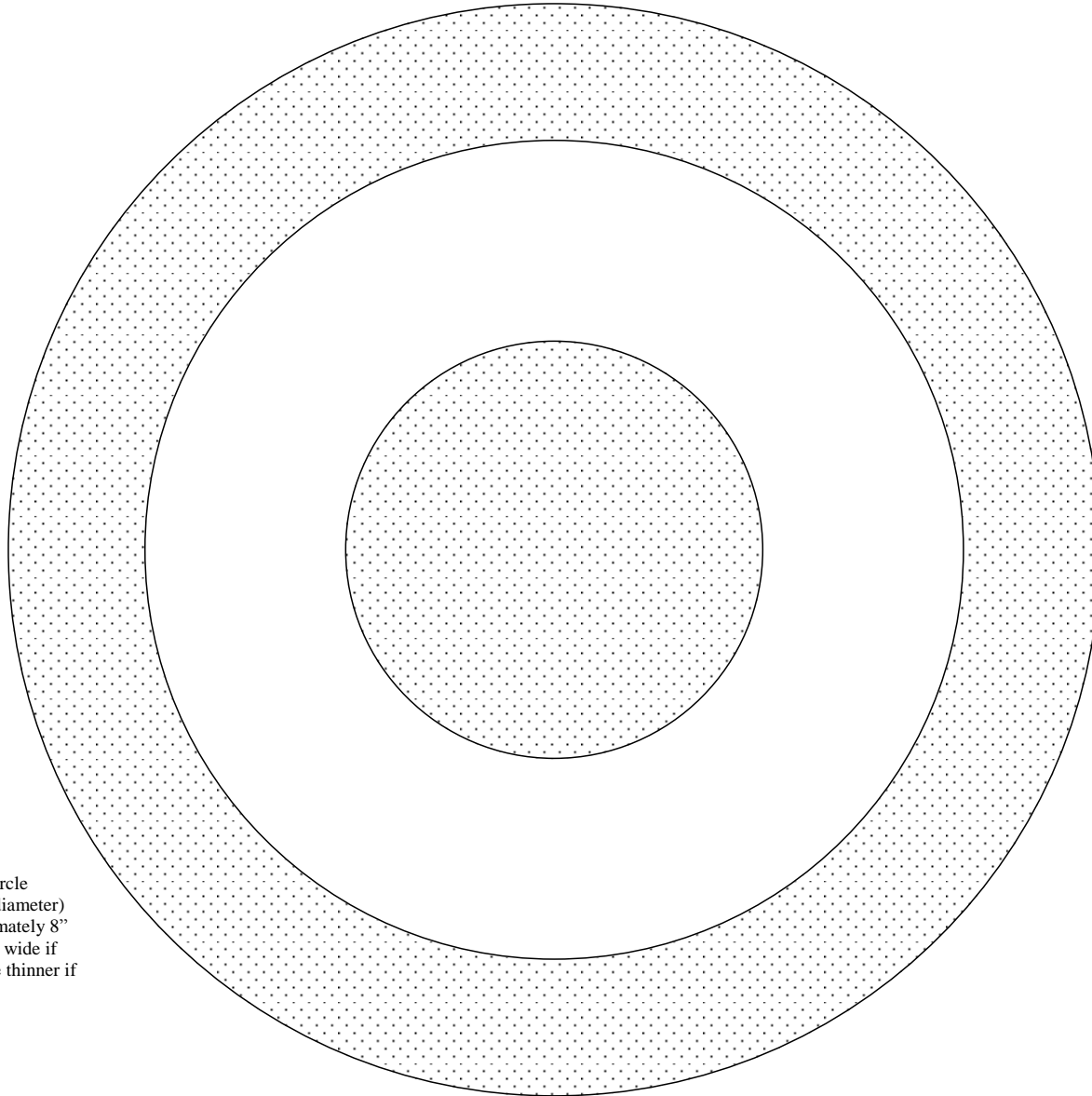
Beaded
Headdress



Step 1—cut out a circle (approximately 3" diameter) and a ring (approximately 8" diameter and 1 inch wide if using felt, can make thinner if using leather).

Nacaq

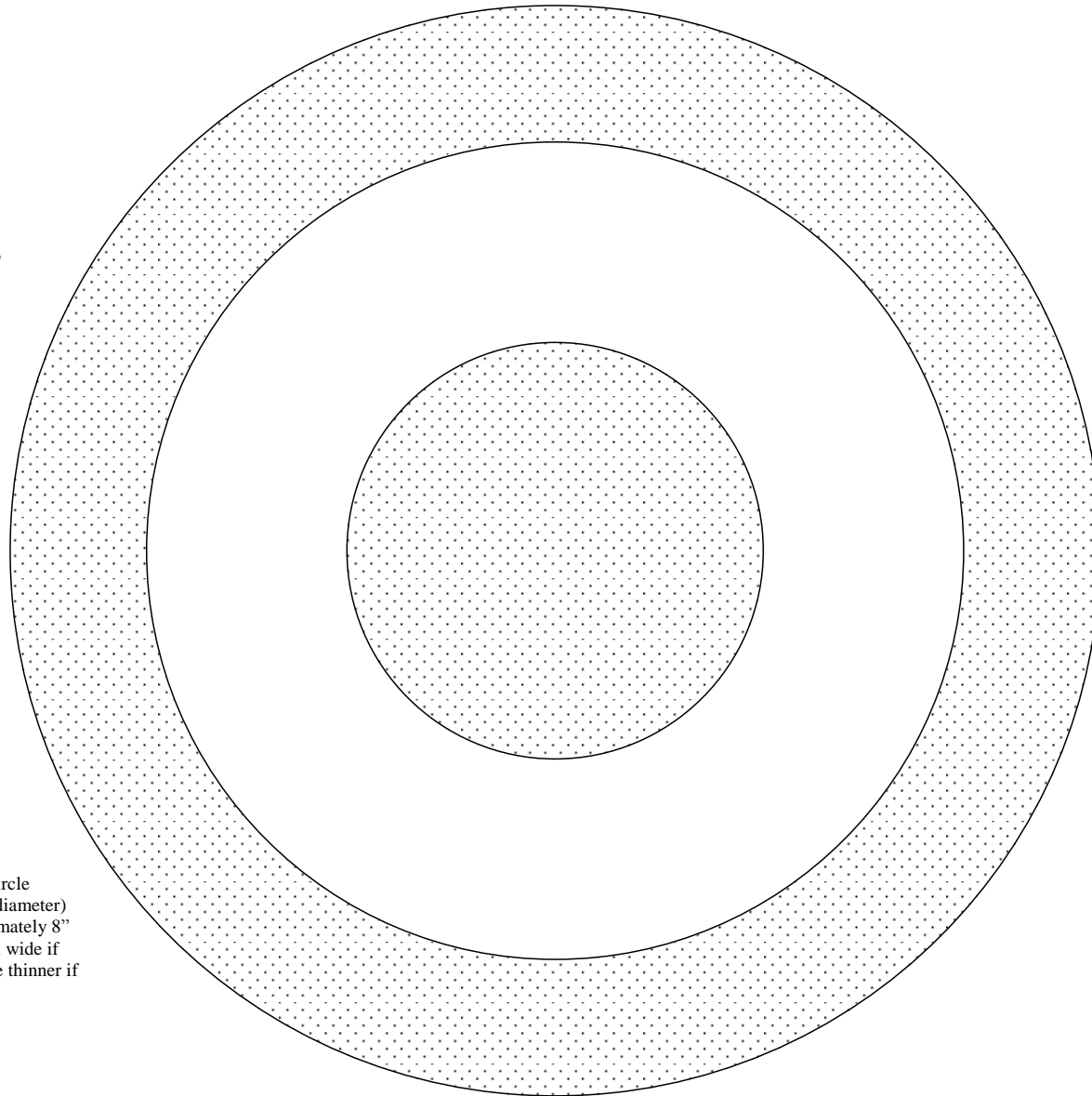
Beaded
Headdress



Step 1—cut out a circle (approximately 3" diameter) and a ring (approximately 8" diameter and 1 inch wide if using felt, can make thinner if using leather).

Nacaq

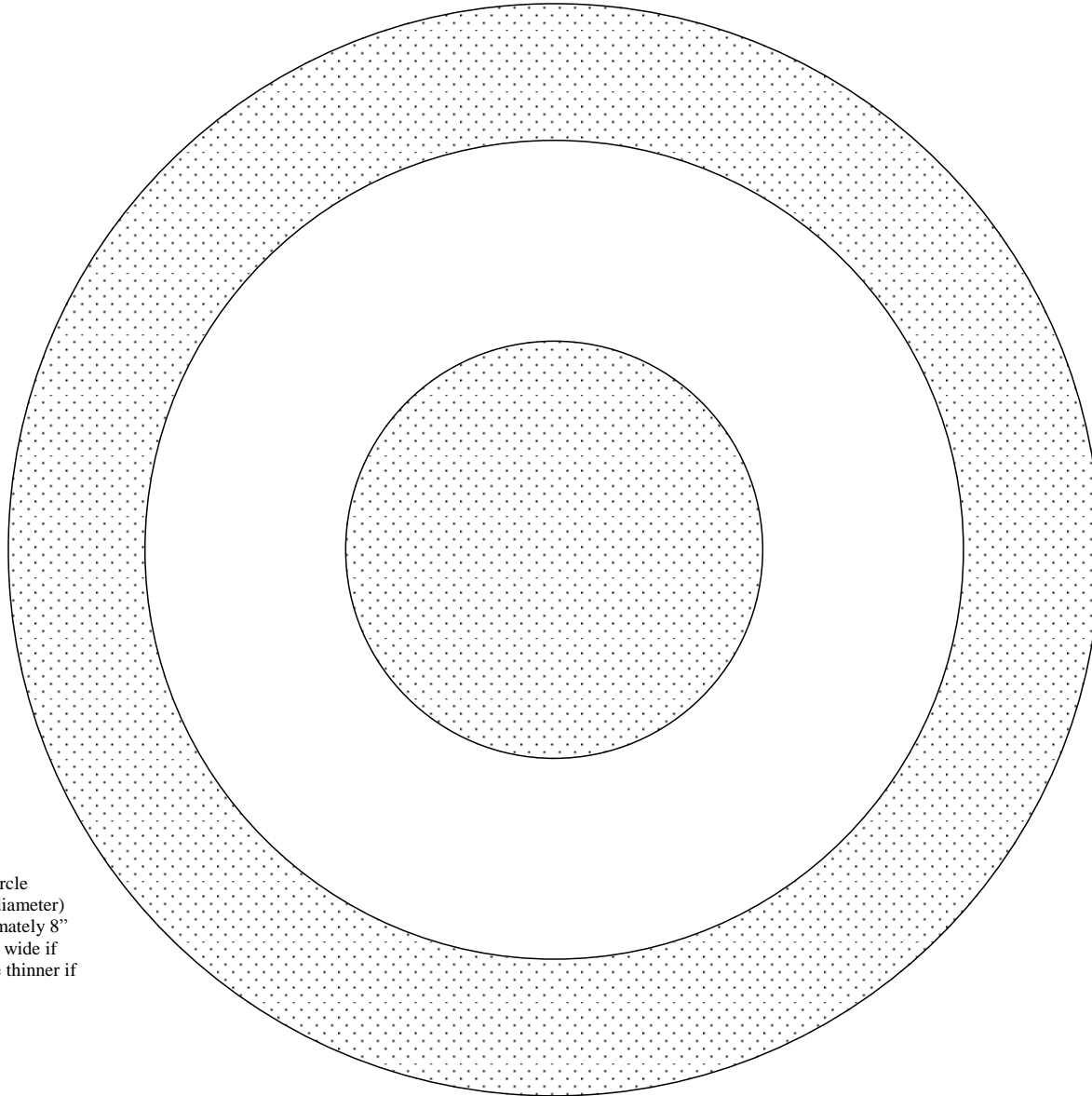
Beaded
Headdress



Step 1—cut out a circle (approximately 3” diameter) and a ring (approximately 8” diameter and 1 inch wide if using felt, can make thinner if using leather).

Nacaq

Beaded
Headdress



Step 1—cut out a circle (approximately 3" diameter) and a ring (approximately 8" diameter and 1 inch wide if using felt, can make thinner if using leather).

TRADITIONAL STORYTELLING: "ART AS STORY" 7-9 (1)

Grade Level: 7-9

Overview: Art objects can form the jumping off point for storytelling. Careful consideration of art objects brings one into their narratives. Here Sugpiaq artifacts are the inspiration for culturally appropriate short stories.

Standards:

| <i>AK Cultural:</i> | <i>AK Content:</i> | <i>CRCC:</i> |
|---|---|--|
| <p>A2: Recount their own genealogy and family history.</p> <p>A3: Acquire and pass on the traditions of their community through oral and written history.</p> | <p>English A1: Apply elements of effective writing and speaking; these elements include ideas, organization, vocabulary, sentence structure, and personal style.</p> <p>English A5: Revise, edit, and publish the student's own writing as appropriate.</p> | <p>CE6: Students should have knowledge of traditional stories and methods of teaching through storytelling.</p> <p>L1: Students should understand the value and importance of the Sugt'stun language and be actively involved in its preservation.</p> |

Estimated Time: Three 50-minute classes

Lesson Goal: To see the narrative observe revise and expand upon daily life events as an ongoing life story.

Lesson Objectives: Students will:

- Actively observe Native art objects
- Infer cultural context from a century old journal
- Write a culturally appropriate short story

Vocabulary Words: Sugt'stun Dialects

| English: | PWS: | Lower Cook Inlet: |
|-----------|------|----------------------|
| yes | | <i>aa</i> |
| no | | <i>allu</i> |
| our story | | <i>quliyannurpet</i> |

Materials/Resources Needed:

- 'Labeled Petroglyphs' master copy – three to four glyphs per student to pin on his/her back
- Common pins or painter's tape to attach glyphs to students' backs
- SmartBoard or Computer Screen Projector
- Crowell, A., Steffian, A., & Pullar, G. (Eds.). (2001). Looking both ways: Heritage and identity of the Alutiiq people. Fairbanks: University of Alaska Press.
- Johnson, J.F.C., & Page, B. (Eds.). (1984) Chugach legends. Anchorage: Chugach Alaska Corporation. [Or: 1st & 2nd Printing by Johnson Printing, Everett, WA]
- Langdon, S. (2002). The Native people of Alaska. Anchorage: Greatland Graphics.

Website:

- http://www.teachersdomain.org/asset/echo07_int_art/ Retrieved 2.13.13: 19th Century Alaskan artworks.

Teacher Preparation:

- Review the activity plan and how to pronounce Sugt'stun vocabulary.
- This interactive activity adapted from the Teachers Domain website above presents images of artifacts from the Peabody Essex Museum in Salem, Massachusetts. Each image relates to narratives in multiple ways. An art object can provide more than just a visual experience. The artist may have a particular story to convey, and the artwork can say something about the artist, the subject, and the culture in which it was made. Some objects can be sacred to their makers, imbuing them with a special level of meaning.
- This activity plan indicates three classes but it can be expanded. Decide how long to devote to research and then to writing.
- Consider having students present their stories using the petroglyphs as a story board.

Opening: Announce that the class will play a short game. Go around to each student and pin a Sugpiaq petroglyph symbol to his or her back. Each student is to try to guess what symbol he or she is 'wearing' by asking classmates questions about the petroglyph that can be answered with a 'yes' or 'no.' (*Do I live in the ocean? Am I a man? Can I fly?...*) Teach students to respond with *aa* (yes) or *allu* (no). As students guess correctly allow them to exchange the glyph for a new challenge. The game may be ended once one student has correctly guessed four glyphs or whenever everyone has guessed at least one glyph correctly.

Activities:

Class I: Reading an Art Object's Story

1. Ask students what more these petroglyphs tell us beyond what or who they are? (*They tell us about important figures in Sugpiaq culture; they show the artistic sensibilities of Sugpiaq culture, They indicate sacred creatures...*) Do these petroglyphs tell a story? (*They don't tell a story in the conventional sense – beginning, middle, end – but they may refer to a traditional story, represent a story character, or remind everyone of the story associated with this artifact. See next step.*)
2. There are three main ways that an artifact or work of art tells a story:
 - a. The **object may depict a story**: a historic event, a personal story, or a tradition.
 - b. The **object's story** can touch on many themes (history, geography, culture, human interaction) as we ask: Who made it? Where and why it was it made? What has happened to the object?
 - c. **Art objects can inspire new stories.** People respond to art objects in personal ways and create new stories that use artworks as jumping off points. Other stories are factual and based on research. Or a fictional story can draw upon the actual history of an object.
3. Display the three Alaskan objects from the Peabody Museum (Human face mask, Overcoat, Chilkat Blanket) (http://www.teachersdomain.org/asset/echo07_int_art/)
4. As each item is brought up on the screen ask students to consider and discuss the following questions:
 - a. How can looking closely at an object help you understand the world of the person who created it?
 - b. What do you need to know about each object to understand the story it embodies? (*Note: the overcoat imitates a style common to one worn by early Russian traders. The seal gut overcoat shed water more effectively than fabric. Russian traders soon preferred to wear the Native Alaskan version.*)

- c. How or what story do these art objects tell about the people/culture? Or how/when do (everyday) objects become art?
- d. What do the materials used to make the objects tell you about the climate where the artists live and what resources were available to them?

Class II: Cultural Research

1. Display the petroglyphs from the previous day's game. Explain that little is known about the actual function of petroglyphs. They are typically found along coastal rock walls and in burial caves across the Chugach region, but precise knowledge about their role in Sugpiaq culture has been lost. The labels here are the best guesses by anthropologists and others about what they represent. The dots below mouth lines are probably labrets. Some people have suggested that they are not actually faces but masks worn by campfire lights with their strongly shadowed nostril and brow lines.
2. Divide students into pairs and distribute five glyphs to each pair.
3. Allow students time to do some generalized research about the Sugpiaq people using the Internet, kit source books, and the school library. Remind them to take a particular interest in anything related to their glyphs.
4. Challenge the students to create "*Quliyannurpet*" ("Our Story"), a culturally appropriate short story that involves as many of their glyphs as possible.

Class III: Writing Session

1. Direct student pairs to outline a story and develop their first draft.
2. *Option:* Allow time for peer editing of first draft.
3. Prepare final draft with original title with the subtitle "*Quliyannurpet*" ("Our Story").
4. Ask students to share story ideas with class and discuss how cultural information has been incorporated into "*Quliyannurpet*" ("Our Story").

TRADITIONAL STORYTELLING: “SHARING TIME, SHARING STORIES” 7-9 (2)

Grade Level: 7-9

Overview: Preserving oral traditions depends upon people sharing time across generations, communicating with one another without distraction. Here students make an effort to encourage storytelling by spending quiet time with their Elders.

Standards:

| <i>AK Cultural:</i> | <i>AK Content:</i> | <i>CRCC:</i> |
|---|---|--|
| <p>A2: Recount their own genealogy and family history.</p> <p>A3: Acquire and pass on the traditions of their community through oral and written history.</p> | <p>English A1: Apply elements of effective writing and speaking; these elements include ideas, organization, vocabulary, sentence structure, and personal style.</p> <p>English A5: Revise, edit, and publish the student’s own writing as appropriate.</p> | <p>CE6: Students should have knowledge of traditional stories and methods of teaching through storytelling.</p> <p>L1: Students should understand the value and importance of the Sugt’stun language and be actively involved in its preservation.</p> |

Estimated Time: Two 50-minute classes

Lesson Goal: To encourage intergenerational communication by sharing time and stories.

Lesson Objectives: Students will:

- Actively listen to Elders’ stories
- Infer details about lifestyles and cultural environment
- Spend time with Elders and appreciate their life stories
- Select a story to tell to the class
- Revise story into own words
- Prepare and enhance storytelling with professional performance techniques
- Assess cultural values and messages inherent in shared stories

Vocabulary Words:

Sugt’stun Dialects

| English: | PWS: | Lower Cook Inlet: |
|-----------------|------|--------------------------------|
| sharing time | | <i>allinguartun illartukut</i> |
| sharing stories | | <i>quliyanguilartukut</i> |

Materials/Resources Needed:

- Fish Pie recipe (Master copy in kit) - one photocopy per interested student

Websites:

- <http://jukebox.uaf.edu/NanPG/home.html> Retrieved 2.14.2013: Introduction to Jukebox Project.
- <http://jukebox.uaf.edu/NanPG/nanwalek/html/23501.html> Retrieved 2.14.2013: Irene Tenape audio, Personal Story #1 – in English & Sugt’stun.
- <http://jukebox.uaf.edu/NanPG/nanwalek/html/23506.html> Retrieved 2.14.2013: Vincent Kvasnikoff, Growing Up #2.

Teacher Preparation:

- Review the activity plan and how to pronounce Sugt’stun vocabulary.

- Preview Irene Tenape and Vincent Kvasnikoff audios.

Opening: How do we learn about the stories of other people’s lives? In the Jukebox Project professional interviewers met and talked with residents of Nanwalek and Port Graham. Here we listen to Irene Tenape from Nanwalek describe her life. What stories does she share?

(Play Irene Tenape’s ‘1 Personal Story’ in English:

<http://jukebox.uaf.edu/NanPG/nanwalek/html/23501.html>. Consider playing portion of Audio in Sugt’stun to allow students to hear the language).

Activities: Learning to Listen

Class I:

1. Discuss what students now know about Irene Tenape’s life. When was she probably born? How is/was her life different or similar to yours? What cultural information did she share? How does her style of speaking compare to yours?
2. What is the value in listening to the stories of our Elders? What cultural values are shared in this next interview?
(Play Vincent Kvasnikoff “2 – Growing Up” <http://jukebox.uaf.edu/NanPG/nanwalek/html/23506.html>).
3. Point out that it’s difficult to just walk up to someone and ask for stories. People aren’t sure where to begin or what you want to hear. It’s often up to the interviewer to shape the conversation. Where and how the situation in which the interview is conducted makes a difference as well. Simply sharing time (*allinguartun illartukut*) with an Elder can start *quliyanguilartukut* (sharing stories).
4. Explain that students are to spend time with an Elder or relative to learn some of his or her life stories and retell them to the class. *Allinguartun illartukut* (sharing time) will mean *quliyanguilartukut* (sharing stories).
5. Have students brainstorm activities to share with Elders (card games, Bingo, tea time, walks, doing puzzles...) and questions they might ask to help the stories along.
6. Offer students the Fish Pie recipe for those students who want to spend time in the kitchen together with their interviewee.
7. Assign students to arrange and participate in an hour’s worth of *allinguartun illartukut* (sharing time) by sharing an activity with an Elder. Immediately after this session students should write down any new stories they heard and decide which of these they will re-tell in class.
8. Review the protocols for respectfully interacting with Elders.

Class II: Stories Learned

1. Discuss with class the range of stories they heard/learned as a result of their *allinguartun illartukut* (sharing time) with an Elder. Was *quliyanguilartukut* (sharing stories) easier with a shared activity? Were there surprising stories? Funny ones? Stories about school or jobs or family life? About bygone customs or traditions? Any stories older than the teller (i.e., from before the Elder’s lifetime)?
2. Review the techniques for enhanced storytelling:
 - Remember and retell the story as a film or a series of connected images
 - Use your own words
 - Enunciate clearly and exaggerate expression)
 - Engage your face, body and gestures (let your body speak)

Maintain engaging eye contact with the audience/ individual listeners

Use different, exaggerated character voices

Use silence and pauses to add dramatic effect

3. Divide students into pairs to practice their stories two or three times.
4. Allow time for *quliyanguilartukut* (sharing stories) that students learned with the class as a whole.
5. What have these stories told the class about local culture, local places, or enduring human qualities?

TRADITIONAL STORYTELLING: “STORIES AND MEMORY” 7-9 (3)

Grade Level: 7-9

Overview: Before the printed page, let alone the ability to look up information on the Internet, storytellers relied on their memories to recall and share tales of bygone generations. How did they do it? Here students practice memory skills that bring them closer to the stories and enhance their ability to pass them along.

Standards:

| <i>AK Cultural:</i> | <i>AK Content:</i> | <i>CRCC:</i> |
|---|---|--|
| <p>A3: Acquire and pass on the traditions of their community through oral and written history.</p> <p>B4: Identify appropriate forms of technology and anticipate the consequences of their use for improving the quality of life in the community.</p> | <p>English A3: In speaking, demonstrate skills in volume, intonation, and clarity.</p> <p>English A4: Write and speak well to inform, to describe, to entertain, to persuade, and to clarify thinking in a variety of formats, including technical communication.</p> | <p>CE6: Students should have knowledge of traditional stories and methods of teaching through storytelling.</p> <p>L1: Students should understand the value and importance of the Sugt’stun language and be actively involved in its preservation.</p> |

Estimated Time: Three 50-minute classes

Lesson Goal: To learn and present a traditional story through story board analysis and traditional memory techniques.

Lesson Objectives: Students will:

- Actively listen to a Raven Creation Myth
- Discuss and diagram the development of the story
- Distinguish the story’s internal chapters
- Create a ‘stick story board’
- Memorize and present a portion of the creation myth

Vocabulary Words:

Sugt’stun Dialects

| English: | PWS: | Lower Cook Inlet: |
|------------|------|--------------------------------|
| Raven myth | | <i>Quliyanauat taumi Umiat</i> |

Materials/Resources Needed:

- ‘Raven Creation Myth’ as abridged in The Bering Sea Collection of Edward W. Nelson, Smithsonian Inst., 1983, Chapter One. (Master copy in kit)– one photocopy per student
- Wooden skewers (in kit)
- *Optional:* Grid paper (to lay out story board scenes)
- Drawing paper and supplies (pencils, markers, watercolors...)
- Scissors

Websites:

- <http://www.mightyartdemos.com/mightyartdemos-shulevitz.htm> Retrieved 2.20.2013: How to storyboard.
- http://www.ehow.com/how_2179092_storyboard-tween-book.html Retrieved 2.20.2013: How to story board (index cards, Power point...)

Teacher Preparation:

- Review the activity plan and how to pronounce Sugt'stun vocabulary.
- This activity asks students to break down a myth into its component chapters and create original storyboard scenes to help them memorize and present the story. Decide how large a group you would like students to work in and whether you'd like them to present sections of the story in pairs (one student providing the visual clue while the other recites) or one by one. Additionally, decide how accurate you would like the students to be: word for word accuracy or the basic theme of each chapter.

Opening: Invite students to recite any poetry they may have memorized. Is anyone able to offer a poem? A story? A book? Remind students that in today's world very few of us have a need to memorize any sort of literature while it was quite common only a few generations ago among Alaska's Native peoples.

When written language and the printed page came into being they could serve as easy references. One could read to oneself or read aloud to a group. No need to bother with memorization. The media for disseminating stories has steadily advanced from radio to movies to television to videotapes to streaming video and steadily diminished the need or desire to listen to tales from a bygone era, let alone take the time to memorize a long story oneself.

But taking the time to learn a traditional story by heart makes it a part of you, a story that you can draw upon again and again, to share with others and to discern its deeper meanings. This is how traditional stories passed along cultural information about the origins of the world, cultural values that taught people how to live an upright life, and offered insights in to human nature.

Activities:

Class I: Mapping Story Flow

1. Arctic artifact collector Edward W. Nelson, "the man who collected good-for-nothing things" from the Bering Sea in the late 19th century, described how the younger generation learned the ancient myths:

On lower Kuskokwim river... some of the important tales are given by two men, who sit cross-legged near together and facing each other; one is the narrator and the other holds a bundle of small sticks in one hand. The tale proceeds and at certain points one of these sticks is placed on the floor between them, forming a sort of chapter mark. If the narrator is at fault he is prompted by his companion...The voice is intoned to imitate the different characters in a more or less dramatic manner, and with the gestures makes a very effective recital...in 1879 I was kept awake several nights by young men lying in the Qasgiq (ceremonial house) repeating for hours the tales they were memorizing...

(Nelson 1899: 451 as quoted in Teacher's Guide: Of Kayaks and Uluks, The Bering Sea Collection of Edward W. Nelson, Smithsonian Institution, 1983)

2. Introduce 'Raven' a traditional character of indigenous stories from Alaska to the American Southwest. Announce that you will be reading a version of a Yupik 'Raven Story' or *Quliyanauat taumi Umiat* in Sugt'stun.
3. Distribute toothpicks and read 'Raven Creation Myth' aloud and invite students to put a stick down on their desks whenever they feel the story completes a chapter or episode. After the story is finished check to see whether students agree. Can students recall the turning points?

4. Have students label a piece of blank paper *Quliyanauat taumi Umiat* (Raven Story) and have them mark off as many sections as they had chapter sticks.
5. Reread the *Quliyanauat taumi Umiat* (Raven Story) and have students note down the main action within each chapter as they perceive the story's flow.
6. Discuss the chapter actions and introduce the concept of storyboards. Explain that students will divide into small groups to create a storyboard of the *Quliyanauat taumi Umiat* (Raven Story) and then use these visual sticks to help them retell the story as accurately as possible.
7. Divide students into small groups and have them review at least one of the storyboard websites listed above.
8. If time, have students begin to map the myth, chapter by chapter.

Class II: Storyboarding

1. Have groups establish a visual sequence to identify each of their chapters and decide upon a particular action or movement to represent that chapter.
2. Assign group members individual chapters to sketch.
3. Reread the *Quliyanauat taumi Umiat* (Raven Story) and have students review the relative cohesion of their chapter choices and general story flow.
4. Distribute art materials and have students complete storyboard.
5. Circulate among the students and ask them about the possible meanings of the *Quliyanauat taumi Umiat* (Raven Story).

Class III: Memorization

1. Distribute scissors, skewers, and tape. Have students number their chapters, cut them into individual pieces, and tape each one to a skewer so that it can be held up like a small sign.
2. Distribute photocopies of the Raven Creation Myth and challenge students to use the memorization techniques described by Edward Nelson to learn at least two chapters by heart.
3. Announce the standard of accuracy that you would like them to achieve and allow them 20-30 minutes to complete their memorization.
4. Invite students to present their *Quliyanauat taumi Umiat* (Raven Story) 'chapters' to the rest of the class.
5. Post-presentation: Discuss with students how their understanding of the story changed as they went through it again and again.

TRADITIONAL STORYTELLING: iSTORIES 7-9 (4)

Grade Level: 7-9

Overview: Preserving oral traditions may depend on developing more novel contexts in which to present traditional stories. In this lesson, students use iPads to illustrate a traditional story for contemporary audiences.

Standards:

| <i>AK Cultural:</i> | <i>AK Content:</i> | <i>CRCC:</i> |
|---|---|--|
| <p>A3: Acquire and pass on the traditions of their community through oral and written history.</p> <p>B4: Identify appropriate forms of technology and anticipate the consequences of their use for improving the quality of life in the community.</p> | <p>English A3: In speaking, demonstrate skills in volume, intonation, and clarity.</p> <p>English A4: Write and speak well to inform, to describe, to entertain, to persuade, and to clarify thinking in a variety of formats, including technical communication.</p> | <p>CE6: Students should have knowledge of traditional stories and methods of teaching through storytelling.</p> <p>L1: Students should understand the value and importance of the Sugt'stun language and be actively involved in its preservation.</p> |

Estimated Time: Three to four 50-minute classes

Lesson Goal: To learn and present a traditional story through a modern medium.

Lesson Objectives: Students will:

- Survey traditional Sugpiaq stories
- Transform the story into their own words
- Chart story components to identify points for further illustration
- Devise contemporary visual and audio references
- Integrate illustrations into storytelling ‘flow’
- Practice and present original updated versions of traditional stories

Vocabulary Words: Sugt'stun Dialects

| English: | PWS: | Lower Cook Inlet: |
|--------------|------|------------------------|
| electronic | | <i>kenrkun agelraq</i> |
| storytelling | | <i>quliyanuq</i> |

Materials/Resources Needed:

- Access to iPads – one per pair of students
- Optional: Use ‘Prezi’ computer program instead of iPad
- ‘Traditional Legend Selection’ (master copy in kit) – one photocopy per student group
- Johnson, J.F.C., & Page, B. (Eds.). (1984) *Chugach legends*. Anchorage: Chugach Alaska Corporation.

Websites:

- <http://www.youtube.com/watch?v=bk-vcCwq280> Retrieved 1.4.13 Students at Nunavut Sivuniksavut, an Ottawa college program for Inuit youth, wrote lyrics and added traditional dance gestures to their video parody of the world wide pop Korean hit: [Uvva NS Style, to YouTube](#)

- http://www.ted.com/talks/joe_sabia_the_technology_of_storytelling.html Retrieved 2.21.13 How to tell a story on iPad. (4 minutes)

Teacher Preparation:

- Review the activity plan and how to pronounce Sugt'stun vocabulary. Whenever 'electronic storytelling' comes up try to use the Sugt'stun vocabulary (*kenrkun agelraq quliyanuq*).
- Decide whether to assign stories or allow students to choose a traditional story to present and 'techno-illustrate.'
- Decide whether or not to require a specific minimum of iPad illustrations or techniques.
- Determine how many class periods should be devoted to acquiring images and practicing the story presentation.
- Note: If iPad access is not feasible consider having students retell stories via computer; 'Prezi' program is quite flexible.

Opening: Cultures remain vital and active as every generation makes their heritage a part of their lives. Here are some Nunavut Sivuniksavut college students who gave the Korean pop phenomenon Gangnam style an Inuit accent. (Show *Youtube* video.)

The humor of this video comes from adding the dance traditions of a culture so far removed from the original urban Asian phenomenon.

Traditional culture can also meet and be integrated with the modern world – another way to stake a cultural claim to the present. In this class we will work to bring a traditional Sugpiaq story to audiences via the iPad.

Activities:

Class I: Choose a Story to Tell

1. Here is a TED (Technology, Entertainment, Design) talk on storytelling with the help of an iPad. (Show TEDtalk: http://www.ted.com/talks/joe_sabia_the_technology_of_storytelling.html).
2. Ask students for a quick recap of the TED talk's message. (*Using new technology to provide novelty in storytelling.*)
3. What novel ways did Joe Sabia use the iPad as a techno illustrator? (*Google images, audio, finger writing, short videos, re-captioned images, 'The End' photo...*) Rhetorical question: Could these techniques be used to update a traditional Sugpiaq story? Absolutely. We want to engage in electronic storytelling or as we say in Sugt'stun: *Kenrkun agelraq quliyanuq* (electronic storytelling). (Teach students to say and spell this.)
4. Point out that the story or message that Joe Sabia presented still depended upon his speaking. He added 'story value' through his dramatic voice and sense of timing and used the novelty of the iPad to intensify the audience's experience. Storytelling is updated to (pause for students to provide vocabulary) ...[*Kenrkun agelraq quliyanuq* (electronic storytelling)].
5. Divide students into pairs (or small groups) and either assign or have them choose a story from Chugach Legends.
6. Have students rewrite the story in their own words (without compromising the original).
7. If time, have students map points in the story which lend themselves to illustrations.

Class(es) II (& III): Techno-illustrations

1. Allow students time to gather and/or generate iPad illustrations for their *Kenrkun agelraq quliyanuq* (electronic storytelling). Consider establishing the following goals:
15 'illustration' minimum: 6 Google images
 4 personal photos
 3 moving images
 2 audio accompaniments
2. Practice telling the story (without scripts or notes) using the accompanying images. One student will 'tell' the story as another manipulates the iPad. (Note: If students are in small groups the story may be broken into chapters to allow everyone to participate.)
3. Repeat class if needed.

Class III (or IV): iPad Story Presentations

1. Have groups present their *Kenrkun agelraq quliyanuq* (electronic storytelling).
2. Discuss how *Kenrkun agelraq quliyanuq* (electronic storytelling) helped or hindered the stories.
3. Consider how the oral tradition is affected by new media. Are old stories more relevant or interesting or engaging (or not) when they're told in novel ways?

TRADITIONAL STORYTELLING: "LIGHT AND SHADOW" 7-9 (5)

Grade Level: 7-9

Overview: Traditionally stories were often told by the light of a fire or seal oil lamp, their drama enhanced by the low flickering light, their cultural values part and parcel of the story. In this activity plan students use the drama of light and shadow to present original shadow plays based on traditional stories which continue to teach these cultural values.

Standards:

| <i>AK Cultural:</i> | <i>AK Content:</i> | <i>CRCC:</i> |
|--|---|--|
| <p>A1: Assume responsibilities for their role in relation to the well-being of the cultural community and their lifelong obligations as a community member.</p> <p>A3: Acquire and pass on the traditions of their community through oral and written history.</p> <p>A6: Live a life in accordance with the cultural values and traditions of the local community and integrate them into their everyday behavior.</p> | <p>Arts A1: Participate in dance, drama, music, visual arts, and creative writing.</p> <p>Arts A2: Refine artistic skills and develop self-discipline through rehearsal, practice, and revision.</p> <p>Arts A3: Appropriately use new and traditional materials, tools, techniques, and processes in the arts.</p> <p>Arts A5: Collaborate with others to create and perform works of art.</p> <p>English A6: When appropriate, use visual techniques to communicate ideas; these techniques may include role playing, body language, mime, sign language, graphics, Braille, art, and dance.</p> | <p>CE6: Students should have knowledge of traditional stories and methods of teaching through storytelling.</p> <p>L1: Students should understand the value and importance of the Sugt'stun language and be actively involved in its preservation.</p> |

Estimated Time: Three to four 50-minute classes

Lesson Goal: To dramatize a traditional story through shadow puppetry, and analyze its cultural values.

Lesson Objectives: Students will:

- Survey traditional Sugpiaq stories
- Adapt a traditional story into script form
- Create original shadow puppets and scenery
- Practice and present original 'shadow play story'
- Conclude which cultural values are transmitted by the stories

Vocabulary Words:

Sugt'stun Dialects

| English: | PWS: | Lower Cook Inlet: |
|----------------|---------------|------------------------------------|
| Shadow puppets | | <i>tanirurt'sluki nupurtellret</i> |
| light | <i>lampaq</i> | <i>kumaq</i> |
| and | | <i>taumi</i> |
| shadow | | <i>taniiq</i> |

Materials/Resources Needed:

- Traditional Legend Selection (master copy in kit) – one copy per student group
- Johnson, J. (1984) Chugach Legends
- 'Chugach Regional Values' handout (master copy in kit) – one copy per student
- 'Chugach Regional Values Checklist' handout (master copy in kit) –one copy per student
- Dowels – one per story character (in kit)
- Black card stock paper (in kit)

- Red tissue paper (in kit)
- Scissors, tape, glue sticks – several per small group
- Optional: X-acto knives
- Puppet ‘stage’ (in kit)
- Strong light source

Website:

- <http://nome.nosd.schoolaccess.net/~acsa/art/ShadowPuppets.htm> Retrieved 3.7.2013:
Gallery of shadow puppetry

Teacher Preparation:

- Review the activity plan and how to pronounce Sugt’stun vocabulary.
- Preview the website to view the shadow puppet gallery.
- Determine whether to assign stories or to allow groups to choose.
- Consider whether to use materials from 3-6(5) “Raven and Geese” as an example of a traditional story developed into a dramatic script.
- Consider whether to make additional puppet stages for simultaneous group rehearsals and plan for the time and materials to do so.
- Decide how many class periods to allow for preparation and practice of the shadow plays.

Opening: Share images of petroglyph faces. Explain that strong brow line and nostrils indicate that these may represent masks rather than actual faces. In a dark community hall with a low light source such as a cooking fire or seal oil lamp the shaman’s masks would have been dramatically lit from below. The resulting shadows would accentuate the labrets, the nostrils, and the brow line just as in these glyphs. We are going to make use of the drama of light and shadow (*kumaaq* and *taniiq* in Sugt’stun) by adapting a traditional story into a script played out by *tanirurt’sluki nupurtellret* (shadow puppets).

Share image from shadow puppet website listed above to demonstrate presentation form.

Activities:

Class I: Story Script

8. Introduce class to Chugach Regional Values (see handout) and ask students that they keep these as they choose a story to present.
9. Divide students into small groups and either assign or have them choose a story to present as a shadow play from Chugach Legends or “Traditional Legend Selection”.
10. Have students rewrite the story into script form divided into individual scenes. (Consider setting a limit of 8-10 scenes.) Each story should be titled by name with the additional tag: *Kumaaq taumi Taniiq* (Light and Shadow).
11. Have students create a storyboard of the individual scenes in their scripts, sketching the characters involved and the scenery pieces needed. Organize ‘props list’ for each scene.
12. Check in with students to see that they maintain the integrity of the original story and promote discussion about the story’s importance as a teaching tool for younger generations.

Class(es) II (& III):

4. Distribute ‘Chugach Regional Values’ handout and have student groups identify which values their chosen story deals with.

5. Distribute art supplies (black card stock, red tissue paper, scissors, X-acto knives, glue sticks, tape, dowels). Teach students to say *tanirurt'sluki nupurtellret* (shadow puppets) in Sugt'stun. Have students cut out *tanirurt'sluki nupurtellret* (shadow puppets) characters and scenery pieces.

Note: For a more varied effect students may choose to highlight some areas by excising areas within the form and covering the 'hole' with the tissue paper to make a 'red' shadow. Each *tanirurt'sluki nupurtellret* (shadow puppet) is taped to a thin dowel to be held up and moved by the puppeteers as the story unfolds - including scenery items such as mountains, houses, trees...

6. Encourage students to discuss the cultural value of their stories as they work. Do their adaptations highlight these values?
7. Set up puppet stage and *kumaq* (light) source to allow students to check effectiveness of shapes and practice movements with the *tanirurt'sluki nupurtellret* (shadow puppets).
8. Allow students time to practice script with *tanirurt'sluki nupurtellret* (shadow puppets) in motion.
9. Repeat class as needed.

Class III (or IV): Shadow Play Presentations

1. Distribute 'Chugach regional Values Checklist' and direct students to mark the values they hear taught in the presentations.
2. Have groups present their *Kumaq taumi Taniiq* (Light and Shadow) stories with their *tanirurt'sluki nupurtellret* (shadow puppets).
3. As a class compare notes on values taught in each story. Engage class in general discussion of stories' importance as a cultural tradition.

Chugach Regional Values Checklist

List stories told by an Elder or other Sugpiaq/Alutiiq legends that you have read and indicate which traditional values they teach.

| <i>“Story Title”</i> | <i>Respect</i> | <i>Cultural Pride</i> | <i>Sharing</i> | <i>Teaching</i> | <i>Discipline</i> | <i>Language</i> | <i>Humor</i> | <i>Cooperation</i> | <i>Loyalty</i> |
|----------------------|----------------|-----------------------|----------------|-----------------|-------------------|-----------------|--------------|--------------------|----------------|
| | | | | | | | | | |
| | | | | | | | | | |
| | | | | | | | | | |
| | | | | | | | | | |
| | | | | | | | | | |
| | | | | | | | | | |
| | | | | | | | | | |
| | | | | | | | | | |
| | | | | | | | | | |
| | | | | | | | | | |

TRADITIONAL STORYTELLING: “MY STORY, MY VILLAGE, MY WORLD” 10-12 (1)

Grade Level: 10-12

Overview: To understand storytelling ‘from the inside out’ this lesson begins with the stories most familiar to students, the stories they tell of themselves. Telling one’s own story, however, is just the first step. Next, students are asked to modify their stories’ themes to reflect the themes and style of the Sugpiaq oral tradition.

Standards:

| <i>AK Cultural:</i> | <i>AK Content:</i> | <i>CRCC:</i> |
|---|---|---|
| <p>A3: Acquire and pass on the traditions of their community through oral and written history.</p> <p>A7: Determine the place of their cultural community in the regional, state, national, and international political and economic systems.</p> | <p>English A6: When appropriate, use visual techniques to communicate ideas; these techniques may include role playing, body language, mime, sign language, graphics, Braille, art, and dance.</p> <p>English A7: Communicate ideas using varied tools of electronic technology.</p> <p>English C5: When working on a collaborative project,</p> <ol style="list-style-type: none"> take responsibility for individual contributions to the project share ideas and workloads incorporate individual talents and perspectives work effectively with others as an active participant and as a responsive audience; and evaluate the processes and work of self and others. | <p>CE9: Students should have respect and appreciation for their own culture as well as the cultures of others.</p> <p>L1: Students should understand the value and importance of the Sugt’stun language and be actively involved in its preservation.</p> |

Estimated Time: Two (possibly three) 50-minute classes

Lesson Goal: To compare, contrast, and adapt personal stories to the Sugpiaq oral tradition.

Lesson Objectives: Students will:

- Tell each other three stories: about a personal event, a community event, a world event.
- Actively listen to other students’ stories and recount them to the class.
- Inventory the traditional stories collection as to story theme.
- Compare traditional themes with those of student stories.
- Adapt a modern story to the style of the Sugpiaq oral tradition.

Vocabulary Words: Sugt’stun Dialects

| English: | PWS: | Lower Cook Inlet: |
|------------|------|--------------------|
| my story | | <i>quliyanaqa</i> |
| my village | | <i>ilegwika</i> |
| my world | | <i>ggwii unaqa</i> |

Materials/Resources Needed:

- ‘Traditional Stories Selection’ (Master copy in kit) – one photocopy per student

Website:

- <http://www.youtube.com/watch?v=XwQfAzUN2P4> Retrieved 3.6.2013: Storyteller Jack Dalton: Part of ‘The Boy Who Ate Too Much.’ (11.5 minutes)

Teacher Preparation:

- Review the activity plan and how to pronounce Sugt’stun vocabulary.

- Be prepared to relate an example of each type of story of your own if students draw a blank. The topics and characteristics of your story will help students to recall their own stories.
- Note: Class II may extend into a third session depending on student story lengths.

Opening: Today we begin the storytelling cycle. We're going to tell each other about a personal event in our lives, a community event, and a world event, and then pass these stories along.

Activities:

Class I: Starting Stories

1. Call for three volunteers. Ask one student to relate the story of a personal event; one to tell a story about a community event; and one to tell the story of a world event.
2. Allow students a minute to come up with an appropriate story while the rest of the class learns to say *quliyanaqa* (my story), *ilegwika* (my village), and *ggwii unaqa* (my world) in Sugt'stun.
3. Have class teach the first student volunteer how to say *quliyanaqa* (my story) and then invite him/her to share his/her story.
4. Have class teach the second student volunteer how to say *ilegwika* (my village) and then invite him/her to share his/her story.
5. Have class teach the first student volunteer how to say *ggwii unaqa* (my world) and then invite him/her to share his/her story.
6. Discuss some of the characteristics of these stories. (*contemporary/timeless, humorous/serious, teen/all generations orientation, technological/nature oriented, ...*)
7. Allow students time to come up with three stories, one from each category: *Quliyanaqa* (My Story), *Ilegwika* (My Village), and *Ggwii unaqa* (My World).
8. Divide students into pairs and have each student tell his or her partner the three stories. Direct each listener to note story characteristics.
9. Have students rejoin class and have listeners share some of the stories they heard.
10. Discuss students' story characteristics and list on board.
11. How do these stories compare to stories from the Sugpiaq oral tradition?
12. Distribute story packets to students. Direct them to read through the packet and note what they perceive to be traditional story characteristics and note where these characteristics occur. (*timelessness, natural world, lack of separation between humans and animals....*)
[Note: Step 12 may be done in class or assigned as homework.]

CLASS II: Traditional Upgrade

1. Invite students to explain their conclusions about traditional story characteristics citing specific examples.
2. Encourage class to draw comparisons or contrasts with their own stories.
3. Watch Jack Dalton video (Portion of "The Boy Who Ate Too Much," a Yupik tale. – 11.5 minutes).
4. How does Storyteller Jack Dalton balance traditional motifs with modern commentary? How does he 'hold' his audience?
5. As a class, list the top four to five hallmarks of the traditional stories.
6. Divide students into pairs and have them review their original stories from the first class. Have them determine which story would be most suitable for a 'traditional upgrade,' (i.e., could most easily incorporate at least three characteristics of traditional stories).

7. Direct students to discuss how to adapt one of their stories, adapt the story, and retell it to his/her partner.
8. As a class invite student listeners to recount the ‘newly traditional’ version of the original story.
9. Are the students able to discern the difference?
10. Wrap up activity with student conclusions about the nature of traditional storytelling.

TRADITIONAL STORYTELLING 10-12 (2) OUR COMMUNITY

Grade Level: 10-12

Overview: Today’s students are probably most familiar with visual storytelling through television, movies, and the Internet. By focusing on the imagery and character of their own villages or towns to create a documentary students fuse their own stories with that of their community.

Standards:

| <i>AK Cultural:</i> | <i>AK Content:</i> | <i>CRCC:</i> |
|---|--|---|
| <p>A3: Acquire and pass on the traditions of their community through oral and written history.</p> <p>A7: Determine the place of their cultural community in the regional, state, national, and international political and economic systems.</p> | <p>English A6: When appropriate, use visual techniques to communicate ideas; these techniques may include role playing, body language, mime, sign language, graphics, Braille, art, and dance.</p> <p>English A7: Communicate ideas using varied tools of electronic technology.</p> <p>English C5: When working on a collaborative project,</p> <ul style="list-style-type: none"> f. take responsibility for individual contributions to the project g. share ideas and workloads h. incorporate individual talents and perspectives i. work effectively with others as an active participant and as a responsive audience; and j. evaluate the processes and work of self and others. | <p>CE9: Students should have respect and appreciation for their own culture as well as the cultures of others.</p> <p>L1: Students should understand the value and importance of the Sugt’stun language and be actively involved in its preservation.</p> |

Estimated Time: Four 50-minute classes

Lesson Goal: To learn and present a traditional story through a modern medium.

Lesson Objectives: Students will:

- Observe and appreciate documentary portrayal of an Alaskan community
- Assess characteristics, values, and aspects of their own community
- Determine community profile to video and record
- Plan and execute a video/recording schedule
- Edit raw footage and recordings
- Synthesize community segments into a composite documentary, OUR COMMUNITY

Vocabulary Words:

Sugt’stun Dialects

| | | |
|---------------|------|--------------------------|
| English: | PWS: | Lower Cook Inlet: |
| our community | | <i>ggwanguta ilwipet</i> |

Materials/Resources Needed:

- Access to Video recorder – one per pair/group of students
- SmartBoard or computer screen display
- Access to internet, video editing program
- Notebook to maintain video log - one per pair/group of students
- Blank DVD to make documentary copy for inclusion in kit

Website:

- http://onesquaremile.tv/1sqMile/Barrow_Main.html Retrieved 3.1.2013. Barrow Composite Video. (5 minutes)

Teacher Preparation:

- Review the activity plan and how to pronounce Sugt'stun vocabulary.
- Determine how much time to allow students to record raw footage and sounds and how much time for editing.
- Determine maximum number of subjects to cover and length of each segment.
- Decide whether to share documentary with another class or community members and plan accordingly.

Opening: Barrow, Alaska was selected as one of the first sites in the United States to become a part of the “One Square Mile” project dedicated to the creation of a “microcosm of everyday life in America since 2007.” (Show *Youtube* Barrow composite video – five minutes. See above.)

Encourage students to discuss what they now know about life in Barrow and comment on similarities and differences with their own community's daily life.

Activities:

Class I: Plot ‘*Ggwanguta ilwipet*’ (‘Our Community’)

1. Explain that students will create their own documentary (*Community name: ‘Ggwanguta ilwipet’* (‘Our Community’) to share with the other villages of the Chugach region. Teach students to say *Ggwanguta ilwipet* (Our Community).
2. Display Barrow Square Mile homepage and click on some of the links to review the documentary's components (*biology teacher, food, local entertainment, weather, priest, policeman, grocery clerk, utilities...*). These were blended into a 23 minute documentary and then further edited into the composite documentary the class first viewed. The video roughly follows the passage of a day from early morning to evening and focuses in turn on different characters (or physical components) of Barrow. Each person or scene is allowed to speak for itself without further narration or background music.
3. Have class brainstorm which characters or physical aspects of *Ggwanguta ilwipet* (Our Community) that students feel should be highlighted. Narrow down the potential subjects to as many as there are student pairs to work on them. In the winnowing process encourage students to articulate what characteristics (*weather, location, housing, food, entertainment...*), values (*resourcefulness, caring, respect, sharing...*), or aspects (*uniqueness, cultural heritage – Elders' knowledge, subsistence...*) they feel are important to show the rest of the Chugach region. What might surprise others about *Ggwanguta ilwipet* (Our Community)? What might be familiar?
4. Divide students in to pairs (or small groups) and either assign them a community subject or have students request a segment subject.
5. Have students list potential subject matter to record as well as ways in which they can illustrate characteristics, values, aspects of *Ggwanguta ilwipet* (Our Community), the ways in which they can showcase what is unusual and what is familiar.

Class II: Video/Recording Sessions

1. Have student pairs share with class how they plan to capture their subject and invite further suggestions.
2. Determine a particular overarching theme for the *Ggwanguta ilwipet* (Our Community) segments (*cultural heritage, tradition, modernity...*).

3. Have students draw up an 8-12 point shooting list of desired views, activities, and/or situations to portray their subject matter. Remind students to establish realistic goals.
4. *Optional: Have students draft open-ended questions to ask subjects.*
5. Allow students time to video and record their topic or person. Have them keep a video/recording log.
6. Remind students to be respectful of their subjects and to ask permission to video or voice record.

Class III: Pairs Editing Session

1. Establish a one to four minute limit for each segment. Have students review their logs and outline a segment script. Remind students to keep *Ggwanguta ilwigpet* (Our Community) theme in mind if there is one.
2. Have students use editing software to create their segment.
3. Encourage students to articulate their reasoning for including or excluding any video or audio piece, especially with regards to their theme.
4. Have student pairs view one another's efforts and offer comments and comparisons.

Class IV: Class Editing Session

1. Determine the organizational pattern of the video (*morning to night, by geographic area or zone – from sea to mountain, individuals to families to community activities, seasonal...*).
2. Discuss how to sequence the segments: one segment after the other, intersperse scenes depending upon organizational pattern chosen.
3. As a class generate a documentary storyboard. (If needed, review 'How to Storyboard' websites listed above.)
4. Designate an editor-in-chief to integrate sequencing decisions.
5. Review and tweak the result. Have they adhered to their theme and organizational pattern?
6. *Optional: Video students individually or as a class announcing that this documentary represents Ggwanguta ilwigpet (Our Community) and add as an introduction or ending to video.*
7. *Optional: Add credits.*
8. Discuss how does this visual storytelling differ from traditional methods? How does their documentary compare to that of Barrow's? Would it have made a difference if their target audience were from Anchorage? From the Lower 48? From a foreign country?
9. Make a DVD copy for Storytelling Heritage Kit to pass along to other communities in the region and place in Heritage Kit before returning.
10. *Optional: Share video with another class or at a school or community event.*

TRADITIONAL STORYTELLING: “STORYTELLERS IN ACTION” 10-12 (3)

Grade Level: 10-12

Overview: Professional Storyteller Jack Dalton shares Native-themed stories around the world varying his storytelling style to suit both the purpose and the message of his stories. Students explore how to adapt a story’s style to enhance its message.

Standards:

| <i>AK Cultural:</i> | <i>AK Content:</i> | <i>CRCC:</i> |
|---|--|---|
| A3: Acquire and pass on the traditions of their community through oral and written history. | <p>English A3: In speaking, demonstrate skills in volume, intonation, and clarity.</p> <p>English A4: Write and speak well to inform, to describe, to entertain, to persuade, and to clarify thinking in a variety of formats, including technical communication.</p> <p>English A6: When appropriate, use visual techniques to communicate ideas; these techniques may include role playing, body language, mime, sign language, graphics, Braille, art, and dance.</p> <p>English E4: Recognize the communication styles of different cultures and their possible effects on others.</p> | <p>CE1: Students should have knowledge of traditional and contemporary Sugpiaq/Alutiiq song, dance, and performance.</p> <p>L1: Students should understand the value and importance of the Sugt’stun language and be actively involved in its preservation.</p> |

Estimated Time: Two 50-minute classes

Lesson Goal: Explore how a story’s style may be adapted to enhance its message.

Lesson Objectives: Students will:

- Compare and contrast the storytelling techniques employed by a professional storyteller
- Choose one of three styles (traditional, humorous update, Native Alaskan ‘take’ on a famous original) and originate own story.
- Dramatize story for audience

Vocabulary Words: Sugt’stun Dialects

| English: | PWS: | Lower Cook Inlet: |
|-------------------|------|--------------------------------|
| Traditional story | | <i>unigkuat</i> |
| Humorous story | | <i>temcinarqat quliyanauat</i> |

Materials/Resources Needed:

- SmartBoard or computer monitor
- Internet access
- Video camera
- ‘Traditional Legend Selection’ (Master copy in kit) – one photocopy per student
- Johnson, J.F.C., & Page, B. (Eds.). (1984) *Chugach Legends*. Anchorage: Chugach Alaska Corporation.
- Kit library – Children’s Stories (in kit)

Websites:

- <http://www.youtube.com/watch?v=PFKCoDT6wdA> Retrieved 3.5.2013. Storyteller Jack Dalton, ‘Portion of Yupik Creation Legend’ (7 minutes)

- <http://www.youtube.com/watch?v=XwQfAzUN2P4> Retrieved 3.5.2013. Storyteller Jack Dalton, Portion of “The Boy Who Ate Too Much – Beluga Whale” (11.5 minutes)
- <http://www.youtube.com/watch?v=dfR8WHNz3nI> Retrieved 3.6.2013 Storyteller Jack Dalton, Muktukmas 2011 Sailorbread Pilot Bread Skit – Raven Hour Radio (4.5 minutes)

Teacher Preparation:

- Review the activity plan and practice pronunciation of Sugt’sun vocabulary.
- Preview Dalton websites. Determine how much of each story to show in class.
- Decide whether to assign stories or allow students to choose.
- Decide whether to assign storytelling style or allow students to choose.

Opening: Professional Yupik storyteller Jack Dalton tells Native-themed stories that run the gamut from melodic recitation to the humorous to the gently satirical. How many ways can you tell stories?

Share sections of each of Dalton’s three performance styles (See websites listed above.)
[Note that the Muktukmas skit is based on the already satirical ‘Ketchup’ ads featured on the radio show “A Prairie Home Companion” which airs weekly on National Public Radio.]

Activities:

Class I:

1. Ask students to clarify what each style of storytelling entails. Make a class list on the board. (*Traditional; melodic, no modern references, hypnotic, nature oriented, happened a long time ago, timeless... Humorous: References to contemporary world, mixes traditional and modern, humorous asides or commentary on the story line... Satiric: Emphasis on values clash, illogic of situation, poking fun at ‘system’...*)
2. Divide students into pairs. Have them choose a story to tell from Traditional Story Selection handouts or Chugach Legends or children’s story books as well as the style in which they will tell the story (*unigkuat* (traditional story) or *temcinarqat quliyanauat* (humorous story), or satirical) [*Optional: Or all three styles.*]
3. Allow students time to adapt their story’s style and practice presenting it.

Class II: Record and Discuss

1. Record student presentations. If group presents three styles select best effort.
2. Review performances and discuss how the storytelling style changes or enhances the original story.

TRADITIONAL STORYTELLING: ELDERS' STORIES 10-12 (4)

Grade Level: 10-12

Overview: Connections with our Elders represent connections to our past and the moral lessons they hold. In this project students interview Elders to learn their stories and to retell and share them in an original children's book format with the next generation.

Standards:

| <i>AK Cultural:</i> | <i>AK Content:</i> | <i>CRCC:</i> |
|--|---|--|
| <p>A3: Acquire and pass on the traditions of their community through oral and written history.</p> <p>A6: Live a life in accordance with the cultural values and traditions of the local community and integrate them into their everyday behavior.</p> <p>D1: Acquire in-depth cultural knowledge through active participation and meaningful interaction with Elders.</p> <p>D3: Interact with Elders in a loving and respectful way that demonstrates an appreciation of their role as culture-bearers and educators in the community.</p> <p>D4: Gather oral and written history information from the local community and provide an appropriate interpretation of its cultural meaning and significance.</p> | <p>Arts A5: Collaborate with others to create and perform works of art.</p> <p>Arts B1: Recognize Alaska Native cultures and their arts.</p> <p>English A1: Apply elements of effective writing and speaking; these elements include ideas, organization, vocabulary, sentence structure, and personal style.</p> <p>English A3: In speaking, demonstrate skills in volume, intonation, and clarity.</p> <p>English A4: Write and speak well to inform, to describe, to entertain, to persuade, and to clarify thinking in a variety of formats, including technical communication.</p> <p>English A5: Revise, edit, and publish the student's own writing as appropriate.</p> <p>English C1: Make choices about a project after examining a range of possibilities.</p> <p>English C5: When working on a collaborative project,</p> <ul style="list-style-type: none"> k. take responsibility for individual contributions to the project l. share ideas and workloads m. incorporate individual talents and perspectives n. work effectively with others as an active participant and as a responsive audience; and o. evaluate the processes and work of self and others. <p>English D3: Give credit and cite references as appropriate.</p> | <p>CE6: Students should have knowledge of traditional stories and methods of teaching through storytelling.</p> <p>L1: Students should understand the value and importance of the Sugt'stun language and be actively involved in its preservation.</p> |

Estimated Time: Seven 50-minute classes

Lesson Goal: Produce an original children's book retelling a collected story.

Lesson Objectives: Students will:

- Interview Elders to learn a traditional or personal story
- Identify potential story themes and cultural values
- Obtain permission to retell story
- Develop story outline and incorporate cultural moral
- Create stor board panels
- Confer with Elders during creative process to ensure that story integrity is maintained
- Illustrate story with original artwork
- Acknowledge traditional story source
- Print, bind, and produce a children's book
- Share story with younger students

Vocabulary Words:

Sugt'stun Dialects

| English: | PWS: | Lower Cook Inlet: |
|----------|---------------|----------------------|
| new book | <i>nutaag</i> | <i>nutáq kalikaq</i> |

| | | |
|----------------------|--|---------------------------|
| new books | | <i>nutat kalitat</i> |
| old story | | <i>qanerlaq qulianuaq</i> |
| old stories | | <i>qanerlat qulianuat</i> |
| story with a moral | | <i>unigkuaq</i> |
| stories with a moral | | <i>unigkuat</i> |

Materials/Resources Needed:

- Sloat, T. (1993). The Hungry Giant of the Tundra. Anchorage, Alaska: Alaska Northwest Books. (Class I - in kit)
- Lewis, P. O. (2001). Frog Girl. Berkeley, California: Tricycle Press. (Class II - in kit)
- Story Use Agreement handout (master copy in kit) – one photocopy per student
- Chugach Traditional Values handout (master copy in kit) - one photocopy per student
- Age appropriate children’s books examples from local library (Class III)
- “Author’s Notes” from P.O. Lewis’s Frog Girl (master copy in kit) – one photocopy per student (Class IV)
- *Optional*: Audio Recorders to record Elder interviews for story reference
- Art materials: card stock for front and back covers, markers, water colors and water color paper, colored pencils, collage materials, glue sticks...as desired (Class V)
- *Optional*: Waxed thread, needles for ‘stab’ book binding

Websites:

- <http://www.youtube.com/watch?v=cfC1acmRZCU> Retrieved 3.8.2013 Top Ten Tips for Writing Children’s Stories (3 minutes)
- http://www.ehow.com/info_8247318_creative-easy-book-binding-ideas.html Retrieved 3.8.2013 Easy Book Binding Options

Teacher Preparation:

- Review the activity plan and practice pronunciation of Sugt’stun vocabulary. Where possible use Sugt’stun vocabulary for *qanerlaq qulianuaq* (old story) and *nutáq kalikaq* (new book) when discussing project with students.
- Preview “Ten Tips” YouTube video. Determine target age group for students’ books. Consult with school librarian for books written for that age to offer as examples to students in Class III.
- Determine whether individuals, pairs, or small groups of students will produce the book.
- Decide on minimum story length (15-20 pages?) and number of classes to allow for student writing and illustrations. Choose book binding format (see website above). ‘Stab’ binding, lacing the left hand edge of the pages together with waxed thread, is probably the easiest.
- Note: If Elder interviews prove too difficult to arrange consider using Johnson’s Chugach Legends as source book for student story versions.
- Arrange to present ‘*Qanerlaq qulianuaq/Nutáq kalikaq* (Old Story/New Book)’ to target age student audience.

Opening: Explain project’s scope to class: Students will produce an original illustrated book based on a traditional story for children aged ____ to ____ years old.

Teach students how to say *qanerlaq qulianuaq* (old story) and *nutáq kalikaq* (new book)/ *nutat kalitat* (new books) in Sugt'stun.

These original books will take *qanerlat qulianuat* (old stories) that students themselves collect through interviews with Elders and retell them as *nutat kalitat* (new books). In these interviews students will identify potential story lines, obtain permission to use the story, refine the story for young listeners/readers, confer with Elders to maintain the story's integrity, create original artwork to illustrate the story, print, bind the *nutáq kalikaq* (new book), and finally share it with a young audience.

Activities:

Class I: Preparing for Elder Interviews

1. Walk class through format of The Hungry Giant of the Tundra, a Yupik tale retold by Teri Sloat. Review standard components of cover, title page, credits, copyright, and story. Discuss importance of copyright and the need to request permission from original story sources to use a story for this class project. Note Sloat's acknowledgement of the original source of the *qanerlaq qulianuaq* (old story) on which her *nutáq kalikaq* (new book) was based. [Note: *The concept of protecting intellectual property through copyright is not new. Many Alaskan Natives regard stories, songs, images, and dances as the property of particular tribes, clans, families, or individuals and may only be used with their express permission.*]
2. Read story aloud and note the classic progression of beginning (setting, character, story's problem), middle (plot problem complication/development), end (problem resolution), and understood moral.
3. Explain to students that they are to contact an Elder and request time to talk about stories from their youth or their elders that could potentially be used as the basis for a children's book.
4. In order to provide a focus for the stories students should listen for stories with a moral that imparts a lesson about cultural values or history. Stories that provide a moral are known as *unigkuat*.
5. Distribute and review 'Chugach Cultural Values' handout.
6. If time: Have students develop questionnaire to help focus interviews on potential stories. (*What was your favorite story as a child? Who told it to you? Did a relative or Elder ever correct your behavior by telling you a story?...*)

Homework: Have students interview Elders or parents about an *qanerlaq qulianuaq* (old story) that could potentially be retold in this class project. Distribute 'Story Use Permission' Forms to be signed by interviewees. Students should carefully record notes on potential stories. *Optional: With the interview subject's permission the interview may be recorded for reference.*

Class II: Identifying Story Themes

1. Read aloud Frog Girl by Paul Owen Lewis and call attention to the traditional aspects of the story as noted in the Author's note.
2. What cultural details did the stories students collected include? (This discussion should also reveal what students regard as culturally significant.)
3. What sorts of stories did students gather? Which stories are the most promising for further development? What cultural morals could these stories illustrate?
4. View 'Top Ten Tips for Writing Children's Stories.'

5. Divide students into small peer editing groups. Have groups discuss which *qanerlaq qulianuaq* (old story) of those they collected could be most readily transformed into a *nutáq kalikaq* (new book) for children. Students should consider the following criteria:
 - a. Is this *qanerlaq qulianuaq* (old story) one that can be understood by our target audience?
 - b. Does this *qanerlaq qulianuaq* (old story) have a culturally appropriate moral? Is it an *unigkuaq*?
 - c. Does this *qanerlaq qulianuaq* (old story) contain a distinct beginning, middle, and end?
 - d. Are there cultural motifs inherent in this *qanerlaq qulianuaq* (old story) that emphasize cultural values?
 - e. Can this *qanerlaq qulianuaq* (old story) be told in the 15-20 pages available for the *nutáq kalikaq* (new book)?
6. Have students choose an *qanerlaq qulianuaq* (old story) to transform into a *nutáq kalikaq* (new book) as individuals, pairs, or small groups, depending on teacher choice.

Class III: Storyboard/Words

1. Allow students opportunity to examine samples of age-appropriate children's books.
2. Distribute drawing paper and direct students to develop a storyboard sketch of story development with first text draft.
3. If needed, revisit "Top Ten Tips for Writing Children's Books."

Class IV: Illustration Planning/Elder Consultation

1. Have students complete second text draft.
2. Have students choose illustration medium (markers, water colors, pencil, collage) for book.
3. Have students add sketches to storyboard which detail color choices.
4. **Homework:** Direct students to consult with Elders about story integrity. Students should share storyboard draft of a *nutáq kalikaq* (new book) and ask if they have remained true to the *qanerlaq qulianuaq* (old story).

Class V: Words and Pictures

1. Divide students into small peer editing groups. Have groups review and refine their drafts. Students should consider the following criteria:
 - a. Is this *nutáq kalikaq* (new book) one that can be understood by our target audience? (Are both the concept and vocabulary appropriate?)
 - b. Does this *nutáq kalikaq* (new book) offer a culturally appropriate moral?
 - c. Does this *nutáq kalikaq* (new book) contain a distinct beginning, middle, and end?
 - d. Are there cultural motifs inherent in this *nutáq kalikaq* (new book) that emphasize cultural values?
 - e. Does this *nutáq kalikaq* (new book) effectively retell the *qanerlaq qulianuaq* (old story) on which it is based?
 - f. Does this *nutáq kalikaq* (new book) incorporate the editorial comments made by the Elder who reviewed it?
2. Allow students time to respond to editorial suggestions and further refine the text.
3. Complete artwork. Remind students that the book's cover requires artwork.
4. Have students write a brief 'Reader's Guide' to their books. Refer to Teri Sloat's story source acknowledgement and Paul Owen Lewis's 'Author's Notes' for samples.
5. Repeat class if necessary.

6. **Homework:** Have students meet with Elders for a final review. Make any indicated changes. Optional: Have students photograph Elders for Acknowledgement page.

Class VI: Printing and Binding

1. Have students print title page, acknowledgement, Reader's Guide, and text; and proofread result.
2. Have students add artwork on front and back covers to the proofread edition.
3. Provide students with materials to bind finished book and allow time to do so.
4. Have students share their books with one another. Are students able to discern the cultural values contained in the *nutat kalitat* (new books)?

Class VII: Sharing

1. Present '*Qanerlaq qulianuaq*)/ *Nutáq Kalikaq*' (Old Story/New Book) Storytime to younger students. Make sure that presenters introduce their books by thanking and crediting the source of the original story.
2. *Optional:* Have presenters teach younger students how to say *qanerlaq qulianuaq*(old story) and *nutáq kalikaq* (new book) in Sugt'stun.

Story Use Agreement

(For Elders and Storytellers)

I, _____, understand that the
(Name of Elder/Storyteller)

_____ School is engaged in an oral
(Name of School)

history/story collection project. I have been asked to participate as a storyteller. My stories, legends, and historic memories are being collected for a school publication. I understand that the stories, legends, and historic memories will remain my intellectual property and that I give them here with no expectation of monetary compensation. I further understand that I will be given the opportunity to review the story before it is published and that I will receive a copy of the final publication. I hereby give my permission for the school class to publish my story or stories and my image.

Full Name (printed): _____

Address: _____

Signature: _____

Date: _____

Traditional Storytelling – 10-12(4) *Elders' Stories* - Handout