

## CELEBRATIONS: MEMORIAL CELEBRATIONS GR: 6-8 (LESSONS 1, 2, AND 3)

### **Elder Quotation:**

“There was an old village in Port Fidalgo. A man there had five nephews, twelve sons, and two wives. He was sick and ready to die. He had a fine spear with a throwing board which he gave to his youngest nephew. Then he died. The nephews and the sons all went into one house. The sons were dividing the dead man’s things among themselves and the nephews. They gave each some bows or arrows or spears – all the dead man’s hunting implements. The nephews were talking of the throwing spear. The oldest son said that his father wanted to give it to the youngest nephew, but the oldest nephew said, "No, he gave it to me." Then they started to fight for the spear and were hitting each other with it. The oldest son seized it and threw it into the fire. Then they all quarreled and left. They went all over [the Sound]. Some of the sons went to the Cordova side; some went to Trhetla near Taukhtyuik and to all different places. Most of the nephews with their families went to Palutat. They pulled their bidarkas up and piled their hunting tools all together. Then they sat up against the wall with their knees doubled up under their chins - everybody, men and women, the women holding their babies. They died that way and dried up. You could see them there long afterwards.

The sons and some of the nephews went to all different places in the Sound, I don't remember all the names. That is how all the different villages started.”

- Stepan, Chugach Legends<sup>i</sup>

### **Grade Level: 6-8**

**Overview:** Students research how the Sugpiaq and Eyak peoples traditionally remembered and honored their dead and pose as time-traveling event planners to demonstrate their mastery of traditional memorial rituals.

### **Standards:**

<i>AK Cultural:</i>	<i>AK Content Science:</i>	<i>CRCC:</i>
<b>A6</b> Live a life in accordance with the cultural values and traditions of the local community and integrate them into their everyday behavior	<b>F2</b> Develop an understanding that some individuals, cultures, and societies use other beliefs and methods in addition to scientific methods to describe and understand the world.	<b>CE1</b> Students should have knowledge of traditional and contemporary Sugpiaq/Alutiiq song, dance and performance.

**Lesson Goal:** Students learn how the Sugpiaq and Eyak peoples traditionally honored their dead.

**Lesson Objectives:** Students will

- Research traditional Sugpiaq and Eyak traditional memorial practices.
- Assess the appropriate rituals for a deceased hunter.
- Organize and present a ‘Memorial Celebration.’
- Discuss traditional and contemporary memorial practices.

**Vocabulary Words:****Sugt'stun Dialects**

English:	Prince William Sound:	Lower Cook Inlet:	<a href="#">Eyak:</a>
respect	<i>picaak</i>	<i>picaak</i>	
hunter	<i>pisurta</i>	<i>pisurta</i>	<i>k'uch'iya'</i> (good hunter)

**Materials/Resources Needed**

- Computer projection screen
- Book: Johnson, J. F. *Chugach Legends: Stories and Photographs of the Chugach Region*
- Book: Birkett-Smith, Kaj. [The Chugach Eskimo](#)  
See especially: 'Death Rituals' Bottom two paragraphs of p.88- p.91; 'Festivals' pp.108-110; 'Feasts of the Dead' pp.112-113;
- Book: Birkett-Smith, Kaj, and Frederica De Laguna. [The Eyak Indians of the Copper River Delta, Alaska](#)  
See especially: 'Death and Burial' pp.163-166; 'The (Death) Potlatch' pp.169-174
- Book: Crowell, A. *Looking Both Ways: Heritage and Identity of the Alutiiq People.*
- Pack of playing cards to generate random numbers for deceased's property holdings
- Memorial Celebration Plan handout (Attached below) – one per student

**Video:**

Sugpiaq Mask Dance for Memorial Celebration <https://youtu.be/B4cpqtQffVQ>

**Teacher Preparation:**

- Review Activity Plan and practice Sugt'stun and/or Eyak vocabulary.
- Invite an Elder to Class III to share his or her experiences of contemporary Memorial Celebrations
- Before the Elder arrives review with students how to show respect for the Elder during his or her visit.
- Note that *The Chugach Eskimo* and *The Eyak Indians of the Copper River Delta, Alaska* Listed above with topic specific pages listed are available on the chugachheritageak website under Resources

**Opening:** Death comes to us all and every culture develops traditions and rituals to memorialize these traumatic events to allow those left behind to move on with their lives. It was believed that if these traditions were not respected, trouble can ensue. Listen to a traditional Prince William Sound story of what happened when a family fought over the distribution of a man's belongings.

Read 'How the Different Villages Started in Prince William Sound' aloud.

"There was an old village in Port Fidalgo. A man there had five nephews, twelve sons, and two wives. He was sick and ready to die. He had a fine spear with a throwing board which he gave to his youngest nephew. Then he died. The nephews and the sons all went into one house. The sons were dividing the dead man's things among themselves and the nephews. They gave each some bows or arrows or spears – all the dead man's hunting

implements. The nephews were talking of the throwing spear. The oldest son said that his father wanted to give it to the youngest nephew, but the oldest nephew said, "No, he gave it to me." Then they started to fight for the spear and were hitting each other with it. The oldest son seized it and threw it into the fire. Then they all quarreled and left. They went all over [the Sound]. Some of the sons went to the Cordova side; some went to Trhetla near Taukhtyuik and to all different places. Most of the nephews with their families went to Palutat. They pulled their bidarkas up and piled their hunting tools all together. Then they sat up against the wall with their knees doubled up under their chins - everybody, men and women, the women holding their babies. They died that way and dried up. You could see them there long afterwards.

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Stepan, Chugach Legends

*Optional:* Display legend on computer projection screen as a reference.

Discuss what Sugpiaq traditions associated with death are revealed in this story.

- What does a man own? *Hunting implements. No mention of house, boat, clothing, or slaves.*
- Does dying man have any say in what happens to his property? *Personal property bequest made by dying man.*
- Who inherits property? *Sons and nephews inherit property.*
- Who decides who gets what? *Sons determine recipients. No mention of man's siblings.*
- Did the wives receive any belongings? *No. And there is no reference as to his house where the wives presumably live*
- Did people die sitting up? *Position in which people died was traditional pose in which a corpse was placed while it remained in the house.*

### **Activities:**

#### **Class I:**

1. Share the following description of the Feast of the Dead:

*"Yup'ik and Inupiaq communities held a Feast of the Dead celebration each winter, and a much larger Great Feast of the Dead at intervals of a decade or more. These complex and important ceremonies included rituals to provide food and clothing to ancestors for their use in the afterlife. Host villages demonstrated prosperity and gained prestige by giving away large quantities of food and furs.*

*Birket-Smith reported that a Chugach Alutiiq Feast of the Dead was held each August in Prince William Sound, until about the 1880s. The wealthier villages of Nuchek, Palugvik, Montague, and Chenega took turns hosting the event, which was attended by guests from all of the surrounding settlements. The Feast of the Dead was celebrated in addition to the individual memorial feasts given forty days after death... The Feast of the Dead in Prince William Sound began with a week or more of singing and dancing in the plank smokehouse. Comical dances were performed with masks. The musicians played large drums, and the dancers wore red paint around their eyes and on their chins.*

*At the lavish feast that followed, the hosts gave away furs, food, and other gifts to the poor, asking each recipient to remember the deceased. Other gifts were burned sending them directly to the sky-world where the ancestors lived. Masks used in the Feast of the Dead were placed in caves after the ceremony.*”<sup>ii</sup>

2. Have the students watch the Sugpiaq Mask Memorial Dance performed in 2010 by the Imamsuat Sugpiaq dance group in honor of the late Glenn Godfrey.  
<https://youtu.be/B4cpqtQffVQ>
3. Discuss a traditional mask burning celebration and why masks were burned after a dance honoring the dead.
4. Read the following quotation from *The Chugach Eskimo*:  
*“The festivals of the Chugach were essentially social events. A religious element was never entirely absent, and in a few cases it was very conspicuous, but even so the social aspect probably predominated...  
The principal ingredients of any feast consisted in singing, dancing and –not least, of course- extravagant eating. Some feasts were also combined with a distribution of gifts as the Indian potlatches, and in some cases masks were worn.*”<sup>iii</sup>
5. Read the following quotation regarding death potlatch from *The Eyak Indians of the Copper River Delta, Alaska*: “  
*“All the members of the deceased moiety, even those living in other villages, were invited to contribute. The guests were the members of the opposite moiety. The guests sat in one or two rows along the walls. The festivities lasted for several days, the exact number not being fixed. After the actual distribution of gifts, the guests would remain for several days and there would be dances and games. The relatives of the dead man sang first. The guest would join in and continue singing while the relatives wept.  
A fire was burning in the middle of the potlatch house and the chief of the deceased’s moiety would put food into it for the dead person. If the food was in a plate, the plate was put into the fire also, although a guest might claim the plate by asking for it. The dead man’s belongings, which had been saved by the relative, would be put into the fire by the chief, one at a time. If a member of the opposite moiety wanted one of these articles, he could ask for it, naming the object and adding “s’tlqatl” “I want it.” The chief would take the object from the fire and hand it to him. The recipient would give the relatives something useful in exchange. The recipient of the dead man’s article had to promise to take good care of it and not misuse it. If the deceased had been particularly attached to the object, it would not be traded off but would be burned.*”<sup>iv</sup>
6. Note that both Sugpiaq and Eyak memorial celebrations respect the deceased through song and dance and by recalling his life through song and dances and giving gifts in his memory – not from his belongings but items that were created or acquired to give away in his honor.
7. Divide students into small groups to research traditional Sugpiaq and Eyak memorial practices noting similarities and differences.



8. Students can choose whether they will concentrate on Sugpiaq or Eyak traditions. They are to create a mini-biography of a successful pre-contact hunter, including his village, his hunting specialty, and his family composition.

### **Class II:**

#### **Activities:**

1. Distribute 'Memorial Celebration Plan' handouts. Explain that student groups are time-traveling professional event planners. Each group is to prepare a ten to twelve slide PowerPoint presentation which outlines how to organize the traditional rites of respect and celebration appropriate to the hunter's culture.
2. Have student groups randomly select up to four cards each of which corresponds to a personal property item listed on the Memorial Celebration Plan handout.

### **Class III:**

#### **Activities:**

1. Student groups present and discuss their Memorial Celebration Plans.
2. *Optional:* A designated 'Grieving Family Panel' or the class at large may award the Memorial Celebration Contract to the most comprehensive plan presented.
3. Introduce Elder and invite him or her to share accounts of contemporary memorial celebrations. How does he or she feel that respect for the deceased is demonstrated.
4. Discuss and compare traditional and contemporary memorial celebrations. Determine what, if any, of the traditional memorial celebration traditions are still practiced.

#### **Assessment:**

- Students can explain the traditional Sugpiaq and Eyak memorial celebration rituals and can compare the differences with a modern celebration.
- Students created and presented a PowerPoint for preparing a traditional memorial celebration of their choice.
- Students correctly pronounced Sugt'stun or Eyak vocabulary words.

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<sup>i</sup> As quoted in Johnson, J. F., & Page, B. (1984). *Chugach legends: Stories and Photographs of the Chugach Region*. Anchorage, AK: Chugach Alaska Corp. p.17

<sup>ii</sup> Crowell, A., Steffian, A., & Pullar, G. (Eds.). (2001) *Looking Both Ways: Heritage and Identity of the Alutiiq People*. Fairbanks, AK: University of Alaska Press. pp.205-206

<sup>iii</sup> Birket-Smith, Kaj. *The Chugach Eskimo*. Inter Documentation Co., 1983. pp.108-109

<sup>iv</sup> Birket-Smith, Kaj and Laguna, Frederica. *The Eyak Indians of the Copper River Delta, Alaska*. Reprint Levin & Munksgaard, Kobenhavn, 1976. Pp. 170-172

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## Memorial Celebration Plan

Consider yourselves time-traveling event planners. You are to create a 10-12 slide PowerPoint to present to the grieving family to help them organize all the rituals that a traditional memorial celebration would entail. The following topics should be considered in your Celebration Plan.

### Deceased's Mini-Bio

Name

Home Village (*Sugpiaq or Eyak?*)

Family composition (*Wives, Siblings, Children?*)

Cause of Death (*Accident, Battle, Illness – time enough for special instructions?*)

Importance within community (*Hunting Prowess, Hunting Specialty, Leadership*)

### Guests

Who is invited? (Other villages, opposite moiety, other tribes...)

How much (and what) food will be required?

Gifts needed for guests (Be sure to discuss the extent of the gifts required to reflect the importance of the deceased to his community.)

### Celebration Timeline

When should Memorial celebration begin and end?

How much time needed to round-up gifts and from whom?

Dance group(s) and schedule (include types of dances)

Will there be a second celebration during the annual Feast of the Dead?

### Personal Property Disposition

Select up to four items from the list below. Your plan should address how these items are to be distributed, when, and where. You may also note what cannot be transferred.

\_\_\_\_\_ (1) Regalia

\_\_\_\_\_ (6) Favorite slate knife

\_\_\_\_\_ (2) Toggling Harpoon

\_\_\_\_\_ (7) Greenstone adze

\_\_\_\_\_ (3) Otter amulet

\_\_\_\_\_ (8) Bone fish hook

\_\_\_\_\_ (4) Bow

\_\_\_\_\_ (9) Dentalium earrings

\_\_\_\_\_ (5) Throwing Spear

\_\_\_\_\_ (10) Qayaq/Canoe

Guidance on who gets what?

Gifting etiquette

### Respect

How is respect for the deceased shown?

Which aspects of this Memorial Celebration are particularly Sugpiaq or Eyak?

## CELEBRATIONS: CHUGACH CARDBOARD MASK GR: 6-8 (LESSONS 4-7)

**Elder Quote/Belief:** *Prince William Sound Elders Stepan Briskalov and Makari Chimovitski spoke of three supremely important suk spirits. Lam Sua, who is still known to Elders from the entire Alutiiq area, was the “person of the universe,” who could see and hear everything but was invisible to humans. The second of the three described by Briskalov and Chimovitski was Imam Sua, the “female person” of all sea animals, who lived at the bottom of the sea. Chugach hunters prayed to her when they went hunting in kayaks, asking her to send game. The third was Nanam Sua, who dwelt in the forest and was the mistress of all land animals.<sup>i</sup>*

**Grade Level:** 6-8

**Overview:** Masks were used in ceremonies to communicate and show respect to the spirit of the animal or someone in the village who has died. ‘The masks helped to transform the dancers into the animal-persons, and portrayed the spirit as having human, animal, or mixed features. The theme of physical transformation, so important in Alutiiq ceremonies, art, and oral tradition, emphasizes that humans and *suk* are also alike in consciousness, intelligence, even language.’<sup>ii</sup> After the ceremony, the masks were usually burned because it was believed the smoke would help bring messages to those who died.

### **Standards:**

<i>AK Cultural:</i>	<i>AK Content Science:</i>	<i>CRCC:</i>
<b>A3:</b> Culturally-knowledgeable students are well grounded in the cultural heritage and traditions of their community.	<b>F3:</b> Cultural, Social, Personal Perspectives and Science: A student should understand the dynamic relationships among scientific, cultural, social and personal perspectives.	<b>CE4:</b> Students should have knowledge of traditional dance attire: dance regalia, bentwood visors, head dresses, and masks

**Lesson Goal:** To learn about the significance of a traditional Chugach masks.

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

- Be able to explain what traditional masks were used for and when.
- Create a replica of a traditional Chugach mask.
- Learn the Sugt’stun/Eyak vocabulary words.

### **Vocabulary Words:**

#### Sugt’stun Dialects

English:	Prince William Sound:	Lower Cook Inlet:	<a href="#">Eyak:</a>
Mask	maskaq	maskaq	
Face	ginaq	ginaq	Adiintl’agL
Spirit	suk	suk	
Story			

**Materials/Resources Needed:**

Elder or Recognized Expert to share expertise on traditional masks and ceremonial usage  
Posters from Chugach Alaska Corporation of traditional Chugach masks  
Cardboard (flat long pieces)  
White sheets of paper, 11x17  
Paper bags (big grocery bags are best)  
Scissors, Xacto knives  
Optional: cutting gloves  
Safe cutting surface  
Glue  
Masking tape  
Twig (long, straight and flexible)  
Sinew or twine  
Acrylic paints- suggest traditional colors of red, blue, and black  
Paint brushes

**Books:**

*The [Chugach Eskimo](#)*

*Alutiit/Sugpiat-A Catalog of the Collections of the Kunstkamera*

*Looking Both Ways-Heritage and Identity of the Alutiiq People*

*Giinaquq: Like a Face, Sugpiaq Masks of the Kodiak Archipelago*

*Two Journeys- A Companion to the Giinaquq: Like a Face Exhibition*

*The Etholen Collection*

**Teacher Preparation:**

- Invite an Elder or Recognized Expert to share TEK on Chugach masks and traditional use.
- Review ways to show respect for guest in classroom.
- Display the books and posters around the classroom.
- Gather supplies to make the cardboard replica of a traditional Chugach mask (listed above).
- Make a copy for each student of the step-by-step instructions (attached).
- Create a mask ahead of time to show as an example.
- Determine how many adults to ask for help either cutting out cardboard or supervise carefully!
- Send out Safety Rules and Permission Slip for students to use sharp objects. Have the students turn in signed permission slips PRIOR to class.

**Opening:** How many of you know about traditional masks used in the Chugach Region? Have you seen any? If so, where? Do you know what the masks were traditionally used for?

The masks were used to enhance the dancers story by helping to transform them into the animal or person the celebration was held. Notice the posters and books with photos of the traditional masks that are placed around the classroom. For this lesson, we will be concentrating on the masks found in the Chugach Region. According to *The Chugach Eskimo* by Kaj Birket-Smith, 1893, “masks were worn on several occasions, for instance at certain feasts and shamanistic performances. They were carved in wood, sometimes in animal shape, and painted. Some had a queer or comical look, with only one eye and a crooked mouth, while others had a knife or a bone carved in the mouth. Eagle down (or feathers?) might be glued around the edge.”<sup>iii</sup> Photos and descriptions of the seven masks found near Port Etches and are presently located at Chugach

Alaska Corporation (CAC) can be found on page 111 in the *Chugach Eskimo*. Other masks found in the Chugach Region are on the CAC posters and also in books listed.

### **Activities:**

#### **Class I:**

1. Introduce the Elder or Recognized Expert if available.
2. Read the Elder Quote, Overview and Opening and hold a discussion with the students regarding the traditional Chugach masks.
3. Show photos of Chugach masks.
4. Display the example of the Chugach mask cardboard replica.
5. Ask the students to review the posters and books for the photos to study.
6. Assign students to research Chugach masks more in depth, decide which mask they would like to replicate and then write a paragraph of the mask description and what traditionally represented. Both mask and paragraph description will be on display at end of lesson.

#### **Class II-IV:**

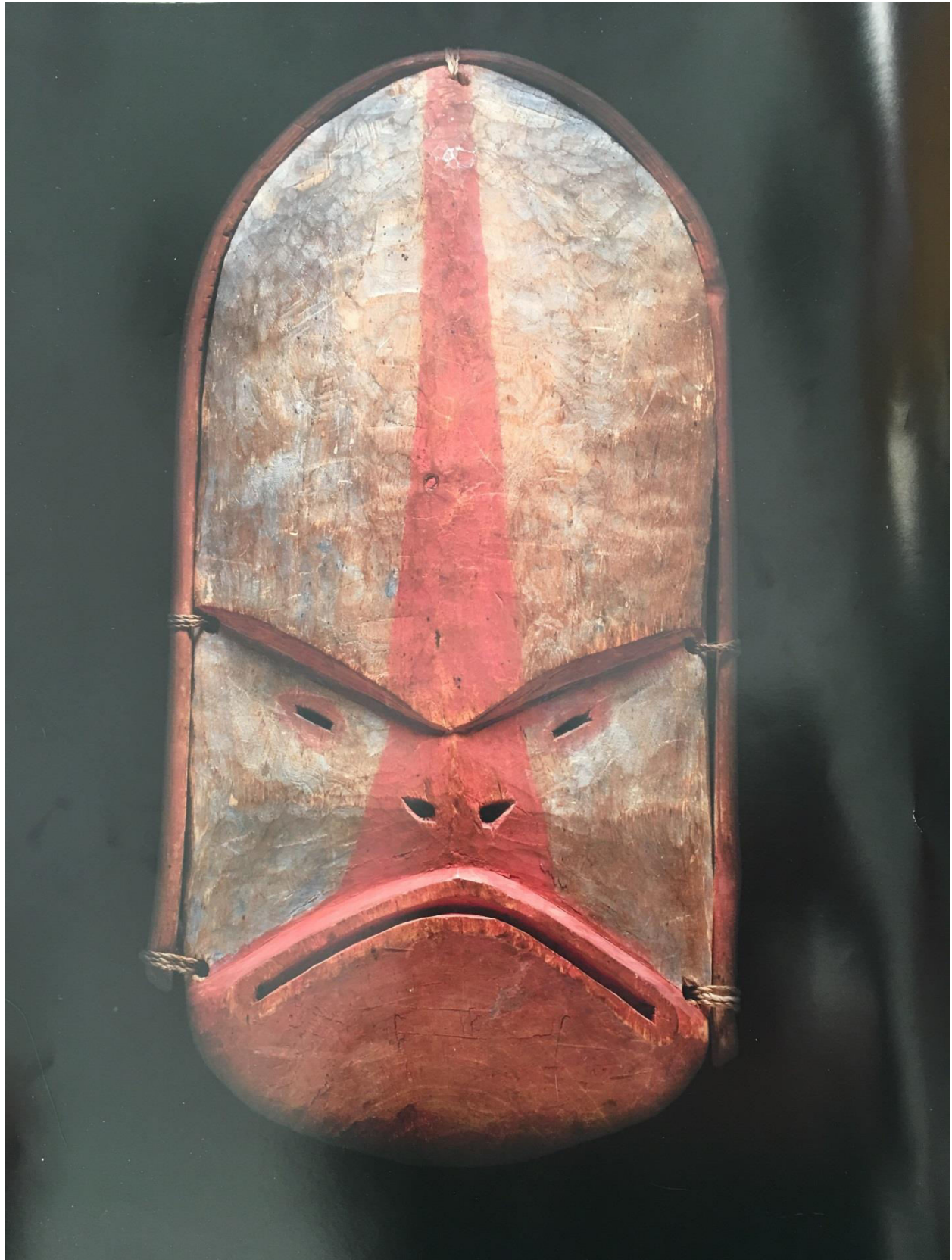
7. Hand out the Step-By-Step Directions to make the Chugach mask cardboard replica to each student.
8. Review each step with the students prior to starting.
9. Hand out the supplies to each student; strongly suggest giving out supplies as needed throughout each step.
10. Allow time for students to create their masks.
11. Take a classroom photo of students posing with their masks.
12. Have students display their masks with their written descriptions for the school to enjoy.

**Class V (OPTIONAL):** Practice the native dance while wearing the masks for the celebration at the end of the week. Perform with the masks.

### **Assessment:**

- Students can explain what the Chugach traditional masks represented and when they were used.
- Students successfully created a cardboard replica of a traditional Chugach mask.
- Students successfully say and know the meaning of the Sugt'stun/Eyak vocabulary words.





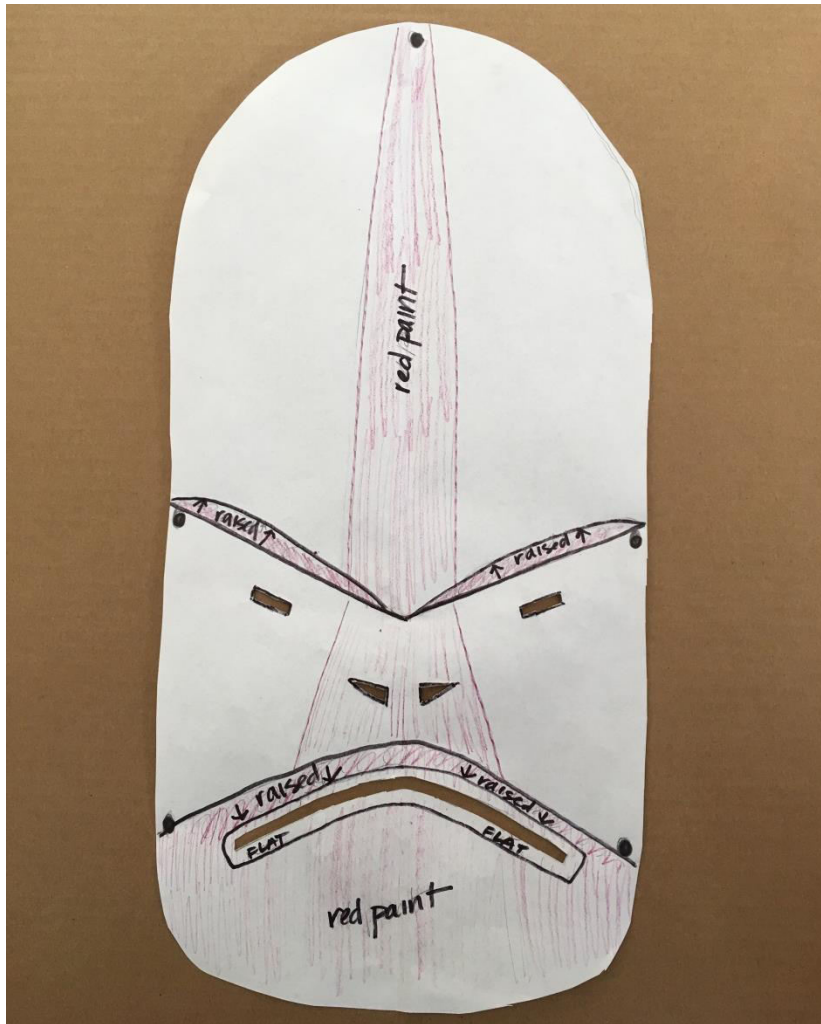
Chugach mask collected in 1890



## Step-By-Step Directions to Make a Cardboard Replica of a Chugach Mask

### Step 1: Gather Supplies Needed

- Picture of Chugach mask
- Cardboard (flat long pieces)
- White sheets of paper, 11x17
- Paper bags (big grocery bags are best)
- Scissors, Xacto knives
- Glue
- Masking tape
- Twig (long, straight and flexible)
- Sinew or twine
- Acrylic paints- suggest traditional colors of red, blue, black
- Paint brushes
- Pencils, markers
- Safe cutting surface

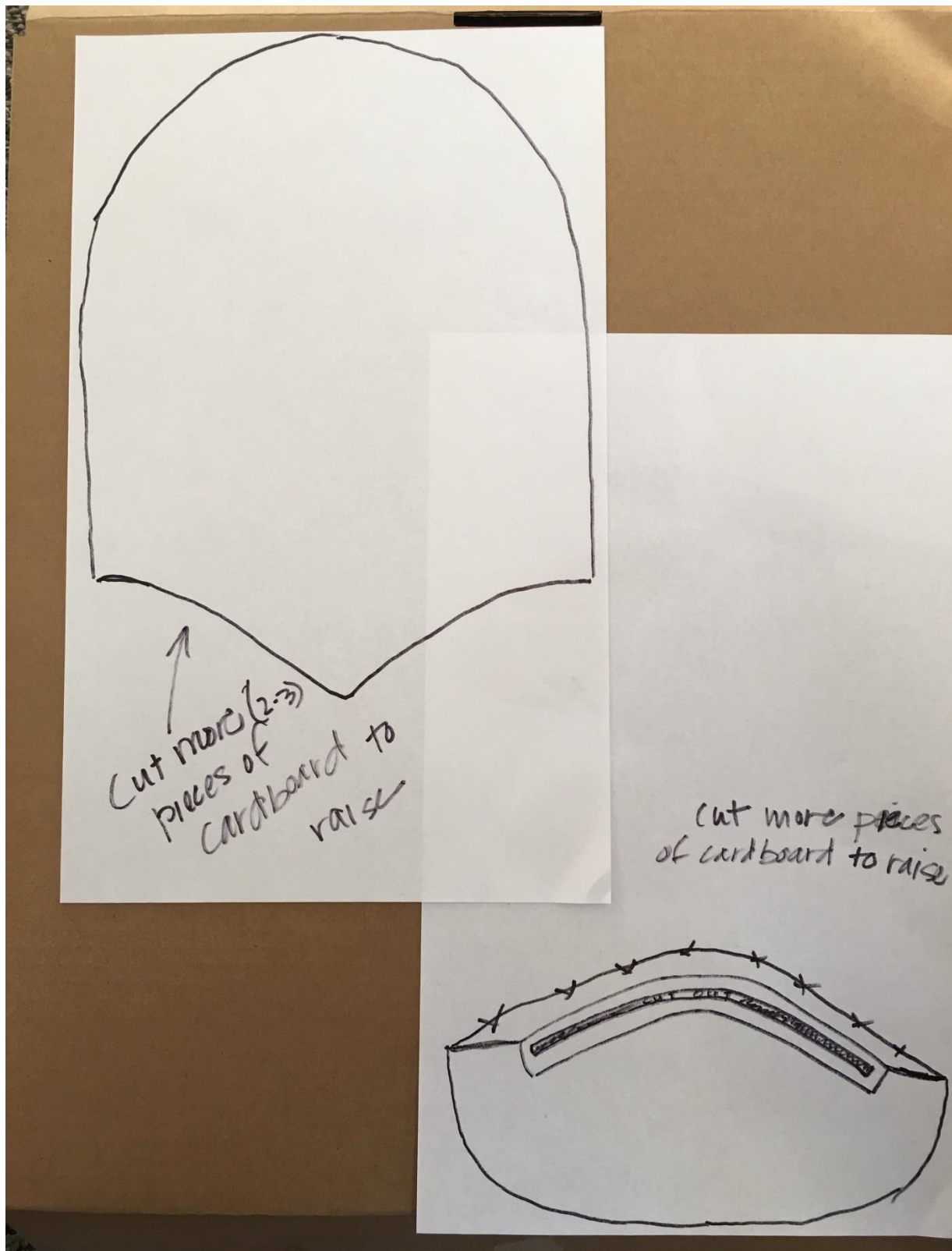


### Step 2: Draw Pattern

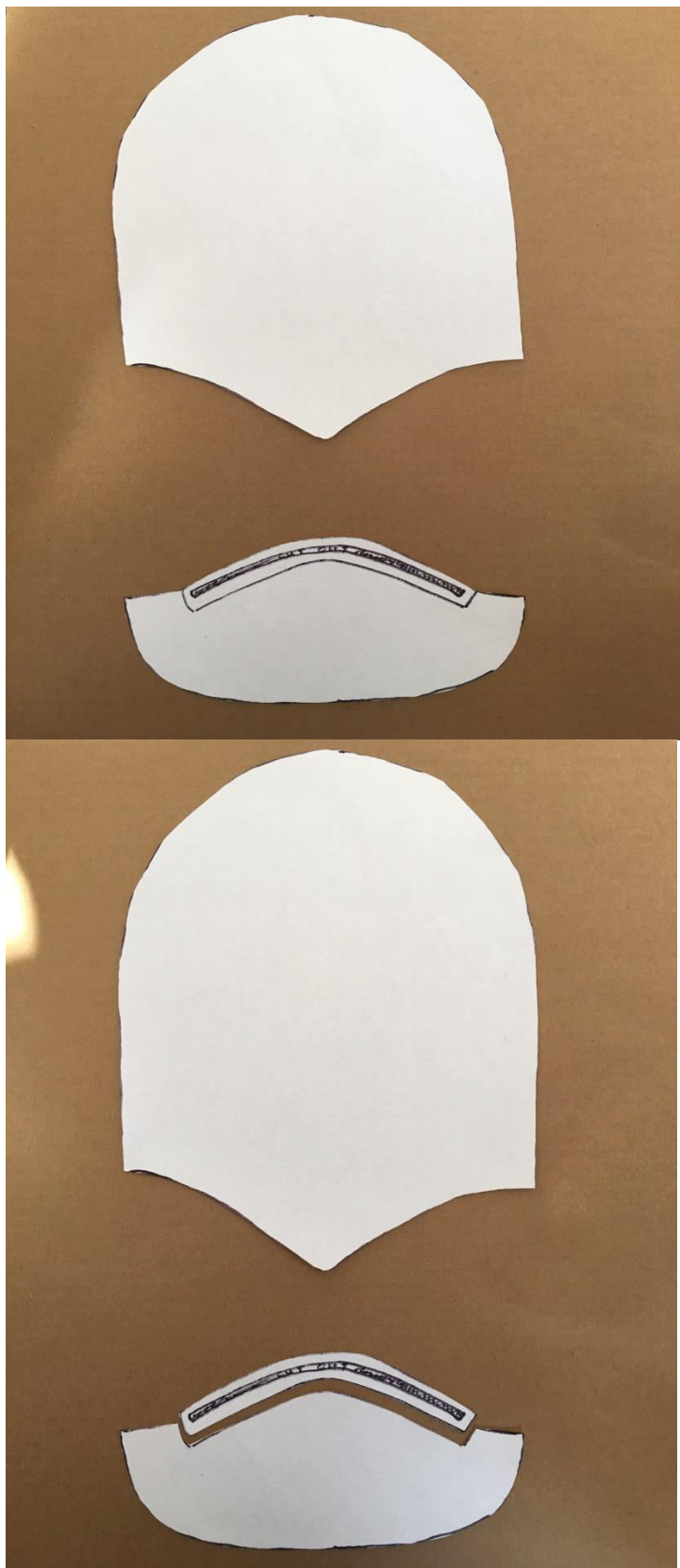
- Using the 11x7 white sheet of paper, draw a copy of the mask on poster or a photo of the traditional Chugach mask to use as a pattern.
- Make notes on the pattern as shown to left.
- Darken the lines and holes with a marker.

### Step 3: Trace Pieces

- Using an additional white sheet of paper, trace over parts needed to be cut out more from cardboard to build up on mask and become more 3D. (See below)



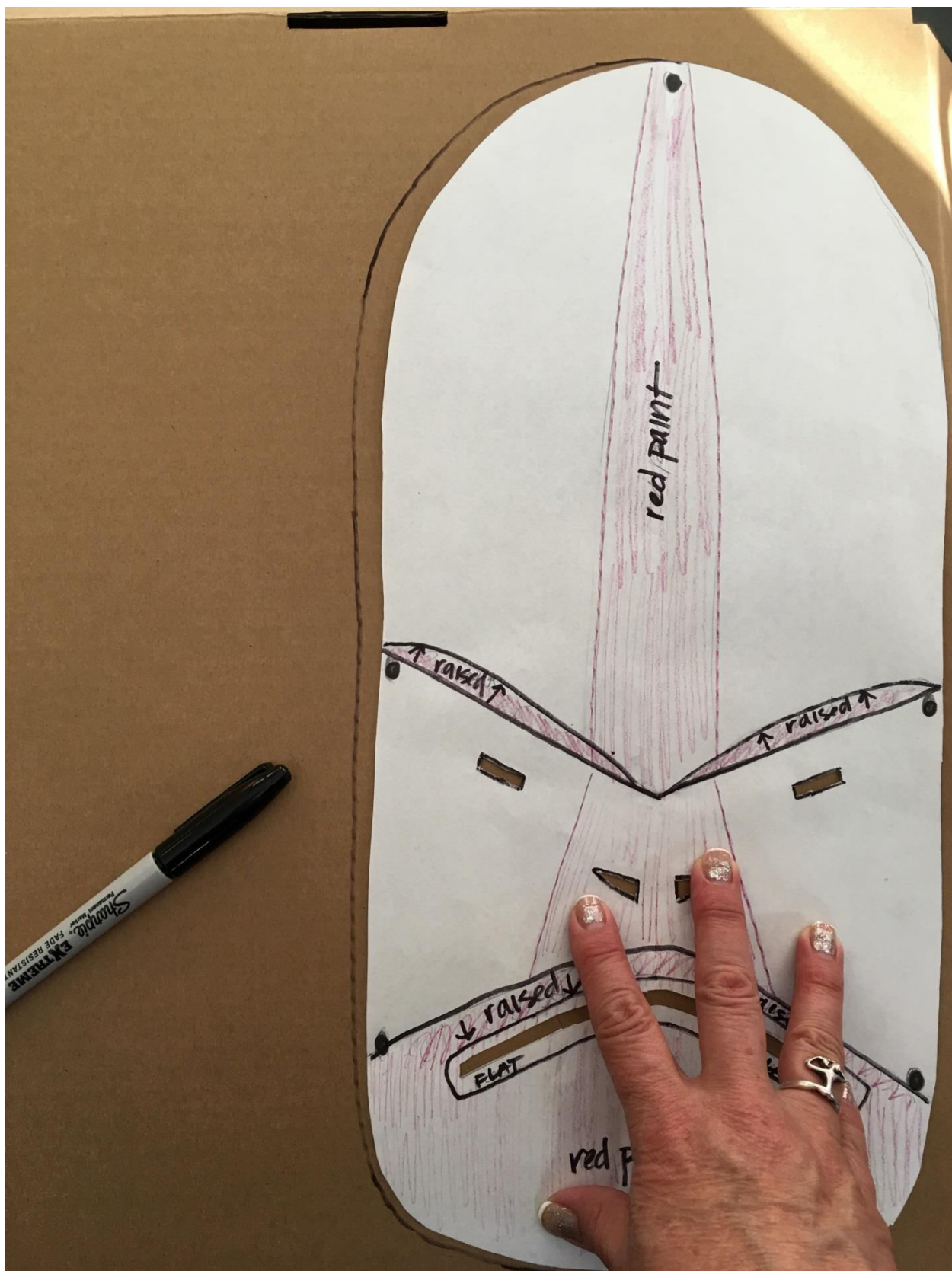
Depending on the height desired to be raised, would depend on how many pieces of the pattern to cut out of cardboard. For this mask, three extra pieces were cut.



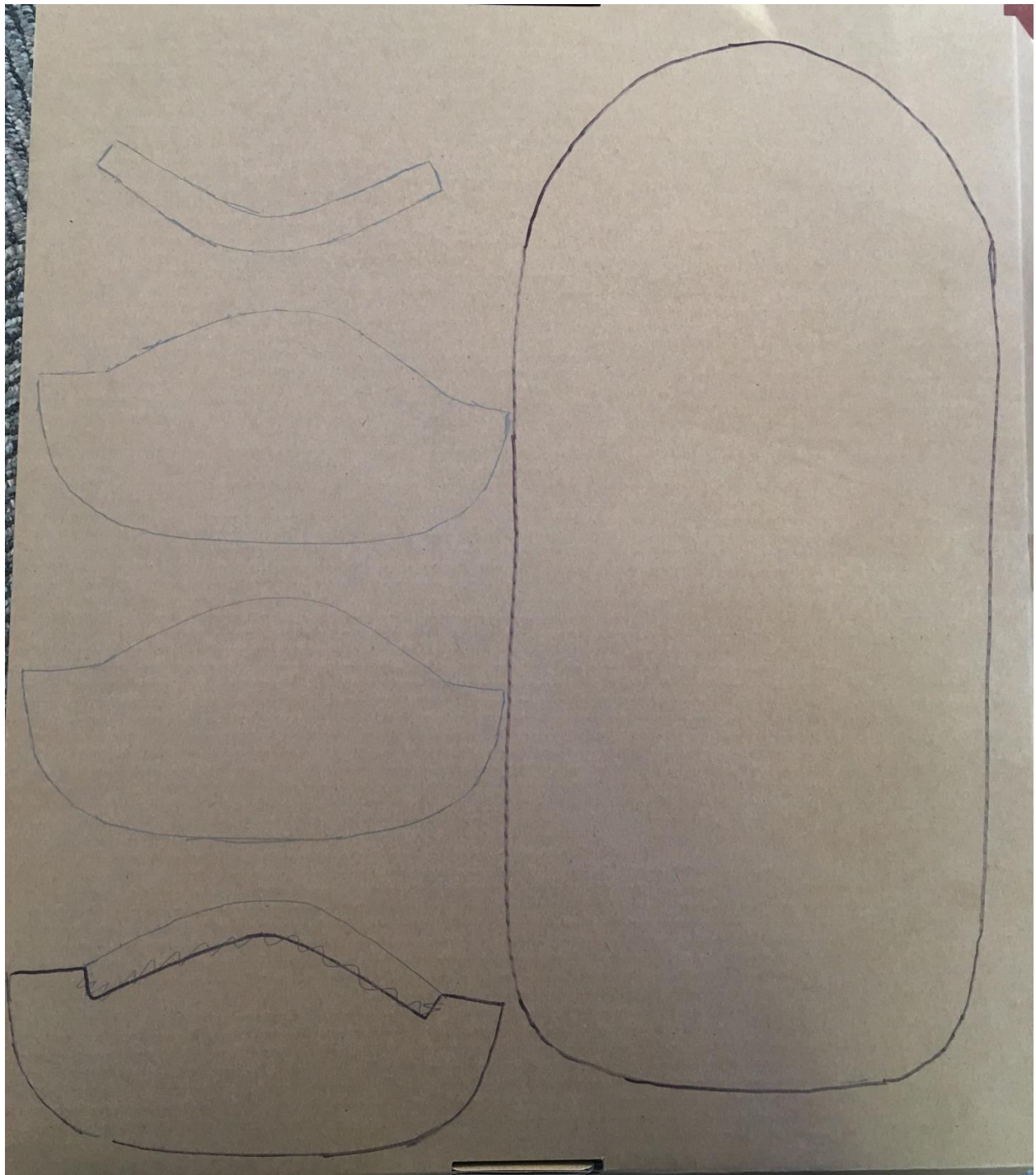
#### **Step 4: Trace and Cut**

- Trace the pattern pieces that will be used to trace and cut out from cardboard.
- Cut out the pieces, note here is the forehead, mouth and chin and then another piece with mouth cut out.
- Please see the photos.

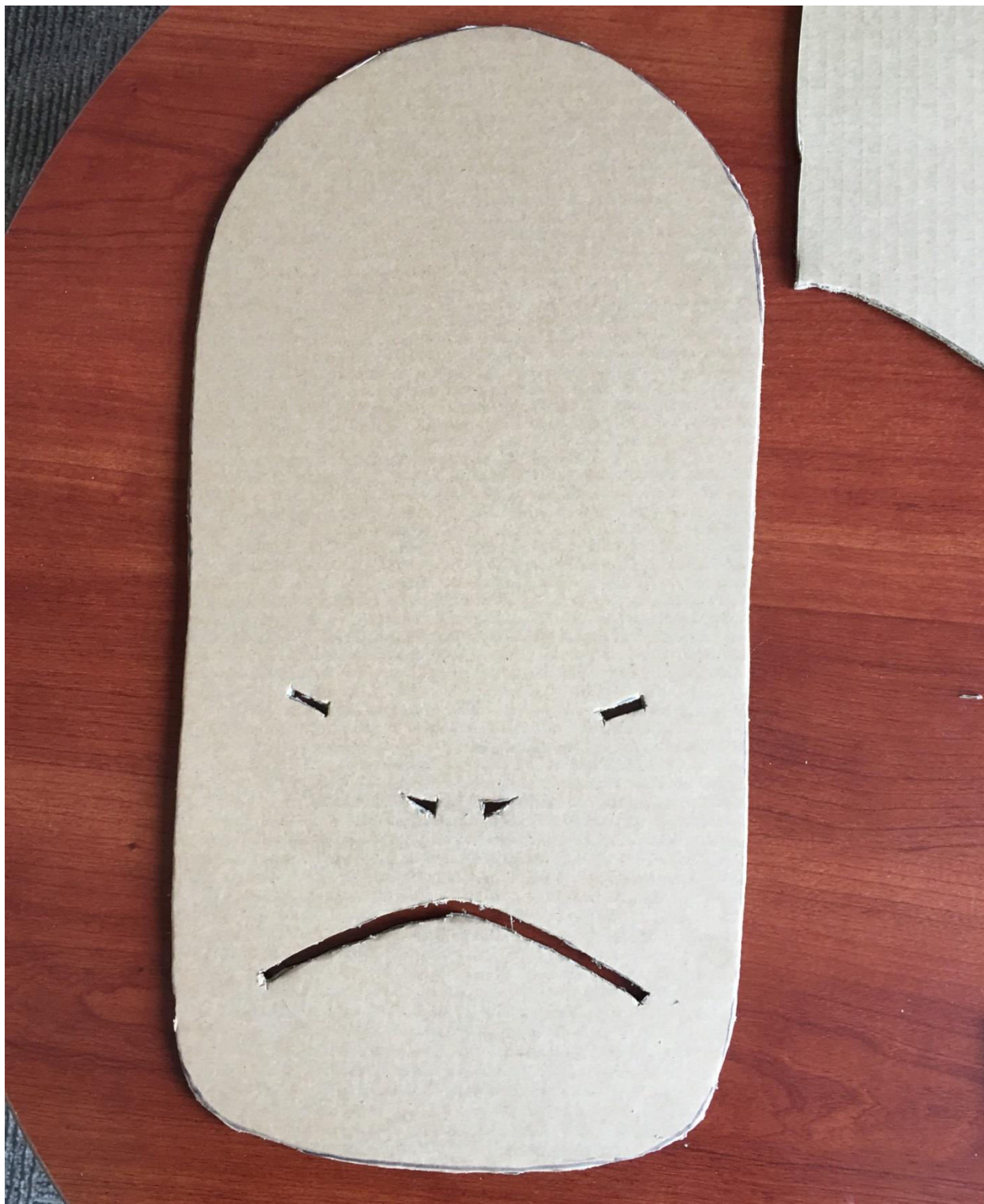




**Step 5: Trace All the Patterns Onto the Cardboard!**



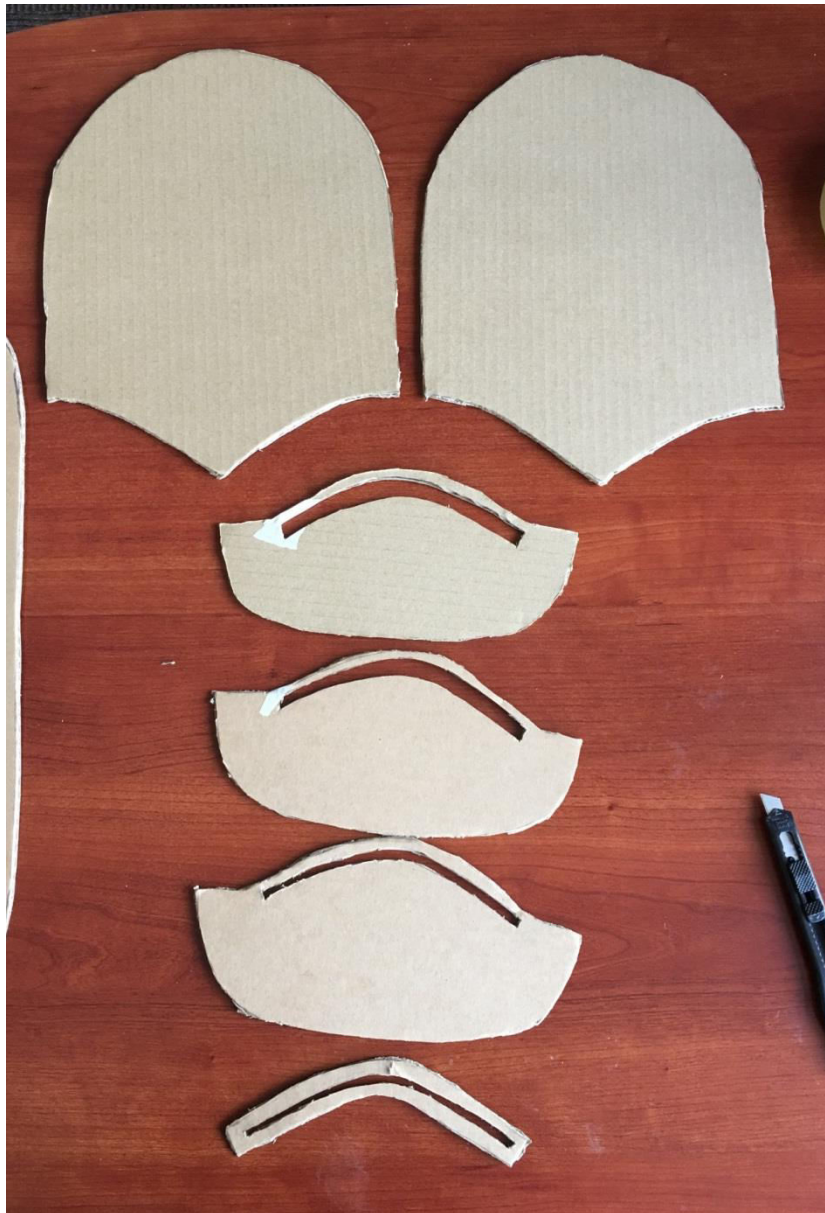




**Step 6: Cut Out All the Cardboard Pieces.**

- Using scissors, or a xActo knife, carefully cut out the pieces. Again, be very careful and ALWAYS safety conscious. Cut away from you and on a safe cutting surface. (Younger grades will need adult to either cut out the pieces beforehand or heavily supervised.)



**NOTE:**

- Pay close attention on how to cut out the mouth opening. The bottom piece will have a wider mouth opening and then graduates up to right size mouth opening for the top piece.
- If accidentally cut too far on pieces, just tape it, because it will not show on the final project.



**Step 7: Check the Pieces**

- Layer the cardboard pieces on a slight slant to look like it was carved out. Make adjustments as needed.





### **Step 8: Glue Time!**

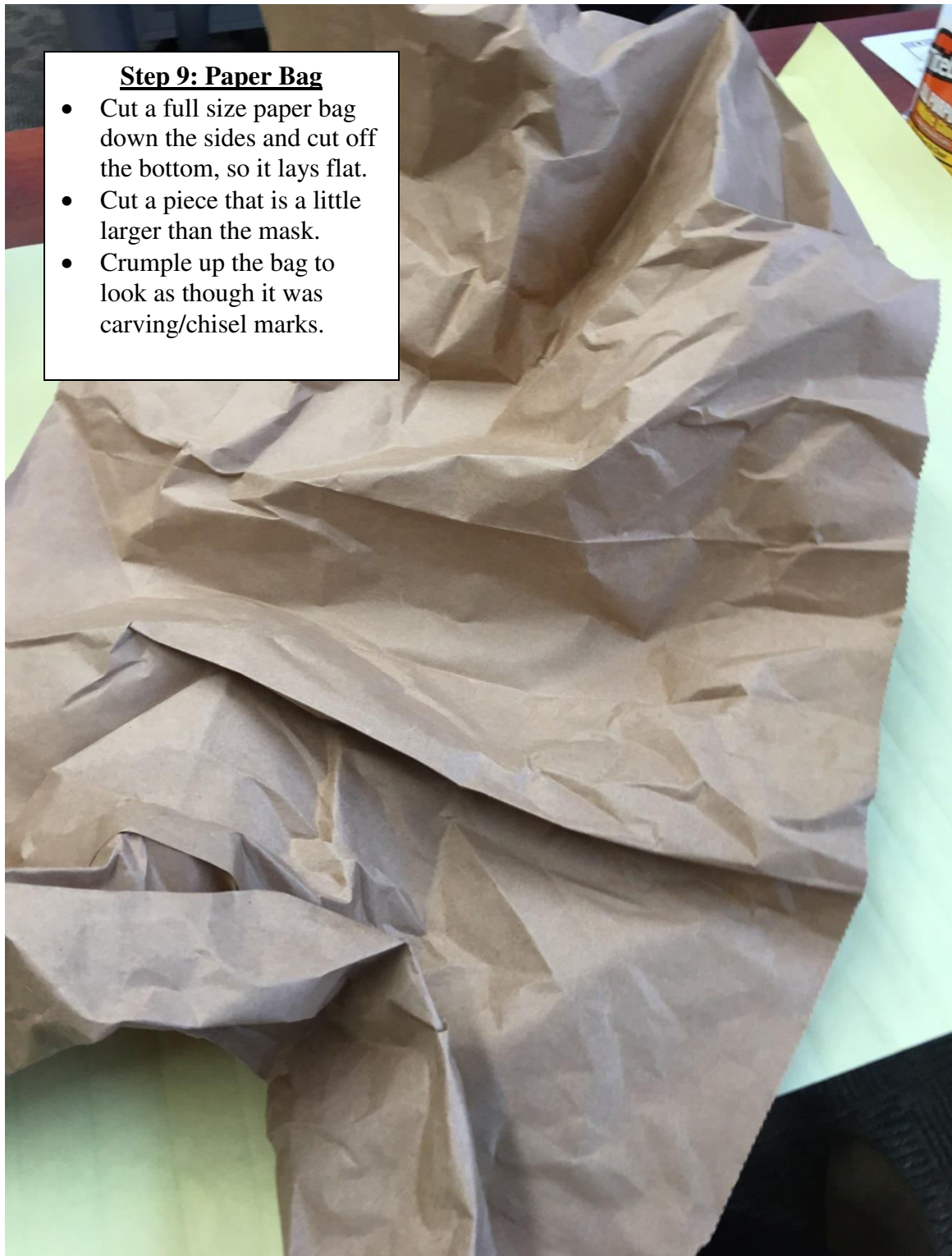
- Using Elmer's glue or an all-purpose glue that dries clear, paste entire piece
- Carefully, place the glued pieces on top of each other, as the pieces are layered, put them as a slight slant as shown in bottom photos.





**Step 9: Paper Bag**

- Cut a full size paper bag down the sides and cut off the bottom, so it lays flat.
- Cut a piece that is a little larger than the mask.
- Crumple up the bag to look as though it was carving/chisel marks.

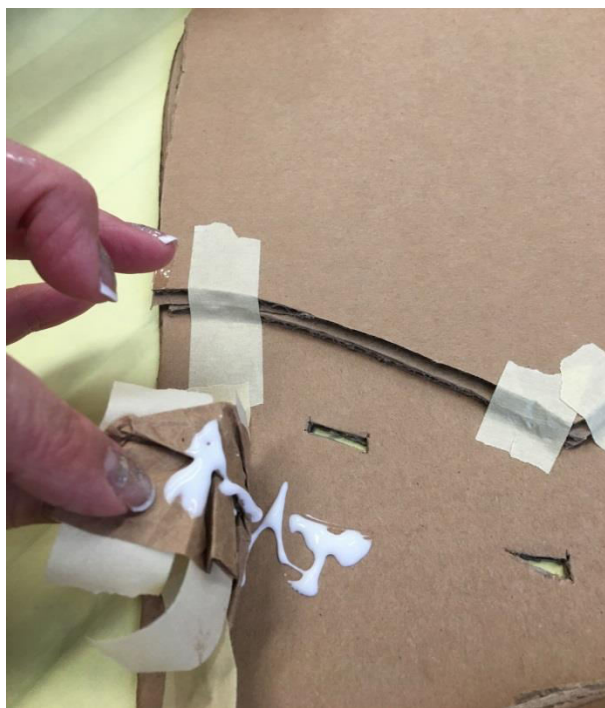




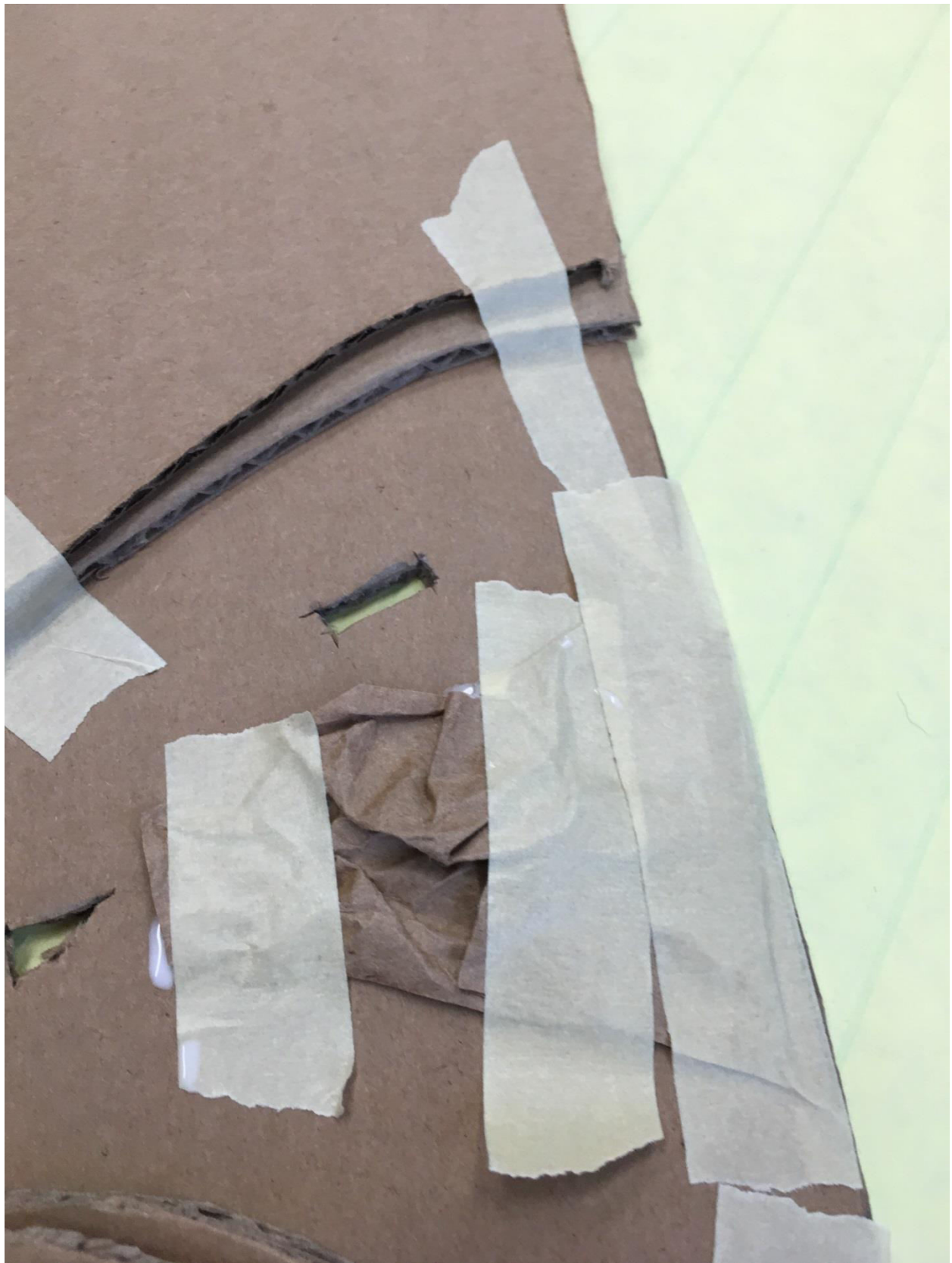


### **Step 10: Raised Facial Features**

- To make the raised cheek bones, cut a big square from scrap paper bag and crumple it up and form in shape of cheek bone.
- Glue the back side and place on the mask.
- Tape it all down to ensure the glue sets.
- Tape can be left on the mask, to give it more strength.







**Step 11: Covering the Face**

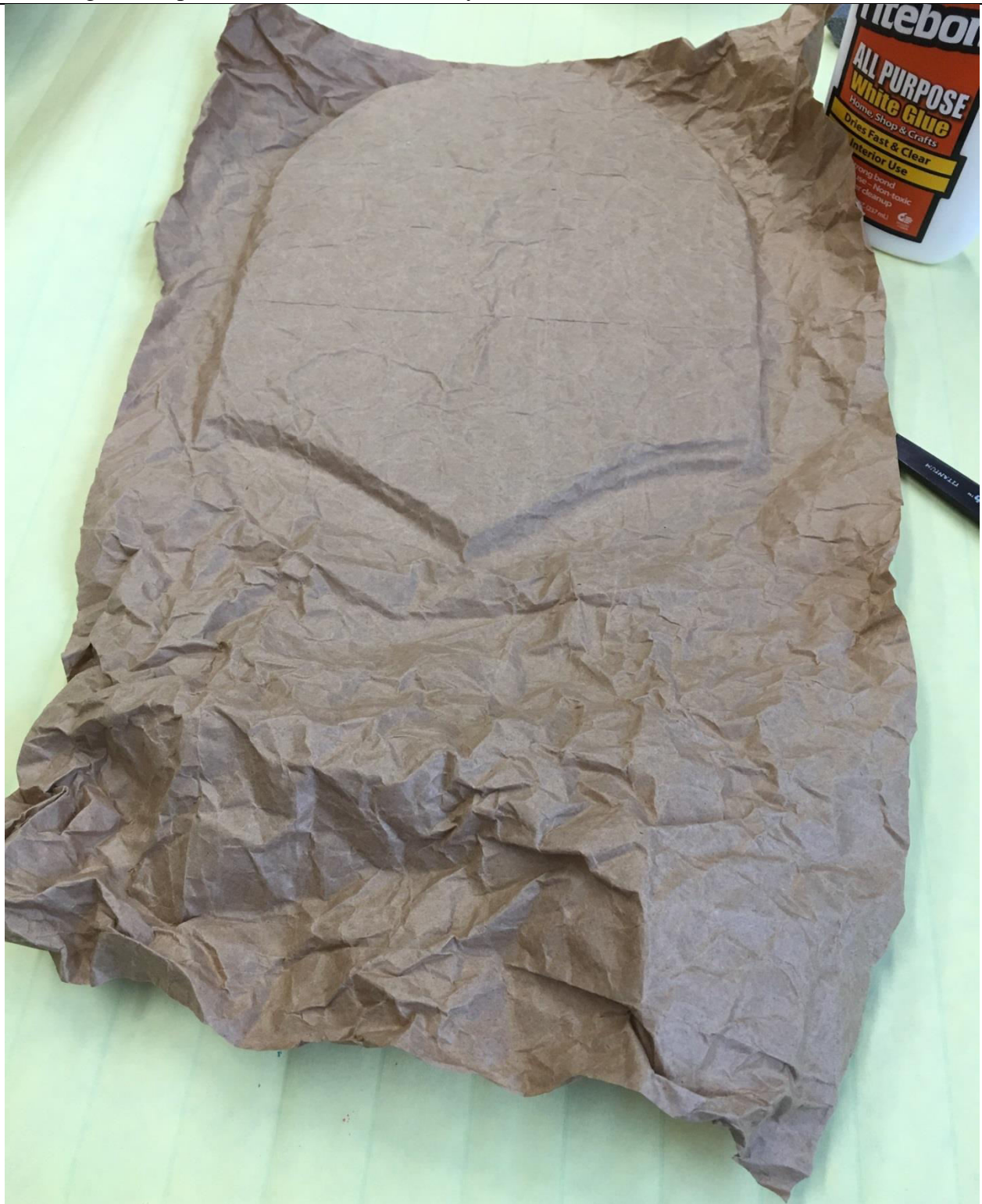
- Glue the entire face, all creases, every surface.





### **Step 12: Covering Finish with Paper Bag**

- Start at the top of the head, start pressing and flattening down the paperbag onto the mask, being sure to press and work around the layers and holes cut out.





- Using a blunt end of something, like scissor handles, press along the raised edges, smoothing it out and taking out the variation of cardboard levels.





- Turn mask over and cut out all the holes that were covered with paper bag.
- Glue all around edge of mask and press the paper bag down over the edges. Tape down on back. Cut off excess after dries.
- Place heavy books over mask to help it dry flat.

### **Step 13: Hoop Stick Around the Mask**

- Find a fresh, flexible long branch that can go around the length of mask.
- Make sure the branch is thin enough to be able to bend.





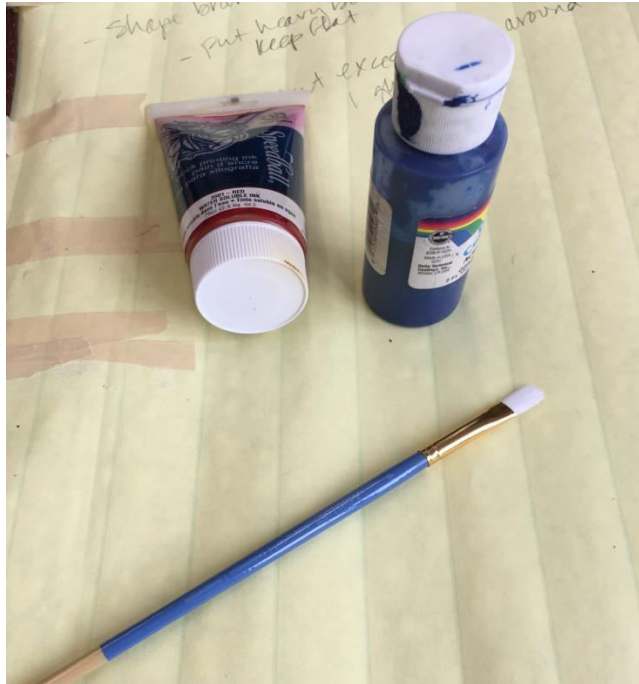


#### **Step 14: Bending the Stick**

- Tape down the one side of branch, then slowly bend the branch down around the mask and tape down as go.
- It is fine not to be able to bend the stick right next to mask at first, it takes patience and continually untaping and retaping the new bend. Take time so the branch does not break!



While waiting for the branch to dry....



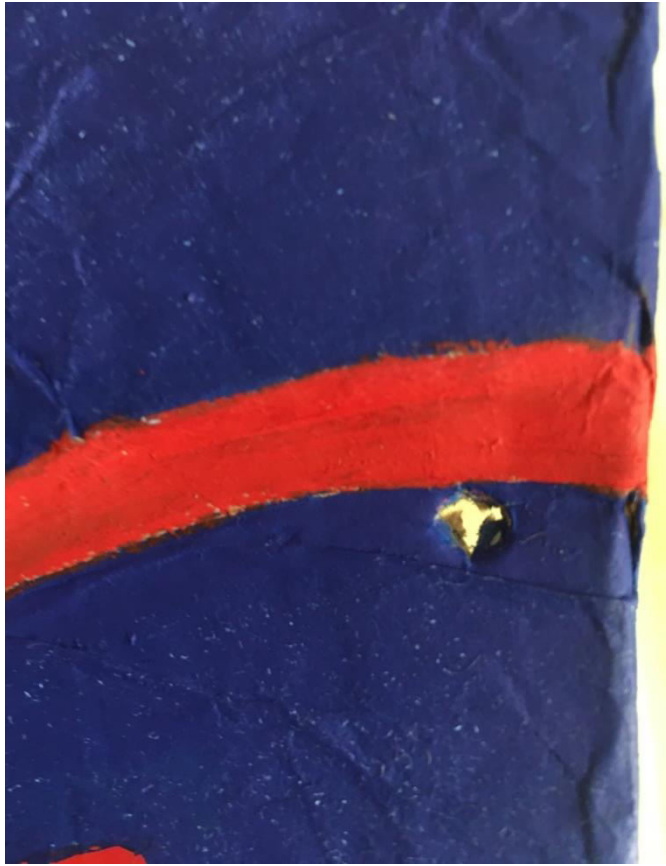
### **Step 15: Painting!**

- Gather paint supplies (prefer traditional colors of red and blue) but can also use a white-washed out color and then sand down to make the mask look old.
- Lightly pencil draw the pattern on the mask.
- Keep the photo nearby for reference as go.









#### **Step 16: Punching Holes**

- Using something sharp, such as an awl or knife, pierce an 'X' shape and then push a pencil through the 'X' to make more rounded.
- Make all the holes needed as shown on the mask. In this case, there were five.











### **Step 17: Tying the Branch to the Mask**

- Using artificial sinew or twine, start at the edge and begin tying the branch to the mask.
- Work from one side at the bottom, go around and end at the opposite side.
- If desired, make ties that can tie around the head to use for dance and can then be used to hang the mask up for display!





**Finished Chugach Mask Replica!**



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<sup>i</sup> Crowell, Aron L., Steffian, Amy F., Pullar, Gordon L. *Looking Both Ways-Heritage and Identity of the Alutiiq People*, Pg.192. University of Alaska Press.

<sup>ii</sup> Crowell, Aron L., Steffian, Amy F., Pullar, Gordon L. *Looking Both Ways-Heritage and Identity of the Alutiiq People*, Pg.194. University of Alaska Press.

<sup>iii</sup> Birket-Smith, Kaj, *The Chugach Eskimo* Pg. 109. Nationalmuseets Publikationsfond København 1953.

**Elder Quote/Belief:**



“Traditionally, the longer the beaded headdress would indicate the wealthier or higher status you were in the community. The chief’s daughters would have headdresses that sometimes reached their ankles! You can see a similar long headdress located in the Chugach Alaska Corporation office, it is very beautiful!”  
 –Marv Babic, Cordova

**Grade Level: 6-12**

**Overview:** The beaded headdresses were important part of worn by both men and women. Headdresses were symbols of wealth and status. The more successful hunter was able to trade their pelts for beads which in turn allowed the women to make longer beaded headdresses. Chief’s daughters would wear a headdress made of beads and Dentalium shells that would go all the way down to their ankles.

**Standards:**

<i>AK Cultural:</i>	<i>AK Content Science:</i>	<i>CRCC:</i>
<b>B2:</b> 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.	<b>F1:</b> Develop an understanding of the interrelationships among individuals, cultures, societies, science, and technology.	<b>CE4:</b> Students should have knowledge of traditional dance attire: Dance regalia Bentwood visor/head dress Masks

**Lesson Goal:** To learn about the traditional beaded headdress regalia design, when it was used and what it represented.

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

- Research traditional beaded headdresses in the Chugach Region.
- Design and create their headdress.
- Learn Sugt’stun/Eyak vocabulary words.

**Vocabulary Words:** Sugt’stun Dialects

English:	Prince William Sound:	Lower Cook Inlet:	<a href="#">Eyak:</a>
headdress	kaupak	kaupak	weeg (headband)
beads		akllut	<a href="#">kAwuud</a>

**Materials/Resources Needed:**

- *Step-By-Step Headdress Regalia Instructions* (Attached below)
- Felt Pieces
- Suede Piece
- Suede Straps
- E6000 Glue
- Glovers Needles (size 5, 10)
- 3 Strand Cord Waxed Nylon (30 yards)
- Beading Thread
- Cabochon (Beads and felt to make five rosettes- 1 large, 4 small)
- Seed Beads (size 6) Variety of colors
- Round Beads (size 8mm) Variety of colors
- Facet Beads (sizes 6, 8 and 10 mm) Variety of colors
- Bone Beads/ Dentalium
- Teardrop Beads (for the front of face)
- Beads for fillers on headband

**Books:**

*[The Chugach Eskimo](#)*

*Living our Cultures, Sharing our Heritage, The First Peoples of Alaska*

*Looking Both Ways- Heritage and Identity of the Alutiiq People*

*The Etholen Collection*

*The Alutiit/Sugpiat*

**Videos/Websites:**

- Arctic Studies <https://alaska.si.edu/record.asp?id=155>
- Christalina Jager, Port Graham, beaded headdresses  
[https://www.pinterest.com/search/pins/?q=Christalina%20jager&rs=typed&term\\_meta\[\]=Christalina%7Ctyped&term\\_meta\[\]=jager%7Ctyped](https://www.pinterest.com/search/pins/?q=Christalina%20jager&rs=typed&term_meta[]=Christalina%7Ctyped&term_meta[]=jager%7Ctyped)

**Teacher Preparation:**

- Invite an Elder/Recognized expert who can share their knowledge of traditional regalia used for feasts, potlucks, dances.
- Review with students the proper ways to show respect for the guest speaker.
- Review the activities plan and step-by-step instructions.
- Locate and gather all supplies needed.
- May want to cut out the leather straps ahead of time depending on time restraints and students working with.
- If desired, can make a kit for each student that includes the leather straps, cabochons, needles, felt, and beads.
- Make a copy for each student of *Step-By-Step Headdress Regalia Instructions* (Attached).
- Contact local tribal council or native dance group to borrow a traditional headdress to display or make one prior to class.
- Locate photos of headdresses for reference.

**Opening:**

Regalia were a very important component used in celebrations. Beaded headdresses were used by women and men during ceremonies such as hunting festivals, feasts, dances, weddings, etc.



The length of beads on the women's head regalia indicated one's status, wealth or success of the hunter in family. Many beautiful headdresses can be found online, books, museums, tribal council museums, Chugach Alaska Corporation headquarters, Alaska Native Tribal Health hospital, etc. For the following week, we will be researching as much information regarding headdresses worn in the Chugach Region and make a traditional headdress.

### **Activities:**

#### **Class I:**

1. If available, introduce the Elder or Recognized Expert that is wearing their traditional regalia and share their TEK regarding how the beaded headdress was made and what it was used for.
2. Ask the students to research for any information and pictures on traditional regalia used in the Chugach Region that will help with designs and stories to incorporate with headdresses they will be making.
3. Hand out the *Step-By-Step Headdress Regalia Instructions* to each student.
4. If cut out the leather straps ahead of time (or made kits) pass out to each student.
5. If have not made kits, have students choose their materials needed according to the instructions.
6. Allow time for students to create their headdresses.
7. Have the students display their headdresses with the information they have found regarding traditional headdresses in the Chugach Region.

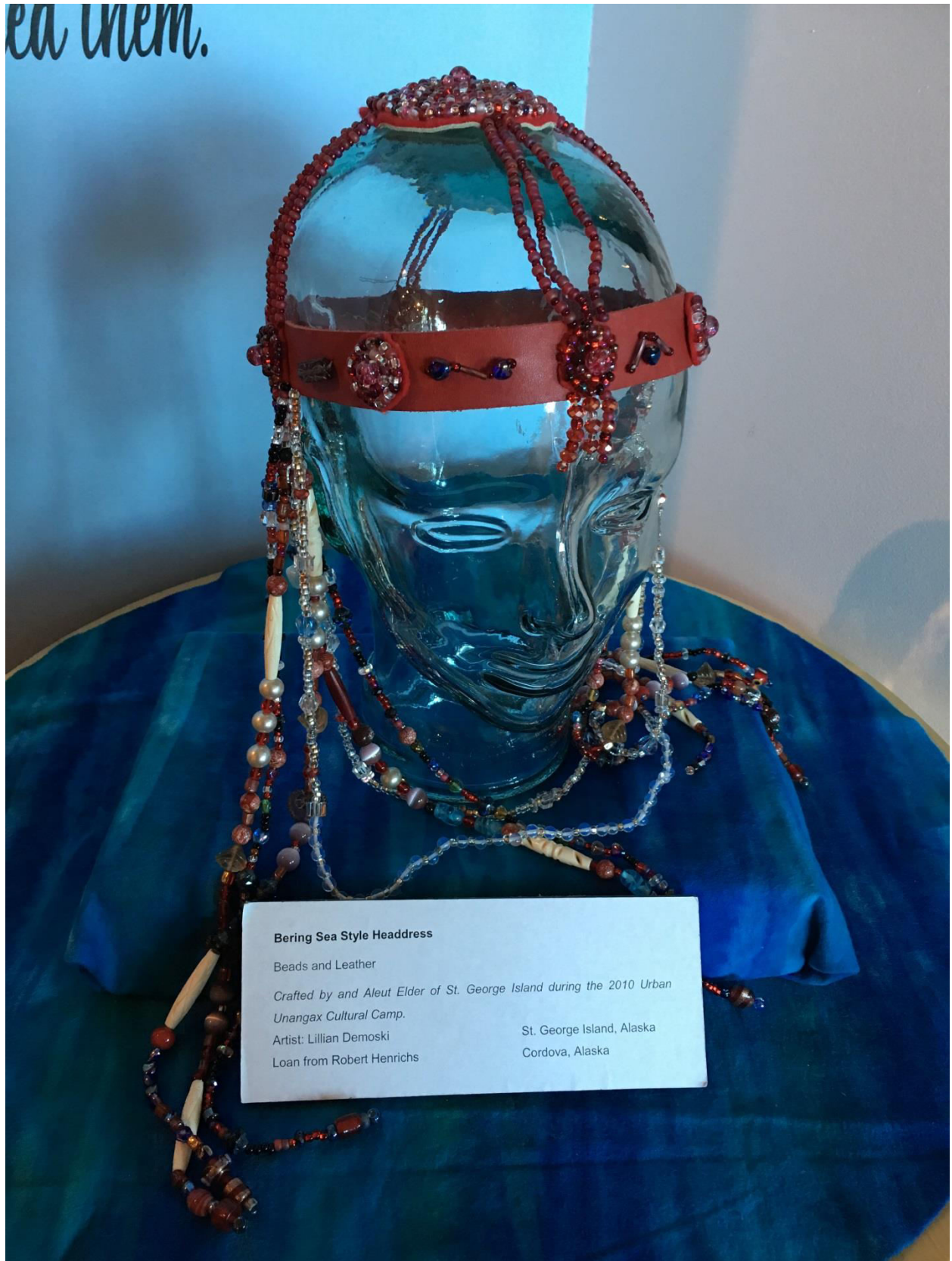
### **Assessment:**

- Students researched all Sugpiat/Eyak headdresses and incorporated information compiled of traditional background explanation in relation to the headdress they created.
- Students successfully made and designed their own headdresses.
- Students are able to repeat and understand the Sugt'stun/ Eyak vocabulary words.



Beaded Headdress made by Christalina Jager, Port Graham





**Bering Sea Style Headdress**

Beads and Leather

*Crafted by and Aleut Elder of St. George Island during the 2010 Urban Unangax Cultural Camp.*

Artist: Lillian Demoski

Loan from Robert Henrichs

St. George Island, Alaska

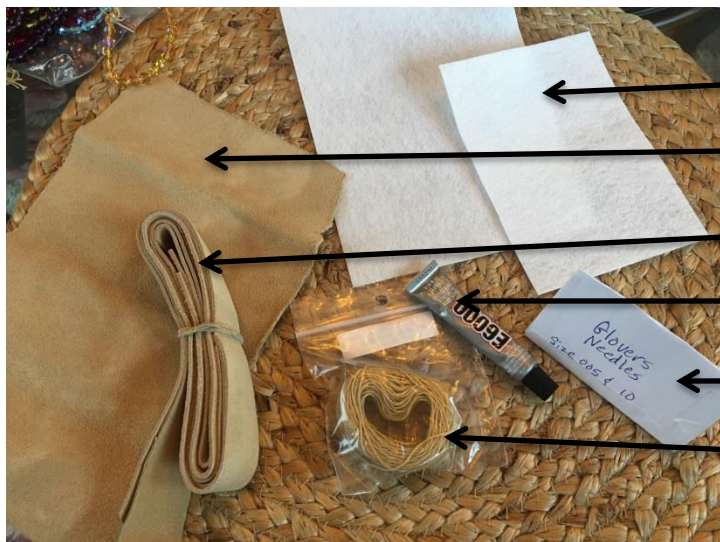
Cordova, Alaska





Chenega IRA 2013-14 Chugachmiut Mini Heritage Grant Directions for Alutiiq Headdress





### **Materials Needed:**

- Felt Pieces
- Suede Piece
- Suede Straps
- E6000 Glue
- Glover's Needles (size 5, 10)
- 3 Strand Cord Waxed Nylon (30 yards)



### **BEADS (Suggested)**

- Beading Thread
- Cabochon (Beads and felt to make five rosettes- 1 large, 4 small)
- Seed Beads (size 6, variety color)
- Round Beads (8mm, variety color)
- Facet Beads (size 10 mm)
- Bone Beads/ Dentalium
- Teardrop Beads (for the front of face)
- Facet Beads (size 8 mm)
- Beads for fillers on headband
- Facet Beads (size 6 mm)

## Step-By-Step Instructions for Headdress Regalia

Referred to Chenega IRA 2013-14 Chugachmiut Mini Heritage Grant Directions

### Step 1: Leather Crown

For Headband:

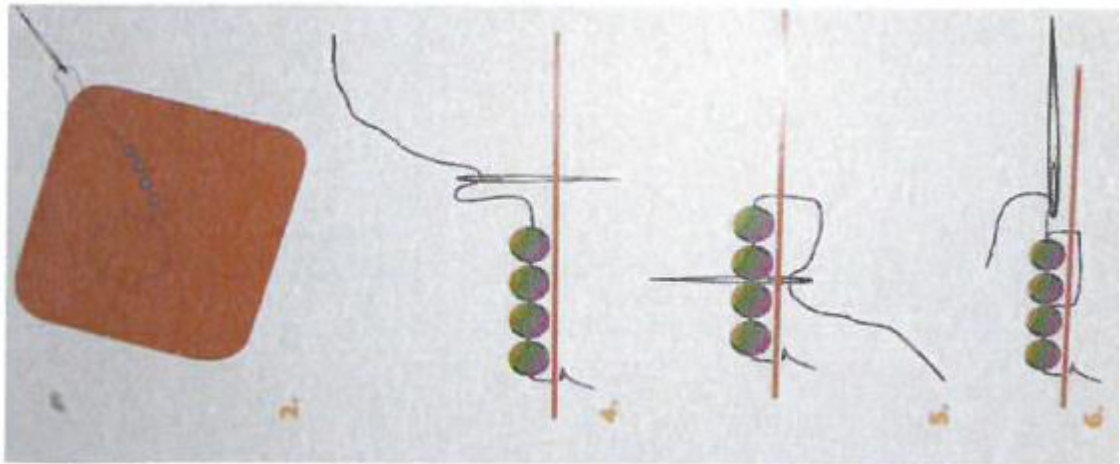
1. With a leather strap, measure around head, right above the ears and eyebrows. Cut strap about ½ inch longer than measurement.
2. Cut an arm's length of waxed cord.
3. Separate cord into single strands, as you will be using single strands for entire headdress.
  - a. NOTE: To separate cord: firmly grab a single strand with one hand and with the other hand, pull down the other two strands. To alleviate the tangling as you are pulling, stop and pull out the twist from the bottom of the two strands. Continue pulling apart each strand.
4. Cut and sew the ends together of headband strap with size 5 Glover needle and single strand of waxed cord. This seam will be the **back center**.
5. Fold the headband in half with seam in back and mark the **front center**.
6. Fold the headband with seam aligned with front center mark and make a mark at each **side (2) center** fold.
7. Front to Back: Put headband on, measure from the bottom of the leather in the front, to the bottom of the leather in back. Cut strap to fit.
8. Ear to Ear: Measure from bottom of leather of headband from ear to ear. Cut strap to fit.
9. Sew straps onto bottom of headband using single strand of waxed cord and Glover's needle.
10. Sew several stitches near top edge to keep bar and headband together and reinforcement.
11. Put on headband to evenly align crossbars on the top of head, hold and mark. Sew together.





## **Step 2: Rosettes**

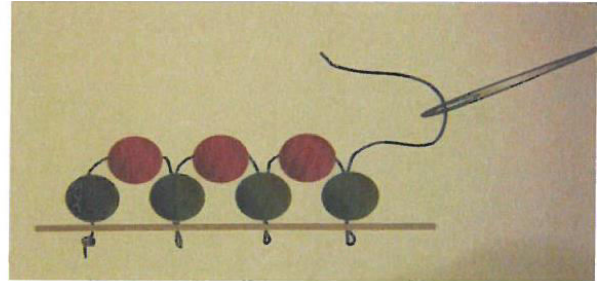
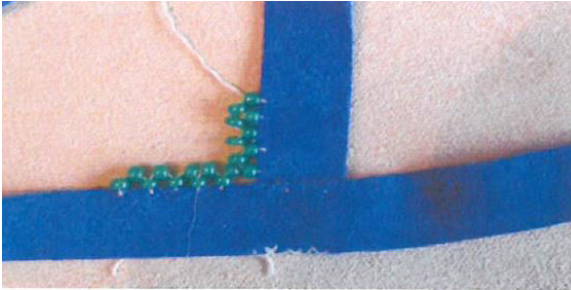
1. Making one large and four small, using cabochon and size 6 beads.
2. Glue cabochon to felt. Let dry
3. If cabochon have bead holes, sew down several times for added security.
4. **Optional:** can also use some items like buttons, jewelry, etc. for cabochons and for these be sure to sew down.
5. For both large and small rosettes, bead several rows around the cabochon. The number of rows depends on size of cabochon making. (For large rosette, it should be about 2"-2 1/4" in diameter. For the small ones, they should be about 1 1/4".
6. Thread Glover's needle with single strand of D thread. Tie knot on the end.
7. Use Backstitch beading:
  - a. Sew up through the felt, nest to cabochon, and half a bead's width away from the cabochon.
  - b. Add two to four beads, lay flat around the cabochon.
  - c. Keeping needle straight up and down, sew down through felt.
  - d. Sew needle back up between the second and third beads and pass the needle through the third and fourth beads.
  - e. Continue all the way around.



- f. NOTE: It may be necessary as you are closing up the round to use fewer beads.
  - g. Pass the needle through all the beads in the row several times. Sew down.
  - h. Sew needle back up next to row just completed.
  - i. Repeat instructions for all rows until desired diameter.
  - j. After completing all rows, sew down and tie off.
  - k. Cut the excess felt on all rosettes, being careful not to cut stitches.
8. Trace the rosettes onto the leather and cut out.
9. Sew together the rosette and cut out leather using a whip stitch.
10. TaDa! Rosettes are complete!
11. Sew the rosettes onto the leather crown, large one on top of head, and the four smaller ones are sewn at front, back and sides.

### **Step 3: Edging**

1. Using the size 6 seed beads, bead around the entire bottom of the headband and the inside four triangles of crown.
2. When beading and come to a 90 degree angles, bead as though it is one long piece.
  - a. Thread single strand of waxed cord on Glover's needle. Knot.
  - b. Sew through the leather and knot on the inside of headband.
  - c. Pick up three seed beads on needle and sew up through the leather from the inside and pass needle through the third bead.
  - d. Pick up two more seed beads, sew up through leather, and pass needle through second bead.



- e. Continue all the way around picking up two beads.
- f. To close up the end, pick up one bead, pass needle through the very first bead and sew through the leather from outside in. Knot.

**NOTE:** To change thread in the middle of working on edging, pick up two beads and sew down from outside in. Knot off. With new thread, sew up through leather and through the last bead where left off.

### **Step 4: Dangles**

1. Using size 6 seed beads, 8mm rounds and facets, bone beads.
2. Make six or seven marks, starting from the center of the rosette, approximately 3/8" apart going towards the back.
3. Make three more marks going towards the front (these will be for the loops).
4. Repeat steps 2 and 3 on other side of crown.



5. Cut approximately 26" of the waxed cord and separate to single strands. Suggest stretching each strand before beading to minimize stretch of cord in future.
6. Thread one strand onto Glover's needle and **DO NOT KNOT!**
7. Thread on a stopper bead, that will be removed later, about 6" from the end.
8. **NOTE:** Do not trim the cord after stopper bead, as you will be using the 6" tail to sew onto headdress.
9. Beginning with what will be the top of the strand, start working out the desired pattern with size 6 seed beads, 8mm rounds and facets and bone beads. Strands will be between 13 ½" to 14".
10. **NOTE:** When deciding pattern, count beads/ colors prior to ensure enough for twenty strands!
11. Keep checking length in mirror by holding the strand to the top of ear to as far down on chest as desired.
12. End each strand with a seed bead. Tie off with several knots. This prevents bigger beads from slipping off.
13. Make 12-14 strands.
14. To make the three loops in front, these are graduated with large, medium and small loops leaving 6" on both ends.
15. For large loop, suggest doing same pattern as side dangles as far as possible and then fill in center with different pattern.



Note the center loops used the same pattern all the way to the white bone beads.



16. The center portion is where you omit beads to make loops shorter.
17. Check shortest loop to fit as desired around face.
18. Sew all strands on marked points. (Remember to remove the stopper beads!)



#### **Step 5: Teardrops**

1. Evenly hang (tack) on the teardrops right onto the headband or the edging beads.
2. If hanging from the edging beads, be sure to count the edging beads to ensure hanging evenly.



### **Step 6: Beading the Crown**

1. Using the size 6 seed beads and size 6mm facet beads.
2. Center and evenly space markings on the top and bottom of the strap for beaded lines.
3. Thread the Glovers needle with single strand of waxed cord. Knot end.
4. Sew up through the leather at one of the markings at the top of the strap.
5. Add enough beads in desired pattern to reach the bottom mark. Sew down.
6. Pull the strand tight to see if it will lay flat. If the leather strap puckers or is bowing out, add or remove beads accordingly so it lays flat. Tie off with several knots.
7. Repeat to finish off the remaining beaded lines.
8. Continue this for the other 3 straps.

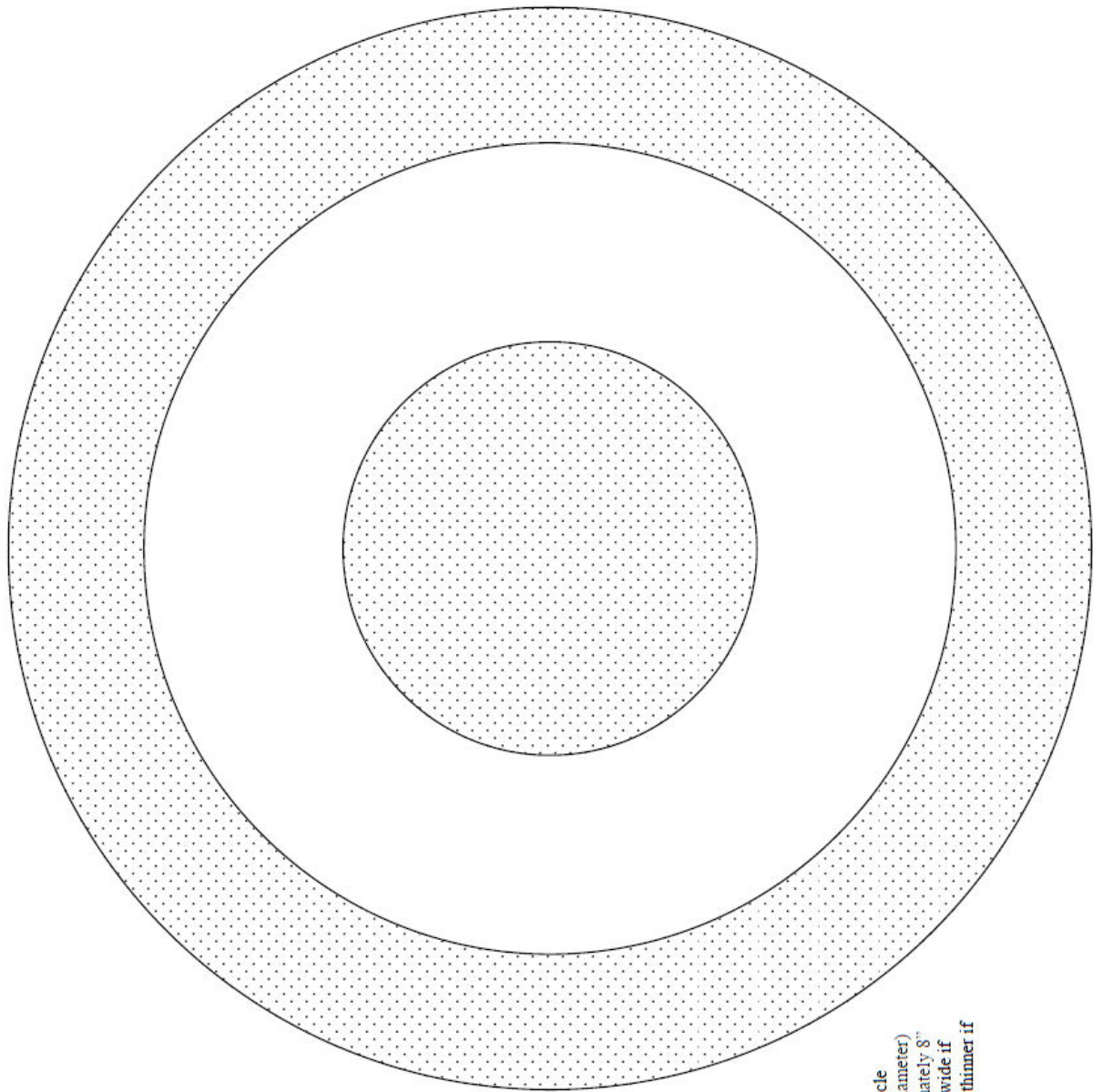


You are now finished  
with your beaded  
headdress!  
Enjoy and have fun  
dancing with your  
traditional regalia!



**OPTIONAL: To create a full headdress there are several resources that are listed below...remember to adjust with the type of beads, materials used and length as desired.**

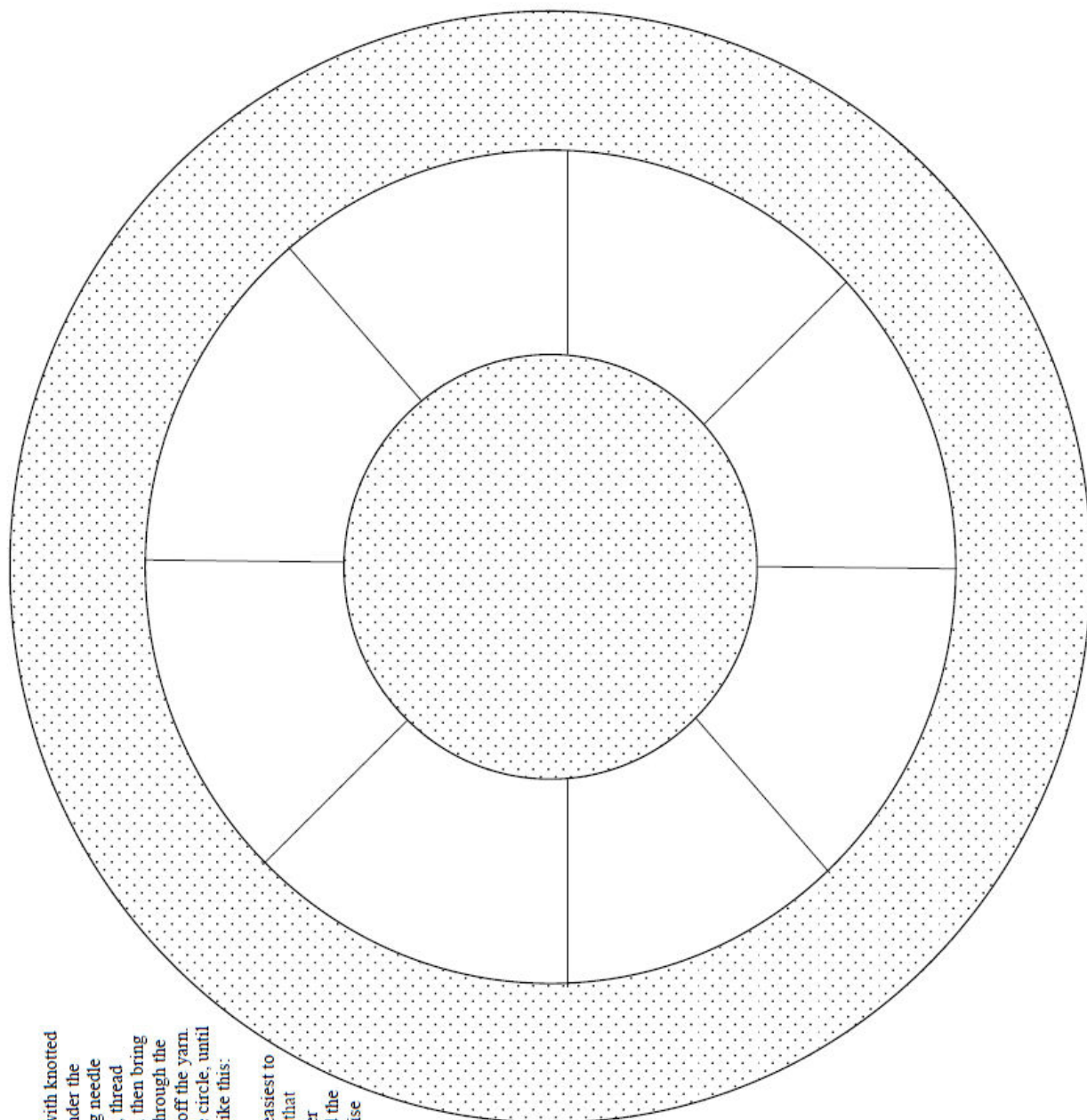
- Basic directions developed in previous heritage kits are as follows that can be adapted:



*Nacag*  
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).





Step 2—starting with knotted yarn on needle under the center circle, bring needle through the circle, thread beads on the yarn, then bring the needle down through the outer ring and tie off the yarn. Repeat around the circle, until you get a pattern like this:

Note—it may be easiest to work on 'spokes' that are opposite, rather than going around the circle in a clockwise direction (for example do top, then bottom, then left, then right, then continue that pattern for the diagonals)

At this stage of the project, the nacaq will lay flat on a table.

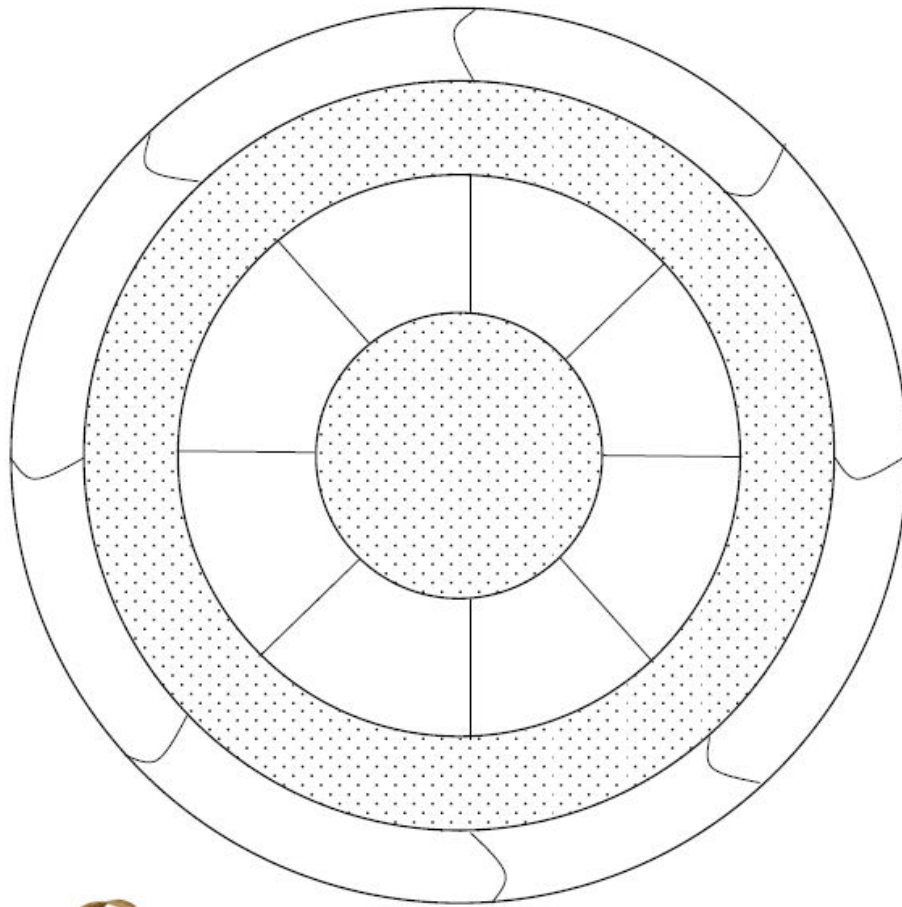


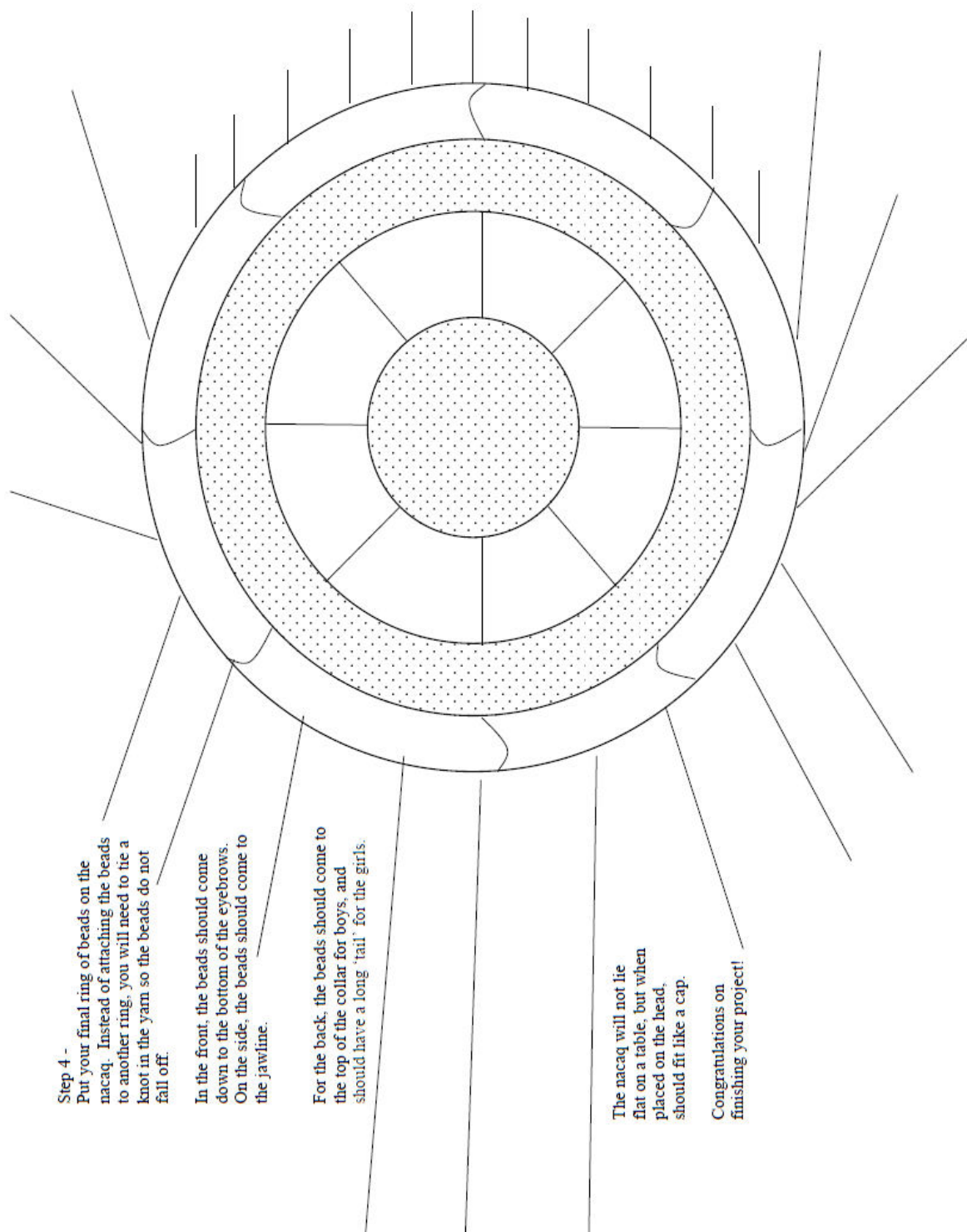
Step 3 -  
Cut a piece of felt or ribbon that  
will fit around your forehead.  
Sew the ends together to make  
a ring that does not lie flat on a  
surface.

Attach the top of this ring to the  
outer ring of the nacaq that you  
completed in step 2.

Use the same method of  
stringing the beads and securing  
the yarn.

The nacaq is starting for form a  
curve for your head and will  
**NO LONGER LIE FLAT.**







## *Nacaq*

### Beaded Headdress

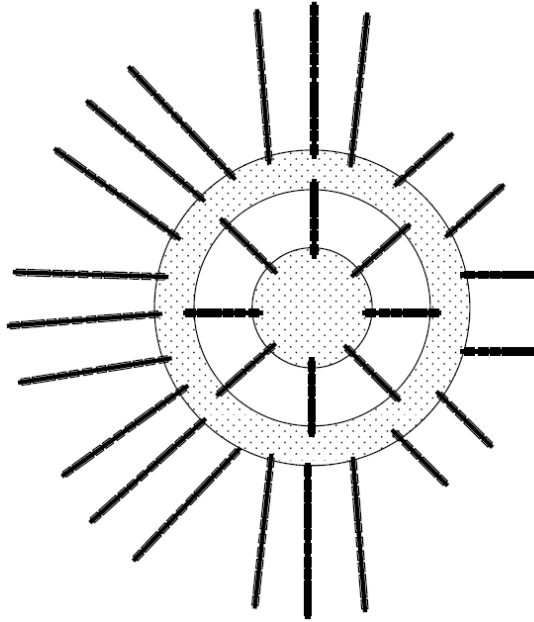
(Boys' version)

Step 4 -

Put final section of beads on the *nacaq*. Instead of attaching the beads to another ring, tie a knot in the end of the yarn.

In the front, the 'beads' should be even with the bottom of the eyebrows. On the sides, the 'beads' should be even with the jawline.

For the back, the 'beads' should come to the top of the collar for boys, and should have a long 'tail' for the girls.



## *Nacaq*

### Beaded Headdress

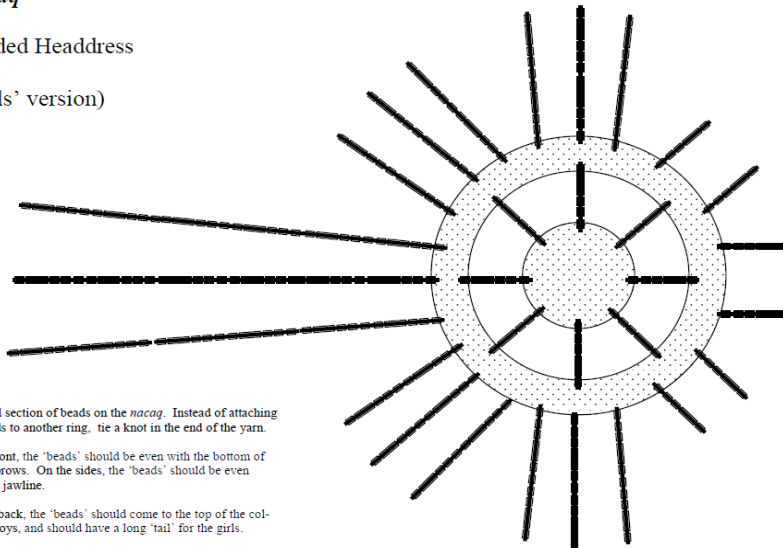
(Girls' version)

Step 4 -

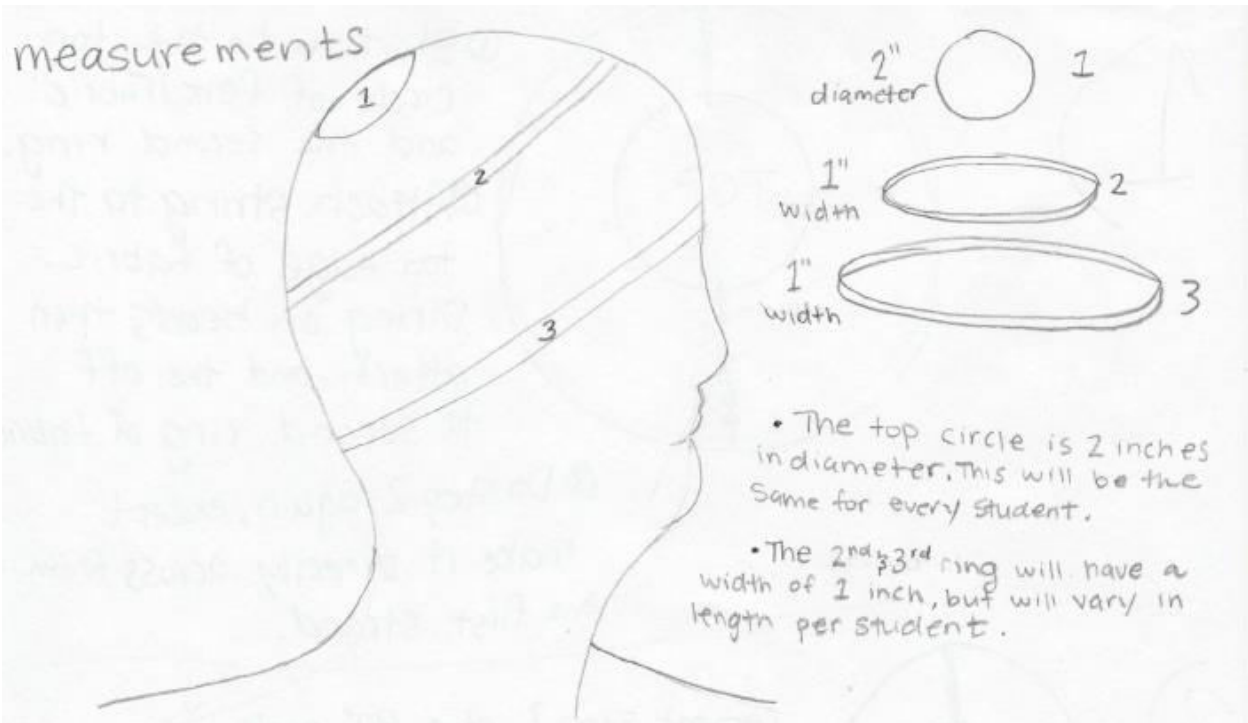
Put final section of beads on the *nacaq*. Instead of attaching the beads to another ring, tie a knot in the end of the yarn.

In the front, the 'beads' should be even with the bottom of the eyebrows. On the sides, the 'beads' should be even with the jawline.

For the back, the 'beads' should come to the top of the collar for boys, and should have a long 'tail' for the girls.

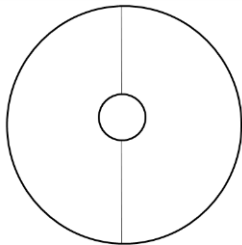


## Headdress Instructions with Amanda O'Brien



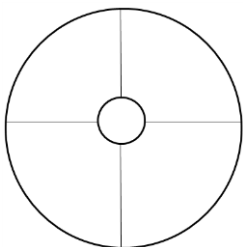
The top is a round piece of felt/ fabric that is 2 inches in diameter. For the second and third ring, they will start out as a long piece of felt/ fabric that is 1 inch wide. You will sew the ends together to make it into a loop.

1.



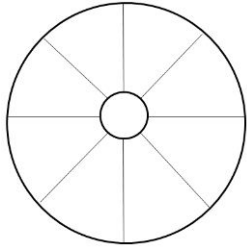
Connect your string to the edge of the center piece and string on beads, attach to the second ring and tie off. Do the same directly above the first string of beads. You will have two strings of beads attached.

2.



Repeat the first step so that they are all equidistant from each other. You will have 4 strands of beads attached.

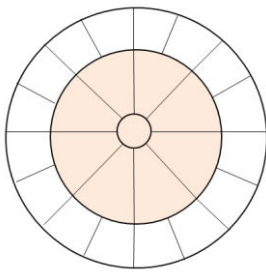
3.



Repeat the second step, by adding one strand of beads to the center of the previous strands. You will have 8 strands of beads attached.

4. Depending on how filled in you want the headdress to look, you can keep repeating this process until it is as filled in as you like.

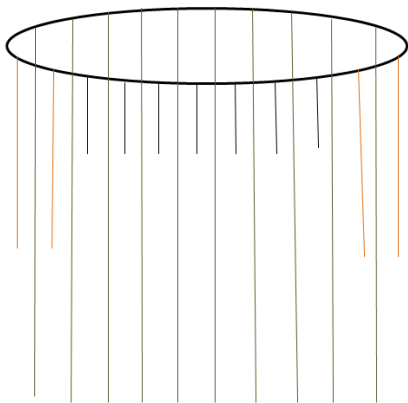
5.



Now you will move on to the third/ outer ring. Connect your string to the second/ middle loop and string on beads, attach it to the outer ring and tie off. Do the same process as before and make sure they are equidistant from each other. Repeat until it is filled in to your liking.

6. Now it is time to attach dangling strands of beads that will be short in front, medium length on the sides of the face, and long in the back. Place the headdress on your head and figure out where the short beads will be placed and where you can start to make them longer.

7.



This shows the outer ring, this is where you will attach the dangling beads. Tie off your string to the outer ring and bead on strands. Make sure the last bead on each strand is a small bead so that when you tie it off, they won't slide off over the knot.





Beaded Headdress being created by Kari Brookover

An adaptation of the instructions:

1. Started with a circle, two-inches in diameter of seal fur.
  2. Initial row of beads around.
  3. Decide on pattern and bead to desired thickness, adding a strip of leather to attach beads.
  4. Cut and sew the strip together.
  5. Continue down for the next row of beads, doing the same with strip. Beading will become more spread out as get larger diameter. Beads will lay flat until get to the one inch strip.
- NOTE:** This headdress was using a large amount of beads which is a matter of choice.





6. At this point, when the top is big enough for top of head, then measure a one inch strip around forehead to right above ears.

7. Best to bead in the four quarters first, to ensure the beading is equal going around and attached to the one inch strip. The beads will no longer lie flat, but will be conformed to your head.

8. Determine length desired in front of eyes, and bead accordingly, gradually length by adding more beads as go back. As beads get longer, an option is to bead into small strips of leather. As shown in attached photos of other beaded headdresses.

9. Work to desired length. When getting longer, add in bigger beads, such as Dentalium shells, etc.

- Another option for a pattern, can use the Alutiiq Museum's child's headdress lesson found on their website at <https://alutiiqmuseum.org/images/activities/HeaddressKit2.pdf>
  - There should be a pattern for adult headdress being uploaded soon.



**PHOTOS OF FULL HEADDRESS REGALIA FOR EXAMPLES**



Headdress made with bidarki shells, generously donated to Chugachmiut Cultural Heritage Program by Qutekcak Native Tribe, Seward





Beaded headdress located in Chugachmiut Cultural Heritage Program  
Created by Christalina Jager, Port Graham



Beaded headdress photo courtesy of Dr. Crowell, Smithsonian Arctic Studies







Beaded headdress located in Native Village of Eyak's Ilanka Center, Cordova



Headdress located in Native Village of Eyak's Ilanka Center, Cordova





Headdresses located at Native Village of Eyak's Ilanka Center, Cordova





Headdresses located at Native Village of Eyak's Ilanka Center, Cordova





Beaded headdress for display during Patience Anderson-Faulkner's headdress class at Cordova Culture Camp 2016

**Elder Quote/Belief:**



“Hoop rattles were used by dancers and shamans during ceremonial celebrations. The hoop rattles were traditionally made with many puffin beaks and dancers would shake them to the drum beat like a tambourine.”

–Darrel Olsen, Cordova

**Grade Level: 6-12**

**Overview:** Dancers and shamans of southern Alaska performed to the accompaniment of hoop rattles hung with hooves, claws, shells, and puffin beaks. This Alaska Peninsula rattle consists of thirty-six bear claws tied with sinew strings to a red-painted circular frame.<sup>i</sup>

The Eyak would use “rattles made of a semicircular slab of wood, with a hole cut out for the hand near the straight edge. Around the curved edge were pieces of agate. The Eyak did not use rattles of deer hoofs, or dance mittens ornamented with rattling puffin beaks like the Eskimo of Bering Strait. However, the actors or dancers in the performances witnessed by Abercrombie wore bracelets of tanned skin to which attached claws and whelk shells. The latter had small pebbles or other rattling objects inside.”<sup>iii</sup>

**Standards:**

<i>AK Cultural:</i>	<i>AK Content Science:</i>	<i>CRCC:</i>
<b>B2:</b> 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.	<b>F1:</b> Develop an understanding of the interrelationships among individuals, cultures, societies, science, and technology.	<b>CE1:</b> Students should have knowledge of traditional and contemporary Sugpiaq/Alutiiq song, dance and performance

**Lesson Goal:** To understand the significance of the hoop rattles, how they were made and who they were used by during traditional celebrations.

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

- Be able to explain what materials were used and how the hoop rattle was traditionally made.
- Create a hoop rattle.
- Learn the Sugt’stun/Eyak vocabulary words.

**Vocabulary Words:**

**Sugt’stun Dialects**

English:	Prince William Sound:	Lower Cook Inlet:	<a href="#">Eyak:</a>
Hoop Rattle		Uulegsuuteq	



Sticks			dAkinh
Beak			Beak (its~) <a href="#">(u)niik'</a>

### **Materials/Resources Needed:**

- Elder or Recognized Expert to share story about traditional dancing, especially regarding the use of the rattle
- Embroidery Hoops in two or three different sizes (or branches formed into hoops)
- Sticks (or branches) to make crosspieces for handle
- Artificial Sinew (or string)
- Deer hooves (or shells)
- Drill press to make holes in hoops and noise makers
- Scissors
- If desired: red acrylic paint and paint brushes

### **Books:**

- Birket-Smith, Kaj. [The Chugach Eskimo](#), Pg. 109
- Crowell, Aron L. *First Peoples of Alaska: Living Our Cultures, Sharing Our Heritage*, Pg. 173
- Crowell, Aron L. *Looking Both Ways: Heritage and Identity of the Alutiiq People*, Pp. 188-190
- Korsun, S.A. *The Alutiit/Sugpiat: A Catalog of the Collections of the Kunstakamera*, Pp. 294-303
- Varjola, Pirjo. *The Etholen Collection*, Pp.238, 242

### **Teacher Preparation:**

- Invite an Elder/Recognized expert who can share their knowledge of the traditional hoop rattles used for celebration dances.
- Review with students the proper ways to show respect for the guest speaker.
- Review the activities plan and step-by-step instructions.
- Locate and gather all supplies needed.
- Drill holes in the hooves, shells and hoops prior to class.
- Review the books and display in classroom for students as reference.

**Opening:** (Read the above Overview out loud to the students) Drums and rattles were the sole musical instruments except, perhaps, for a whistle of which a single specimen of bone was found during our excavations. -There were two different types of rattles. One consisted of one or more concentric wooden rings to which puffin beaks or- if we may believe Cook- barnacle shells were attached, fastened to a cross grip of thin sticks. The other kind of rattle was of the ordinary Northwest Coast type, viz. a sub-spherical or bird-shaped container with a few pebbles inside and a short handle. During the dances the rattles were used in pairs.<sup>iii</sup>

Today, we will be creating traditional hoop rattles but instead of puffin beaks, we will use hooves or shells.

**Optional:** Can also make the Eyak rattle as described in *The Eyak Indians of the Copper River Delta, Alaska* on page 174.

## **Activities:**

### **Class I:**

1. If available, introduce the Elder or Recognized Expert that is wearing their traditional hoop rattles and share their TEK regarding how the hoop rattle was made and who used them.
2. Ask the students to research for any information and pictures on traditional hoop rattles used in the Chugach Region as a reference to create hoop rattles.
3. Hand out the *Step-By-Step Hoop Rattle Instructions* to each student.
4. If holes were drilled ahead of time, pass out supplies needed to each student.
5. Have students choose their materials needed according to the instructions. (Hooves or shells, sticks or branches)
6. If desired, students could choose to paint/decorate their handles and hoops red, prior to stringing on the noise makers. Allow to dry completely.

### **Class II:**

1. Allow time for students to create their hoop rattles.
2. Ask the students to display their hoop rattles with the information they have found regarding traditional hoop rattles in the Chugach Region.
3. Students can use their hoop rattles in the dance at the end of the unit celebration potluck.

### **Assessment:**

- Students researched traditional hoop rattles and incorporated information compiled in relation to the rattle they created.
- Students successfully made and designed their own hoop rattle.
- Students are able to repeat and understand the Sugt'stun/ Eyak vocabulary words.



Traditional hoop rattle made with puffin beaks photo provided by Dr. Aron Crowell, Smithsonian Arctic Studies



Hoop Rattle photo provided by Dr. Aron Crowell, Smithsonian Arctic Studies



## STEP-BY-STEP DIRECTIONS TO MAKE A HOOP RATTLE

**Step 1:** Gather materials/supplies needed.

- Embroidery Hoops in two or three different sizes (or branches formed into hoops)
- Sticks (or branches) to make crosspieces for handle
- Artificial Sinew (or string)
- Deer hooves (or shells)
- Drill press
- Scissors
- Red acrylic paint and paint brushes

### FOR HOOPS:



Embroidery hoops in various sizes, use the inner hoop or cut off the metal fastener



**-OR-** Branches formed into various sized hoops

### FOR HANDLES:



Flat sticks purchased, cut to length needed.



**-OR-** Tree branches cut, peeled and cut to length of hoops and peeled.

**FOR NOISEMAKERS (will not be using puffin beaks):**



Deer hooves can be ordered...

**-OR-** Shells collected from beach.

**FAKE SINEW (or string):**



**Step 2: Drill holes** all around the embroidery hoops (if desired, can tie all around hoop instead)...





**Step 3:** Drill holes into the hooves/shells



**Step 4:** Tie noise makers onto hoop. A couple of options:

A. Tie the hooves or shells onto the hoops, you can choose to tie around the hoop.



B. **OR** if drilled holes into hoop, then tie hooves/shells into the holes.



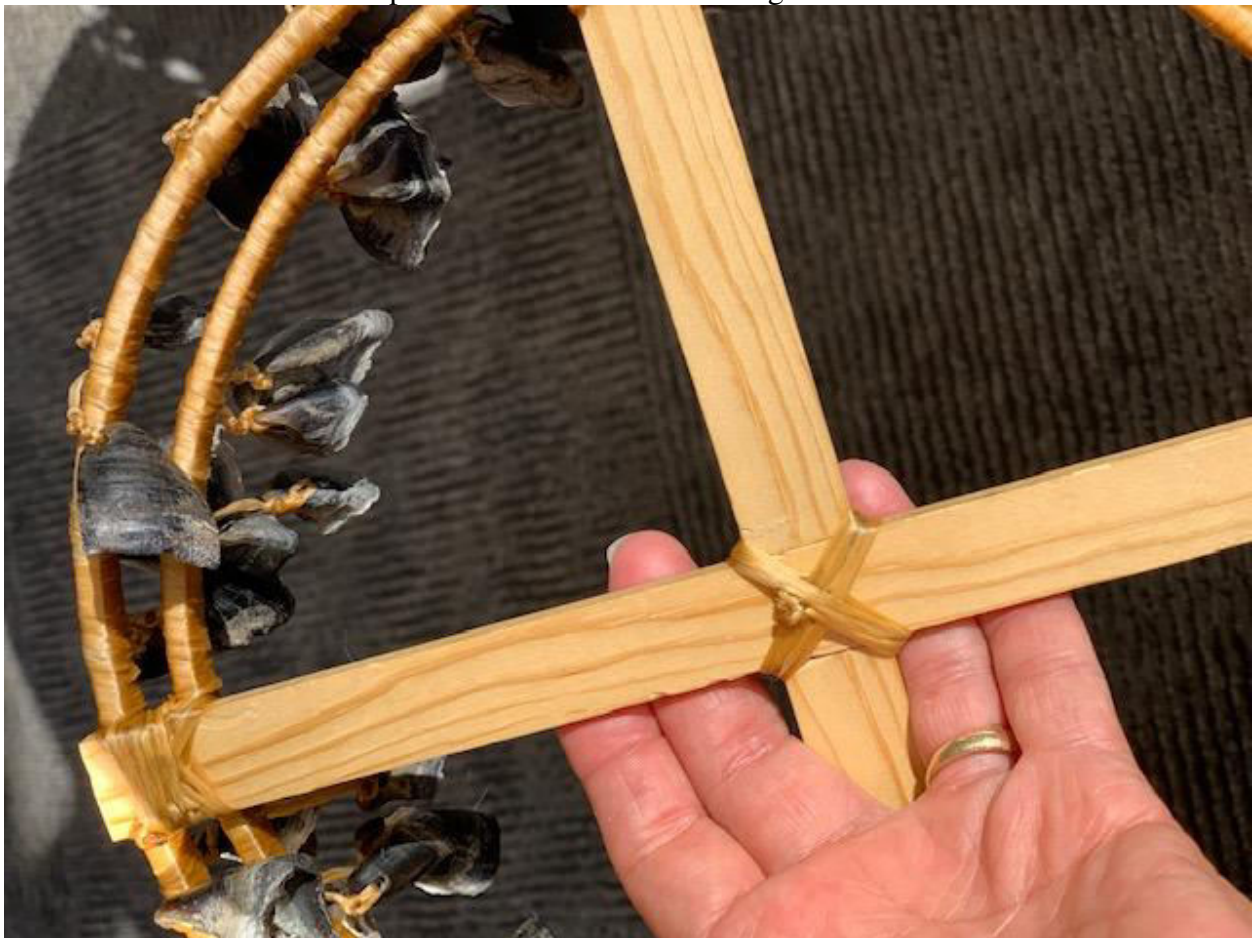


**NOTE:** Found that stringing two noise objects together and then tying onto hoop made a better sound and looked better.



**Step 5: Making the handle**

- Tie on the two sticks onto the hoops with sinew. Can also notch out on stick so that they lay flat if desired as shown in photo below. Tie the sticks together in the middle cross.



**OR-** if using peeled branches also tie the cross pieces onto the hoops with sinew, make sure to tie sinew between the hoops to ensure separation.







**Finished Hoop Rattle!**



**Important to note the traditional bird rattles**

As shown below, bird rattles were another type of rattle used in dances during ceremonies. If desired, teachers can have students research and try their hand at carving a bird rattle.

*“The other kind of rattle was of the ordinary Northwest Coast type, viz. a sub-spherical or bird-shaped container with a few pebbles inside and a short handle. During the dances the rattles were used in pairs.” –The Chugach Eskimo, p 109*



Bird Rattle made by Andrew Abyo for the Celebrations Heritage Kit



Alaska Native Collections – Rattle <https://alaska.si.edu/record.asp?id=232>



<sup>i</sup> Crowell, Aron. *First Peoples of Alaska: Living Our Cultures, Sharing Our Heritage*. Pp. 173.

<sup>ii</sup> Birket-Smith, Kaj and Laguna, Frederica. *The Eyak Indians of the Copper River Delta, Alaska*. Reprint Levin & Munksgaard, Kobenhavn, 1976. Pp. 174-175.

<sup>iii</sup> Birket-Smith, Kaj. *The Chugach Eskimo*. Inter Documentation Co., 1983. pp.108-109.

## CELEBRATIONS: HAND HELD DRUM GR: 6-12 (2 LESSONS)

### Elder Quote/Belief:



*“I was told that the drum beat represented the mother’s heartbeat and brought balance and connection to the people. The round shape represented the circle of life. Here in the Chugach Region, there are two types of drums, either the hand held or handle, either was used depending on the location of community.”*

– Darrel Olsen, Cordova  
Native Village of Eyak Tribal Chief

### Grade Level: 6-12

**Overview:** Drums are played to accompany song and dance. Traditionally, the drum head was made from a seal hide, seal bladder, or halibut stomach. Some Alutiiq drums were painted with figures representing shamans’ spirit helpers, while others had carved and painted handles. – Excerpt from *The Chugach Eskimo*<sup>i</sup>

Drums were used to accompany the dances in the potlatch house. They were of the tambourine type, with a wooden rim, usually a strip about 6 inches wide, but often made simply of a bent branch. The head was of depilated seal skin and measure about 18 inches in diameter. There was a single cross-bar across the back for a handle. –Excerpt from *The Eyak Indians of Copper River Delta, Alaska*

### Standards:

<i>AK Cultural:</i>	<i>AK Content Science:</i>	<i>CRCC:</i>
<b>B2:</b> 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.	<b>F1:</b> Develop an understanding of the interrelationships among individuals, cultures, societies, science, and technology.	<b>CE1:</b> Students should have knowledge of traditional and contemporary Sugpiaq/Alutiiq song, dance and performance

**Lesson Goal:** To understand the significance of the traditional drum.

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

- Be able to explain what materials were used and how the drum was traditionally made.
- Create a hand held drum.
- Learn the Sugt’stun/Eyak vocabulary words.



**Vocabulary Words:** Sugt'stun Dialects

English:	Prince William Sound:	Lower Cook Inlet:	<a href="#">Eyak:</a>
Rawhide			
Drum	tramaaq	cauyaq	GAXits'
Heartbeat			(Heart) uGL

**Materials/Resources Needed:**

- Elder or Recognized Expert to share story about traditional drums and drum making
- Wooden hoop/ drum frame
- Rawhide for drum face
- Rawhide cut into strips for lacing
- Hole punch, Awl or Rotary Leather Punch
- Hammer
- Sandpaper
- Glue
- Stick for drumstick
- Suede or buckskin piece
- Padding for top of stick
- Sinew
- Tote(s)
- Towels
- If desired, drum kits can be ordered from Centralia Fur & Hide at
  - <https://furandhide.com/products/categories/drum-kits>

**Books:**

- Crowell, Aron L., *Looking Both Ways*
- Birket-Smith, Kaj, [The Chugach Eskimo](#), Pgs108-109
- Birket-Smith, K. and DeLaguna, F. [The Eyak Indians of the Copper River Delta, Alaska](#), pgs.169-193

**Videos:**

- Alaska Native Drum Making Video <https://www.youtube.com/watch?v=6MelsgBFNls>

**Teacher Preparation:**

- Invite an Elder or Recognized Expert to share story about traditional drums and drum making
- Review the way to be respectful of guest in classroom.
- If desired, purchase kits. Highly suggest ordering the kits a couple of weeks prior to the class.
- A drum is in the Celebrations Heritage Kit, but if unable to borrow the kit then best to make a hand held drum ahead of time to display for students.
- Make copies of the attached *Step-by-Step Instruction* for each student.
- Prior to class:
  - Locate all supplies needed for class.

- Soak the rawhide and lacing in water overnight.
- Optional: Download drumming music or traditional songs in the community to play while making the drums.

**Opening:** During most celebrations, the drum and rattles were used to accompany dancing. Listen as I read the following excerpts from *The Chugach Eskimo* and *The Eyak Indians of Copper River Delta, Alaska*:

“Drums and rattles were the sole musical instruments except, perhaps, for a whistle of which a single specimen of bone was found during our excavations. The drum was a tambourine consisting of a hoop over which was stretched a piece of depilated sealskin or a halibut stomach, sometimes painted with figures representing the shaman’s spirit helpers. Like other Eskimo drums it had a lateral grip, but in contradistinction to the ordinary type the grip continued across the back of the drum.” –Excerpt for *The Chugach Eskimo*<sup>ii</sup>

“Drums were used to accompany the dances in the potlatch house. They were of the tambourine type, with a wooden rim, usually a strip about 6 inches wide, but often made simply of a bent branch. The head was of depilated seal skin and measure about 18 inches in diameter. There was a single cross-bar across the back for a handle.” –Excerpt from *The Eyak Indians of Copper River Delta, Alaska*

Today, we will be making our own hand held drums.

### **Activities:**

#### **Class I:**

1. If available, introduce the Elder or Recognized Expert to share the importance of the drum, and if possible sing and drum a traditional song.
2. If the Elder is willing, they can teach the class on how to make the drum, otherwise follow the step-by-step photos that are attached.
3. Soak the rawhide and rawhide strips overnight in water before lesson.
4. Sand down the rough and sharp edges on wooden hoop.
5. Wipe off the excess water from rawhide with towels.
6. Make the holes for lacing.
  - a. Using a hole punch and hammer.
  - b. Use a block of wood to work on to prevent accidental holes on tables!
  - c. First punch the holes in the four directions, then punch a hole in the middle of two directions, then one on each side, end up with sixteen punched out holes.
  - d. Can also mark all hole placements and then hammer them out if waiting for the hole punch.
7. For Lacing
  - a. Gather the wooden hoop, rawhide and lacing.
  - b. Stretch out the lacing.
  - c. Place the hoop over the **center** of rawhide piece-flesh side up.
  - d. Start by putting start of lacing from the under the skin up towards the hoop.
  - e. Pull lace through and put lace through top to inside on direct opposite hole punch.
  - f. Pull lace taut, but not too tight.

- g. Bring the lace end back to the starting point for measurement, then go back and make a slip knot at second hole to make an anchor. That slip knot is the point where you start the lacing.
  - h. Go back to the other end of the lacing, and to the right of the slip knot, pull through and then go to the opposite hole.
  - i. Spray the lacing as you are working so that the lacing stays moist.
  - j. Pulling lace through between each lacing, do not need to worry about the tension yet.
  - k. Continue working opposite all the way around, filling in the whole. **Note:** If need to add more lacing, knot together and keep going! Be sure to have some extra lacing to make the hand grip.
  - l. Once you have gone all the way around then go back and start taking the slack out of the lacing.
  - m. Once slack is out, go around and take slack out of the hide sides and tighten up.
  - n. Go around the drum laces **again** to take more of the the slack once again, similar to a tramoline. Make it quite tight.
8. Making a Hand Grip.
- a. Take the excess lacing, go across and drop the pile down and then put it on the opposite side and then pull it up and tight.
  - b. Go back and pull the slip knot free, pull the lace opposite tightly.
  - c. Grab four lacing together and wrap around the laces as much as can, then cover with the excess lacing as work around and around, up and back down up about an inch and half, then up the middle (two laces on each side) so then can wrap back down.
  - d. Grab the next four laces on back of drum and as earlier, wrap the excess lacing around and around up inch and half, up through middle and back down.
  - e.
  - f. Repeat all around this way, so making the four directions.
  - g. The last part of the lacing, if desired, make criss cross in middle and then keep a couple loops loose, so can pull the edge of lacing through and tighten all up. on last part
9. Allow drum to dry overnight in a cool place. Important **NOT** to beat on the drum before it dries thoroughly!
10. Making a Drum Stick.
- a. Gather supplies needed. Stick, padding (can be old blankets), suede, sinew, and glue.
  - b. Glue one end of stick about one inch down and all around.
  - c. Wrap padding around the end of stick that was glued.
  - d. Tie with sinew around the padding to ensure it stays.
  - e. Cover padded end with piece of suede and wrap around the edge with sinew about tight and secure.
  - f. Tie off

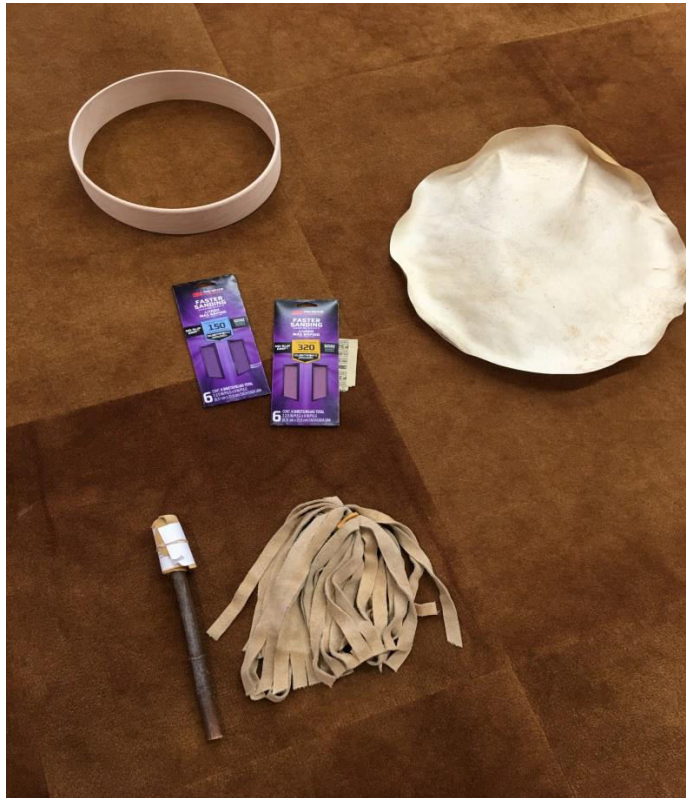
### **Assessment:**

- Students can explain what materials were used and how the drum was traditionally made.
- Students successfully created their own hand held drum.
- Student correctly pronounces and understands the Sugt'stun/Eyak vocabulary words.



## Step-By-Step Instructions to Make a Hand Held Drum

\*Many thanks to the Chugachmiut's Women's Healing Retreat for sharing!\*



### Gather Materials Needed:

#### FOR DRUM:

- Wooden hoop/ drum frame
- Rawhide for drum face
- Rawhide cut in strips for lacing
- Sandpaper
- Towels
- Hole punches, Awls or Rotary Leather Punch
- Hammers or Mallets
- Totes filled with water

#### FOR DRUM STICK:

- Sticks
- Padding
- Suede/buckskin piece
- Sinew
- Glue



**Step 1:** Soak the rawhide and rawhide strips overnight in water before lesson.



Rawhides soaking in water



Rawhide lacing soaking in water



**Step 2:** Sand down the rough and sharp edges on wooden hoop.



**Step 3:** Wipe off the excess water from rawhide with towels.

**Step 4:** Making the holes for lacing.



**Step 4: Hole Punch**

- Using a hole punch and hammer.
- Use a block of wood to work on to prevent accidental holes on tables!
- First punch the holes in the four directions, then punch a hole in the middle of two directions, then one on each side, end up with sixteen punched out holes.
- Can also mark all hole placements and then hammer them out if waiting for the hole punch.





**IMPORTANT:** Do **NOT** hammer when someone's fingers are still there for measurement! Notice how the person's hand is **moved away** before hammering!

**NOTE:** There are several ways to make the holes, such as; using an awl to poke holes, or even a leather punch (but be forewarned, the rawhide is quite thick and tough, so it takes a little muscle!)

### READY TO START LACING!



#### **Step 5: Lacing**

- Gather the wooden hoop, rawhide and lacing.
- Stretch out the lacing.
- Place the hoop over the **center** of rawhide piece- flesh side up.



### **Step 6: Prep**

- Place hoop on **center** of rawhide-flesh side up.

### **Step 7: Begin Lacing**

- Start by putting start of lacing from the under the skin up towards the hoop.
- Pull lace through and put lace through top to inside on direct opposite hole punch.
- Pull lace through and put lace through top to inside on direct opposite hole punch.
- Pull lace taut, but not too tight.
- Bring the lace end back to the starting point for measurement, then go back and make a slip knot at second hole to make an anchor.
- The slip knot is the point where you start the lacing.





### **Step 8: Lacing**

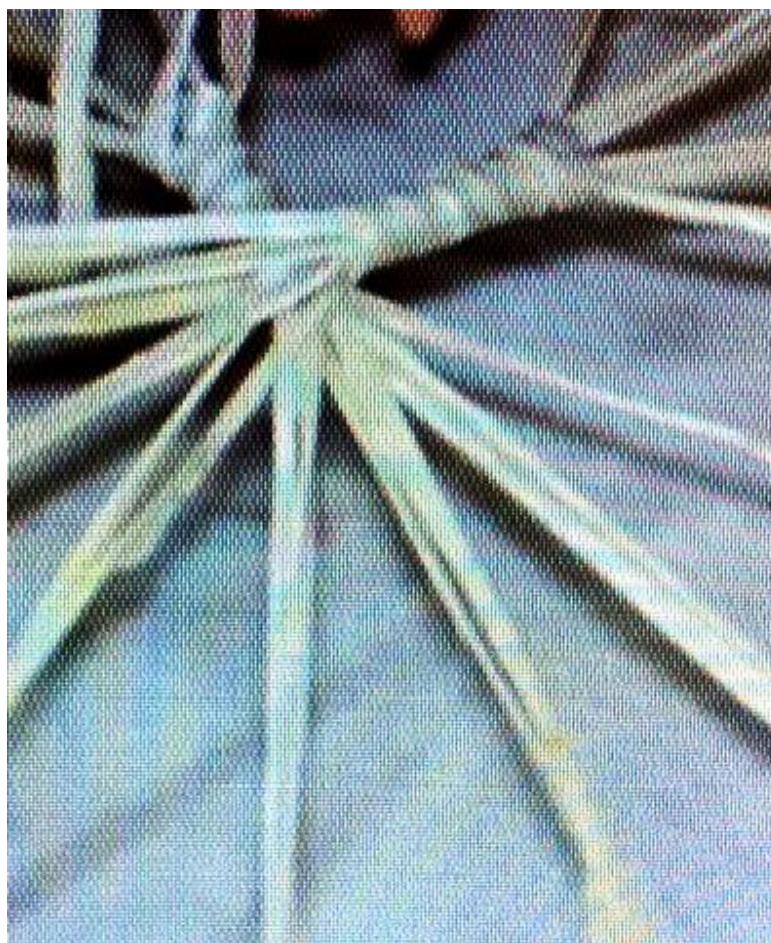
- Go back to the other end of the lacing, and to the right of the slip knot, pull through and then go to the opposite hole.
- Spray the lacing as you are working so that the lacing stays moist.
- Pulling lace through between each lacing, do not need to worry about the tension yet.
- Continue working opposite all the way around, filling in the whole as it crosses each lace.  
(NOTE: This picture shows more holes punched than what is suggested.)







- Once you have gone all the way around then go back and start taking the slack out of the lacing. Start at knot as reference point. Right lace then left lace, all the way around.
- Once slack is out, go around and take slack from hide sides on hoop by pulling on the holes.
- Go around the drum laces **again** to take more of the the slack once again, similar to a tramoline. Make it quite tight.
- Keep excess lacing for the handle.



### **Step 9: Making a Hand Grip**

- Take the excess lacing, go across and drop the pile down and then put it on the opposite side and then pull it up, center and tight.
- Go back and pull the slip knot free, pull the lace opposite tightly.
- Grab four lacing together and wrap around the laces as much as can, then cover with the excess lacing as work around and around, up and back down up about an inch and half, then up the middle (two laces on each side) so then can wrap back down.
- Continue to wrap around each of the four laces with the excess lacing- up inch and half, up through middle and back down.
- Repeat all around this way, so making the four directions.
- The last part of the lacing, if desired, make criss cross in middle and then keep a couple loops loose, so can pull the edge of lacing through and tightens up.
- Cut off excess lace.

**Step 10:** Allow drum to dry overnight in a cool place. It is very important **NOT** to beat on the drum before it dries thoroughly!



Drums made by the ladies during the Chugachmiut's Women's Healing Retreat

**NOTE:** If the desire is to make the handled drum, can use the instructions listed in the Anchorage School District's Indian Education Program booklet *Urban Native Style Eskimo Drums* located in the Celebrations kit inventory.





### **Step 11: Drum Stick**

- Gather supplies needed. Stick, padding (can be old blankets), suede, sinew, and glue.
- Glue one end of stick about one inch down and all around.
- Wrap padding around the end of stick that was glued.
- Tie with sinew around the padding to ensure it stays.
- Cover padded end with piece of suede and wrap around the edge with sinew about tight and secure. Tie off.



### **Finished Drum Stick!**

Optional: One can embellish the drum stick as desired.





Drum made by Beckie Etukeok and the fish painted by Brittany Banks

<sup>i</sup> Crowell, Aron, et.al. *Looking Both Ways*. University of Alaska Press. 2001. Pg. 200.

<sup>ii</sup> Birket-Smith, Kaj. *The Chugach Eskimo*. Nationalmuseets Publikationsfond, Kobenhavn. 1953. Pg. 109.

## CELEBRATIONS: DANCE SONGS GR: 6-12 ( 5 LESSONS )

### Elder Quote/Belief:



“Dances tell stories of life, especially hunting, fishing and living off of the land. Dances are a fun, positive way to pass on traditional stories, opening up our soul and fills us with pride for our heritage. It just makes you feel good.”

–Mary Babic, Cordova



“As Joe danced before me, I envisioned the memories of so long ago, remembering as he and his grandfather traveled in a skin boat qayaq....” “Little did Joe Tanape know his keen observation, appreciation and respect of the seals would allow him to share his keen observation, appreciation and respect of the seals would allow him to share his dance to honor the seal....”

–Nancy Yeaton, Nanwalek

### Grade Level: 6-12

**Overview:** “Then two men begin beating drums, and others sing and shake rattles made of seabird beaks. A pair of performers hold paddles and wear masks of bent sticks, through which their painted faces can be seen. Men in masks perch on platforms near the ceiling, and dancers on the floor below move like hunters in search for the game. The performance ends, and another begins.”<sup>i</sup>

Singing and dancing are a very important component of the Chugach Region celebrations and has been a wonderful way to pass on and share traditional stories down through generations and with other surrounding neighbors.

### Standards:

<i>AK Cultural:</i>	<i>AK Content Science:</i>	<i>CRCC:</i>
<b>A3:</b> Students who meet this cultural standard are able to acquire and pass on the traditions of their community through oral and written history.	<b>F1:</b> Students who met the content standard should develop an understanding of the interrelationships among individuals, cultures. Societies, science, and technology.	<b>CE4:</b> Students should have knowledge of traditional dance attire.

**Lesson Goal:** To learn traditional songs and dances created to honor and respect Elders, ancestors, animals, birds and/or environment.

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

- Learn and perform several traditional dances from their community/region.
- Learn the translations and meanings of the songs.

**Vocabulary Words:** Sugt'stun Dialects

English:	Prince William Sound:	Lower Cook Inlet:	<a href="#">Eyak:</a>
Dance	agnguahtua (I'm dancing)	agnguaq	<a href="#">gah</a>
Song		atuun	tsiiny
Story			wAXah

**Materials/Resources Needed:**

- Elder or Recognized Expert who can share the story in Sugt'stun/Eyak, and teach the song and dance that goes along with the story.
- A traditional drum and drum stick

**Books/Documents/Videos/Websites:**

- MP4 files of Chenega, Tatitlek and Nanwalek songs (Located on the Celebrations web page)
- Dance Songs Translated (Attached)
- Chenega Corporation Dancing [https://www.youtube.com/watch?v=6U\\_qN7g8SPA](https://www.youtube.com/watch?v=6U_qN7g8SPA)
- Peksulineq 2019- Tatitlek <https://www.youtube.com/watch?v=iTAFBR0QAso>
- Qikitaq (Bashful Eyes) Dance
- Qutekcak Native Tribe Dances Manual (Attached)
  - Qutekcak Video <https://youtu.be/tzK8wTLB7JA>
- Seal Dance
  - Aaron Meganack, Nanwalek <https://youtu.be/g-KJMBNgcbk>
  - Learn to Seal Dance <https://www.youtube.com/watch?v=H7x771gAhAQ>
- Tiluji – Kayak Song <https://youtu.be/NaBfZagBKU0>

**Additional resources:**

- Alaska Native Music and Dance in Culture and Education  
<https://lauraleek.atavist.com/alaska-native-music-and-dance-in-culture-and-education>
- Aluutet – Songs <http://www.alutiiqlanguage.org/html/songs.php>
- Alutiiq Songbook  
<http://www.alutiiqlanguage.org/files/Alutiiq%20Songbook%20NO%20glossary.pdf>
- Imamsuat (People of the Sea) Sugpiaq Dance Group
  - <https://www.youtube.com/watch?v=TOXXwG4MZbw>

**Teacher Preparation:**

- Locate an Elder or Recognized Expert who is willing to teach traditional Sugt'stun/Eyak songs and dances in classroom.
- Have water or tea for the Elder to drink during their visit to the classroom.



- Review social expectations with the class prior to the guest speaker (sitting respectfully listening to stories, waiting until the speaker has finished talking before asking questions, offering assistance/escorting when the speaker is leaving).
- Review the videos, pamphlets and MP4 files of different songs and dances prior to class. Practice.
- Make copies for each student of the song translations and step-by-step instructions to the dances as reference to follow along, learn and practice.

**Opening:** The festivals of the Chugach were social events to show respect of those animals who have given their lives to feed us, memorial celebrations for those who have passed on, celebration for rites of passage, and mostly

### **Activities:**

#### **Class I:**

1. If available, introduce the Elder or Recognized Expert who will teach the words for traditional songs and dances
2. Have the students follow along and practice the dance with the Elder or Recognized Expert.
3. If Elder unavailable, divide class into groups and assign each group of students to review the listed videos, pamphlets and MP4 files of different songs and dances to choose three dances they will learn, understand and be able to perform.
4. Other options would be for students to:
  - a. Interview and videotape an Elder or Recognized Expert they might know and ask them to teach 3 dances. Then bring back video interview to teach their group.
  - b. Share their own knowledge of traditional dances they were taught if had or currently participating in a dance group.

#### **Class II:**

1. Allow time for the students to listen carefully to the words and then practice singing along.
2. Pass out the song translations and the step-by-step photo instructions to each student.
3. Together practice each move with the word. Remember, moves are done two times, on each side.
4. As they learn the steps and words, remind them practice makes perfect. Practice the atuun/song and agnuaq/dance with the Elder's assistance and each other.

#### **Class III:**

1. Each group will make an instructional video of the three dances that include the translations and moves step-by-step and then performed altogether.
2. Optional- share videos with Chugachmiut Cultural Heritage Department to include on their YouTube channel and website for others to learn.

#### **Class IV:**

1. Class compiles their songs and dances (with instructions) into a booklet to share with others.
2. Optional- share the brochure with Chugachmiut Cultural Heritage Department to include in resources.

#### **Class V:**

1. Perform dances at a end of unit potluck!

**Assessment:**

- Students can perform several traditional dances from their community/region.
- Students can explain the translations and meanings of the songs performed.
- Students can correctly say the Sugt'stun/Eyak vocabulary words and words in the dance.

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<sup>1</sup> Crowell, Aron L., et.al. *Looking Both Ways*. University of Alaska Press, Fairbanks. 2001. Pp.189



Nanwalek Seal Dancers during 2010 Gathering in Homer, Photo provided by Pratt Museum

## Dance Songs Translated

A special “Thank You” goes to Maggie Totemoff and Mary A. Kompkoff for translating the words into Sugpiaq / Alutiiq. Written by Ian Angaiak from Chenega Bay

### Iksaq

Cugkam ikasang aqwayu  
Cugkam ikasang aqwayu amartuq taikatartut pitugkait ilavut ciqluput-llu igluku iqsaan  
aigaluku uatuaq piteskuma, yum,yum!  
pitelruana piturluku (alpetwa)

Hurry, get your hooks, there are fish coming, come and get some food for our family and elders. Cast out your lines and make a wish and hope you catch one. Yum.Yum. I got one and ate it. (I caught one)

### Macaq

Macam akiraten  
macam nagkuaria macam makacetakut asikamken angnuarluta wamuarluta pisurarluta  
cali

Our sun casts us our light. Our sun makes things grow. Our sun gives us warmth. We love you so we can go out and play and hunt once again.

### Bear(s) Out of Hybernation

Written by students of Qutekcak Drum and Dance Group, Seward  
Translated Words by Mary A. Kompkoff of Chenega Bay and Susan LaBelle of Anchorage (Paluwik)

Tan'neleq iss'artuq  
Tan'nelit amartursurtut kuigmi  
Tan'nelit tegleluteng uqut'tiitut neneqait  
Piturtuq alagnarnek tan'neliq uksumi.  
Tuami sarr'ut uksumi.

Black bear comes out of hibernation and stretches  
Black bear comes out of hibernation and stretches  
Black bears are getting fish in the stream  
Black bears are feeding on honey bee's food  
The bears gather berries in fall  
They are sleeping in the winter



# Honoring our past



# Dancing to our future

**Qutekcak Native Tribe Dance and Drum Group**  
Seward, Alaska

Qutekcak Native Tribe Dance and Drum Group was formed at the request of the tribe's teen athletes who attended the World Eskimo-Indian Olympics in July 2003. After dancing with elders from other community's during invitationals at WEIO, the teens requested that the Qutekcak Tribal Council build a dance and drum group open to the entire community so they could dance with their own elders. The dance and drum group started practicing the next month. Each week our numbers and diversity have grown.

Qutekcak Native Tribe is a unique Alu'utiq community due to its location. Seward was the setting for the Jesse Lee Home and the Tuberculosis Hospital - both of which drew natives from all over Alaska, making our Alu'utiq tribe one of many heritages and cultures. Our elders are Yupik, Aleut, Inupiaq, Tlingit, Alu'utiq, Athabascan, and more. Each person brings to our group a piece of cultural heritage that when combined, makes us whole as a community.

The Qutekcak Native Tribe Dance and Drum Group is in the beginning stages. We are learning, singing, dancing, and building both a tangible and spiritual communal heritage. You can see by looking at our group today the hard work and native pride that has been put into this journey.

Honoring our past  
  
Dancing to our future

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www.qutekcaktribe.org

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# Qutekcagmek: Map Song

DRUM: SINGLE BEAT 1-6, NO DRUM ON #7, END WITH THREE HARD BEATS

1) Qu/tek/cag/mek

*Ka too cheg a meck*



2) Qu/tek/cag/mek

*Ka too cheg a meck*

Sing first two lines standing still



3) A/lu'uti'ces/tun

*Ah lou tee stune*

Third line ~ pull arm back

4) Tia/yu/kut

*Tie goot*



Fourth line ~ complete motion

REPEAT LINES 1-4 (sing twice)

5) Ag/wa/a/lu/tu/hu, Ag/wa/a/lu/tu/hu

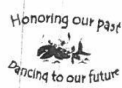
*Ag-wa a lou da hoo, Ag-wa a lou da hoo*



*Ag-wa a loud a hoo!*



*Ag-wa a loud a hoo!*



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6) I/tog/a/lu/tu,  
*I dohg a lou da,*



I/tog/a/lu/tu  
*I dohg a lou da*



7) Nu/nan/ik/sang/a/lu/tu  
*Noo nan ik sung a lou da*



Motions are done to final drumbeat count of three

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# Kangka': Wild Celery Song

DRUM: DOUBLE BEAT, SOFT/HARD

**Kangka' suhtukut, Kangka' suhtukut**  
*Gung ka suh doo guht, Gung ka suh doo guht*  
We're picking wild celery, We're picking wild celery

**Kegtuyat kegmahluta agwa kegtuhyaq!**  
*Keh do yut keh maga lou da a-gwa keh doh yuck!*  
Mosquitoes are biting us, go away mosquitoes!

**Kangka' suhtukut. Taici, pituhluta**  
*Gung ka suh doo guht. Tie jee pee doh a lou da*  
We're picking wild celery. Come let's go eat

**Kangka' suhtukut, Kangka' suhtukut**  
*Gung ka suh doo guht, Gung ka suh doo guht*  
We're picking wild celery, We're picking wild celery

**Kegtuyat kegmahluta agwa kegtuhyaq!**  
*Keh do yut keh maga lou da a-gwa keh doh yuck!*  
Mosquitoes are biting us, go away mosquitoes!

**Kangka' suhtukut. Taici, pituhluta**  
*Gung ka suh doo guht. Tie jee pee doh a lou da*  
We're picking wild celery. Come let's go eat

**Kangka' suhtukut, Kangka' suhtukut**  
*Gung ka suh doo guht, Gung ka suh doo guht*  
We're picking wild celery, We're picking wild celery

**Kegtuyat kegmahluta agwa kegtuhyaq!**  
*Keh do yut keh maga lou da a-gwa keh doh yuck!*  
Mosquitoes are biting us, go away mosquitoes!

**Kangka' suhtukut. Taici, pituhluta**  
*Gung ka suh doo guht. Tie jee pee doh a lou da*  
We're picking wild celery. Come let's go eat

**Taici, pituhluta!**  
*Tie jee pee doh a lou da!*  
Come let's go eat!

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# Kangk'aq: *Wild Celery*

DRUM: DOUBLE BEAT, SOFT/HARD

**x2** **Kangka' suhtukut**  
*Gung ka suh doo guht*  
We're picking wild celery



**Kegtuyat kegmahluta**  
*Keh do yut keh maga lou da*  
Mosquitoes are biting us



**Agwa kegtuhyaq!**  
*a-gwa keh doh yuck!*  
Go away mosquitoes!



**Kangka' suhtukut**  
*Gung ka suh doo guht*  
We're picking wild celery



**x2** **Taici, pituhluta**  
*Tie jee pee doh a lou da*  
Come let's go eat  
(sing twice on third round)



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# Tiluji: Kayak Song

DRUM: SINGLE BEAT ON RIM, HARD DRUM ON QWAS!

## Tiluji

*Tie lou jee*  
Come with me



## Quikuna

*Kaya kuna*  
On a kayak ride



## Wama Luji

*Wa ma lou jee*  
And we will shoot a bird



## Qwa! Qwa! Qwa! Qwa! Awhapeetwa!

*Qwa! Qwa! Qwa! Qwa!* I got one!



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# Alah-hay: *Sunshine*

DRUM: SINGLE BEAT ON RIM, DRUM ON TRIPLE REPEAT



x3

**Ala-hay, ala-hay, ala-hay, ala- hay, ala-ha, ha**  
*We are going to push the clouds away*



x3

**Ah-ne he, ah-ne he, ah ne, he ah ne, he ah ne he he**  
*So we can go swimming*



**Make the motion of diving**

**Weeeeeeeeeeee!**



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# Qalqanaq: Magpie

NO DRUMMING

## Qalqanat suktut

*Kusch-ga-nut sook-toot*

Magpies are proud



## Piliteni'teng aulukluki

*Pea-leet-needing a-luke-lou-gee*

They keep thier apron clean.



## Ahinaq assilkeluku

*Ahinuk asee key-lou-koo*

They don't like stink.



## Alla ai –

*Allah eye*

Gee wiz



## Alla ai –

*Allah eye*

gee wiz



## Alla ai!

*Allah eye*

gee wiz!



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# Iautanga: Raven Song

DRUM: SINGLE BEAT, 3 HARD ON YAHAAH, 3 HARD AFTER CHALEES

**Iautanga, aha-tanga, Iautanga, aha-tanga**  
*I ahh oo donga ah ha donga, I ahh oo donga ah ha donga*  
He's taking me, he's taking me, ha, ha, he's taking me

**Bawahu nunahu, umeahku**  
*Ba wa hoo Noo na hoo, Oo-me-ah-koo*  
In the air, over the land, and through the pine

**Bawahu nunahu, umeahku**  
*Ba wa hoo Noo na hoo, Oo-me-ah-koo*  
In the air, over the land, and through the pine

**Ya-ha-ha! Iautanga chalee!**  
*Yah-ha-ha! I-oh-donga-cha-lee!*

**Iautanga, aha-tanga, Iautanga, aha-tanga**  
*I ahh oo donga ah ha donga, I ahh oo donga ah ha donga*  
He's taking me, he's taking me, ha, ha, he's taking me

**Bawahu nunahu, umeahku**  
*Ba wa hoo Noo na hoo, Oo-me-ah-koo*  
In the air, over the land, and through the pine

**Bawahu nunahu, umeahku**  
*Ba wa hoo Noo na hoo, Oo-me-ah-koo*  
In the air, over the land, and through the pine

**Chalee! Chalee! Toma-chalee!**  
*Cha-lee! Cha-lee! Doma-cha-lee!*

**Weeeeeeeeeeeeeee!**



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# Iautanga: Raven Song

DRUM: SINGLE BEAT, 3 HARD ON YAHAAH, 3 HARD AFTER CHALEES

**x2** **Iautanga, aha-**  
*I ahh oo donga ah hah*  
 He's taking me, he's taking me



**Tanga**  
*donga*



**Bawahu, nunahu,**  
*Buh wa hoo new na hoo*  
 In the air, on the land



**x2** **umeahku**  
*oo me ah koo*  
 and through the pine



**Ya-ha-ha! Iautanga chalee!**  
*Yah-ha-ha! I-oh-donga-cha-lee!*



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**x2** **Iautanga, aha-**  
*I ahh oo donga ah hah*  
 He's taking me, he's taking me



**Tanga**  
*donga*



**x2** **Bawahu, nunahu,**  
*Buh wa hoo new na hoo*  
 In the air, on the land



**umeahku**  
*oo me ah koo*  
 and through the pine



**Chalee!**  
*Cha-lee!*



**Chalee!**  
*Cha-lee!*



**Toma-chalee!**  
*Doma-cha-lee!*



**Weeeeeeeeeeeeeee!**



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# Tanqik: *Moon song*

NO DRUMMING

## Tanqik anumauq.

*Dawn- kick a-new-mauq*  
The moon is out.



## Tanqik akihtuq.

*Dawn- kick a-gehch- took*  
The moon is bright.



## Cukaci

*Chew- ga- chee*  
Hurry up



## kankihyatuhluta.

*kahn- kihch- ya- do- hlou- da*  
let's go ice skating.



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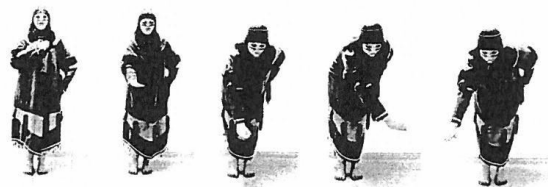
## Tanqim akihluni

*Dawn- kim a- gehch- a- looney*  
The moon will



## aguluta nanwamen

*a- ga- lou da non wamon.*  
lead us to the lake.



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# Agutak: *Eskimo Ice cream*

NO DRUMMING

Da da cook mama  
Hlou pea lee lou da  
Agoo duga muck



Whipping the agutak in a bowl with your hand

*Mom and Dad are making Eskimo ice cream*

Goo goo wan suckt a looney  
Nump ya a goo duck  
Pea dohga lou goo

*They call the baby over to take a bite,  
the baby eats it all*



Calling the baby over

Da da cook mama  
Hlou a lou dohga lou  
Oak chee goak cha gook

*So mom and dad have to lick the bowl clean*



Licking the bowl clean

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# Nugusta: *Lice Song*

DRUM: RIM BEAT ON EVERY SYLLABLE



## Neresta taarimallria

*Nugusta tah hemah hah*

Scrub and wash your hunter



## taaripiaguarluni

*da hape yah, waga lou knee*

Patting their back from top to bottom



## Ingqim yaamaat

*Inky ma-yah-macha*

## ciqiluki,

*gechlugee*

Throwing water on your hunter



## neresta atunguarualuki

*Nugustuk ug alah wuga looney*

Laughing at your hunter because he is soaked



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# Unuku: *Tonight, Tonight*

NO DRUMMING

This song is a game song. It is played with all the singers standing in a line. No drums are used with this song; the song leader sets the rhythm. The song is sung alternating between the Alutiiq words and the English words. You start the song off slowly and clearly, speeding up the tempo each time you start the Alutiiq words again. Each singer is his or her own judge. You sit down the first time you mess up a word, the tune, or the motions. The last one standing is the winner.

## Unukn, unuku taiciqua

Oo nu      oonu coco      Die jay kwah  
Tonight,      tonight      I will come



## Cai yungcunek tailluanga

chi you mah      Ka goo duga luck  
Bum a little tea from you



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**Piugtet, piugtet**  
*Bee youktah bee youktah*  
 Doggie, doggie,



if you are a girl



if you are a boy



**Qilukaatnga**  
*key loo gat-na*  
 barks at me



**Arularauyukllua pin'illkianga!**  
**Musca lada** **dun eh heck duga na!**  
 Boogeyman runs after me!



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# Guangkuta: *Exit Song*

DRUM: SINGLE BEAT, HARD BEAT LAST HOO HAH

**Gu/ang/ku/ta**  
*Wong koo duh*

**Qu/tek/cag/miut**  
*Cuh two cheg mute*

**Hoo Hah!**

**Standing (on stage) Exit Song ~ sing song three (3) times**



Guangkuta



Qutekcagmuit



Hooah!



**Walking Exit Song ~ sing song till out of sight of audience**



Guangkuta



Qutekcagmuit



Hooah!



Guangkuta



Qutekcagmuit



Hooah!

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## Qikitaq (Bashful Eyes)

Traditional “Bashful” song. Transcription by Alisha Drabek

Gui gwani. Gui gwani. Qikitaq. Qikitaq.  
I am here. I am here. Bashful. Bashful.

Gui gwani. Gui gwani. Qikitaq. Qikitaq.  
I am here. I am here. Bashful. Bashful.

Ikani. Ikani. Qikitaq. Qikitaq.  
Over there. Over there. Bashful. Bashful.

Ikani. Ikani. Qikitaq. Qikitaq.  
Over there. Over there. Bashful. Bashful.

Ikani, Cali. Guangkuta. Guangkuta.  
Over there. Also. All of us. All of us

Qikitaq. Qikitaq. Iingalak. Iingalak.  
Bashful. Bashful. Eyes. Eyes.

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### Qikitaq (Bashful Eyes) Step-by-Step Moves



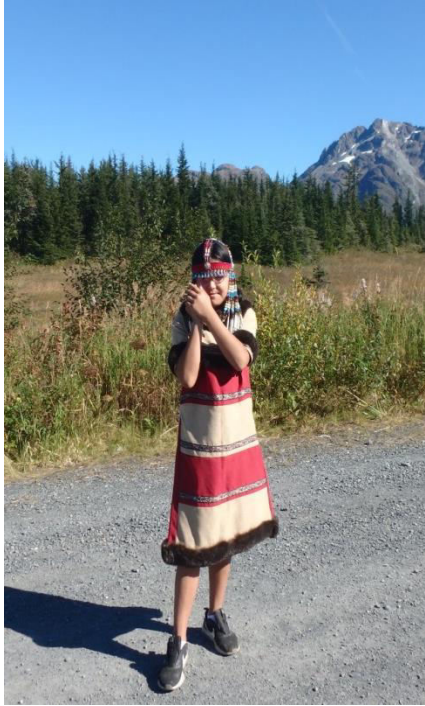
#### **GuiGwani (I am here)**

Extend one hand out and keep other hand to chest.



#### **GuiGwani (I am here)**

Switch, extend the other hand out and other hand to chest.



**Qikitaq (Bashful)**  
Cover your eyes and move side to side



**Qikitaq (Bashful)**  
Repeat other side



**Ikani (Over there) Cali (Also)**  
**Guangkuta (All of us)** -do 2 times  
Motion your right arm out two times



**Ikani (Over there) Qikitaq (Bashful)**  
-do 2 times  
Motion your left arm out two times



## CELEBRATIONS: POTLUCK/POTLATCHES (LAST LESSON FOR EVERY UNIT)

**Elder Quote/Belief:** “We all started together from Alaganik, and Old Town [Cordova], and Eyak [village where Lake Eyak drains into the Eyak River]. It took us three days to get to Katalla. We stayed there a week. Then they sent a one-mast sloop to take us over to that island. We stayed on the island a couple of days before they gave the potlatch. The first day there was a big feed. The second day they gave us the blankets and the calico [cloth]. The potlatch began early in the morning and lasted until late at night. The house was so crowded that we kids were outside looking in through the windows.”

–Galushia Nelson, *The Eyak Indians of the Copper River Delta, Alaska*, p. 181

### **Grade Level:** PreK-2

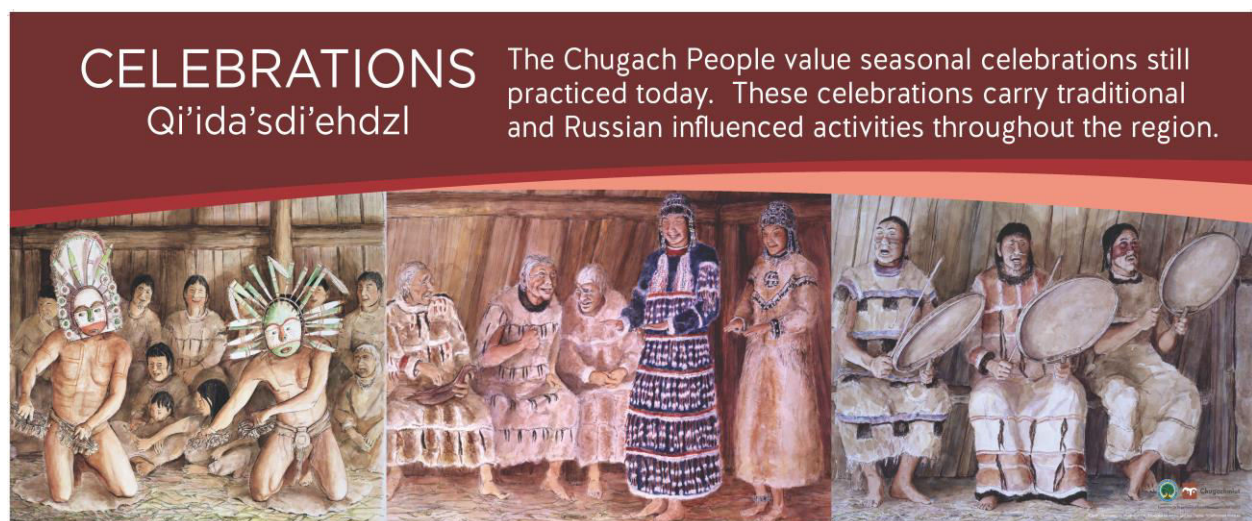
**Overview:** Potlucks/Potlatches were an important culminating event of celebrations. Depending upon where the community is located and what type of event is being celebrated, would determine whether a potluck or potlatch was done. The people of the Chugach Region would wear their best regalia, and the singing, dancing, storytelling, gifting and feasting brought the communities together.

“The principal ingredients of any feast consisted in singing, dancing and -not least, of course – extravagant eating. Some feasts were also combined with a distribution of gifts as the Indian potlatches, and in some cases masks were worn.”

–*The Chugach Eskimo*, p. 108-109

The term “potlatch” as used by the natives means feasting and distribution of gifts; dancing and singing were the usual accompaniments but did not in themselves constitute a potlatch. ~During the regular potlatch ceremonies the hosts would make a noise like their clan animal (Eagle, Raven, or Wolf- we do not know if the Bark House People has a special cry), and the guests would ask: “What do the Eagles want?” or What does the Eagle want?” for example.

– *The Eyak Indians of the Copper River Delta, Alaska*, p. 169-172



Illustrated by Mark Matson, Provided by Arctic Studies Center, Smithsonian Institute



**Standards:**

<i>AK Cultural:</i>	<i>AK Content Science:</i>	<i>CRCC:</i>
<b>A 1</b> Culturally knowledgeable student is well grounded in the cultural heritage and traditions of their community. Students who meet their cultural standard are able to: assume responsibilities for their role in relation to the well-being of the cultural community and their lifelong obligations as a community member	<b>F 1</b> A student who meets the content standard should: develop an understanding of the interrelationships among individuals, cultures, societies, science and technology:	<b>CE 9</b> Students should have respect and appreciation for their own culture as well as the culture of others.

**Lesson Goal:** To learn about a traditional Sugpiaq potluck and/or Eyak potlatch ceremonies.

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

- Correctly describe a traditional potluck/potlatch.
- Organize a potluck/potlatch feast.

**Vocabulary Words:** Sugt'stun Dialects

English:	Prince William Sound:	Lower Cook Inlet:	<u><a href="#">Eyak:</a></u>
Eating			k'uwah
Singing	atuhtut They are singing	atuhtut They are singing	Singer, I'm singing something k'uxtsinh
Dancing	agnguahtua (I'm dancing)	agnguahtua (I'm dancing)	i-gwa
Celebrations			Qi'ida'sdi'ehdzl

**Materials/Resources Needed:**

- Elder or Recognized Expert
- Large area to accommodate eating and dancing
- Paper plates, bowls, utensils, napkins, serving utensils
- Volunteers to bring in food for potluck/potlatch
- Attached checklist for volunteers assigned to oversee certain tasks, i.e., set-up, clean-up, bringing food, displays, emcee, etc.

**Books/ Documents:**

- Birket-Smith, Kaj. [The Chugach Eskimo](#)
- Birket-Smith, K. and DeLaguna, F. [The Eyak Indians of the Copper River Delta, Alaska](#)
- Crowell, A. et.al. *Looking Both Ways: Heritage and Identity of the Alutiiq People*

**Videos/Websites:**

- Tamamta Katurlluta- A Gathering of Tradition and Friendship by Pratt Museum in Homer
  - <https://youtu.be/FRyHIMe9oIM>
- Native Village of Eyak Sobriety Celebration
  - <https://www.youtube.com/watch?v=NCz2uWOacoE>

- <https://www.facebook.com/NativeVillageofEyak/videos/thats-a-wrap-on-another-successful-sobriety-celebration/182889345982937/>

### **Teacher Preparation:**

- Invite Elder and review the ways to show respect to our Elders. Especially important that Elders are invited to be first in line to get food or if unable, be brought food.
- Invite guests to attend.
- Make copies of Potluck/Potlatch Feast Checklist for each student (attached)
- Depending upon the celebration, assign students to make or gather gifts for guests.
- Reserve area where potluck/potlatch will be held.
- Ask for volunteers (or students) to head certain tasks, i.e., emcee, food set-up, singing and dancing area, blessing of food, etc.)
- Display students projects created throughout the unit.
- Allow students ample time to practice dance(s) they will perform at celebration.

### **Opening:**

How many of you attended a potluck or potlatch? If so, which one? Who attended? What happened during the potluck or potlatch? Do you know how it compared to a traditional potluck/potlatch that happened a long time ago?

Birket-Smith reported that a Chugach Alutiiq Feast of the Dead was held each August in Prince William Sound, until about the 1880s. The wealthier villages of Nuchek, Palugvik, Montague, and Chenega took turns hosting the event, which was attended by guests from all of the surrounding settlements. The Feast of the Dead was celebrated in addition to the individual memorial feasts given forty days after death...

The Feast of the Dead in Prince William Sound began with a week or more of singing and dancing in the plank smokehouse. Comical dances were performed with masks. The musicians played large drums, and the dancers wore red paint around their eyes and on their chins. At the lavish feast that followed, the hosts gave away furs, food, and other gifts to the poor, asking each recipient to remember the deceased. Other gifts were burned sending them directly to the sky-world where the ancestors lived. Masks used in the Feast of the Dead were placed in caves after the ceremony.” –*Looking Both Ways*<sup>1</sup>

Potlucks/Potlatches were an important culminating event of celebrations. Depending upon where the community is located and what type of event is being celebrated, would determine whether a potluck or potlatch was done. The people of the Chugach Region would wear their best regalia, and the singing, dancing, storytelling, gifting and feasting brought the communities together.

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The term “potlatch” as used by the natives means feasting and distribution of gifts; dancing and singing were the usual accompaniments but did not in themselves constitute a potlatch. ~During the regular potlatch ceremonies the hosts would make a noise like their clan animal (Eagle, Raven, or Wolf- we do not know if the Bark House People has a special cry), and the guests would ask: “What do the Eagles want?” or What does the Eagle want?” for example.

– *The Eyak Indians of the Copper River Delta, Alaska*, p. 169-172

At the end of each unit in the Celebrations kit, a potluck/potlatch is an important component that incorporated the singing, dancing, storytelling, and sharing with others. We are going to organize a potluck/potlatch that showcases the projects we created, songs and dances we learned and share what we learned with others.

### **Activities:**

#### **Class I:**

1. If available, introduce the Elder or Recognized Expert guest to share their traditional ecological knowledge (TEK) regarding potlucks/potlatches that were held in the past and what were the preparations needed to make the celebration successful. Ask Elder if they would like to do the blessing of the food.
2. Depending on age group, can discuss (or assign students to research) traditional potlucks/potlatches that were held in their communities/areas.
  - a. Which type was celebrated in the area?
  - b. When were the potlucks/potlatches typically held?
  - c. What did they do during these potlucks/potlatches?
  - d. How long did they usually last?
  - e. Are the potluck/potlatch held today? If so, are they the same? Different? If different, how are they celebrated today?
3. Allow time to watch videos of various celebrations held around the Chugach Region.
4. Determine what is needed for celebration potluck/potlatch. It can be a simple one (similar to honoring Elders potluck, First Fish, or Culture Week) or more elaborate one that lasts for days (similar to the Sobriety Celebration in Cordova or Tamamta Katurlluta Celebration in Homer).
5. Hand out the *Potluck/Potlatch Feast Checklist* (attached) and discuss what needs to be done according to which event celebrated.
6. Allow students to sign up for specific jobs, bringing of food/supplies (or ask others to bring food/supplies).
7. Gifts made or gathered, if desired.
8. Make an agenda for order of events, i.e. group that is first to sing and dance, projects displayed and explained, stories told, etc.
9. On day of event, double check that things are going to be done:
  - a. Set up tables.
    - ✓ Tables for maindishes, desserts, drinks and plates, utensils and napkins.
    - ✓ Tables and chairs for people to eat.
  - b. Students projects that were created, displayed or worn.
  - c. Area cleared for singing and dancing to be performed.
  - d. Write the Sugt'stun/Eyak word for the certain traditional foods shared and posted.
  - e. Ask an Elder, or guest, to lead prayer/blessing of food.

### **Assessment:**

- Students fully participated and/or organized a potluck/potlatch culminating celebration event.
- Students correctly say and used Sugt'stun/Eyak vocabulary words.





Rhoda Moonin, Tom Anderson during Chugachmiut Cultural Heritage Elder Potluck



Potluck held to honor the Elders who have helped provide priceless information and guidance for the Heritage Kit lessons development.

From left to right: Anesia Metcalf, Nancy Yeaton, Mary Babic, Barclay Kopchak, Helen Morris (hidden), Ephim Moonin, Darrel Olsen, Rhoda Moonin, Mark Hiratsuka, Nick Moonin, Patrick Selanoff, Patience Anderson-Faulkner, Pam Smith, Tom Anderson and Kari Brookover taking the photo.





First Fish Celebration Potluck held in Cordova. Photo courtesy of Darrel Olsen



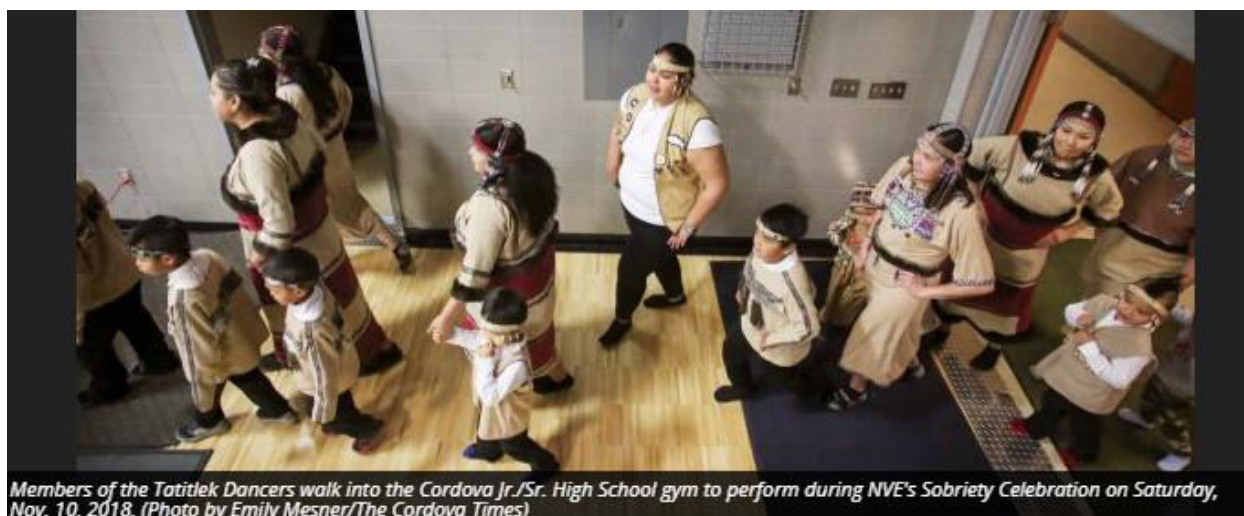
Sobriety Celebration in Cordova, Alaska





*From left, Todd Ladd, Bob Ladd, Matt Piche, and Jimmy Paley, prepare crab for NVE's Sobriety Celebration community traditional subsistence potlatch dinner on Saturday, Nov. 10, 2018. (Photo by Emily Mesner/The Cordova Times)*

The traditional subsistence potlatch featured a variety of seafood, including Dungeness and king crab, Sitka spot shrimp and razor and steamer clams, purchased by NVE. Moose was also offered at the potlatch, catered by Chris Belgarde, thanks to a subsistence permit for the village.



*Members of the Tattilek Dancers walk into the Cordova Jr./Sr. High School gym to perform during NVE's Sobriety Celebration on Saturday, Nov. 10, 2018. (Photo by Emily Mesner/The Cordova Times)*





Darrel Olsen during the 2018 Cordova Culture Camp, explained how the ancestors celebrated various activities such as First Catch. The person would share all of their catch with Elders and community members and end with a feast along with singing and dancing.



Ikumat Dancers leading a traditional dance with the students at the 2018 Cordova Culture Week Celebration



Students showing their masks they made during Cordova Culture Week Celebration



Beebles donated by Port Graham Tribal Council to share at the Cordova Culture Week Celebration Potluck





Tamamta Katurlluta Celebration in Homer, Alaska. Photo courtesy of Pratt Museum



Nanwalek Seal Dancers at the Tamamta Katurlluta Celebration in Homer, Alaska.  
Photo courtesy of Pratt Museum





Traditional foods shared at 2010 Gathering Potluck. Photo courtesy of Pratt Museum.

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<sup>†</sup> Crowell, A., Steffian, A., & Pullar, G. *Looking Both Ways: Heritage and Identity of the Alutiiq People*. Fairbanks, AK: University of Alaska Press. 2001. pp.205-206

## Potluck/ Potlatch Feast Checklist

(NOTE: The number of food sign up will depend upon how many people attending)

**Set-up tables and chairs** (at least three people, or assigned classroom)

- 1.
- 2.
- 3.

**Clean up and put away tables and chairs** (at least three people, or assigned classroom)

- 1.
- 2.
- 3.

**Main Dishes** (see NOTE above)

- 1.
- 2.
- 3.
- 4.
- 5.

**Side Dishes/ Salads** (see NOTE above)

- 1.
- 2.
- 3.
- 4.
- 5.

**Desserts/ Snacks** (see NOTE above)

- 1.
- 2.
- 3.
- 4.
- 5.

**Drinks** (depending on amount of people attending, determines how many drinks needed)

Water

Coffee/Tea

Juice

**Dinnerware and Utensils:**

Plates, Bowls, Cups

Eating Utensils (forks, spoons, knives)

Napkins

Serving Utensils (big spoons, spatulas, ladles, tongs, etc.)

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