

## CELEBRATIONS: RUSSIAN CHRISTMAS, STARRING, & MASKALATAQ GR: 9-12 (5+ LESSONS)

**Elder Quote/Belief:** Arlene Totemoff at age 11 on December 16, 1944 wrote in her diary, “It is nearly Russian Christmas. Mr. Poling did you have a Russian Christmas yet? I know you had an American Christmas. We always have Russian Christmas on January 7<sup>th</sup>, 1944. Oh boy is it the best holiday I like. We go into every house with a big star, little kids have a star.”<sup>i</sup>

**Grade Level:** 9-12

**Overview:** The major religion of the Chugach Region is Russian Orthodox Christian. Orthodox religions follow the Gregorian calendar so Russian Orthodox holidays are on different dates. Russian Orthodox Christmas has a traditional custom of starring. For the New Year celebrations, the Chugach people participate in a unique masking and maskalataq activities that is only found in the Chugach Region.

### **Standards:**

<i>AK Cultural:</i>	<i>AK Content Science:</i>	<i>CRCC:</i>
<b>C3</b> Attain a healthy lifestyle through which they are able to maintain their social, emotional, physical, intellectual and spiritual well-being	<b>F2</b> Develop an understanding that some individuals, cultures, and societies use other beliefs and methods to describe and understand the world	<b>CE9</b> Students should have respect and appreciate for their own culture as well as the cultures of others.

**Lesson Goal:** Learn about Russian Orthodox Christmas and New Year’s, what date they are celebrated, why they are on a different date and the traditional celebrations (starring, New Years, masking/maskalataq) during this season.

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

- Learn when and why Russian Christmas is at a later date.
- Learn the components of Russian Christmas and activities celebrated during the two weeks it is observed.
- Learn the Sugt’stun/Eyak vocabulary words

### **Vocabulary Words:** Sugt’stun Dialects

English:	PWS:	Lower Cook Inlet:	<a href="#">Eyak:</a>
January	cuqlliirpaq	Cuqlliirpaq tanqik	
Winter	Uksuq	Uksuq	XAlaag
Christmas		Ala’stuq//Alasistuaq	
Masking		Maskalataq	
New Year		Nuikutaq	

<b>Starring</b>		<b>Slaawiq</b>	
New Year		Nuta'aq	
Old Year		Pequlek	
Paddle		peqersun	kAwusgL
MP/Policeman		Palit'smanaq	qaa ja'qinh
Old Ladies		Ucinguruaat	
Months		Arnangiarat	
White shirt		Qaterqaq kala^nkaq	xitl'ga' iit'eh q'Alaak'
Waltz		Waalichaaq	

### **Materials/Resources Needed**

- Invite Elders/Recognized Experts on topics of Russian Christmas/ Starring/ Masking
- Computer, iPad, smart phone for each student to record and make a presentation

For Starring Class: (Depending on type of star the Elder/Recognized Expert is teaching)

- Portable star located in Celebrations kit
- Plywood – ¼ inch
- Wood 1"x1"
- Dowel for handle
- Wood Glue
- Hand saw
- Hardware to allow star to easily spin
- Decoration and paper icons

For Masking Class:

- Step-by-Step instructions for making masks. (Attached)
- Scissors
- Markers
- White sheet (cut sheet into 18'by 18') one piece for each student
- 6 or more plates (not a paper plate, a glass dinner plate)
- Hats of assortment (any type from baseball, beanies, elaborate as you want)
- Sashing for Months
- Make up (Bright blush, red lipstick, etc.)
- Assorted clothing to wear depending on role and padding of some sort for Old Year

Books/Documents:

- Article on 'The Difference between Julian and Gregorian Calendars' (attached)

- *Making History* by Patricia Partnow, Pgs. 163-164 re: Starring, Masking and New Year Celebrations
- *Fireweed Cillqaq-Life and Times in Port Graham* \*(Located on this website-Resources)
  - Vol. 2, Pg. 43 “Masking in Port Graham” and Pg. 57 on “Starring”
- *Alexandrovsk-English Bay in its Traditional Way* \*(Located on this website-Resources)
  - Vol. 1, Page 60 - 62 for “Maskalataq”, and “Nuta’aq”
  - Vol. 2, Page 56-57 for Christmas, Starring and Masking

#### Websites/videos:

- Explanation of the Gregorian and Julian Calendars
  - [https://www.hermetic.ch/cal\\_stud/cal\\_art.html](https://www.hermetic.ch/cal_stud/cal_art.html)
- Wikipedia explanation of difference between Gregorian and Julian calendars
  - [https://en.wikipedia.org/wiki/Gregorian\\_calendar#Difference\\_between\\_Gregorian\\_and\\_Julian\\_calendar\\_dates](https://en.wikipedia.org/wiki/Gregorian_calendar#Difference_between_Gregorian_and_Julian_calendar_dates)
  - [https://en.wikipedia.org/wiki/Julian\\_calendar](https://en.wikipedia.org/wiki/Julian_calendar)
- Bible Illustrated – The Tale of the Two Calendars
  - <https://www.youtube.com/watch?v=74MQ91onkNQ>
- Frontiers 132: Following the Star in Port Graham
  - <https://www.youtube.com/watch?v=0jHDREaPgHA>
- Starring in Port Graham: [https://www.youtube.com/watch?v=K94\\_y6f2HxA](https://www.youtube.com/watch?v=K94_y6f2HxA)
- Russian Christmas in Valdez [https://www.youtube.com/watch?v=K94\\_y6f2HxA](https://www.youtube.com/watch?v=K94_y6f2HxA)
- Nanwalek Russian New Year Celebration
  - <https://www.youtube.com/watch?v=3eT0gRVdCE0>
- Origami Eight Point Spinning Star
  - <https://www.youtube.com/watch?v=kVAMslwOGC8>

#### **Teacher Preparation:**

- Invite a local Elder to share stories about Russian Christmas, Starring, Masking (Maskalataq) and New Year’s Celebration.
- If Elder is willing to teach students how to construct a wooden star (determine if making one or several), and obtain the materials needed to build and decorate.
- Review suggested videos listed above and list them on the board for students to view. .
- Download and make copies of the recommended articles to read.
- Locate and gather materials:
  - To make cloth masks: make one ahead of time to use as an example, gather enough material for each student to make one.
  - The portable star: located in the Celebrations kit. If you did not ask to borrow it, then ask if the local Russian Orthodox Church has one to borrow for display.
  - Eight-Point Star: Four sheets of colored (red & gold, recommended) foil and origami paper for each student to make an eight-point spinning star, copies of Orthodox icons to glue in the middle of origami star.
- Prepare students how to show respect and ask appropriate questions for the Elder’s visit into the classroom.
- If an Elder coming to classroom, have students write a ‘Thank You’ card for sharing their knowledge/history of Russian Christmas, Starring, Masking and New Year’s Celebration.

**Opening:** The Elders who have guided the curriculum for the Celebration Heritage Kit, emphasized lessons that depict the Russian Orthodox religion and the way the majority of Chugach Region communities celebrate Christmas and New Year's holidays. For these lessons, we will be exploring the differences of Julian versus Gregorian calendars, how the Russian Orthodox Christmas is celebrated with starring and a traditional New Year's celebration of masking/maskalataq.

We are going to read aloud a couple of articles about the difference between the two calendars and watch a YouTube video that gives a simplified explanation. There are articles about Russian Christmas, Starring, Masking, the New Year program to read in addition to watching several videos. The songs in the video are sung in Sugt'stun, Church Slavonic and English. The Russian Christmas is a celebration that lasts about three weeks. A wooden star is taken to each home, followed by community residents who sing Christmas Orthodox Slavonic hymns. If a household hosts a star, it is customary to provide food for the singers. Starring usually lasts about four nights, in the past it used to be three nights, but as the community has grown so now has adapted and the first night is set aside to star at homes with newborns and Elders.

Depending on the community where you reside, Masking/ Maskalataq may be practiced but customs and traditions can vary from location. Masking starts on January 8<sup>th</sup>, the whole community gathers in the community hall to watch. Community members who participate in masking, wear masks generally cloth masks, but after New Year's rubber masks can be used instead, then the masking participants, layer costumes, dance in a circle, then go back out and switch costumes and masks, repeating several times.

In Port Graham and Nanwalek, January 14<sup>th</sup> is the New Year Celebration program. Everyone wants to arrive at the community hall early to get the best seats! As the actors prepare for the evening entertainment, they wear costumes to represent the following: Old Year, New Year, three Old Ladies, MP/Police officer(s) and each of the twelve months. They all apply heavy blush and don bright red lips. The Old Ladies are usually men dressed up with a cloth mask so people cannot tell who they are. The Old Year is dressed up with old, dark clothing with padding. Each of the months would wear floor length formal skirts or dresses and a white dress shirt/blouse, and those who are representing the New Year and MP usually wear all white. During the performance, there is a live guitar playing masking music. MP/police prepare to toss out the Old Year, while the three Old Ladies and Twelve Months protect the Old Year, from being tossed out (they are stingy for the Old Year).

This entertainment includes danger as well, so audience members are told to stay away from the door, because during this intense time, accidents can happen as the Old Year continues to be thrown out throughout the program. In the past, Elders would say if an audience member accidentally gets dragged out of the building along with actors, that it could be a sign of death to come for that audience member!

As the program gets closer to midnight, the tempo of the music becomes faster and louder while the Old Ladies and MP start getting rougher. Particularly as the Old Ladies are fighting to keep the Old Year, the audience gets louder, clapping and stomping their feet. The performance lasts until midnight when the Old Year is finally tossed out and the evening ends with three languages



of “*Amlertut Kiagat*,” followed by a ‘Forgiveness dance’. The ‘Forgiveness Dance’ is a waltz first the actors dance with one another, then the audience is asked to join and take part in the ‘Forgiveness Dance’.

The masking celebration continues until January 17<sup>th</sup>. In Nanwalek, the following night, children are allowed to mask/maskalataq and the masquerader’s dress scarier and the infamous ‘Sack Man,’ comes out!

### **Activities:**

#### **Class I: Julian vs Gregorian Calendars**

1. Introduce the Elder, if available, and ask students to take notes and record.
2. Review the Sugt’sun/Eyak vocabulary words with students.
3. Have students take notes throughout the lesson.
4. Discuss the differences they know between Russian Christmas and American Christmas?
5. Ask the students to volunteer to read sections of the article, “Understanding Julian Calendars and Gregorian Calendars” attached below.
6. Additional examples can be found online:
  - Explanation of the Gregorian and Julian Calendars
    - [https://www.hermetic.ch/cal\\_stud/cal\\_art.html](https://www.hermetic.ch/cal_stud/cal_art.html)
  - Wikipedia explanation of difference between Gregorian and Julian calendars
    - [https://en.wikipedia.org/wiki/Gregorian\\_calendar#Difference\\_between\\_Gregorian\\_and\\_Julian\\_calendar\\_dates](https://en.wikipedia.org/wiki/Gregorian_calendar#Difference_between_Gregorian_and_Julian_calendar_dates)
    - [https://en.wikipedia.org/wiki/Julian\\_calendar](https://en.wikipedia.org/wiki/Julian_calendar)
7. Watch the YouTube video from Bible Illustrated – “The Tale of the Two Calendars”
  - <https://www.youtube.com/watch?v=74MQ91onkNQ>
8. Ask students to get into groups to further research ways to explain the differences between the two calendars. Suggest they create a Venn diagram on a butcher paper with the differences and similarities of the calendars.
9. Have each group display their Venn diagrams and present their findings followed by discussions about the different calendars and how it also affects other holidays.

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#### **Understanding Julian Calendars and Gregorian Calendars**

[http://www.genealogyintime.com/GenealogyResources/Articles/understanding\\_julian\\_calendars\\_and\\_gregorian\\_calendars\\_in\\_genealogy\\_page1.html](http://www.genealogyintime.com/GenealogyResources/Articles/understanding_julian_calendars_and_gregorian_calendars_in_genealogy_page1.html)

The Julian calendar was implemented by the Romans in 46 B.C. under the guidance of Julius Caesar. The Julian calendar, was based on the solar cycle, the year was divided into 12 months of 365 days. An extra day was added every fourth year. This resulted in a year having on average 365 ¼ days. Unfortunately, the actual solar year is slightly shorter (it is 365.242199 days to be exact). Although the difference appears minor, it can add up over the centuries. In fact, every 129 years, the Julian calendar slipped one additional day out of synchronization with the actual solar year.

This caused a problem within the Roman Catholic Church, who came to realize in the 1500’s that their reliance on the Julian calendar was causing them to incorrectly calculate the date of the

spring equinox (the spring equinox is the one day in spring when there is exactly 12 hours of sunlight and 12 hours of darkness). Easter, one of the most sacred days in the Christian religion, is calculated from the spring equinox (Easter is the first Sunday following the full moon after the spring equinox).

To make matters worse, many other Christian observances (such as Lent, for example) are determined from the date of Easter. Therefore, if Easter was calculated incorrectly, then many other religious observances would be celebrated on the wrong day. This caused considerable controversy within the Catholic Church and resulted in several commissions to try to find a solution.

Pope Gregory XIII, in 1582, issued a papal bull that resulted in several calendar revisions, the most important being:

- Established what is now known as the Gregorian calendar (named after Pope Gregory XIII).
- The new Gregorian calendar had an extra day in those years that were divisible by 4 (just like the old Julian calendar), but unlike the Julian calendar, it did not add an additional day in years that were divisible by 100, unless the year was also divisible by 400. Thus, under the Gregorian calendar, the years 1700, 1800 and 1900 were not leap years, but the years 1600 and 2000 were leap years.
- To make up for the errors in the old Julian calendar, ten days were omitted from the new Gregorian calendar. Thus, Thursday, 4 October 1582 in the old Julian calendar was immediately followed by Friday, 15 October 1582 in the new Gregorian calendar.

Most countries today use the Gregorian calendar. The time periods vary as to when countries migrated from the Julian to Gregorian calendar. Spain, Italy, and France for example switched over in 1582. Great Britain didn't switch over to the Gregorian until 1752. Other countries didn't switch over until more recent times - Greece for example was using the Julian all the way up until 1922.

Many people wonder why Russia didn't switch over to the Gregorian calendar when the rest of Europe did. The belief is that Russia did this because the calendar was introduced by a Roman Catholic pope. Russia ended up switching over to the Gregorian in 1918.

## **Class II: Starring**

1. Introduce the Elder, if available, to explain and share stories on Starring.
2. Show the students the YouTube videos on Starring and ask students to take notes.
  - Frontiers 132: Following the Star in Port Graham
    - <https://www.youtube.com/watch?v=0jHDREaPgHA>
  - 1. Starring in Port Graham:
    - [https://www.youtube.com/watch?v=K94\\_y6f2HxA](https://www.youtube.com/watch?v=K94_y6f2HxA)
  - 2. Russian Christmas in Valdez
    - [https://www.youtube.com/watch?v=K94\\_y6f2HxA](https://www.youtube.com/watch?v=K94_y6f2HxA)
3. Read the paragraph in the *Fireweed*, Vol.2, Pg. 57 about “Starring.”
4. Questions to ask and discuss:
  - Why do people carry a star from one home to another singing Russian hymns?
  - Why is this done the first three days of Christmas?

- What is the reason to have a table filled with food during these three days?
  - Why are the hymns sung in Slavonic?
  - Do you know of any starring songs? Can you share them with the class?
  - Does everyone participate in ‘Starring?’
  - What is the ‘Star’ made from and what makes this unique?
  - How was ‘Star,’ traditionally made?
  - What is the significance of the ‘Star?’
  - How many ‘Stars,’ are in the black and white picture of Chenega? (attached picture)
  - How many points are on each star?
  - Does the number of star points change depending upon community/area?
5. Explain to the students they will be compiling a video on the “starring” tradition in their community as a final project.
  6. Assign students to find an Elder or community member who can explain and share stories on Starring and ask if they can interview and videotape them for a school project. (Can assign groups if desired.)
  7. Ask if there are any old photos that could be included in presentation. Take photos or scans to add.
  8. Remind students to keep notes, photographs (with people identified), videotapes, interviews and anything that may enrich the knowledge of “Starring” to utilize in their final project.
  9. Allow time for the students to work on editing their video project.
  10. Share with class (or school, community).
  11. **OPTIONAL:** Share the video projects with Chugachmiut Heritage Preservation Program to upload onto their website for future reference.

## STARRING IN CHENEGA



Starring in Chenega Alaska, outside of the Russian Orthodox Church, photo courtesy of Mitch Poling

## ELDER QUOTES

“Starring is when people go around to houses with the Star and sing Christmas carols. They go to all houses where orthodox believers live. It happens on Christmas day, January 7<sup>th</sup>, and goes on until the 17<sup>th</sup> of January, most of the time. We have starring here in Port Graham until the 9<sup>th</sup> of January. Or when people want the Star between the 7<sup>th</sup> and the 17<sup>th</sup> we take the Star to the house where they want the Star.” – Ephim Moonin, Nanwalek (Excerpt from *Fireweed Cillqaq, Life and Times in Port Graham*, Vol. 2, Pg. 57)

“There’s another tradition we used to get together. John Kvasnikoff (Great Grandfather of many in Nanwalek) taught (a) whole bunch of us (a) few songs in Slavonic and he made a star for us. Uncle Sergius led us kids (in the) day time before the adults used to walk around with the star (starring is just like caroling). That was something great for all of us. We all used to enjoy it and wait for that holiday to come.” –John Moonin, Port Graham (Excerpt from *Alexandrovsk*, Vol. 2, Pg. 33)

### **Class III: Making an Eight-Point Origami Spinning Star**

1. Watch the video on making an origami Eight Point Spinning Star
  - o <https://www.youtube.com/watch?v=kVAMslwOGC8>
2. Hand out the origami papers and small paper copy of an icon.
3. Have the students follow step-by-step video to make the star.
4. When finished have them decorate and glue an icon in the middle of the star.
5. Suggest students share their star with an Elder in the community!

### **Class IV: Making the Star**

1. This class would depend on whether an Elder or Recognized Expert is willing to come in and teach students how to construct the star used for Starring.
2. Look over the construction of a portable star made by Al Clark from Cordova. Note this star was made slightly different as others so it could come apart and store easily. Note; the star is able to freely spin around the handle and the points are made of plywood instead of dowels.
3. Students can decorate the star to display in class as a guide.
4. If building a star, gather suggested materials on what the Elder/Recognized Expert would like according to size, number of points and what style.
  - a. Plywood – ¼ inch
  - b. Wood 1"x1"
  - c. Dowel for handle
  - d. Wood Glue
  - e. Hand saw
  - f. Hardware to allow star to easily spin
5. If a star is made, donate it to the Russian Orthodox Church to use in the future.



*“When the star was made, they did not use nails, they used chewed dog salmon skin.”*

-Ephim Moonin, Nanwalek







Stars located in Nanwalek Museum, photos courtesy of Nancy Yeaton



### **Class V: Maskalataq**

1. Watch the YouTube video on masking/maskalataq located on the webpage.
2. Read aloud the paragraphs on Masking in the *Fireweed*, Vol.2, Pg. 43 and *Alexandrovsk*, Vol.1, Pg. 58.
3. Discuss masking with students and ask the following questions:
  - a. How did masking/maskalataq become part of the celebration of Russian Christmas?
  - b. Is masking a traditional practice, how did it become traditional and why?
  - c. Why do you think the participants wear masks and layers of clothing?
  - d. Do you think everyone in the community participates?
  - e. What kinds of traditional masks were once used?
  - f. What did they do with the masks after the holiday was done?
  - g. How are masks made today?
  - h. How long does this celebration last?
4. Share the example mask made with the students.
5. **Optional:** Photograph and/or videotape the students as they make their masks and share with each student to use in their presentations.
6. Hand out plates and a piece of sheet to each student. Give instructions from the teacher preparation and accompanied photos.
  - a. Place the cut-up sheet piece on the table or floor.
  - b. Place plate onto sheet
  - c. On the backside, gather as much of the sheet and twist until the sheet is quite taut.
  - d. Holding onto the sheet tightly with one hand, create your mask by drawing facial features (eyes and nose). Inform the students that the tighter they hold on the sheet to the back of the plate, the easier it is to draw a face on the front of the plate.
  - e. With scissors, cut out the eye holes so you can see out of them, and make nostril holes to breathe.
7. Inform the students to be creative as they draw their masks.
  - a. Finish drawing the face onto the sheet. Make the face however you want it to look like. Create a scary, friendly, or just a goofy face.
8. Ask students to put their name on the mask and display in the classroom.
9. Explain to the students they will be compiling a video on the “masking/maskalataq” tradition in their community as a final project.
10. Assign students to find an Elder or community member who can explain and share stories on “masking/maskalataq” and ask if they can interview and videotape them for a school project. (Can assign groups if desired.)
11. Ask if there are any old photos that could be included in presentation. Take photos or scans to add.
12. Remind students to keep notes, photographs (with people identified), videotapes, interviews and anything that may enrich the knowledge of “masking/maskalataq” to utilize in their final project.
13. Allow time for the students to work on editing their video project.
14. Share with class (or school, community).
15. **OPTIONAL:** Share the video projects with Chugachmiut Heritage Preservation Program to upload onto their website for future reference.

## Step-by-Step Photos for making Masks for Maskalataq

*Photos courtesy of Nancy Yeaton, Nanwalek*



A. Lay a sheet piece with plate on the table or floor.



B. On back, gather the sheet and twist until tight.

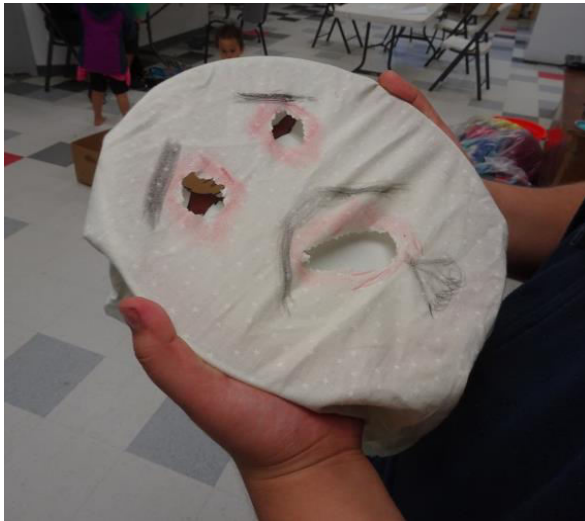
C. Holding onto the sheet tightly with one hand, create your mask by drawing facial features.



D. With scissors, cut out the eye holes so you can see out of them, and make mouth holes to breathe.



E. Finish drawing the face onto the sheet.



F. Sew on a beak made from poster paper, painted orange. Finished!

**Class V:**

1. Watch the YouTube video on Russian New Year in Port Graham or Nanwalek located on this webpage.
2. Questions to ask:
  - What do you notice about the costumes of the actors in the program?
  - Why do the 12 months, the MP and the New Year wear a white shirt?
  - How many players are there in the program?
  - Why do you think they have MP (military police) in the program?
  - How many rounds are there in the program?
  - Why does the 'Old Year,' sit to the side throughout the performance?
  - Is there a reason why the 12 months gather around the 'Old Year'?
  - Why does the 'New Year,' hit the 'Old Year,' with the paddle?
  - In the community of Nanwalek, who came up with the idea of the 12 months as part of the New Year's program?
  - What is the purpose of the three 'Old Ladies,' in the program?
  - How come only men play the roles of; Old ladies, MP, New Year and the Old Year?
  - Why is the 'Old Year,' finally thrown out?
3. Have students compile all their class work to prepare a presentation for the class.
4. Inform students to apply the Sugt'stun vocabulary throughout their presentation

**MASKING IN PORT GRAHAM**





### **Assessments:**

- Students can say and understand the meaning of Sugt'stun/Eyak vocabulary words.
- Students can explain why Russian Orthodox celebrate their Christmas on a different date.
- Students understand, describe and produced a video project of the traditional customs of Starring, New Years Celebration, and Masking/Maskalataq in the Chugach Region.

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<sup>i</sup> Poling, Donald Robert. *Chenega Diaries: Stories and Voices of Our Past: Life and Times in the Native Village of Chenega, Alaska 1944-1948*. Chenega Future, Inc., 2011. December 16, 1944



**Masking in Port Graham**



## New Year's Celebration Play

*Written in 1997 by Lydia McMullen and assisted by Lydia Robart. The directions were approved by our respected Elders of Port Graham and Nanwalek; John N. Moonin, Margaret Moonin, Alex Moonin, Natalie Kvasnikoff and Irene Tanape.*

In Port Graham, Nanwalek and other communities around Alaska, and the world, where Russian Orthodox religion is influenced, the Julian calendar is still used for important celebrations and holidays. For every other normal day activities the Gregorian calendar is followed which is 13 days behind the Julian calendar. In history, many hundreds of years ago, the calendar was 11 minutes and 14 seconds longer than the solar year. By 1580 A.D. the days had accumulated to 10 extra days, in October, Pope Gregory from the church made the decision to drop 10 days to make the calendar year correspond more closely to the solar year. He also ordered each fourth year would be a leap year with February having an extra day.

Today, we acknowledge the Gregorian calendar where the New Year is celebrated on January 1<sup>st</sup>, but our traditional orthodox celebrations follow the Julian calendar for the New Year when it is celebrated 13 days later on January 14<sup>th</sup>.

To celebrate our traditional New Year, we perform a play called "Snowiumgoutem"! "Snowiumgoutem" in the Russian Slavonic language means "New Year". This traditional play by our ancestors was brought to Port Graham and Nanwalek from Portlock, Alaska where John N. Moonin was taught the New Year's celebration by his Elders in the early 1900's.

In the 1920's the Russian Orthodox Church told our people to stop using an actor portraying the devil in the traditional New Year's celebration. Micky Moonin got permission from Father Nicholas Moonin to start using old ladies to replace the devil. Micky Moonin and Joe Tanape taught Pete Moonin, John Moonin and Mack Kvasnikoff how to act as the old ladies and told them to make sure there is no rough play against the New Year actor! Father Nicholas Moonin from the Russian Orthodox Church in English Bay suggested the people make the play entertaining where the old ladies joke and amuse the audience by telling stories.

The following is play instructions for the New Year's Celebration:

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## *New Year's Celebration Play*

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### Round #1                      8:00-8:10pm

- The New Year 2019 actor blows his whistle and enters the stage and goes one Round bowing to everybody then brings in the 12 Months.
- The New Year brings in the MPs/policemen and the MPs make a round bowing to the audience.
- The MPs bring in the Old Year and the three Old Ladies (represents what is left of 2018 months) who also make a round bowing to the audience. After the group makes a round with the months, a MP blows his whistle for the cast to leave the stage.

### Round #2                      8:15-8:25pm

- The New Year blows his whistle to get the group to return back onto the stage/floor and they walk/dance around for 10 minutes until MP blows his whistle for the group to exit the room.

### Round #3                      8:35-8:50pm

- The New Year blows his whistle for the group to follow him onto the stage and walk one round and then the New Year 20(??) and Old Year 20(??) meet up in the center of the room and exchange cards with their year number and then they tear each other's cards up. The New Year and the Old Year begin to duel by hitting their sticks together, until the MPs and Old Ladies break up the fight!
- The MP's job is to keep the Old Ladies from bothering the New Year and the 12 Months. It is permitted for the New Year to pick on the Old Ladies, but the Old Ladies must not fight or hurt the New Year actor.
- The Old Ladies start talking **LOUDER**, entertain the audience and flirt with the New and Old Years.
- At this time the MPs guides the 12 Months to start dancing with the Old Year and hiding him in one place. When the Old Year is hiding behind the 12 Months, the MPs must get the Old Year up off his knee to start the group moving around the room again.
- The Old Ladies continue to flirt with the Old Year, New Year, men in the audience and entertain the Elders and audience by telling jokes.
- At 8:45 pm, a MP blows his whistle where the group leaves the stage/floor except the Old Ladies.
- The MPs returns and tries to get the old ladies out of the room off the stage. The Old Ladies are reluctant to leave the audience but they do not hide.

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## Round #4      9:00-9:10pm

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- The New Year blows his whistle for the group to follow him into the stage.
- Old Ladies must talk loud and try to act like young women (even though they are old)... in order win the favor of the New Year and try to stop New Year from taking over the Old Year!
- Old Ladies entertain the audience, band players and 12 Months! If the Old Ladies get too much, the MPs steps in and keeps the peace!
- MP blows his whistle for all to exit stage/floor.

## Round #5      9:20-9:30 Same as above

## Round #6      9:40-9:50 Same as above

## Round #7      10:00-10:10

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- The New Year blows his whistle for the group to follow him into the stage room.
- The Old Ladies continue to entertain the audience and flirt with the New Year and Old Year.
- The New Year guides the Old Year over to the door with the tip of his paddle. Every once in a while will hit the Old Year on the back with his paddle.
- The Old Ladies feel sorry for the Old Year and gently love him up and build empathy from the audience by telling how the poor Old Man is getting chased away by the New Year.
- The 12 Months dance with the Old Year and the MPs help hide the Old Year so he can rest with the 12 Months, until the New Year nudges him with his paddle and makes him get up and start the group moving again.
- At 10:10 pm, a MP blows his whistle for everyone to leave the room and has to chase the Old Ladies out of the room and off the stage. The Old Ladies are reluctant to leave the audience but they do not hide.

## Round #8      10:20-10:30 Same as above

## Round #9      10:40-10:50 Same as above

## Round #10      11:00-11:10

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- Same as above and the music gets louder and the group starts to dance harder for the last three rounds.

## Round #11      11:20-11:30 Same as above

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- ***15 Minute Break before the Last Round!***



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## Round #12      11:45-12:00

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- The New Year blows his whistle for the group to follow him into the stage.
- The New Year, Old Year and Old Ladies stick close together since this is the last round on dancing hard and the Old Ladies teasing the New Year and MP.
- The 12 Months do not dance with Old Year anymore.
- When the clock is 3 minutes before midnight the New Year chases the Old Year with the Old Ladies leading in front of him to the door threshold and the New Year hits the Old Year on the back.
- Someone shoots a shotgun once.
- The New Year and Old Ladies help the Old Year get up to return to the group and dance hard.
- The group continues to dance while they watch the clock, when the time is close to 2 minutes before midnight, the New Year again chases the Old Year with the Old Ladies leading him to the door threshold and hit him on the back again.
- Someone shoots a shotgun outside for the second time.
- The New Year, Old Year and Old Ladies come in dancing as hard as they can.
- MP guards the 12 Months while the New Year chases the Old Ladies and the Old Year & MP out of the door for the last time.
- The shotgun goes off the third and last time at midnight to bring in the NEW YEAR!
- The music stops to greet the New Year **20(??)** (**Exactly at 12:00 midnight!**)
- The 12 Months lift their veils and line up, out of the way, in their monthly order from January until December.
- The actors for the New Year, Old Year, Old Ladies & MPs enter into the center of the room without masks and costumes (which they had removed outside).
- Someone from the Russian Orthodox Church prays and everyone sings the song, “God Grant You Many Years!”
- After the prayer and song is done, the band plays a waltz tune where each of the actors dances a waltz with each other to show peace and forgiveness.
  - First to start, the New Year and the Old Year waltz. Then they take turns pulling the other members (MPs, Old Ladies & 12 Months) of the cast into the circle to dance a waltz until the New Year and male members of the cast have danced with all the 12 Months.
  - Once all of the actors of the play have danced, the cast starts to pull Elders and audience members into the circle to waltz the dance of peace, forgiveness and reconciliation to start off our New Year **20??** in Joy and Peace!

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## The Cast for the play is as follows:

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**New Year** actor dressed all in white with a top hat and sparkling garland adorning his clothes.

\*New Year = \_\_\_\_\_

**Old Year** actor dressed in dark rain gear with padding on back, beaked bird nose mask and heavy fur eyebrows.

\*Old Year = \_\_\_\_\_

**Three MP/police**men dressed in light clothes adorned with sparkling garland and a police helmet. Their job is to keep order, peace and help direct the play up to the climaxing time of 12:00am which will be the New Year.

\*MP/police #1 = \_\_\_\_\_

\*MP/police #2 = \_\_\_\_\_

\*MP/police #3 = \_\_\_\_\_

**Three Old Ladies** male actors dressed up in old gunny sacks, long underwear, purses, and bird beaked nose masks with heavy fur eyebrows. Old Ladies portray the old months from last year and their job is to entertain the audience and try to protect the Old Year from harm.

\*Old Lady #1 = \_\_\_\_\_

\*Old Lady #2 = \_\_\_\_\_

\*Old Lady #3 = \_\_\_\_\_

**12 Months** ladies to represent each month- January through December, dressed in white formals or white blouses and skirts, sashes written with month they represent and cone shaped pointy hats with veils (or crowns with veils).

\*January = \_\_\_\_\_

\*February = \_\_\_\_\_

\*March = \_\_\_\_\_

\*April = \_\_\_\_\_

\*May = \_\_\_\_\_

\*June = \_\_\_\_\_

\*July = \_\_\_\_\_

\*August = \_\_\_\_\_

\*September = \_\_\_\_\_

\*October = \_\_\_\_\_

\*November = \_\_\_\_\_

\*December = \_\_\_\_\_

Local Band Members to perform music for the play!

_____	_____
_____	_____
_____	_____
_____	_____
_____	_____



Photos of Children's New Year's Celebration, courtesy of Rhoda Moonin, Nanwalek



## CELEBRATIONS: MASK CARVING WITH MIKE WEBBER GR: 9-12 (40-50 HOURS)

**Elder Quote/Belief:** “Where are my big hands? Where is my big nose? Where is my big face?” Her husband was the bear, but now he had turned into a man. – From the story “The Woman Who Married a Bear” told by Stephan Britskalov, Prince William Sound Elder, 1933<sup>i</sup>



“Masks are an important part of celebrations. Masks bring out the story, the representation of family, and expresses a lot, depending upon the carver and individual.”  
–Mike Webber, Cordova

**Grade Level:** 9-12

**Overview:** Sugpiaq masks represented ancestors, helpful and harmful supernatural beings, and the personified spirits of game animals (sing., *suk*, “its person”); all were magically summoned to the qasgiq (ceremonial house) during the winger festivals. The visitations of mask spirits were dramatized by dance, drumming, song, oratory, and ritual enactments of hunting, witnessed by the whole community. The ceremonies were an appeal to the animals for their return to hunters in the coming spring: to Imam Sua, the undersea woman who controlled all sea mammals; and to Nunam Sua, who dwelled in the forest and was the mistress of all land creatures.<sup>ii</sup>

In Prince William Sound, a person’s soul was believed to reside in the breath. After death, it traveled to the sky where there were forest, mountains, and streams just as on earth. At the Chugach Feast of the Dead, feasting and dancing ended with the burning of masks, food and gifts, which rose in the smoke to send message to loved ones and ancestors who have passed and are in the sky world.

### **Standards:**

<i>AK Cultural:</i>	<i>AK Content Science:</i>	<i>CRCC:</i>
<b>E1:</b> Recognize and build upon the interrelationships that exist among the spiritual, natural, and human realms in the world around them, as reflected in their own cultural traditions and beliefs as well as those of others.	<b>F1:</b> Develop an understanding of the interrelationships among individuals, cultures, societies, science, and technology.	<b>C4:</b> Students should have the knowledge of traditional dance attire: A) Dance Regalia B) Bentwood visors/head dresses C) Masks

**Lesson Goal:** To understand the connection of the mask with the spiritual world as they are used to emphasize the story being told.

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

- Be able to explain the significance of a traditional Chugach mask and the connections it made to the spiritual world.
- Create a carved wooden mask 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	
spirit	suq	suk	
Person of the Universe (sun)	Lam Sua		
Female person of all sea animals	Imam Sua		
Mistress of all land animals	Nunam Sua		
Mountain person		Ingngim suga	
Fog person		Taitum suga suuga	
Spirit with a long, pointed head (evil)	kala'aq	kala'aq	

**Materials/Resources Needed:**

- Elder or Recognized Expert carver to demonstrate and teach the art of mask carving
- Logs cut in half -freshly cut birch or ones with tight age rings (or thoroughly soaked for several days to become wet) one per student
- Totes filled with water (to keep block of wood wet)
- Plastic bags (one per student)
- Tracing Paper
- No. 2 Lead Pencil
- Wet Pencil
- Flexible ruler
- Compass (2 or 3)
- Chugach Mask Template by Robert Shaw (attached)
- Adzes- three different sizes – suggest the mini-series with handles attached (can order through Kestrel Tool at [www.kestreltool.com/adzes](http://www.kestreltool.com/adzes) - depending upon size of class, 4 mini-series would be plenty for 10 students. 5 Sitka Straight and Gutter adzes – 2 Lip adzes... if bigger classes, add more Sitka and Gutter adzes.
- Curved/crooked knives - 1 set includes long bend and short bend- order one set per student. (Can order through North Bay Forge at <https://northbayforge.com/bn.htm>)

- Mini knives for hollowing out the back of masks – one set per student (can order through North Bay Forge <https://northbayforge.com/bn.htm>) Short instructional videos showing knives in use are available to watch at [https://northbayforge.com/using\\_them.htm#maintarget](https://northbayforge.com/using_them.htm#maintarget)
- Gouges – 3 different sizes; ¼, 3/8, and ½ inch. The numbers on the gouges are in MM millimeters and the other number is the sweep. (Suggested brand is Swiss made -can order these through Woodcraft <https://www.woodcraft.com/categories/carving-gouges?brand%5B%5D=pfeil+Swiss+made>. Suggest ordering a set of 4 for each size)
- Leather strop (one flat, one rounded) to help sharpen the tools to keep the razor sharp edge on them (order from Woodcraft <https://www.woodcraft.com/products/flexcut-double-sided-paddle-strop> )
- Sand paper, 5 inch orbital electric sander with extra packs of sandpaper. (found at any hardware store)
- Cut resistant gloves (Kevlar or wire mesh) only need to have only one side on. (Can purchase on Amazon...suggest getting 3-Small, 6- Medium and 2-Large depending upon size of class)
- Acrylic Paint of desired colors and paint brushes
- Tung oil (purchase at any hardware store- a little goes a long way)
- Clean white cloths

#### Books:

- Crowell, Aron L., et. al., *Looking Both Ways*, Pg. 191-206
- Crowell, Aron L., et.al., *Living Our Culture, Sharing Our Heritage*, Pg. 170
- Birket-Smith, Kaj, *Chugach Eskimo*, Pgs. 109-111
- Johnson, John, *Chugach Legends*, Pgs 178-186
- Korsun, S.A., et. al, *The Alutiit/Sugpiat: A Catalog of the Collections of the Kunstakamera*, Pg.280-293
- Haakanson, Sven Jr., Steffian, A., *Giinaquq: Like a Face*
- *Two Journeys: A Companion to the Giinaquq*
- Varjola, Pirjo, *Ethlolen Collection*
- Ray, Dorothy J., *Aleut and Eskimo Art*, Pg. 114
- Bridgewater, Alan and Gill, *Carving Masks*
- Bridgewater, Alan and Gill, *Carving Totem Poles & Masks*

#### Website/Videos:

- Chugachmiut Heritage Preservation Website <https://chugachheritageak.org/Celebrations>
- Andrew Abyo – From Kayaks to Masks [https://youtu.be/cp\\_ZuRE24uQ](https://youtu.be/cp_ZuRE24uQ) (2:49)
- Sugpiaq Mask Dance <https://youtu.be/B4cpqtQffVQ>
- Carving a Tlingit Style Mask <https://www.ptwoodschoool.org/carving-a-tingit-style-mask>
- The Local: The Master Carver <https://vimeo.com/238096496>

#### **Teacher Preparation:**

- Invite an Elder or Recognized Expert to explain the traditional uses of masks and teach students how to carve a wooden mask.
- Review with the students the proper ways of showing respect for the Elder guest in classroom.
- Gather all the supplies needed (listed above).



- Blocks of freshly cut wood, variety of adze sizes, small curved /crooked knives, gouges, sand paper/sander, cut proof gloves, mask patterns, No. 2 and pencils to transfer pattern onto wood, compasses, rulers, transfer paper, Tung oil, acrylic paint
- Review and make copies of the lesson for each student.
- Review and have books, videos and websites available for the students to use.

### **Opening:**

Sugpiaq masks represented ancestors, helpful and harmful supernatural beings, and the personified spirits of game animals (sing., *suk*, “its person”); all were magically summoned to the qasgiq (ceremonial house) during the winter festivals. The visitations of mask spirits were dramatized by dance, drumming, song, oratory, and ritual enactments of hunting, witnessed by the whole community. The ceremonies were an appeal to the animals for their return to hunters in the coming spring: to Imam Sua, the undersea woman who controlled all sea mammals; and to Nunam Sua, who dwelled in the forest and was the mistress of all land creatures.<sup>iii</sup>

Most masks were burned after ceremonial use, so not many survived today. There were seven masks found in a cave that recently were repatriated and are now located in the Chugach Alaska Corporation building.

We will be researching about the traditional Chugach masks for the meaning and design behind each one. Once you are drawn to a certain type of mask, you will need to get approval from the instructor before you research more in depth on the background and story that will go with the mask when finished carving for presentation and display.

### **Activities:**

#### **Class I:**

1. If available, introduce the Elder or Recognized Expert to share their TEK on traditional masks and how to carve a mask.
2. Have students research and determine the mask wanting to carve. Suggest to start with simple mask to carve. Lesser details to carve out is easier and can leave the details for painting later.
3. Chainsaw logs of wood that has age rings close together, such as birch. Do **NOT** use cottonwood.
4. Cut the logs into pieces approximately eight to ten inches thick, twelve inches high. Typically, one can look in mirror and think about size of mask. Usually need wood that is about at least an inch larger than face. Split log in half.
5. For mask, you want freshly cut wood or soaked for several days to become thoroughly wet, this makes the wood cutting easier because the grain is swollen.
6. Take bark off to ensure there are no knots.
7. Place log in water and then in plastic bag, making sure to take out all the air as possible and tie shut. Important that the same process be done during the carving process, when finished for the day, **ALWAYS** place the wood in water to re-hydrate it and cover it in a plastic bag making sure to get air out of it so moisture stays in to keep wood wet for the next day.
8. When have mask design, use tracing paper and No. 2 lead pencil. Draw a vertical center line. Draw out the design on one side.
9. Put lead side down on the log and then trace over the lines to have it transfer onto the wood on the one side. You may need to use the wet pencil if the pattern does not transfer.



10. Flip the tracing paper and line up the vertical line then trace over the lines again making sure pattern transfers and it is symmetrical.
11. Mask now starts to come to life, look over the design and make sure the right side and left side match.
12. Determine where the raised portions are located and note where you will need to whittle away to give depth. Using the pattern, making special marks to indicate the raised parts of the mask. You can use a compass to mark out **exact** placement for outside of nose, lips, chin and eyes, using the same point on middle of forehead. Use the compass to also figure out the radius of the head. The compass give symmetry. Use the compass with both wet and no.2 pencil to leave good marks.
13. Carve out the details of facial features to approximately 90 percent and note, always start with the highest point, which is usually the nose, then forehead, then cheeks, then the chin and lips, and finally outside of eyes (eyelids) To make the details stand out you carve out and around the areas. You would start off with the bigger knives for less detail and as more detail the smaller knives, paying close attention where to carve out allowing the portions to be raised.
14. When initial shape is completed, hollow out the back of the face with the adzes, gouges and crooked knives.
15. Cut out (hollow out) back side of mask- approximately ½ inch thick evenly all around. This gives the wood consistency so dries out evenly.
16. Once hollowed out, go back to front and carve about five to eight percent more out from details- to make them stand out more.
17. Once happy with the face, use sandpaper to smooth everything it out.
18. Take a 3-4 week break and allow mask to dry out. Important to leave it alone, undisturbed.
19. During this drying process, for one week the mask should be placed on the floor, undisturbed. Second week placed on counter and last week or two place up high in the room. This allows even drying as it is placed in warmer temperatures each week.
20. NOTE: The wood shrinks (sometimes cracks) but as it dries, it will close up. When the mask crack closes up or thoroughly dried, the last minute clean-up sanding is needed. The mask will be easier to sand smoother when mask is dried as the grain has shrunk.
21. Once details are finalized, smooth out the cutting marks with the orbital sander/sandpaper.
22. Ready for painting, if desired. Mike likes to use acrylic paint.
23. When paint is dry, it is time to oil the whole mask. Mike likes to use tung oil (can be purchased at home depot) and note it goes along way. Use a clean cloth to wipe it all off. Do this twice.
24. Next day - buff and polish with oil, wipe off excess oil and buff in between coats. Repeat 3 times.
25. Attach leather straps on each side of mask above ear, and very top of the mask.

If desired:

1. Make small post –bite bar- in back of the mask for dancer to grip with teeth when dancing. This would be left as you carve out the back of the mask.

### **Assessment:**

- Students conducted research and can explain the meaning behind traditional Chugach masks.
- Students successfully carved a wooden Chugach mask and presented the story behind it.
- Students can successfully say and know the meaning of the Sugt'stun/Eyak vocabulary words.

# STEP-BY-STEP MASK CARVING PROCESS

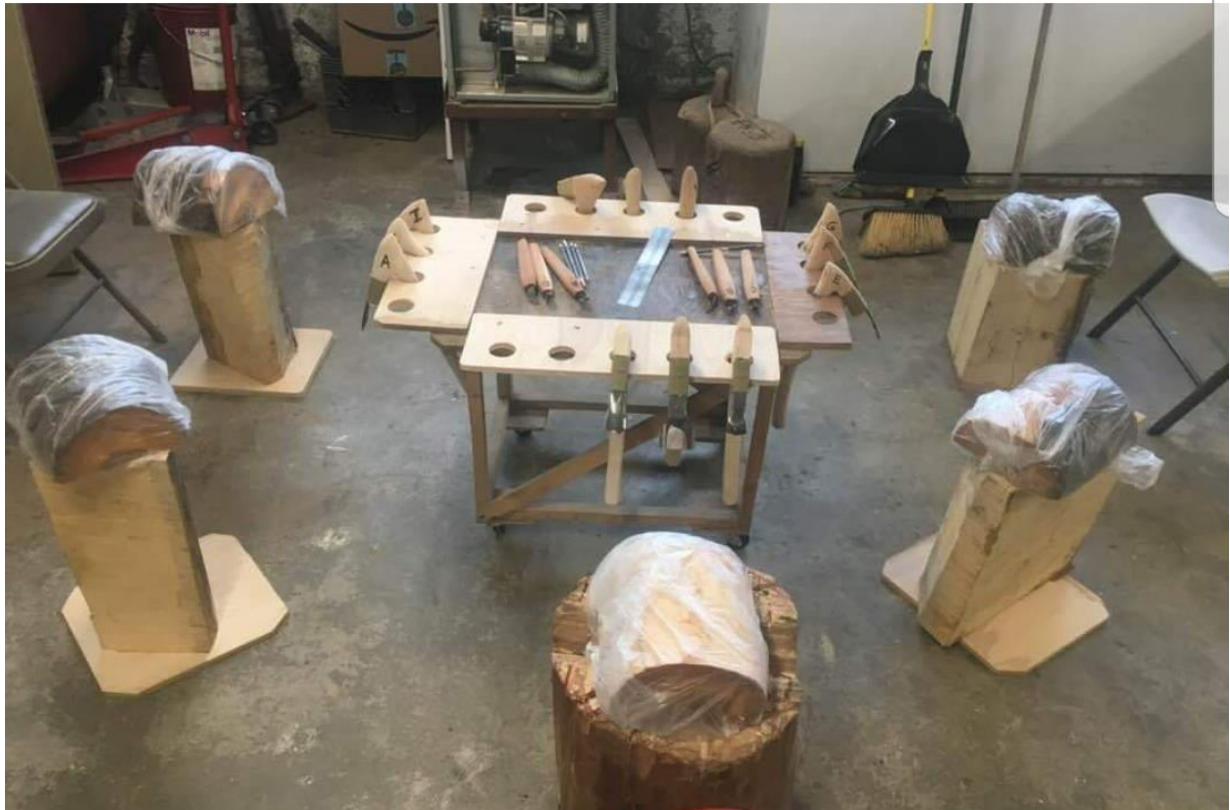
## WITH MIKE WEBBER, CORDOVA



**Mike Webber**

Feb 11 at 11:44 AM • 👤

*Ready to teach a Mask class tonight using Adze and Crooked knives. There will be lots of chips tonight*



### **Step 1: Getting the Wood**

- Chainsaw logs of wood that has age rings close together, such as birch. Do **NOT** use cottonwood.
- Cut the logs into pieces approximately eight to ten inches thick, twelve inches high. Typically, one can look in mirror and think about size of mask. Usually need wood that is about at least an inch larger than face. Split log in half.

NOTE: For mask, best to have freshly cut wood, or if have to, soaked for several days to become thoroughly wet, this makes the wood cutting easier because the grain is swollen.

### **Step 2: Preparing the Block of Wood**

- Take bark off to ensure there are no knots.
- Place log in water and then in plastic bag, making sure to take out all the air as possible and tie shut. It is important the same process be done during the carving of mask, when finished for the day, **ALWAYS** place the wood in water to re-hydrate it and tightly cover it in a plastic bag making sure to get air out of it so moisture stays in to keep wood wet for the next day.

### **Step 3: Tracing the Mask Pattern onto Wood Block**

- When have mask design, use tracing paper and No. 2 lead pencil. Draw a vertical center line. Draw out the design on one side.
- Put lead side down on the log and then trace over the lines to have it transfer onto the wood on the one side. You may need to use the wet pencil if the pattern does not transfer.
- Flip the tracing paper and line up the vertical line then trace over the lines again making sure pattern transfers and it is symmetrical.
- Mask now starts to come to life, look over the design and make sure the right side and left side match.

### **Step 4: Gather Tools for Carving**

Tools needed:

- Various sizes of adzes- Sitka Straight and Gutter adzes – and Lip adzes being made to be used for the mask carving class.
- Curved/crooked knives -long bend and short bend
- Mini knives for hollowing out the back of masks
- Gouges – 3 different sizes  $\frac{1}{4}$ ,  $\frac{1}{2}$ , and 1 inch wide
- Cut resistant gloves





Adzes handles being made by Mike Webber



Mask carving class in Cordova. Pictured are Teal, Angela (hidden) Dave and Mike.

### **Step 5: Whittle Mask Features According to Depth**

- Determine where the raised portions are located and note where you will need to whittle away to give depth.
- Using the pattern, making special marks to indicate the raised parts of the mask.
  - You can use a compass to mark out **exact** placement for outside of nose, lips, chin and eyes, using the same point on middle of forehead. Use the compass to also figure out the radius of the head. The compass give symmetry. Use the compass with both wet and no.2 pencil to leave good marks.
- Carve out the details of facial features to **approximately 90 percent**.
- Note, **always** start with the highest point, which is usually the nose, then forehead, then cheeks, then the chin and lips, and finally outside of eyes (eyelids).
- To allow the details to stand out, carve out and around the areas. Start off with the bigger knives for less detail and as it becomes more detailed, use the smaller knives, paying close attention where to carve out allowing the portions to be raised.





Teal and Angela carving out mask features



Mask features carved out to about 90 percent.



### **Step 6: Hollow Out the Back**

- When initial shape is completed, hollow out the back of the face with the adzes, gouges and crooked knives.
- Cut out (hollow out) back side of mask to approximately ½ inch thick- **evenly** all around. This gives the wood consistency so dries out evenly. Note the marks made in the back of mask saying to stop in certain areas.

If desired:

- Make small post –bite bar- in back of the mask for dancer to grip with teeth when dancing. This would be left as you carve out the back of the mask.



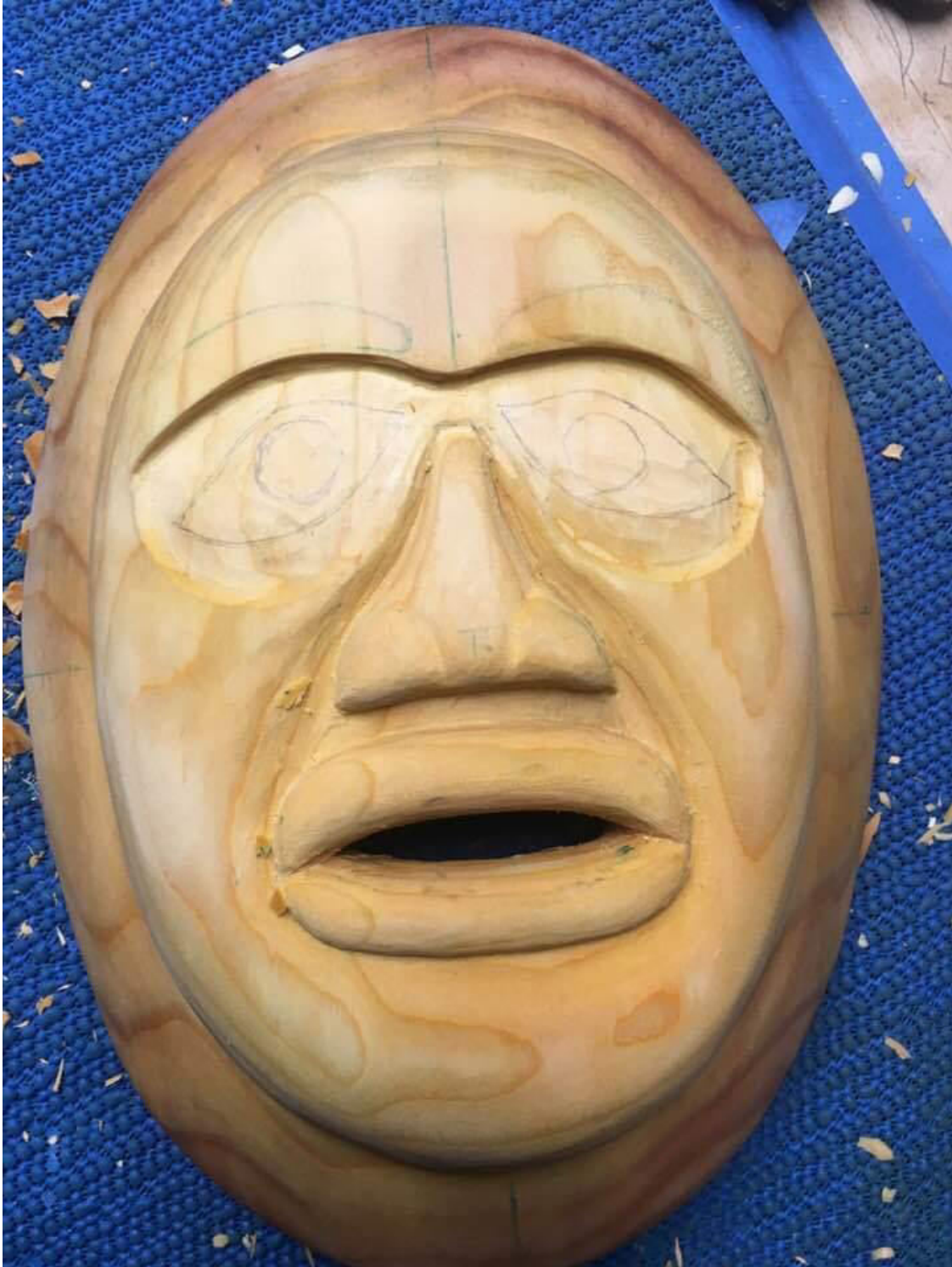


Mask hollowed out evenly to approximately  $\frac{1}{2}$  thick all over.



### **Step 7: Finalize Detailed Features**

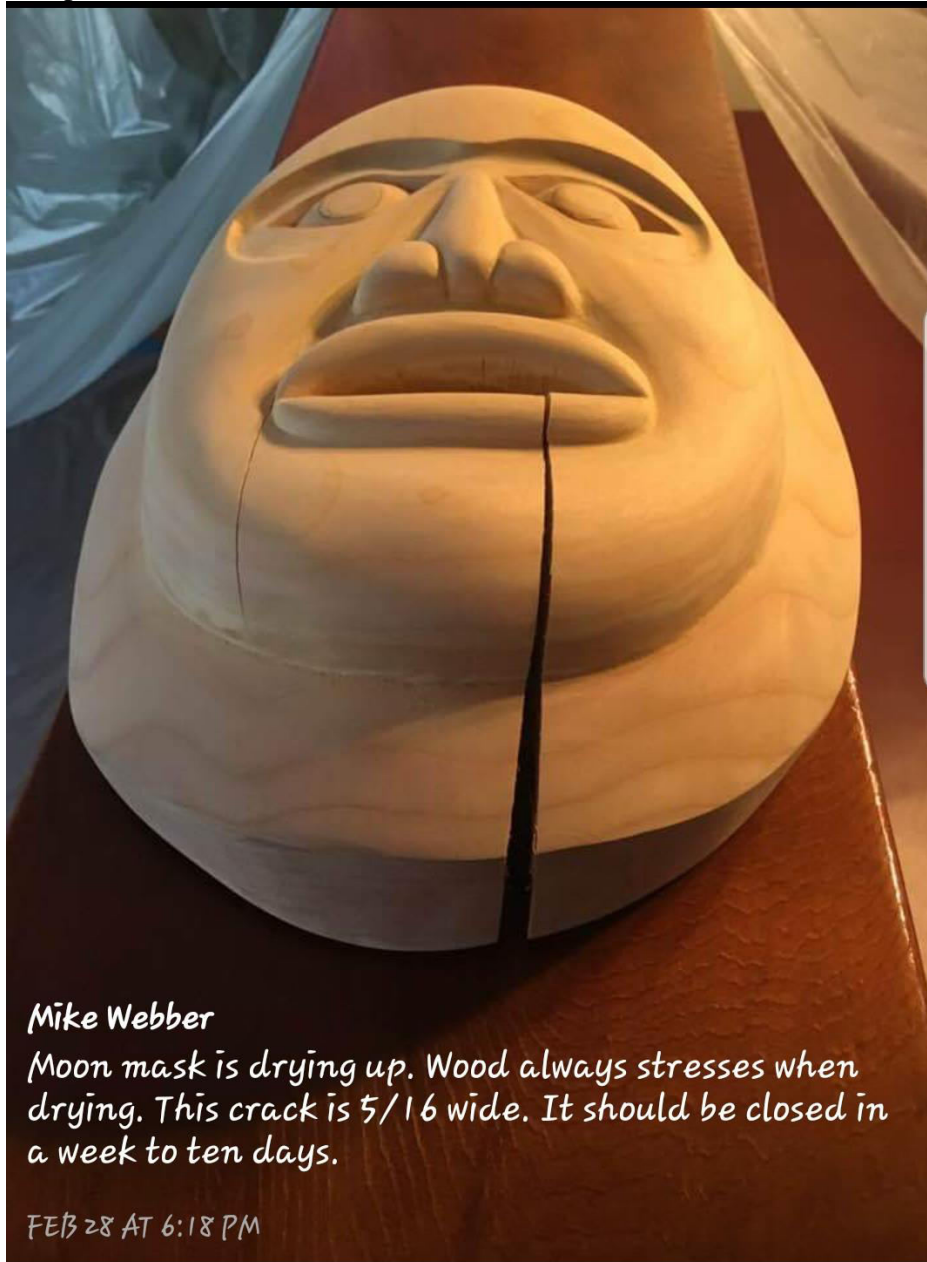
- Once hollowed out, go back to front and carve about five to eight percent more out from details- to make these stand out more.
- Once happy with the face, use sandpaper to smooth everything it out.



### **Step 8: Allow Mask to Dry**

- Take a 3-4 week break and allow mask to dry out. Important to leave it alone, undisturbed.
- During this drying process, place the mask at different heights:
  - One week the mask should be placed on the floor, undisturbed.
  - Second week place mask at counter height.
  - Third/last week or two- place mask up high in the room. Changing the height of mask during drying, allows a more even drying as it is placed in warmer temperatures each week.

**NOTE:** When the wood shrinks it sometimes cracks, but as the mask dries, the crack will close up so no need to panic.





### **Step 9: Finalize Details**

- If the mask did crack, wait until the crack closes up to ensure it is thoroughly dried.
- Now, the last minute clean-up sanding is needed. The mask will be easier to sand smoother when mask is dried as the grain has shrunk.
- Once details are finalized, smooth out the cutting marks with the orbital sander/sandpaper.



Mike, Angela, Tiffany and Teal

### **Step 10: Painting and Oiling Mask**

#### **Painting-**

- If desired, mask is ready for painting. Mike recommends using acrylic paint as it quite easy to work with, covers more and dries quickly. Pay close attention to bring out details.
- Allow the paint to dry.

#### **Oiling-**

- When paint is dry, it is time to oil the whole mask.
- Using tung oil, rub oil all over the mask and note it goes along way.
- Allow oil to absorb into mask.
- Use a clean cloth to wipe oil all off. Do this twice.
- Next day – buff and polish with oil, wipe off excess oil and buff with clean cloth in between coats. Repeat 3 times.
- If did not make bite post, can now attach leather straps on each side of mask above ear, and very top of the mask.

<sup>i</sup> Crowell, A.L., et.al, *Looking Both Ways*, Pg. 191

<sup>ii</sup> Crowell, A.L., et.al, *Living Our Culture, Sharing Our Heritage*, Pg. 170



Chugach Mask, photo courtesy of Dr. Crowell, Smithsonian Arctic Studies

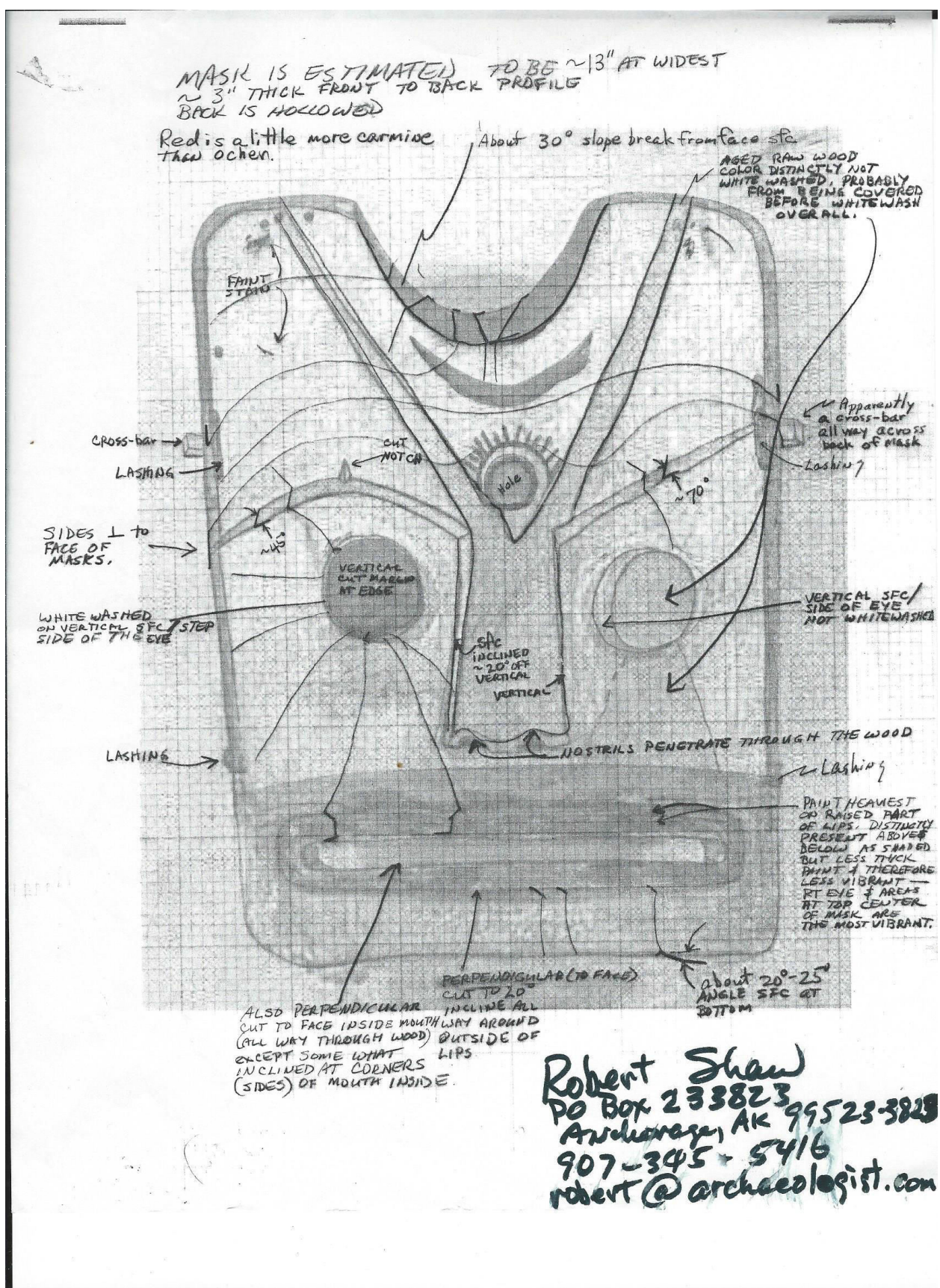


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**Traditional Chugach Mask Template Drawing by Robert Shaw**

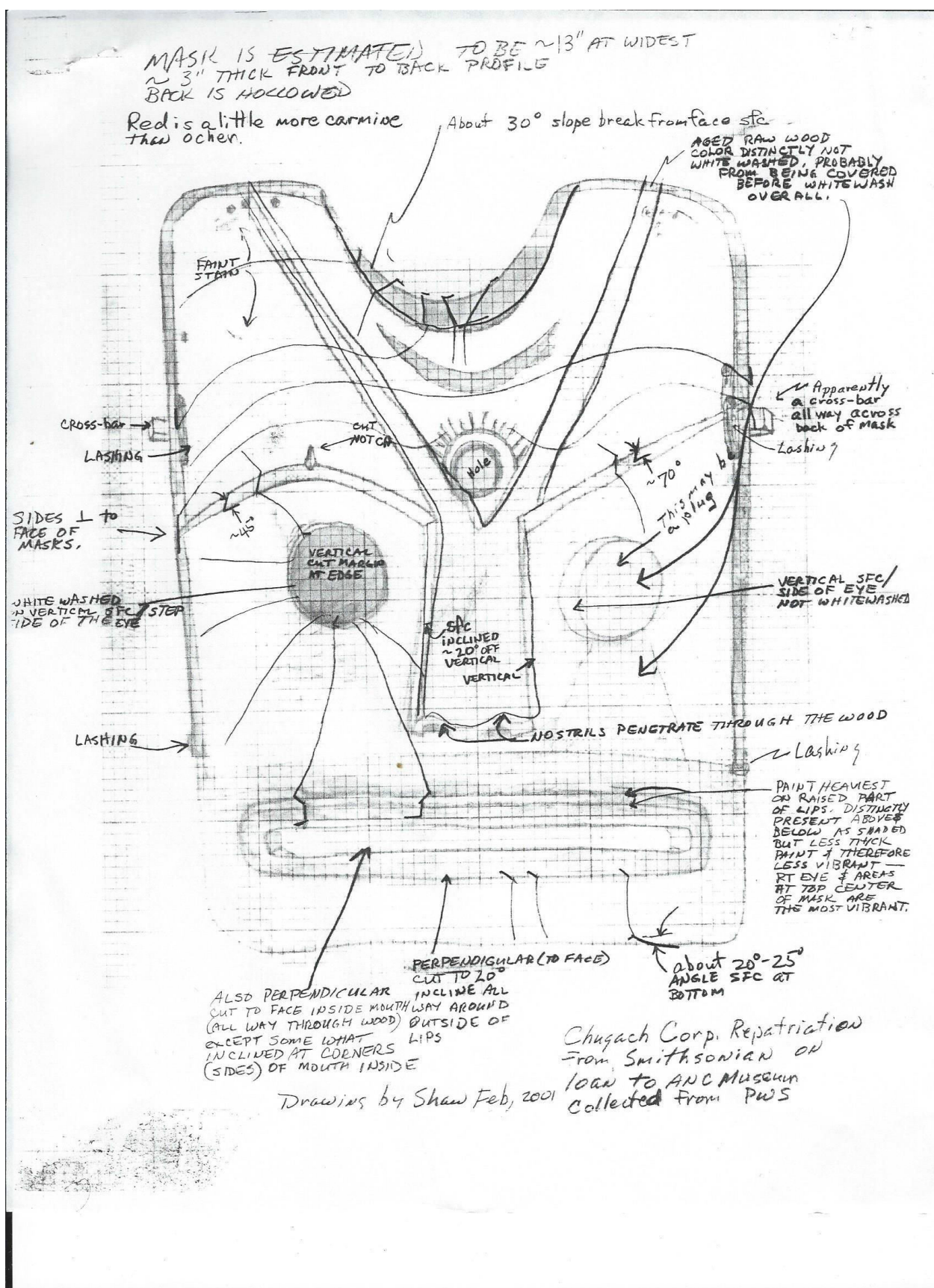






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### **Chugach Masks from Prince William Sound, Alaska**

The Chugach people of Prince William Sound and Lower Cook Inlet have occupied this coastal area of the North Pacific Rim for thousands of years. The Chugach people have been called by many names over the years, such as Sugpiaq, Aleut, Eskimo and Alutiiq. The name Sugpiaq means "a real person" and refers to the original inhabitants of the Chugach Region. The language spoken in the Chugach region is commonly called Sugcestun.

The Chugach masks have recently been repatriated back to the Chugach people from the Museum of Natural History at the Smithsonian Institute in Washington D.C. In 1990, the United States Congress passed a law entitled the Native American Graves Protection and Repatriation Act (NAGPRA) which empowers Native Americans to claim certain types of collections held by various museums and institutions. Materials that can be claimed include Native human remains, objects of cultural patrimony, funerary offerings and religious objects.



Visiting the Chugach Alaska Corporation Building to view the Chugach Masks. Note the size of masks compared to Amanda's head. Photo courtesy of Kari Brookover



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Note how big this kala'aq mask is compared to my head in the glass reflection



Mask photo courtesy of Kari Brookover







Photo courtesy of Dr. Crowell, Smithsonian Arctic Studies



Photo courtesy of Dr. Crowell, Smithsonian Arctic Studies







Mask carved by Jim Miller, Port Graham



**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.

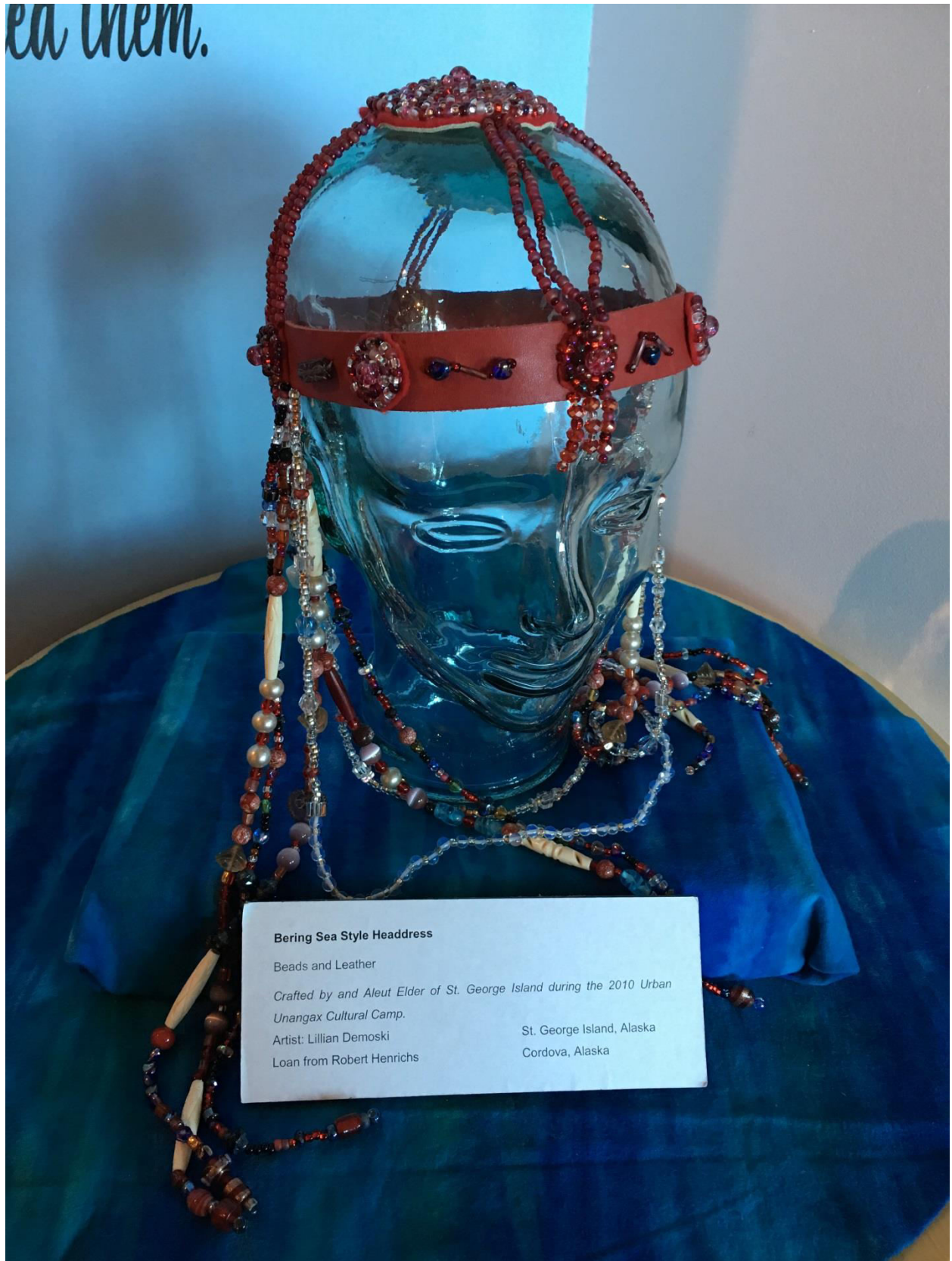
### **Assessment:**

- 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

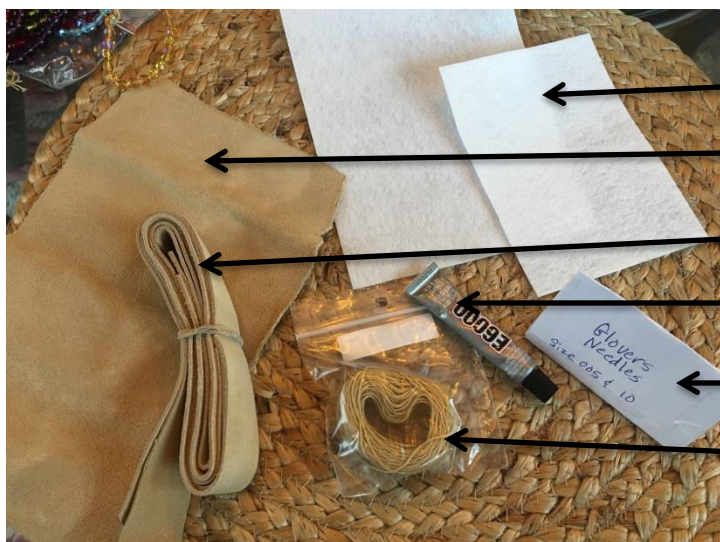
Cordova, Alaska





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

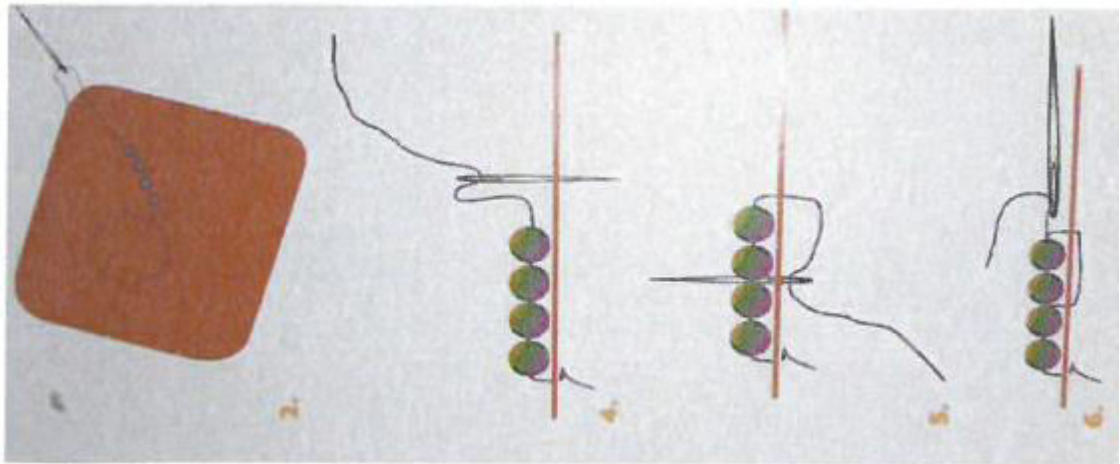
For Headband:

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**

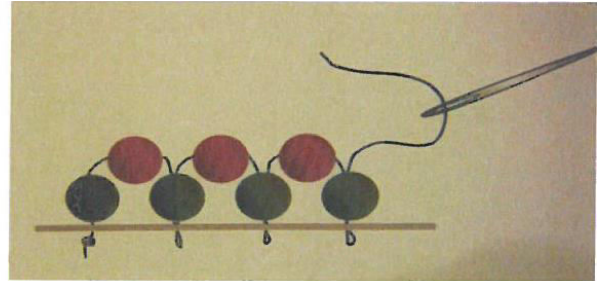
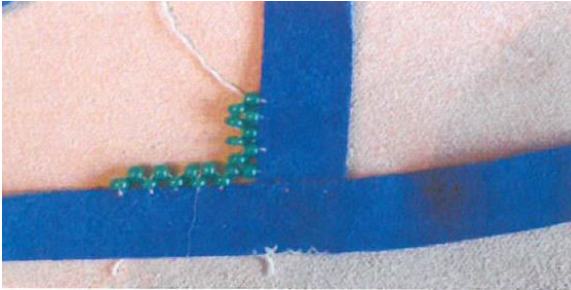
1. Making one large and four small, using cabochon and size 6 beads.
2. Glue cabochon to felt. Let dry
3. If cabochon have bead holes, sew down several times for added security.
4. **Optional:** can also use some items like buttons, jewelry, etc. for cabochons and for these be sure to sew down.
5. For 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.

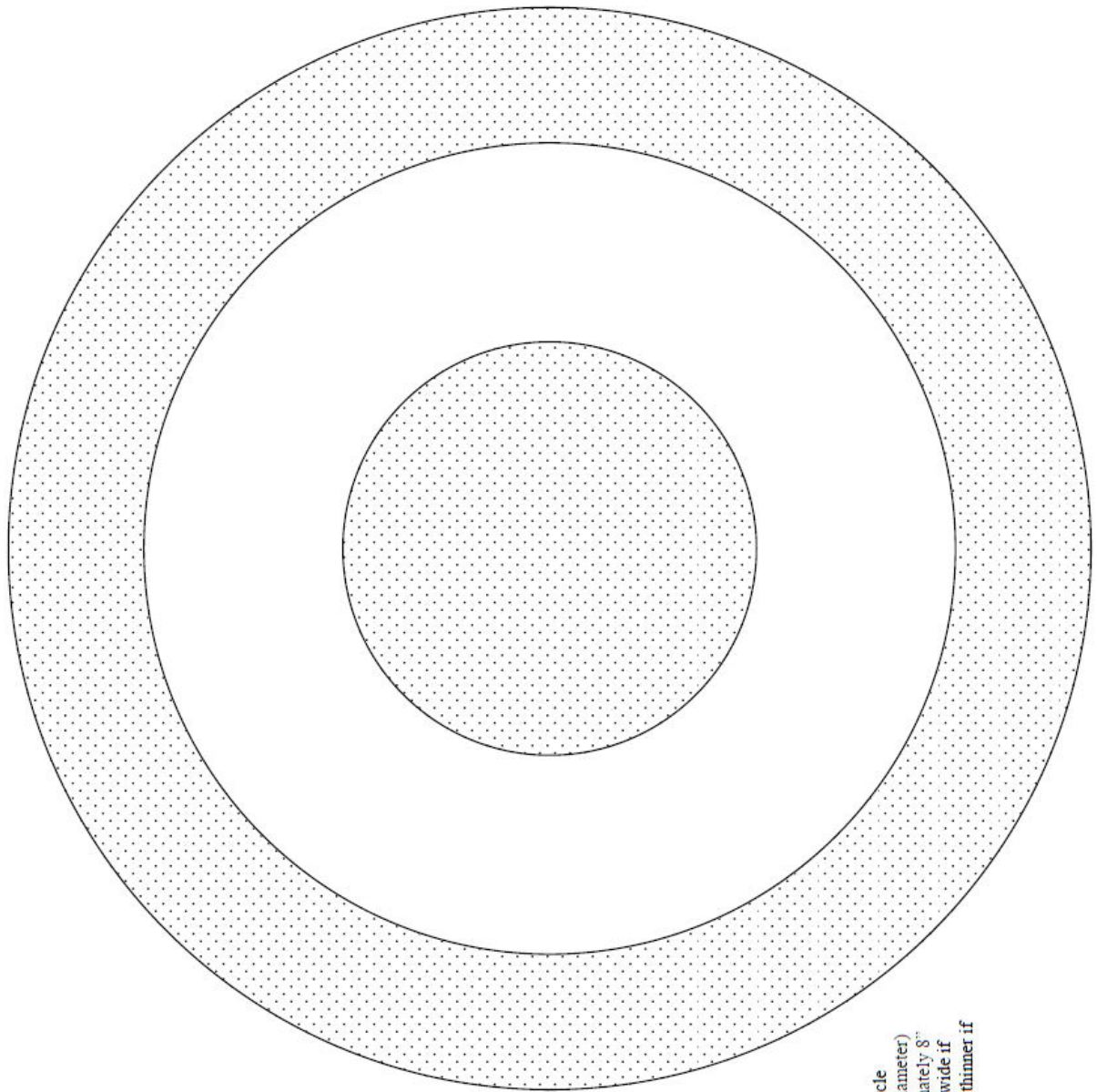


You are now finished  
with your beaded  
headdress!  
Enjoy and have fun  
dancing with your  
traditional regalia!



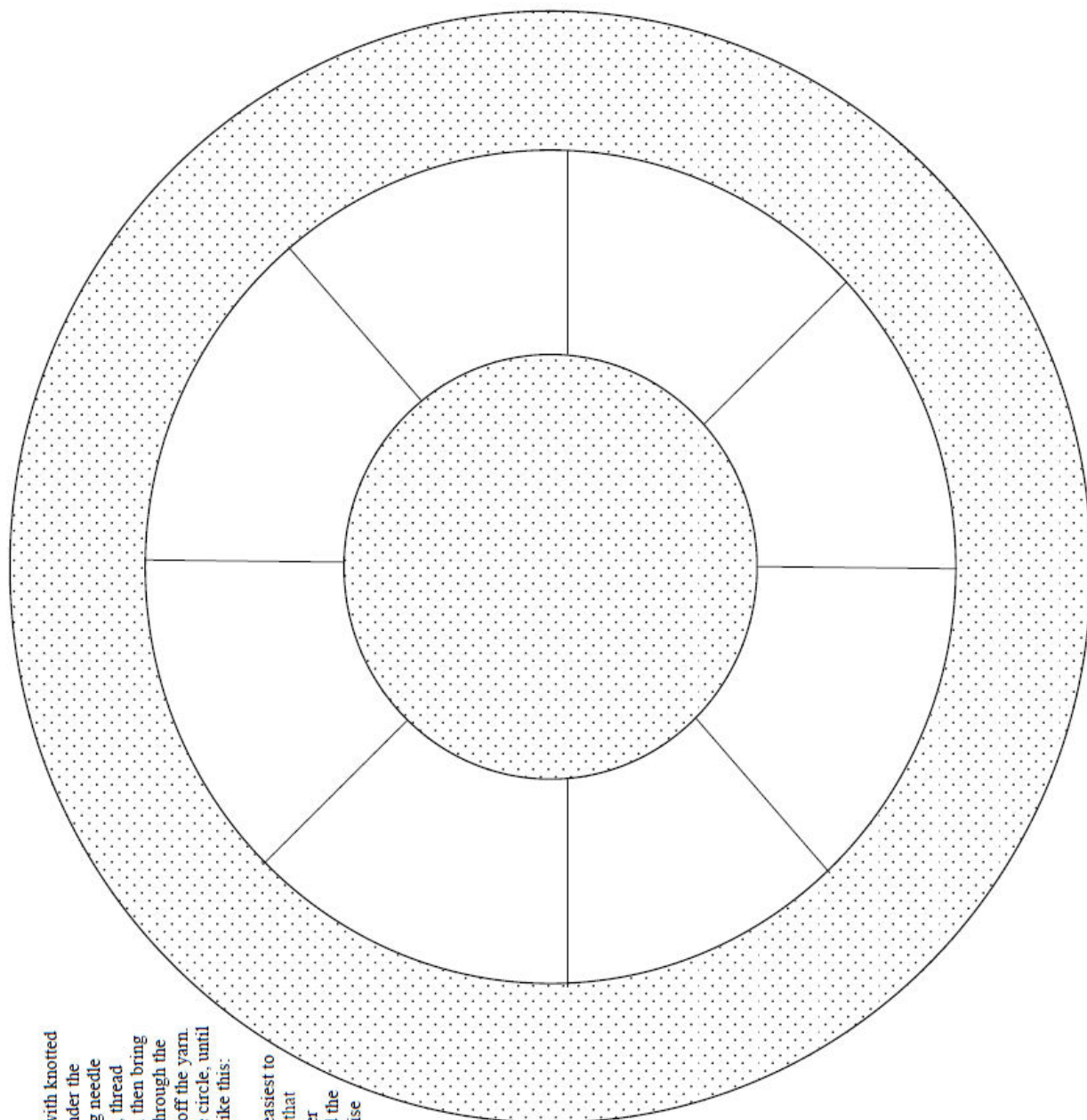
**OPTIONAL:** To create a full headdress there are several resources that are listed below...remember to adjust with the type of beads, materials used and length as desired.

- 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.

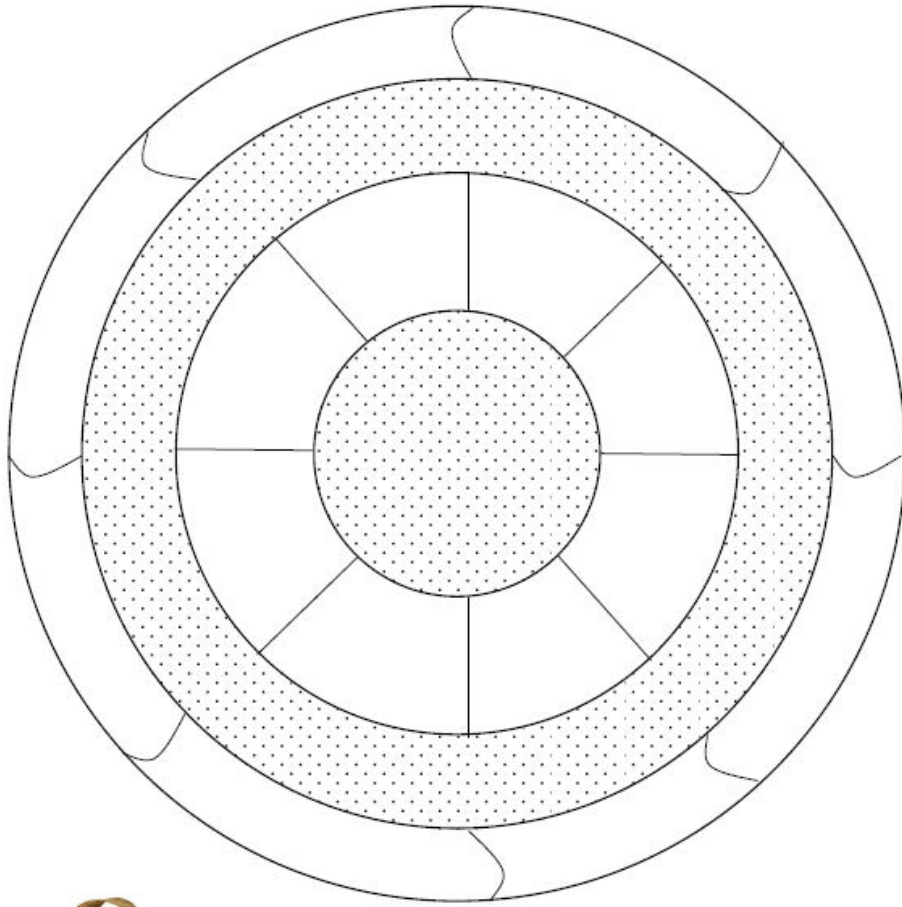


**Step 3 -**  
Cut a piece of felt or ribbon that will fit around your forehead. Sew the ends together to make a ring that does not lie flat on a surface.

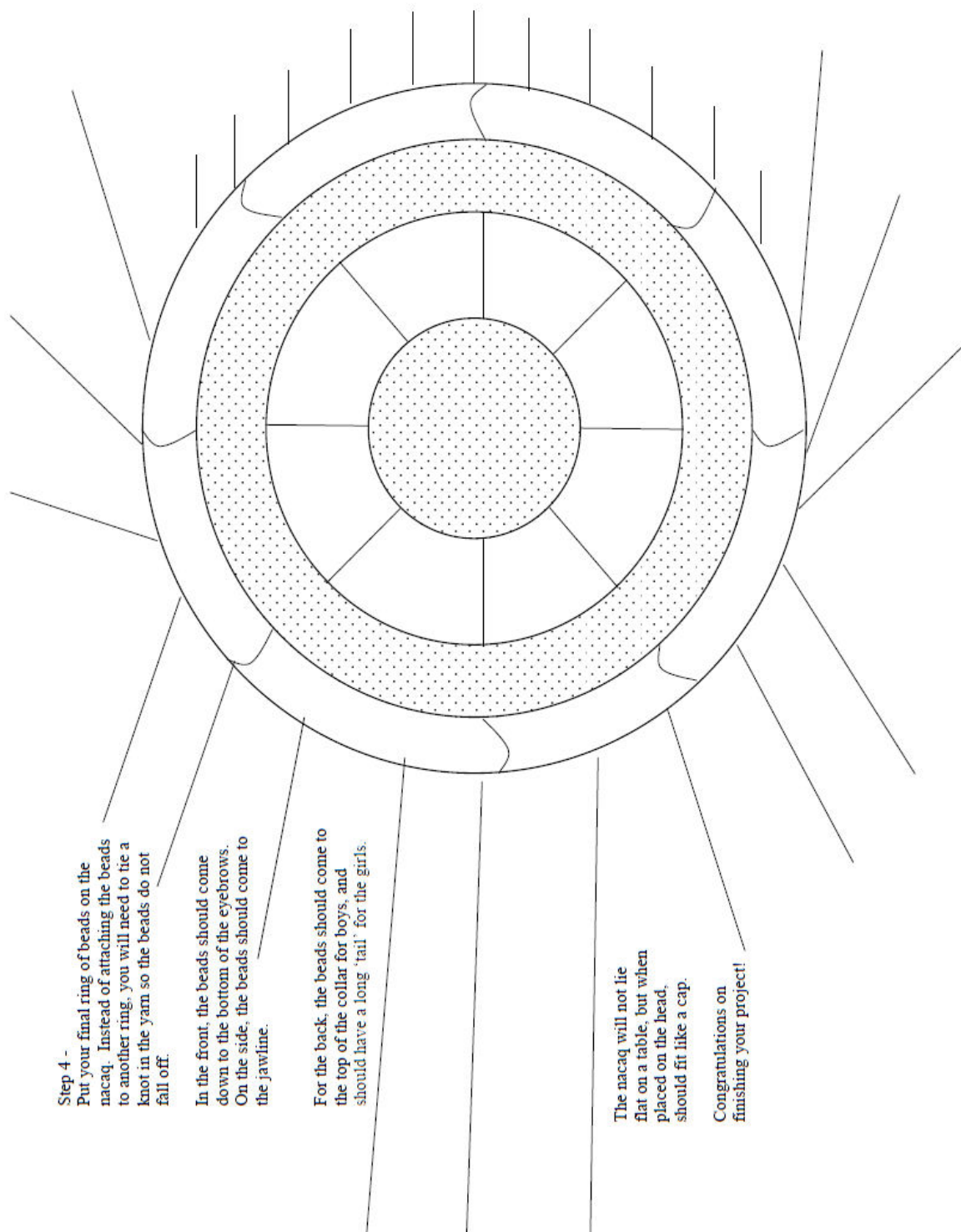
Attach the top of this ring to the outer ring of the nacaq that you completed in step 2.

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.**



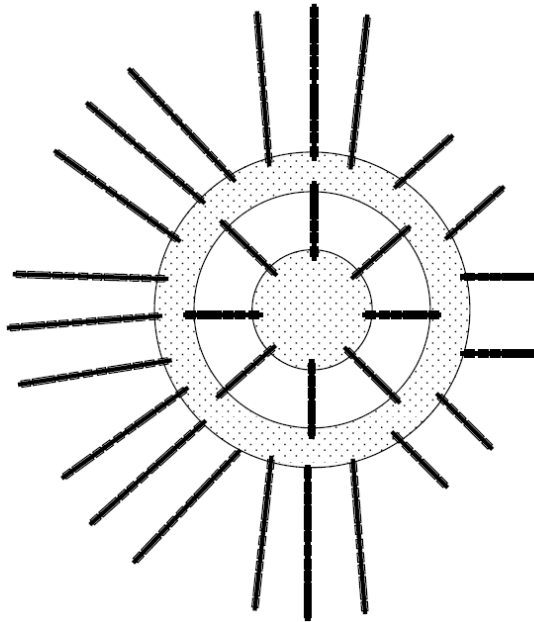




## *Nacaq*

### 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.

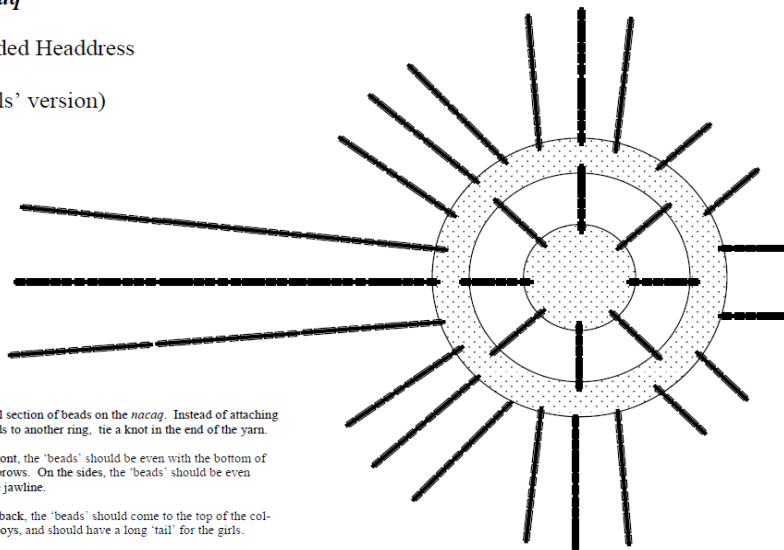
In the front, the 'beads' should be even with the bottom of the eyebrows. On the sides, the 'beads' should be even with the jawline.

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)



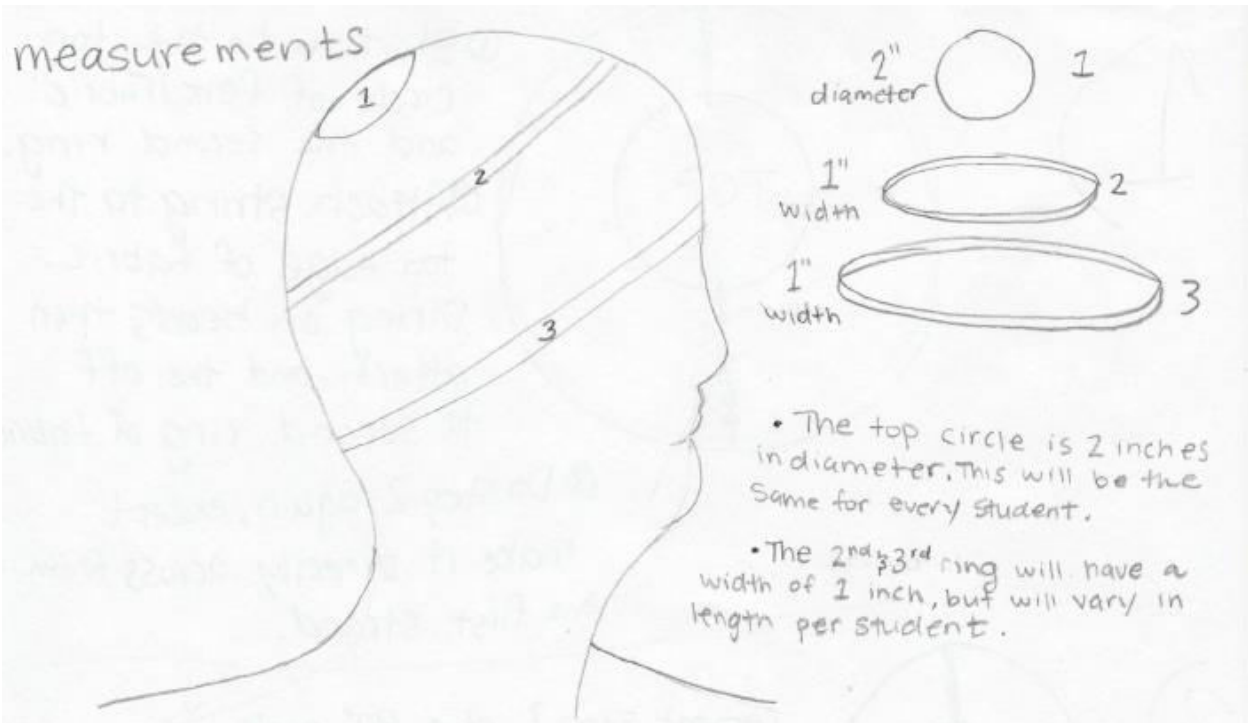
Step 4 -

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.

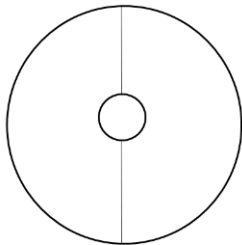
For the back, the 'beads' should come to the top of the collar for boys, and should have a long 'tail' for the girls.

## Headdress Instructions with Amanda O'Brien



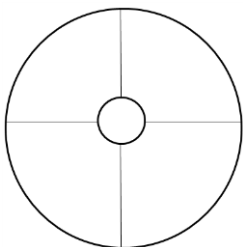
The top is a round piece of felt/ fabric that is 2 inches in diameter. For the second and third ring, they will start out as a long piece of felt/ fabric that is 1 inch wide. You will sew the ends together to make it into a loop.

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.

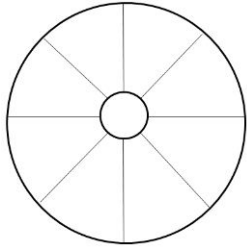
2.



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

3.

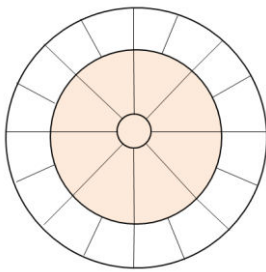




Repeat the second step, by adding one strand of beads to the center of the previous strands. You will have 8 strands of beads attached.

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.

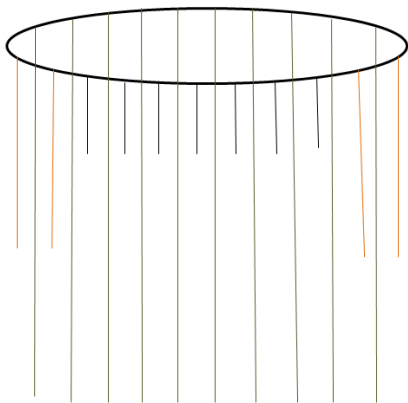
5.



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.



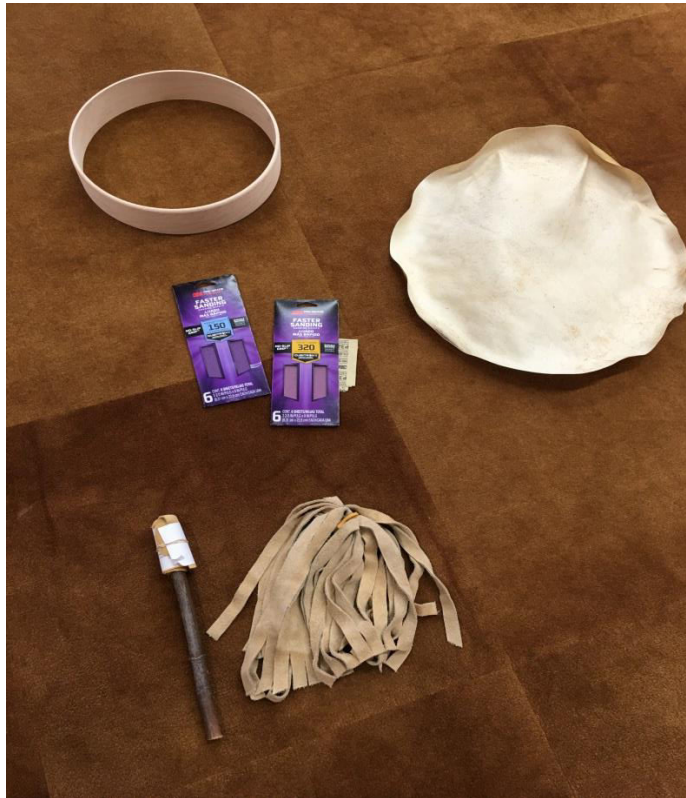
- g. Bring the lace end back to the starting point for measurement, then go back and make a slip knot at second hole to make an anchor. That slip knot is the point where you start the lacing.
  - h. Go back to the other end of the lacing, and to the right of the slip knot, pull through and then go to 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**

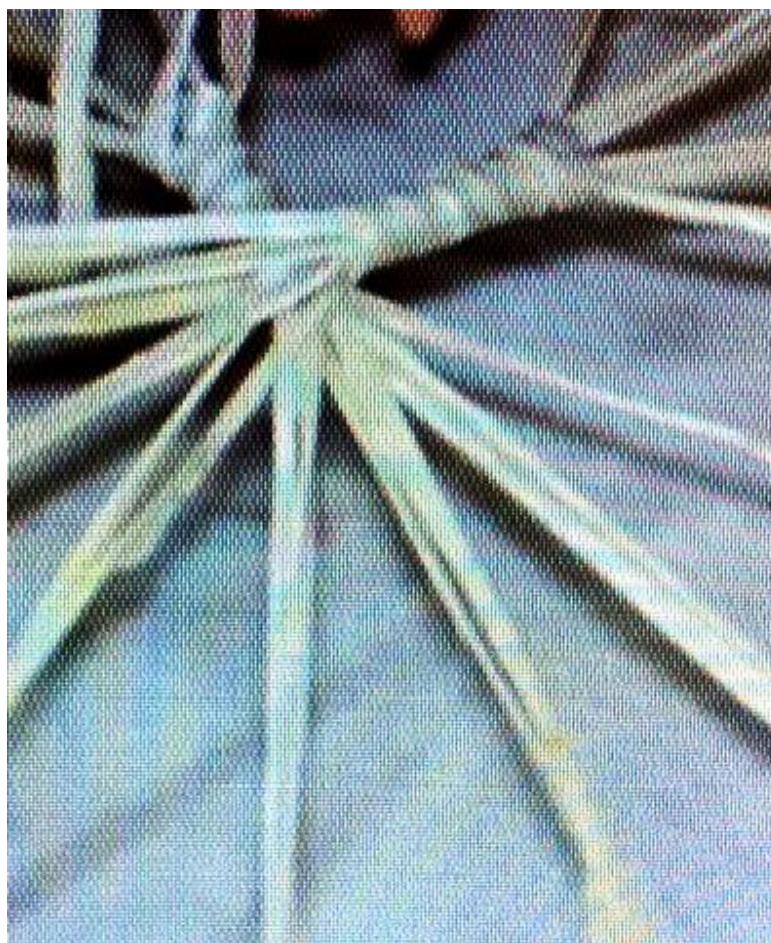
- Go back to the other end of the lacing, and to the right of the slip knot, pull through and then go to the opposite hole.
- Spray the lacing as you are working so that the lacing stays moist.
- Pulling lace through between each lacing, do not need to worry about the tension yet.
- Continue working 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.

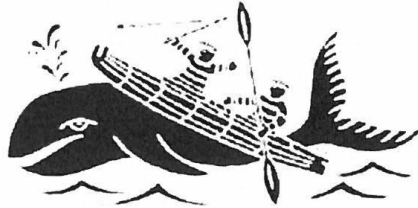
### Bear(s) Out of Hybernation

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

**Qutekcak Native Tribe Dance and Drum Group**

*Honoring our past, Dancing to our Future*

P.O. Box 1467, Seward AK 99664 ~ Ph (907) 224-3118 Fax (907) 224-5874

Honoring our past  
  
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www.qutekcaktribe.org

- Double click on icon for manual-

# 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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*Honoring our past, Dancing to our Future*

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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!*  
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*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!

Honoring our past



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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*



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



**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*



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



**x2**

**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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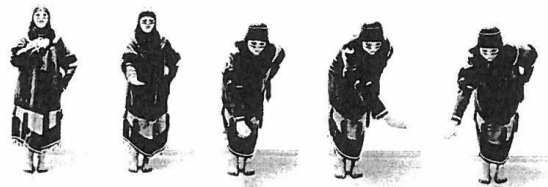
## Tanqim akihluni

*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



Hoo Hah!



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



Guangkuta



Qutekcagmuit



Hoo Hah!



Guangkuta



Qutekcagmuit



Hoo Hah!

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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



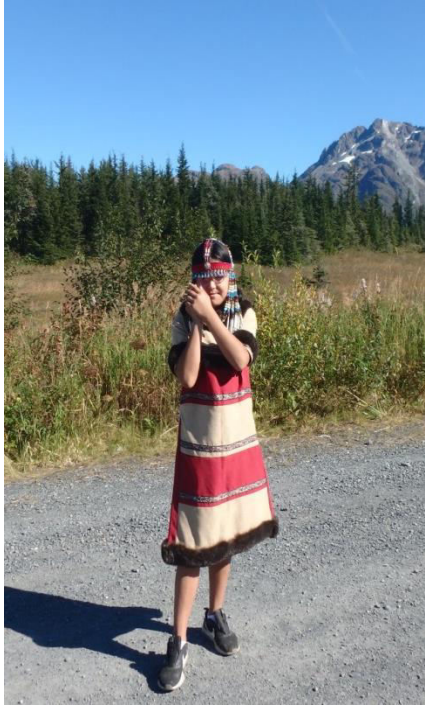
#### **GuiGwani (I am here)**

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

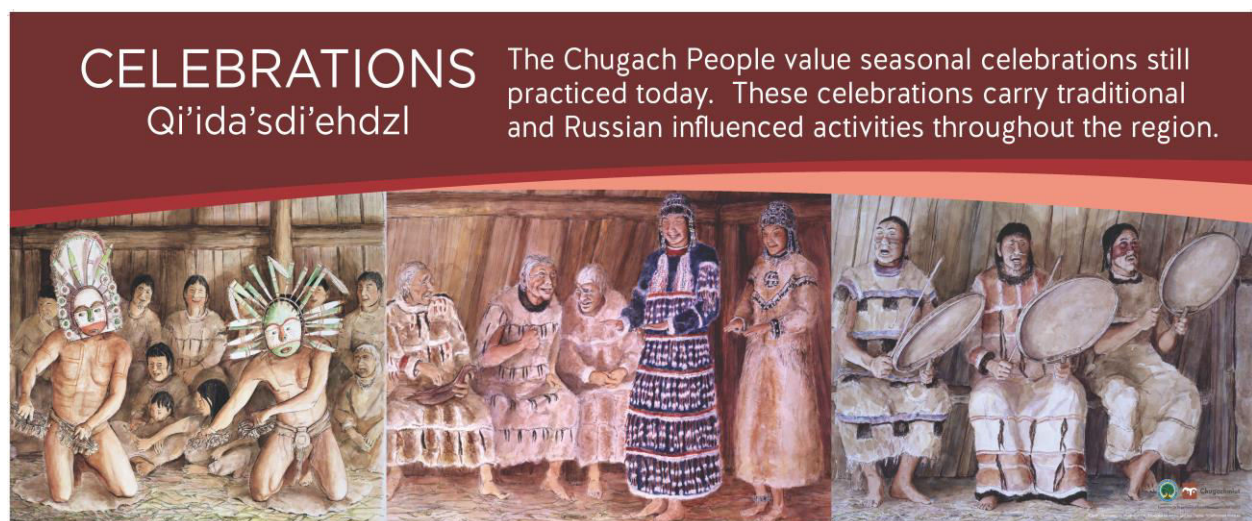
**Overview:** Potlucks/Potlatches were an important culminating event of celebrations. Depending upon where the community is located and what type of event is being celebrated, would determine whether a potluck or potlatch was done. The people of the Chugach Region would wear their best regalia, and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

<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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