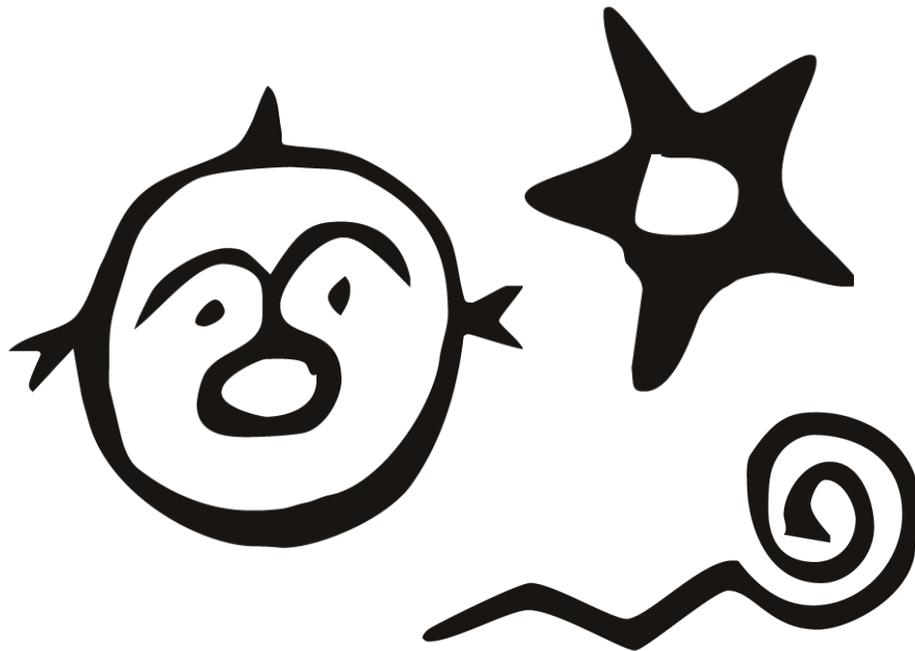




Symbols



Developed by Barclay Kopchak

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SYMBOLS

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Table of Contents

SYMBOLS: SYMBOL FOR WHAT K-2 (1)	Error! Bookmark not defined.
Activities for Grades K-2	6
Activities for Grades 3-6	37
Activities for Grades 7-9	71
Activities for Grades 10-12	94

Activities for Grades K-2

SYMBOLS: A WINDOW INTO CULTURE – SYMBOL FOR WHAT? K-2 (1)

Grade Level: K-2

Overview:

Signs, symbols, and emblems are all graphic images endowed with meaning. Cultural symbols resonate with meanings that have evolved organically over time and typically communicate concepts that cannot easily be put into words such as creation stories, spirituality, archetypal human characters, and destiny. To understand cultural symbols requires understanding something of the culture that created them.

Standards:

<i>AK Cultural:</i>	<i>AK Content:</i>	<i>CRCC:</i>
<p>B1: Acquire insights from other cultures without diminishing the integrity of their own.</p> <p>E4: Determine how ideas and concepts from one knowledge system relate to those derived from other knowledge systems.</p>	<p>History A6: Know that cultural elements, including language, literature, the arts, customs, and belief systems, reflect the ideas and attitudes of a specific time and know how the cultural elements influence human interaction.</p>	<p>CE3: Students should have knowledge of Sugpiaq/Alutiiq traditional and contemporary art.</p> <p>CE4: Students should have knowledge of traditional dance attire: A) Dance regalia B) Bentwood visors/ head dresses C) Masks</p> <p>L1: Students should understand the value and importance of the Sugt'stun language and be actively involved in its preservation.</p>

Estimated Time:

One 25-30 minute class

Lesson Goal:

To recognize and identify symbols from traditional Sugpiaq etchings and masks.

Lesson Objectives: Students will:

- Examine symbols in students' everyday world
- Compare ease of interpretation between modern and traditional Sugpiaq worlds
- Match up traditional symbols with the ideas they represent
- Discuss how to understand a symbol by understanding its culture of origin

Vocabulary

Sugt'stun Dialects

Words:

English:	PWS:	Lower Cook Inlet:
Picture		Patlitaq
Idea		Piiceqa

Materials/Resources Needed:

- In Kit:

- Sugpiaq *patlitaq* (picture) cards (petroglyphs of caribou, killer whale, harbor seal, dancer, rattle, puffin, starfish, star, pair of faces, wave, fish, three paddlers in a boat) and *piiceqa* (idea) cards (photos of these same items) that can be matched with one another.
- **Websites:** <http://alutiiqmuseum.org/exhibits/electronic-exhibits/272-ancient-faces.html>
<http://www.alutiiqmuseum.org/research/results/646-cape-alitak-petroglyphs.html>
 (“The Appearing and Disappearing Petroglyphs of Cape Alitak” with Sven Haakanson, Jr. of the Alutiiq Museum, 6:47 video of petroglyphs in place)

Teacher Preparation:

- Review activity plan and practice pronunciation of Sugt’sun vocabulary.
- Prepare for ‘Symbol Hunt’ by identifying some non-alphabetic, non-numeric symbols (some image or thing that stands for another thing) already present in the classroom (*i.e.*, *American flag, Alaskan flag; attendance charts; calendar weather cards (sun, rain, snow...), calendar holiday symbols (heart, shamrock, fireworks, Halloween pumpkin...); clothing and computer logos; fire alarm with bright red paint; globes, maps; Mr. Yuk stickers; restroom door symbols, school mascot, insignia, or color, smiley faces, student drawings of houses or trees*). Place the provided Sugpiaq symbols cards around the room and reserve the idea cards.
- *Optional:* Consider going on a symbol hunt around the school and then returning to classroom to search for traditional Sugpiaq symbols.

Opening:

Letters and numbers stand for sounds and amounts. ‘O’ is for the sound you make with an ‘o’ shaped mouth. ‘2’ is for two of something, two apples, two kids, etc. We’re going to look for other kinds of symbols today, symbols that don’t use letters or numbers but tell us something we need to know. How many can we find?

Activities:

1. Challenge students to locate ten symbols around the classroom or school. As each one is located sketch the symbol on the white board.
2. Ask students to explain what the classroom symbols are and why they understand what the symbols mean. (*We ‘just know’; they’re everywhere; we talk about them in class, I figured it out, I pledge allegiance to it, we have the same brand at home...*) Are any of these symbols something we’re seeing for the first time?

Explain that recognizing a symbol often depends upon getting used to it, figuring it out because you see it in the same situation or place a lot, or learning about it. As the traditional people of our area, the Sugpiaq, would say, the picture – or *patlitaq* stands for an idea, a *piiceqa* (idea).

3. Now invite students to hunt around the classroom to collect traditional Sugpiaq symbols: a Sugpiaq *patlitaq* (symbol) hunt. Challenge each student to find five different Sugpiaq symbols.

4. Once student have collected their Sugpiaq symbols ask what is the *piiceqa* (idea) behind each *patlitaq* (picture, symbol). Can students recognize some and not others? Why not? Talk about how long ago the Sugpiaq people created these symbols (thousands of years ago) and how you have to make an extra effort to understand how people long ago connected a *patlitaq* (picture) with a *piiceqa* (idea). Their world and their customs were not the same as those of modern day Alaska.
5. Place idea card halves in a central location and invite students to match up each *patlitaq* (picture, symbol) with a *piiceqa* (idea). Now that students have spent more time with the symbols and learned their meanings do the symbols make more sense?
6. Display face images from <http://alutiiqmuseum.org/exhibits/electronic-exhibits/272-ancient-faces.html> and talk about how to recognize a traditional Sugpiaq man (smiling, with dots for labrets – face ornaments), a traditional Sugpiaq woman (frowning to better show off her tattooed woman’s stripes), traditional clothing and jewelry (bird skin parkas and long earrings).
7. Discuss how understanding a symbol means having to understand something about the traditions of the people who made and used them. (Note: Petroglyph video concludes that some symbols have yet to be understood.)

SYMBOLS: A WINDOW INTO CULTURE – SELF IMAGINATION K-2 (2)

Grade Level: K-2

Overview:

Personal identity is expressed symbolically through choices in haircut, clothing type or color, etc., choices influenced by the ambient culture. Establishing a sense of self by employing symbols from another culture broadens an individual’s range of expression. The use of traditional Native symbols connects people with the natural world. Here students consider how their own character reflects those of a particular animal.

Standards:

<i>AK Cultural:</i>	<i>AK Content:</i>	<i>CRCC:</i>
E8: Identify and appreciate who they are and their place in the world.	Arts B1: Recognize Alaska Native cultures and their arts.	L1: Students should understand the value and importance of the Sugt’stun language and be actively involved in its preservation.

Estimated Time:

One 30-minute lesson

Lesson Goal:

To understand how animals’ traits and symbols reflect and represent how traditional Native people see themselves.

Lesson Objective(s): Students will:

- Describe themselves as collections of descriptors
- Equate those descriptors with animal characteristics
- Create a symbolic self-portrait

Vocabulary

Sugt’stun Dialects

Words:

English:	PWS:	Lower Cook Inlet:
I am		<i>ggwii</i>
black bear		<i>tanerleq</i>
beaver		<i>shniq</i>
eagle		<i>saqurtuleq</i>
rabbit		<i>uki’aq</i>
raven		<i>qanitisakcak</i>
sea lion		<i>wiinaq</i>

Materials/Resources Needed:

- In Kit:
 - Set of Animal Flip Books (Each page divided into horizontal thirds with animals’ heads, torsos, and limbs – one booklet per student)

- 'Animal Character' handout master – one photocopy per student
- Scissors – one pair per student
- Gluesticks – one per student

Teacher Preparation:

- Review activity plan and practice pronunciation of Sugt'stun vocabulary. Photocopy handouts.

Opening:

What are you like as a person? Are you strong, or fast, or busy? Sometimes we say that a really fast runner is faster than a rocket. Or, the cartoons say that Superman is faster than a speeding bullet, more powerful than a locomotive. Those are modern ways of describing people because they're comparing people to machines. Comparing people to creatures in the wild is from a much older tradition, from a time when people lived closer to nature.

Does anyone say that you're quick like a bunny or sly like a fox? Do you like to give bear hugs? When you see something really far away do they tell you that you're eagle-eyed? Those descriptions are more traditional because they're based on nature. The traditional Suqpiaq people of this region often described individuals by comparing them to the behaviors and personalities of the animals that lived around here.

Activities:

1. List animals in English and in Sugt'stun on whiteboard. Review animal list and pronunciation of Sugpiaq names. Help students to list two characteristics for each animal. Use those below or allow students to come up with their own
 - Bear (*tannerliq*) – *brave, hungry*
 - Beaver (*tangerleq*) – *busy, hard working*
 - Eagle (*saqurtuleq*) – *good hunter, proud*
 - Rabbit (*uka'liq*) – *fast, quiet*
 - Raven (*qanitisakcak*) – *talk a lot, clever*
 - Sea Lion (*wiinaq*) – *loud, strong*
2. Review pronunciation of Sugt'stun animal names. Introduce how to say, "I am" (*Ggwi*). Review the animals' Sugt'stun names again, adding "*Ggwii* *tannerliq* ." (I am a bear.)
3. Invite students to act out a particular characteristic and have the class guess the animal. Does the student think that he or she is anything like that animal characteristic? *Optional:* When someone guesses correctly have the 'actor' agree and say "*Ggwii* *tannerliq* ."
4. Distribute the 'Animal Character' handout and have students select and circle three characteristics that describe their own image of themselves.

5. Distribute the Animal Flip Books and have students color in those two or three animals which match the characteristics they selected on the ‘Animal Character’ handout.
6. Allow students time to mix and match the colored animal sections until they achieve a desired ‘look’ for their combination critter. Pass out scissors and glue sticks and have students cut out the three characteristics they had selected and glue each one next to the appropriate animal section (i.e, glue ‘fast’ next to a rabbit head, torso, or legs).
7. Discuss how these new animals are symbols of each student’s personality, a way of describing themselves as a part of the natural world around them, just as traditional peoples did. Have volunteers share their new animal identity. Help volunteers to announce “Gwii _____ (and) _____ (and) _____.”

Optional: In order to correctly insert “and’ in the list of creatures add *-kuk* to the end of the first animal, and add *-llu* to the end of each additional animal, i.e.,

Gwii tannerliluk tangerlellu saqurtulellu.
(I am bear and beaver and eagle.)

SYMBOLS: A WINDOW INTO CULTURE – STORY MASQUERADE K-2 (3)

Grade Level: K-2

Overview:

As Sven Haakanson of the Alutiiq Museum points out, masks are “like a face, but not really.” Sugpiaq masks traditionally symbolized and communicated with the spirit world as well as served as a way to represent a personal or historic event. They were not meant to be static decorative items. They were part and parcel of storytelling, adding a physical dimension to the story to heighten personal involvement and understanding.

Standards:

<i>AK Cultural:</i>	<i>AK Content:</i>	<i>CRCC:</i>
<p>A3: Acquire and pass on the traditions of their community through oral and written history.</p> <p>E1: 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.</p>	<p>Arts A1: Participate in dance, drama, music, visual arts, and creative writing.</p> <p>Arts A2: Refine artistic skills and develop self-discipline through rehearsal, practice, and revision.</p> <p>Arts A5: Collaborate with others to create and perform works of art.</p>	<p>CE1: Students should have knowledge of traditional and contemporary Sugpiaq/Alutiiq song, dance, and performance.</p> <p>CE4: Students should have knowledge of traditional dance attire:</p> <p style="margin-left: 20px;">A) Dance regalia B) Bentwood visors/ head dresses C) Masks</p> <p>CE6: Students should have knowledge of traditional stories and methods of teaching through storytelling.</p> <p>L1: Students should understand the value and importance of the Sugt’stun language and be actively involved in its preservation.</p>

Estimated Time:

One 30-minute class (*Optional:* One additional 15 minute class for performance)

Lesson Goal:

To understand the connection between masks and the stories they help to tell as an Alaska Native tradition.

Lesson Objective(s): Students will:

- Listen to a traditional Sugpiaq story
- Color character masks appropriate to the story
- Match the mask subjects to shifts in the story
- Invent sounds and movements appropriate to each character
- Act out the story as it is read aloud

Vocabulary Words:

Sugt’stun Dialects

English:	PWS:	Lower Cook Inlet:
hunter		<i>pesurta</i>
one hunter		<i>allinguq pesurta</i>

two hunters		<i>mal'uk</i> <i>pesurtek</i>
three (or more) hunters		<i>pinga'un</i> <i>pesurtet</i>
squirrel		<i>el'kiaq</i>
one squirrel		<i>allinguq</i> <i>el'kiaq</i>
two squirrels		<i>mal'uk</i> <i>el'kiak</i>
three (or more) squirrels		<i>pinga'un</i> <i>el'kiat</i>

Note: English nouns typically have a singular form (*hunter*) and a plural form (*hunters*). Sugt'stun nouns typically have a singular form (*pesurta*), a dual form (2 *pesurtek*), and a three or more plural form (*pesurtet*).

Materials/Resources Needed:

- In Kit:
 - Three Halloween masks
 - Paper bag or sack in which to stow Halloween masks
 - Hunter & Squirrel mask pattern masters– one stiff paper copy of each per student
 - “The White Squirrel” as told by Sperry Ash - Script format
 - Tongue depressors (two per student)
- Tape to attach tongue depressors to masks
- Scissors to cut out masks– one pair per student
- Crayons or markers (especially red)
- **Website:** <http://alutiiqmuseum.org/exhibits/electronic-exhibits/278-like-a-face.html> -Sugpiaq mask photos (Retrieved 2.9.12)

Teacher Preparation:

- Review activity plan and practice pronunciation of Sugt'stun vocabulary. Read “The White Squirrel.” Place Halloween masks in an opaque sack. Consider arranging to present the story to an audience. Photocopy extra masks if needed.

Note: The Sugpiaq and Eyak peoples made masks to represent the spirit world, to ask for bountiful harvests or hunts, to help shamans communicate with the spirit world, and to represent historical encounters. Mask-making nearly died out with arrival of Christianity and the suppression of non-Christian celebrations; celebrations traditionally involved masked dances. Much of the original significance of various masks was lost. The practice of burying an individual with his masks, or burning them, or hiding them in caves after ceremonies, naturally limited the ‘survival rate’ of these traditional masks (Crowell et al. ,2001, Looking Both Ways, p.204).

However, some salient facts remain. Pointy, almost teardrop shaped, heads are signs of the ‘hidden ones’ or ‘devils.’ Many masks have puckered lips, as if they were whistling. Traditionally spirits whistled to call out to the living. Often masks were painted red on the back side, red being a traditionally sacred or magical color (Ray, 1981, p.19).

Opening:

Talk about Halloween and Halloween masks. Why do kids wear them? How do students feel when they wear masks? Do people treat them as they usually do or do they have a different reaction?

(Invite a student volunteer to stand, with eyes closed, ready to wear a mask. Have a second volunteer randomly select a Halloween mask from the sack and place it on the other student’s head. Ask the class to react appropriately to the mask as the wearer guesses what sort of mask he or she has on. Repeat the action with the second and third masks.)

How do students know how to react to the masks? Are they familiar figures? The Sugpiaq people had traditional masks to represent familiar characters in their stories and legends. They would wear masks to help tell stories that would help their audiences respond and react to the stories.

Activities:

1. Display Sugpiaq mask photos (<http://alutiiqmuseum.org/exhibits/electronic-exhibits/278-like-a-face.html>) and talk about the mask making traditions of the Sugpiaq and Eyak peoples: how some traditions have been forgotten but some facts like pointy heads represent the “hidden ones” or “little devils” and round mouths show that the mask is whistling, calling out to a human being. Masks are a way to be someone else, a way to show the spirits, and a way to tell a story.
2. Read “The White Squirrel” as told by Sperry Ash aloud without the stage directions. Discuss what sorts of person/creature the hunter and the white squirrel are.
3. Distribute two character mask patterns to each student. Have students cut and color in mask fronts in any colors they choose and the back side in red. Tape tongue depressors to the back sides of the masks so that they may be held up securely.
4. Have the students recite the names in Sugt’stun of each character as they hold up the appropriate mask (hunter – *pesurta*; squirrel - *el’kiaq*). Discuss what sorts of sounds should represent these characters. Should the squirrel use a whistling sound because he’s calling from the spirit world? Practice as a group to coordinate raising the masks with the chosen sounds.
5. Read story to students again and have them raise the appropriate mask as they are directed to do so.
6. Challenge the students to raise the appropriate masks and make the accompanying sounds during the story without prompting as it is read aloud again.
7. *Optional:* Perform the story for another class.

SYMBOLS: WINDOWS INTO CULTURE – SEASONAL SUBSISTENCE K-2(4)

Grade Level: K-2

Overview: Through the ages the rhythms of human life were dominated by the demands of a culture’s location and the season. Traditional Native Alaskan subsistence activities were no exception. In a world more divorced from these natural cycles an understanding of the subsistence lifestyle strengthens students’ sense of connection to place and the remarkable adaptations of Sugpiaq culture to live sustainably in their environment.

Standards:

<i>AK Cultural:</i>	<i>AK Content:</i>	<i>CRCC:</i>
<p>A3: Acquire and pass on the traditions of their community through oral and written history.</p> <p>E2: Understand the ecology and geography of the bioregion they inhabit.</p>	<p>Geography B1: Know that places have distinctive geographic characteristics.</p> <p>Geography B7: Understand that a region is a distinct area defined by one or more cultural or physical features.</p> <p>Geography E1: Understand how resources have been developed and used.</p> <p>History B1: Comprehend the forces of change and continuity that shape human history through the following persistent organizing themes:</p> <p style="padding-left: 40px;">b) Human communities and their relationships with climate, subsistence base, resources, geography, and technology</p>	<p>SS8: Students should know the appropriate seasons to fish, hunt, and gather.</p> <p>L1: Students should understand the value and importance of the Sugt’sun language and be actively involved in its preservation.</p>

Estimated Time: One 25-30 minute class

Lesson Goal: To recognize the connection between place and season and their traditional subsistence activities; and to identify these activities through symbolic imagery.

Lesson Objectives: Students will:

- Compare traditional seasonal activities with 21st century lifestyles
- Consider the effect of place on lifestyles
- Match the cycle of the seasons with traditional subsistence activities
- Discuss contemporary subsistence activities
- Assemble and play with top to recall the connections between seasons and subsistence activities

Vocabulary

Sugt’sun Dialects

Words:

English:	PWS:	Lower Cook Inlet:
spring		<i>iciwaq</i>
summer		<i>kiak</i>
fall		<i>uksuaq</i>

winter		<i>uksuq</i>
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Materials/Resources needed:

- ‘Four Seasons’ handout master – one photocopy per student
- ‘Subsistence Activities’ handout master – one photocopy per student
- ‘Seasonal Top Pattern’ handout master – one stiff paper copy per student
- Spinning tops – one per student
- Hawaiian Tourism Calendar
- Crayons or markers, tape
- **Website:** <http://alutiiqmuseum.org/research/results/380.html> - Sugpiaq ‘Play’ description (Retrieved 2.9.12)

Teacher Preparation:

- Review activity plan and practice pronunciation of Sugt’s tun vocabulary. Based on personal knowledge of students’ experiences consider how best to have students connect seasonal cycles with particular locations.
- Seasonal Activities:
 - iciwa* -spring: gathering spring shoots and fresh grass to lay on house floors; gathering ‘beach’ foods (clams, cockles, chitons/baidarki, octopus; seaweed); collecting bird eggs; collecting herring roe, eulachon fishing
 - kiak* - summer: salmon fishing & drying; seal hunting; shellfish gathering; berry picking; wild parsley (aka beach lovage, petrushki) picking, chocolate lily bulb harvesting; wood gathering; seal oil rendering
 - uksuaq* - fall: salmon fishing & drying, goat & bear hunting, cranberry picking; wood gathering; laying fresh grass on floors; hide tanning
 - uksuq* - winter: trapping; gathering driftwood and seaweed; masking; sewing clothes; making tools; bear hunting, grouse & ptarmigan hunting

See also Looking Both Ways: Heritage and Identity of the Alutiiq People for overview of seasonal subsistence activities (2001, pp.159-163, 176-185).

Opening: Discuss keeping track of the days and seasons of the year with calendars, and, if appropriate, point out the classroom calendar. Share a Hawaiian Tourism Calendar with the class. Does this look like the seasons and surroundings of our town? What do we do here in Alaska in spring/summer/fall/winter? What should our town’s seasonal pictures be?

Activities:

1. Explain that the Sugpiaq people who lived a traditional lifestyle in this area had activities that they did depending on the season. Indeed, many people still carry on these traditions. Distribute ‘Four Seasons’ handout. Have students practice identifying the seasons in both English and Sugt’s tun.
2. Have students color each season’s quadrant. What colors to use? (Suggestions: *iciwa* - spring: green; *kiak* - summer; salmon/orange; *uksuaq* - fall: yellow; *uksuq* - winter: white or black.) Have students draw an activity that they do in each

- season. Invite students to share their activity choices and discuss whether the traditional Sugpiaq people would have been able to do these same activities.
3. Discuss what sorts of activities the Sugpiaq people would have done in each season to feed, clothe, and entertain themselves. Accept student suggestions and remind them, if necessary, of the difference between a modern 'buy all your groceries and clothes in a store' lifestyle and a traditional subsistence lifestyle. (Note: Seasonal activities are not always obvious. Children's toys were put away in the winter months lest their use bring bad luck. Only when the migratory birds returned in the spring was it 'safe' to resume playing with them. See <http://alutiiqmuseum.org/research/results/380.html>.)
 4. Distribute the top patterns and have students color each of the seasonal quadrants.
 5. Distribute the 'Subsistence Activities' handout. Review each activity and have students guess which in which season(s) it would occur. Have students circle each season's activity with its associated color. [*iciwa* – spring; *kiak* - summer; *uksuaq* - fall; *uksuq* – winter]
 6. Have students cut out subsistence activity pictures and glue onto the appropriate season of the top pattern. Invite student to recite the Sugpiaq name for each season as they do so. [*iciwa* – spring; *kiak* - summer; *uksuaq* - fall; *uksuq* – winter]. Place piece of tape over top pattern center and insert dowel midway into center for spinning axis.
 7. Divide students into small groups. Have students take turns spinning the tops and see how quickly everyone (individually or the entire group) can identify the Sugt'stun season name [*iciwa* – spring; *kiak* - summer; *uksuaq* - fall; *uksuq* – winter] and the activities appropriate to the season upon which the spinning top comes to a stop.
 8. Discuss with students how they would change a Hawaiian calendar into a Sugpiaq 'subsistence calendar' now.

SYMBOLS: A WINDOW INTO CULTURE – FIRST FISH K-2 (5)

Grade Level: K-2

Overview:

The Sugpiaq tradition of a child’s presentation of the first fish he or she catches on his or her own to an Elder in the community is still practiced. The value of honoring one’s Elders and sharing with the community endures because of its importance as a reminder of both personal and cultural responsibilities.

Standards:

<i>AK Cultural:</i>	<i>AK Content:</i>	<i>CRCC:</i>
D1: Acquire in-depth cultural knowledge through active participation and meaningful interaction with Elders.	Government E6: Recognize the value of community service. History B1: Comprehend the forces of change and continuity that shape human history through the following persistent organizing themes: <ul style="list-style-type: none"> b) Human communities and their relationships with climate, subsistence base, resources, geography, and technology c) the origin and impact of ideologies, religions, and institutions upon human societies. 	SS7: Students should know the value and importance of sharing subsistence with Elders and community. L1: Students should understand the value and importance of the Sugt’stun language and be actively involved in its preservation.

Estimated Time: One 20-30 minute class, one 10-15 minute class

Lesson Goal: To symbolically share the result of their labors with an Elder or community leader and to understand the traditional value of sharing resources.

Lesson Objectives: Students will:

- Role play catching one’s first fish
- Add value to their fish through artwork
- Share finished product with an Elder, the principal, or other community figure
- Discuss the value of sharing

Vocabulary

Sugt’stun Dialects

Words:

English:	PWS:	Lower Cook Inlet:
catch a fish		<i>pilua iqallugmek</i>
share a fish		<i>snaqllua iqallugmek</i>

Materials/Resources Needed:

- In Kit:
 - 3 Small fishing poles with hooks
 - Cut-out oil cloth salmon (with grommet eye to ‘accept’ hook); one per student
 - ‘Demo salmon’ with scales already printed

- Non-toxic colored ink pads
- “Fishing Hole” set-up (Draped off area...)
- Handy wipes (for ink clean-up)
- *Optional*: painting smocks
- Class II: Elder, principal, or other community member to accept gift of First Fish

Teacher Preparation:

- Review activity plan and practice pronunciation of Sugt’stun vocabulary.
- Class I: Drape material over a pole suspended between desks to create a “Fishing Hole.” Students will cast their fishing lines over this pole. Place oil cloth salmon behind screen. Hang a ‘fishing line’ on the wall for students to hang completed fish.
- Class II: Arrange for Elder, Principal, or other Community member to accept gift of First Fish. Plan to have fish displayed to school as class’s gift to the community.

Opening:

Has anyone here caught a fish? What kind? What did you do with it? Did you eat it by yourself or with your family? Or did you share it with someone else? With anyone? With your grandparents? If not, why not? If students did share their fish with an Elder, ask why? Was it hard to give the fish away?

Class I - Activities:

1. Discuss Sugpiaq traditional ‘First Fish’ ritual. Talk about how hard it would be to give away the very first fish you ever caught. But if it’s so hard why is it a Sugpiaq tradition? (*This is meant to be a lesson to the young fisherman: it will be his or her responsibility to help feed the community and to show respect to the Elders who have worked so hard all their lives to take care of the community. It is a symbolic act, something done to help remember what is important in life, i.e., to take care of your community and to honor your Elders.*) Sugpiaq community members tell young fishermen and hunters that they will become good fishermen and hunters because they have shown that they know how to share. (Diane Selanoff, Chugachmiut Community Values DVD)
2. Divide students into groups of three. Distribute fishing poles with hooks to one group at a time and have them cast their lines over the draped edge of the ‘fishing hole’ to try to catch their salmon. Invite other students to watch as they ‘hook’ (or don’t hook) an oil cloth fish (as hooked on/attached by the teacher behind the screen, perhaps with the help of some dexterous students) and offer encouragement to one another. Students may chant *pilua iqallugmek, pilua iqallugmek* (catch a fish, catch a fish). As each group catches their salmon invite the next group to fish for salmon. Remind students that these fish represent the first fish they’ve ever caught and will be given away.
3. Once each student has caught a fish, have students resume their seats and distribute the inkpads. Display ‘demo salmon’ with scales. Demonstrate how to make scales pressing the heel of the hand on the inkpad and then onto the canvas fish in arc-like repeating patterns.

4. Have students 'scale' their salmon and write their names on the completed fish.
5. Hang completed salmon vertically (head up, tail down) on fishing 'line' on wall.

Class II - Activities:

1. Remind students of traditional Sugpiaq 'First Fish' ritual and how hard it would be to give away the very first fish you ever caught. So why is it a Sugpiaq tradition?
2. To whom should the class give the fish?
3. Although the entire class will be sharing their fish it is important that students individually recognize their responsibility to share. Have class repeat "*snaqllua iqallugmek, snaqllua iqallugmek*" (share a fish, share a fish). As the class recites "*snaqllua iqallugmek*" have each student present and share his or her fish with an Elder or community leader and say something along the lines of '*I want to share my first fish with you.*' Alternatively, have class walk to principal's office to offer their first fish.

Optional: *Discuss how students feel about importance of sharing.*

Optional: *Have fish displayed as class gift to the community.*

SYMBOLS: A WINDOW INTO CULTURE – CHAMPION HUNTERS K-2 (6)

Grade Level: K-2

Overview:

Hunting skills were vital to the success of Alaska Native subsistence life style and hunters were honored and respected for their efforts. In the Sugpiaq worldview animals were willing to give their lives to nourish people only if they were shown the proper respect for their sacrifice. Sugpiaq hunters demonstrated this respect by taking particular care in their preparations for a hunt and the formal decoration of their hunting tools, kayaks, and clothing. They also exhibited symbols of their prowess by wearing talismans of successful hunts such as sea lion whiskers or bird feathers.

Standards:

<i>AK Cultural:</i>	<i>AK Content:</i>	<i>CRCC:</i>
C1: Perform subsistence activities in ways that are appropriate to local cultural traditions.	Arts B3: Recognize the role of tradition and ritual in the arts. Geography E1: Understand how resources have been developed and used.	CE4: Students should have knowledge of traditional dance attire: c) Masks L1: Students should understand the value and importance of the Sugt'stun language and be actively involved in its preservation.

Estimated Time: Four 10-minute classes; One 20 - 30 minute class

Lesson Goal: To comprehend that hunter's victory symbols represent important contributions to the group's successful survival.

Lesson Objectives: Students will:

- Recognize the importance of skillful hunters to provide food for the Sugpiaq people
- Participate in a daily scavenger hunt for the day's target species
- Earn a feather (or sea lion whisker) for every successful hunt
- Make a bird mask
- Exhibit hunting prowess by attaching symbolic feathers to mask
- Connect the effort put forth with the symbolic reward

Vocabulary

Sugt'stun Dialects

Words:

English:	PWS:	Lower Cook Inlet:
bird		<i>saqulek</i>
one bird		<i>allinguq saqulek</i>
two birds		<i>mal'uk saqulet</i>
three birds		<i>pinga'un saqulet</i>
four birds		<i>staaman saqulet</i>
five birds		<i>taliman saqulet</i>

six birds		<i>arwinlen saqulet</i>
seven birds		<i>malrruungin saqulet</i>
eight birds		<i>inglulgen saqulet</i>
nine birds		<i>qulnguyan saqulet</i>
ten birds		<i>qulen saqulet</i>
feather		<i>culuq</i>
one feather		<i>allinguq culuq</i>
two feathers		<i>mal'uk culuk</i>
three feathers		<i>pinga'un culut</i>
four feathers		<i>staaman culut</i>
five feathers		<i>taliman culut</i>
six feathers		<i>arwinlen culut</i>
seven feathers		<i>malrruungin culut</i>
eight feathers		<i>inglulgen culut</i>
nine feathers		<i>qulnguyan culut</i>
ten feathers		<i>qulen culut</i>
thank you		<i>quyana</i>
you're welcome		<i>quyananaalcak.</i>

Note: English nouns typically have a singular form (*feather*) and a plural form (*feathers*). Sugt'stun nouns typically have a singular form (*culuq*), a dual form (2 *culuk*), and a three or more plural form (*culut*). “*Saqulet* (bird) is unusual because it lacks a distinct dual plural.

Materials/Resources Needed:

- In Kit:
 - Alutiiq Bird Mask pattern
(<http://alutiiqmuseum.org/education/resources/679-animal-mask-activity.html>)
 - Feathers – up to 8 per student
 - Bird cards (one- *single daily hunt*- to two – *daily & secondary hunts* - per student)
- Envelopes (one per student)
- Tape or glue sticks, stapler
- Colored markers
- Ribbon cut into 18” lengths (two per student) for mask tie-ons
- *Optional:* Camera to take ‘Trophy Photo’

Websites: <http://alutiiqmuseum.org>. See especially: <http://alutiiqmuseum.org/alutiiq-language/38-birding/290-feather-culuk.html> - bird and feather traditions; and <http://alutiiqmuseum.org/education/resources/679-animal-mask-activity.html> - bird mask pattern (Retrieved 2.9.2012)

Teacher Preparation:

- Review Activity Plan and Sugt'stun pronunciation. Assemble materials for daily hunt (4 sessions) and mask making (final session).
- Daily: Hide bird cards around the classroom (One bird card per student OR if a secondary hunt is desired 1.5 cards per student, i.e., 3 for every two students).

Note: "Feathers were also used for decoration. Inserted between the strands of spruce root basketry, woven into the grass mats, or sewn into the seams of gut skin clothing, feathers accented the beauty of everyday objects. Feathers also adorned spiritually powerful hunting hats and ceremonial masks, symbolizing the magical ties between people and birds. Birds were seen as helping spirits. They fed families, helped fishermen find schools of fish, marked currents and rocks, and led mariners to land in Kodiak's dense fog. Modern fishermen still appreciate birds for these qualities." [See: <http://alutiiqmuseum.org/alutiiq-language/38-birding/290-feather-culuk.html>]

Note: Since a sea lion has only a few whiskers, a hunter's ability to add these valuable whiskers to a hunting visor clearly indicated the number of sea lions a hunter had killed. The sea lion was highly prized. The sheer size of its hide meant that it was suitable for any number of uses.

Opening:

How do you know when someone has done something special when you haven't seen him or her do it? Do they look different? Wear something different? Some people do wear something different. Kings and queens wear crowns. Married couples wear rings to show that they were in a special ceremony, a wedding. Some very brave soldiers are awarded medals to show that they saved other people's lives. Some athletes win medals or ribbons to wear. The Sugpiaq hunters whose great skills brought food and plenty to their people wore feathers and sea lion whiskers on hunting visors and masks to show what they had contributed to their families and villages. Are you great hunters? How will we know?

Class I, II, III, IV Activities:

1. Distribute envelopes and have students write their names on their envelopes and add a picture of an *allinguq pel'uq* (one feather).
2. Explain that every day, for four days, each student will hunt for, and retrieve *allinguq saqulek* (one bird) card located/hidden around the classroom. Practice saying *saqulek* and *pel'uq*. Students will then exchange their *saqulek* (bird) cards for a *pel'uq* (feather) from the teacher and place it in their envelopes. As the student hands over his or her card, the student will repeat "*allinguq saqulek*" (one bird). The teacher will say "*quyana*" (thank you) for every bird card delivered and repeat the word "*allinguq pel'uq*" (one feather) as she or he hands the feather to the student hunter. Repeat hunt in separate sessions for a total of four '*hunts*.'
3. Remind students that the birds they hunt are birds that they share with their community to use their meat for food, their pelts for clothing, and their feathers for warmth, tools, and decoration. Remember that it takes approximately 60 skins to make a single adult parka. Without these birds, the village might go hungry and be cold.

Optional: If extra bird cards have been hidden, a secondary hunt may be announced to retrieve the remaining cards. Consider limiting the amount of time for the secondary hunt. The number of feathers earned will obviously not be the same for each student. Some will have more feathers to their hunting credit to place on their masks. *Repeat as desired.*

Class V Activities:

1. Distribute Bird Mask patterns. Have students cut out and color masks.
2. Have students remove feathers from the envelopes and lay them out on their desks. Remind students that these feathers are more than just decorations. They are symbols of how many birds they successfully hunted and contributed to their families to eat and use for making parkas. Have students lay their trophy feathers on their desks as they count them in Sugt'stun.
3. Distribute glue sticks, tape, or staplers for students to attach feathers to the back side of the top of their Bird Masks.
4. Distribute two 18" ribbons to each student. Staple to mask and adjust mask ties.
5. Remind students that hunters' masks were worn for community get-togethers and dances to share stories about great hunters and adventures.
6. Have students count off the *pel'uk* (feathers) on their trophy masks. Have students count off the *saqulet* (birds) that the feathers represent.
7. Who's a champion hunter now? What do their masks say about how they helped their community?
8. Pose for a trophy photo.

SYMBOLS: A WINDOW INTO CULTURE – TATTOO TALK K-2 (7)

Grade Level: K-2

Overview:

The desire for personal adornment appears quite early in the human record. Beyond personal beautification is the desire to identify oneself, one’s ethnic group, and one’s place within that group. Tattoos were widely prevalent among Alaska Native peoples prior to European contact. The practice faded away thereafter perhaps due to perceived European disapproval of such ‘disfiguring’ marks or Natives’ desire to assimilate. Tattoos remain culturally significant symbols of traditional values and social organization.

Standards:

<i>AK Cultural:</i>	<i>AK Content:</i>	<i>CRCC:</i>
A3: Acquire and pass on the traditions of their community through oral and written history.	Arts B1: Recognize Alaska Native cultures and their arts. History A6: Know that cultural elements, including language, literature, the arts, customs, and belief systems, reflect the ideas and attitudes of a specific time and know how the cultural elements influence human interaction.	CE5: Students should have knowledge of traditional tattooing and their meanings. L1: Students should understand the value and importance of the Sugt’stun language and be actively involved in its preservation.

Estimated Time: One 30-minute class

Lesson Goal: To ‘read’ traditional Native tattoos as indications of a person’s identity and life story.

Lesson Objectives: Students will:

- View a variety of Native Alaskan traditional tattoo images
- Recognize that different cultures identify members through jewelry and tattoo displays
- Study different Sugpiaq tattoo designs
- Model class and gender specific tattoo symbols applied by face painting
- Explain what their chosen tattoo is meant to signal to others

Vocabulary

Sugt’stun Dialects

Words:

English:	PWS:	Lower Cook Inlet:
tattoo		<i>pitcataq</i>
man’s tattoo		<i>pitcataq nupalkiam</i>
woman’s tattoo		<i>pitcataq arnam</i>

Materials/Resources Needed:

- In Kit:

- Face paints (in kit)
- Mens' tattoo design patterns/Women's tattoo design pattern [See: Dickey, T, et al. (1993). Sharing Alaska's Native cultures: a hands-on activity book. Fairbanks, Alaska: University of Alaska Museum. pp.39-42)] handout master - one photocopy per student
- Mirrors (one for every four to five students)
- Handiwipes/Soap and water
- Easily removable bracelet or necklace
- *Optional*: Camera to record tattoos

Website: <http://alutiiqmuseum.org/component/content/article/48-collecting/571.html>
(Retrieved 2.16.12) - Sugpiaq tattoo overview (Note: Alutiiq Museum word for tattoo is in Kodiak dialect)

Teacher Preparation:

- Review Activity Plan and practice pronunciation of Sugt'stun vocabulary.
- Wear an easily removable piece of jewelry such as a necklace or bracelet.

Note: Sugpiaq tattoos were sewn into the skin with a soot-blackened thread made of sinew. The skin was pinched to a raised position and the threaded needle pushed through. The blackened thread turned a bluish color under the skin. It is thought traditional Native tattooing, now quite rare, was suppressed by contact with Europeans.

Upon entering puberty a girl's chin was marked with a series of vertical lines. A few men also had chin tattoos as well as some across their nose and cheeks. An explorer noted in 1805 that while men plucked their beards, women with their tattooed chins appeared to have bluish beards. Other tattoos on the faces and body signified nobility and wealth. Both men and women painted designs on their faces with bright pigments at times of celebration and with black in times of mourning. (Crowell, et al. (2001) Looking both ways. Washington, D.C.: Smithsonian Institution. P.49; Dickey, T. et al. (1993) Sharing Alaska's Native cultures: a hands-on activity book. Fairbanks, Alaska: University of Alaska Museum. pp.39-42.)

Opening:

Do you like my necklace/bracelet? I do. But do I need to wear it? Does it keep me warm or help me see? So why do people wear jewelry? Is anyone else in the class wearing jewelry? Ask students why. (*It's pretty; it reminds me of my mother; it was a gift; it lets people know I like decorations...*) Do we always wear jewelry? Do some people always wear jewelry? (*Some people always wear rings on their left hand ring finger to let other people know that they are married. Some people wear lots of expensive jewelry to show that they're rich or that they enjoy pretty things.*)

Activities:

1. Remove necklace/bracelet and ask students to suggest some way to tell people if we're adults or married or rich or important in a way that's not changeable. (*Hair length or style, deliberate scars ... tattoos!*)

2. Distribute Sharing Alaska's Native cultures images of traditional Native tattoos. Identify geographic origin, Native people, and meaning of tattoos.
3. Distribute men's and women's tattoo design patterns and explain that traditional tattoos were painful to apply and meant for adults. Allow students to choose a tattoo pattern and select placement on face, arms, or hands. Practice saying the Sugt'stun word for tattoo "*pitcataq*."
4. Set up/distribute several mirrors around classroom.
5. Have students copy tattoo design with light-colored water-based markers using mirrors. 'Correct' any mistakes with Handiwipes.
6. Redraw and darken final design with face paints.
7. Have each student model his or her *pitcataq* and describe what this symbol means.
8. *Optional*: Photograph student tattoos for display and possible discussion.
9. Use Handiwipes or soap and water to wash off tattoos. Remind students that they wouldn't be able to do this with real tattoos. Those were lifelong symbols.

SYMBOLS: A WINDOW INTO CULTURE – TOTEM TRANSFORMATION K-2 (8)

Grade Level: K-2

Overview:

Cultural symbols are developed incrementally as the reality on which they are based becomes infused with additional meaning and standardized representations. Some distinctive physical characteristics are preserved while others are not. The stylized animal forms of Tlingit totems provide ready points of comparison between the realities of natural world and a distinctive cultural interpretation.

Standards:

<i>AK Cultural:</i>	<i>AK Content:</i>	<i>CRCC:</i>
<p>B1: Acquire insights from other cultures without diminishing the integrity of their own.</p> <p>E1: 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.</p>	<p>Arts B1: Recognize Alaska Native cultures and their arts.</p> <p>Arts B3: Recognize the role of tradition and ritual in the arts.</p> <p>Geography B7: Understand that a region is a distinct area defined by one or more cultural or physical features.</p>	<p>L1: Students should understand the value and importance of the Sugt'stun language and be actively involved in its preservation.</p>

Estimated Time: One 30 – 40 minute class

Lesson Goal: To appreciate how an abstraction has a basis in a physical reality and is used in ritual Native designs.

Lesson Objectives: Students will:

- Recognize the connection between concrete and abstract animal forms
- Identify stylized animal forms
- Create a class totem pole

Vocabulary

Sugt'stun Dialects

Words:

English:	PWS:	Lower Cook Inlet:
bear		<i>tannerlek</i>
beaver		<i>saqurtulek</i>
eagle		<i>shnirek</i>
frog		<i>qitgiak</i>
killer whale		<i>arlluk</i>
raven		<i>qanitisagaq</i>
wolf		<i>kaganak</i>

Materials/Resources Needed:

- In Kit:
 - Large scale Totem pole poster and map of Alaska
 - Totem Animals prints
 - Tlingit Clan Symbols for coloring; one per student (from Clark, K. and Jim Gilbert. 2001. Learning by Doing: Northwest Coast Native Indian Art. Manitoba, Canada: Friesens Corporation. – one photocopy on stiff paper per student
 - A History of Alaskan Totem Poles by Ann Chandonnet
 - Traditionally carved halibut hook
 - Totem Tale by Deb Vanasse

Web Resources:

http://www.teachersdomain.org/asset/echo07_vid_totem/ 38 second video with bear and raven totems

http://www.sealaskaheritage.org/programs/CURRICULUM/Tlingit/Totem_poles/totemunit.pdf (Retrieved 2/16/12) Additional totem pole lesson plans.

K-2 (8) Totem Transformations - Websites

Choose two websites for each animal to share on Smartboard: one site to illustrate totem animals in the wild and one to illustrate their totem counterparts. Encourage students to comment on what is special about each animal.

Background/Overview Websites

<http://www.cathedralgrove.eu/text/07-Totem-Websites-2.htm> - overview of American totem pole websites – Retrieved 9.13.2012

<http://www.squidoo.com/totem-poles> - totem pole history and overview – Retrieved 9.13.2012

<http://www.native-indian-tribes.com/native-indian-art/totem-pole-art.htm> - totem pole facts, totemic animal identification attributes – Retrieved 9.13.2012

<http://www.papertotempoles.com/animals.htm> - Downloadable totem templates - Haida totem design images, templates for individual animal totems – Retrieved 9.13.2012

Bear - Look for protruding tongue, large clawed feet, lack of tail

http://www.alaskaphotographics.com/bear_photos.shtml - bear slide show - Retrieved 9.13.2012

<http://www.flickr.com/photos/auvet/7663479128/> - bear totem – Retrieved 9/13/2012

Beaver

<http://animal.discovery.com/mammals/beaver/> - one beaver photo with fact sheet - Retrieved 9.13.2012

<http://www.weforanimals.com/free-pictures/wild-animals/beavers/beaver-1.htm> - stick chewing beavers - Retrieved 9.13.2012

<http://animals.nationalgeographic.com/animals/mammals/beaver/?source=A-to-Z> - one beaver photo with fact sheet - Retrieved 9.13.2012

<http://www.flickr.com/photos/jimsawthat/4945734315/> - beaver totem – 9.13.2012

Eagle – Look for downturned beak, spread wings

Look for: eagle = down-turned beak

<http://www.wildnatureimages.com/BaldEaglePhotos.htm> - large variety of eagle photos – Retrieved 9.13.2012

<http://www.alaska-in-pictures.com/bald-eagle-photos-cat.htm> - large variety of Alaskan bald eagles photos – Retrieved 9.13.2012

<http://www.flickr.com/photos/24736216@N07/3845836548/> - eagle totem – Retrieved 9.13.2012

<http://www.flickr.com/photos/kk/5322849/> - eagle totem – Retrieved 9.13.2012

http://gocalifornia.about.com/bl_aktotemphoto_egl.htm - Wrangell eagle totem – Retrieved 9.13.2012

http://www.alaskanativeartists.com/totem_pole_eagle_wolf_killerwhale_18%20copy.jpg – Eagle totem close up – Retrieved 9.13.2012

Frog – Look for wide, toothless mouth, lack of tail

<http://coolamphibians.blogspot.com/2009/08/frogs-and-toads-of-alaska-common-names.html> - Alaskan frogs and toads - Retrieved 9.13.2012

<http://www.kidzone.ws/lw/frogs/facts-woodfrog.htm> - one Wood frog, fact sheet – Retrieved 9.13.2012

<http://www.alaska-in-pictures.com/k-alyaan-5654-pictures.htm> - frog totem - Retrieved 9.13.2012

<http://www.flickr.com/photos/dthomasd/6206162807/> - black and white single frog totem – Retrieved 9.13.2012

Killer Whale – Look for dorsal fin

<http://michaeldanielho.com/killerwhale.html> - large variety of killer whale photos – Retrieved 9.13.2012

<http://www.justart.ca/eagle-killer-whale-billy-robertson-35-pictures.htm> - killer whale totem – Retrieved 9.13.2012

<http://www.alaska-in-pictures.com/orca-totem-with-snow-3466-pictures.htm> - single killer whale totem – Retrieved 9.13.2012

Raven – Look for strong straight beak

<http://www.fotosearch.com/photos-images/raven.html> - large variety of stock raven photos – Retrieved 9.13.2012

<http://www.alaska-in-pictures.com/raven-bird-carving-3475-pictures.htm> - raven totem - Retrieved 9.13.2012

<http://www.experienceketchikan.com/native-american-totem-poles-2.html> - (scroll down to) Raven Stealing Sun totem – Retrieved 9.13.2012

<http://www.flickr.com/photos/brewbooks/1230964894/> - Raven Stealing Sun totem, totemic symbols identified by cursor movement – Retrieved 9.13.2012

Wolf – Look for long snout, long tail

http://www.alaskaphotographics.com/wolf_photos.shtml - wolf slide show – Retrieved 9.13.2012

http://www.wildnatureimages.com/Wolf_and_Bear.htm - large variety of wolf photos – Retrieved 9.13.2012

http://www.alaskanativeartists.com/totem_pole_eagle_wolf_killerwhale_8%20copy.jpg – close up contemporary wolf totem – Retrieved 9.13.2012

http://www.alaskanativeartists.com/totem_wolf_marks_2008_1.jpg - close up contemporary wolf totem

Teacher Preparation:

- Review activity plan and practice pronunciation of Sugt'stun vocabulary. If you are not from a particular clan decide how to introduce yourself in the opening. Consider using a totemic animal from your ancestors' homeland (i.e., the Russian bear, Japanese crane, New Zealand kiwi, American eagle...).
- Review Totem Identifiers and refer to these characteristics as web images are reviewed:
 - bear = protruding tongue, large clawed feet, lack of tail
 - eagle = down-turned beak, spread wings
 - frog = wide, toothless, lack of tail
 - killer whale = dorsal fin
 - raven = strong straight beak
 - wolf = long snout, long tail

[Adapted from Halprin, M. (1981) Totem poles: An illustrated guide. Vancouver, University of British Columbia. p.31]
- Place large-scale totem pole poster on wall and prepare adjoining space for 'class totem.'

Note: Totem poles are found throughout the Northwest Coastal Region which stretches from the Pacific Northwest along the coast of British Columbia to the northern most reaches of the traditional Tlingit lands. Anthropologist Frederica de Laguna observed that the neighboring Eyak people also made use of clan and totem symbols and divided themselves into the raven and eagle moieties but to a much lesser degree. The Sugpiaq people often borrowed totemic designs as decorative applications that lacked the extensive social distinctions of the Northwest Coast peoples. The Sugpiaq did not divide themselves into moieties.

Opening:

Hello, I'm “_(name)_” a member of the _(totem animal)_clan from _____
(village)_____.

Who are you?...Go around room and repeat this introduction and see how student responses are affected. (Alternatively, start off the introductions and have students introduce themselves to one another.)

Activities:

1. How does your name and how you introduce yourself tell someone else about you? Among the Tlingit and Eyak, tribes' people always introduce themselves by identifying the clan they belong to. Clans are sort of like a giant family group that tells the same story about how their family first became a family a long, long time

ago. Totem poles are a way of showing people the history of your clan: other clans with which your clan married or traded or fought or had an adventure.

2. *Optional:* In addition to family clans, the Tlingit and Eyak peoples are divided into moieties (French for 'halves'). Each person is either a Raven or an Eagle, the same moiety as one's mother. This means that when choosing a husband or wife that person must be from the opposite moiety. Marrying within one's moiety would be like marrying a brother or a sister. Share the traditional carved halibut hook which has a bird head on one end. This bird represents the Raven moiety of the carver.
3. On a map of Alaska show students where the Tlingit and Eyak people live and demonstrate the geographic extent of totem poles and moieties. Read Totem Tale by Deb Vanasse.
4. Explain that the stories that totem poles tell are not always clear to anyone but the carver but everyone can learn to recognize the clans that the poles show. Each clan is represented by an animal. Display animal group photos from websites listed above and encourage students to point out what makes each animal different (*big teeth, long snout, dorsal fin...*).
5. Now share totem animals and invite students to search for their distinguishing characteristics. Confirm correct answers and identify the animals. As animals are identified, supply Sugt'stun name and have students repeat several times.
6. Direct students' attention to the large scale Totem pole poster on wall. Invite students to identify totem animals and repeat their Sugt'stun names.
7. Distribute assortment of Tlingit clan symbols for coloring. Have students identify and color clan symbols and then stack them up the wall to create a class totem pole. Challenge the class to identify the clan animals and their identifying characteristics. Have students stand by the totem, point at their clan symbol, and introduce themselves as members of that clan using both the English and Sugt'stun names.

SYMBOLS: A WINDOW INTO CULTURE – SHARING BASKET K-2 (9)

Grade Level: K-2

Overview:

The traditional value of sharing is the source of communal strength and the essence of Native world outlook. Native culture, social organization, and celebrations depend on sharing. To appreciate and carry on the tradition, families involve everyone in the gathering and preparation of foods that will be shared as well as in the presentation of the shared portion.

Standards:

<i>AK Cultural:</i>	<i>AK Content:</i>	<i>CRCC:</i>
<p>A1: Assume responsibilities for their role in relation to the well-being of the cultural community and their lifelong obligations as a community member.</p> <p>C1: Perform subsistence activities in ways that are appropriate to local cultural traditions.</p>	<p>Geography E1: Understand how resources have been developed and used.</p> <p>Skills B4: Develop an awareness of how personal life roles are affected by and contribute to the well-being of families, communities, and cultures.</p>	<p>SS7: Students should know the value and importance of sharing subsistence with Elders and community.</p> <p>L1: Students should understand the value and importance of the Sugt'stun language and be actively involved in its preservation.</p>

Estimated Time: Two 30-minute classes

Lesson Goal: To integrate traditional values of sharing and hospitality by preparing items to be ceremoniously shared.

Lesson Objectives: Students will:

- Discuss the traditional Sugpiaq value of sharing
- Construct “fish” and basket
- Participate in a formal sharing activity

Vocabulary

Sugt'stun Dialects

Words:

English:	PWS:	Lower Cook Inlet:
basket		<i>rraakiq</i>
fish		<i>iqalluk</i>
we share		<i>snaqulluta</i>

Materials/Resources Needed:

- In Kit:
 - Basket
 - Sugpiaq ‘open-hand’ petroglyph enlargement
 - Basket patterns (black and white) (Dickey, T. et al. (1993). *Sharing Alaska’s Native cultures: a hands-on activity book*. Fairbanks, Alaska:

University of Alaska Museum. pp.49-50 handout master – one photocopy per student

- *Optional:* Basket pattern (color version) handout master – one photocopy per student
 - Coffee filters – 4 per student
 - Googly eyes
 - ‘Swedish Fish’ (fish-shaped ‘gummy’ candies)
- Water-based markers
 - Styrofoam plates – 4 per student (or rimmed tray big enough for 4 flattened filters)
 - Squirt bottle of water
 - Scissors – one pair per student
 - Glue sticks – one per student
 - Tinfoil
 - Stapler
 - *Optional:* Blow dryer

Teacher Preparation:

- Review activity plan and practice pronunciation of Sugt’sun vocabulary.
- Assemble materials for coffee filter fish project and baskets.
- Arrange to deliver finished fish to another classroom.
- Note: The large-scale petroglyph “open hand” symbol included in these materials can give the impression that the hand, pierced by a large hole, is empty. On the contrary, this hole is the passageway for goods to pass from one person to another, a symbol of Sugpiaq values of hospitality and resource sharing. Indeed, the Alutiiq Museum of Kodiak has incorporated this symbol into its official logo, a reminder of all the traditional cultural values they want to impart.

Opening:

Hold out an empty basket to a student and offer to share the contents. Is there anything to share? How would students know that you truly wanted to share something with them? (*By actually giving/sharing something worthwhile.*) Display the ‘open hand’ symbol and explain its meaning: *snaqulluta* (we share).

Class I Activities:

1. Discuss what it means to share. Describe how the Sugpiaq people traditionally showed each other how to share (*offering a basket full of something good to eat that they had harvested*). Sharing food was an important symbol of Sugpiaq hospitality. What sorts of foods might the Sugpiaq people have shared? (*Berries, bear meat, seal meat, beaver meat, herring, salmon*) Explain that the class will be making ‘fish’ to share with their neighbors. Teach students to say fish in Sugt’sun: *iqalluk*.
2. Distribute coffee filters and plates (four of each per student) and water-based markers. Have students write their names on the plates.
3. Have students flatten out the coffee filters on the plates (or rimmed tray) and color roughly with various colors of marker.

4. Wet coffee filters with a squirt bottle (or by flicking drops of water onto the filters by hand).
5. Set aside to dry for a few hours OR blow dry with a hand held blow dryer for about five minutes.
6. Distribute basket patterns to students. Teach students to say basket in Sugt'stun: *rraakiq*. Have students cut out basket pattern along bold lines.
7. Explain that the patterns will form a *rraakiq* (basket) that students will fill with their coffee filter fish and share with others, just as the Sugpiaq people traditionally shared their subsistence foods. Have students practice reciting *snaqulluta* (we share)!
8. Allow students to freely decorate the *rraakiq* (basket) to show that it will be used for a special activity: sharing fish with others. Have students write their names on the baskets.

Class II Activities:

1. Distribute the dried filters, large squares of tin foil, and scissors to students.
2. Have students trace fish shapes on two of the filters and ovals slightly smaller than the fish shapes on the other two filters – for a total of two fish and two ovals.
Note: The ovals will form the second side of a ‘pouch’ to hold the fish candies to the *iqalluk* form.
3. Have students cut out two fish shapes, two ovals, and small tinfoil triangles and strips.
4. Pass out googly eyes and glue sticks and have students glue triangle scales onto the fish bodies and strips onto the tail and fins. Draw on a mouth and glue on googly eyes. Help students to staple three sides of the ‘pouch’ to the back of each completed filter-paper *iqalluk* (fish).
5. Distribute Swedish fish, four to each student. Have students insert two fish candies into each ‘pouch’ and staple the ‘pouch’ closed.
6. Distribute basket patterns and help students to fold them into a three dimensional *rraakiq*.
7. Fill each *rraakiq* (basket) with two fish. Remind students that they will be passing along the Native tradition of sharing, a tradition that is the foundation of Sugpiaq culture that has helped them to survive and thrive. Bring the baskets to another classroom and share the fish (one *iqalluk* to share, one *iqalluk* to keep). As students pass out an *iqalluk* (fish) to share have students announce “*Snaqulluta!*” (We share!).
8. Stay to share the experience of enjoying the treat.
Optional: Share the baskets as well. “*Snaqulluta!*”(We share!)
9. Once back in the classroom discuss why sharing is an important tradition.
10. *Optional:* Display the fish created by the students around the ‘Open Hand’ print.
Optional: Label the poster with “*Snaqulluta!*”(We share!)

Activities for Grades 3-6

SYMBOLS: WINDOWS INTO CULTURE – SYMBOL= IDEA 3-6 (1)

Grade Level: 3-6

Overview: The ability to understand and interpret cultural symbols depends upon knowing something of the culture that uses the symbols and a conscious awareness of one’s own cultural assumptions. How much of a symbol’s meaning is ‘obvious’ and how much is the unconscious result of living in a given culture?

Standards:

<i>AK Cultural:</i>	<i>AK Content:</i>	<i>CRCC:</i>
<p>B2: Make effective use of the knowledge, skills, and ways of knowing from their own cultural traditions to learn about the larger world in which they live.</p> <p>E3: Demonstrate an understanding of the relationship between worldview and the way knowledge is formed and used.</p>	<p>History A6: Know that cultural elements, including language, literature, the arts, customs, and belief systems, reflect the ideas and attitudes of a specific time and know how the cultural elements influence human interaction.</p>	<p>L1: Students should understand the value and importance of the Sugt’s tun language and be actively involved in its preservation.</p>

Estimated Time: One 30-40 minute class

Lesson Goal: To interpret symbols accurately depends upon an awareness of the culture from which they arose.

Lesson Objectives: Students will:

- Examine symbols in students’ everyday world
- Distinguish between logos and cultural symbols
- Transfer the concept of arithmetic symbol equations to non-numeric symbol equations
- Role play symbolic meanings
- Discuss the relationship between understanding a symbol and understanding its culture

Vocabulary

Sugt’s tun Dialects

Words:

English:	PWS:	Lower Cook Inlet:
picture		<i>patlitaq</i>
idea		<i>piiceqa</i>

Materials/Resources Needed:

- In Kit:
 - ‘Artifact Equations’ card sets (8 American symbols cards and “= description” cards; 8 Sugpiaq artifact photo cards & “= description” cards) – one set per student group (in kit)

- ‘Lam Sua’ wooden box decorated with petroglyph symbols (in kit)

Websites: <http://alutiiqmuseum.org/exhibits/electronic-exhibits/272-ancient-faces.html>
 Retrieved 2.17.12 (*Lam Sua* - Alutiiq Supreme Person image; *Masks* – pointed heads indicate devilish spirit, concentric rings indicate spirit worlds; *Star Man* – one-eyed face)

Teacher Preparation:

- Review the Activity Plan and practice the Sugt’stun vocabulary.
 - Review ‘Symbol Equations’ Master
- Note: Signs, symbols, and emblems are all graphic images endowed with meaning. Cultural symbols resonate with meanings that have evolved organically over time and typically communicate concepts that cannot easily be put into words such as creation stories, spirituality, archetypal human characters, and destiny. Trademarks and logos are usually thought of as signs when they serve as a trigger for identification, like *Apple* computers. However, they can also be emblems as when they visualize certain values like the quick starting Energizer bunny. Signs and emblems may be easily forgotten once they’ve outlived their usefulness, whereas true cultural symbols live on because they relate to the lasting qualities of the spirit. (David Fontana, (2010). The New Secret Language of Symbols. London: Duncan Baird Publishers, Ltd., passim.)

Opening: Which is shorter? Words or symbols? (e.g. “*I ♥ symbols*” saves the trouble of writing out “love.”) Point to common symbols around the classroom (*flag, logos on computers/clothing, seasonal décor, school mascot, draw a ♥*) Why are symbols handy? (*Quick and direct.*)

Activities:

1. Discussion: What sorts of ideas do symbols represent? Is a logo on sneakers the same as the stars on the American flag? How do students know these are different? (*Logos help us to remember the name of a company. Symbols remind us of an idea that words would take a longer time to read. – Think about the symbolic signs on restroom doors....*) Symbols are pictures of ideas. As the traditional people of our area, the Sugpiaq, would say, the picture –or *patlitaq*– stands for an idea - a *piiceqa*.
2. Demonstrate a simple arithmetic equation (1+2=3): Review how it is read from left to right and stands for the ideas of amounts of things. Add up students, pencils, windows, etc. Numbers are symbols. Explain that equations can be made without numbers.
3. Distribute “symbols” and “= descriptions” to small groups. Have students match each symbol (*patlitaq*) with an idea (*piiceqa*), to make symbolic equations.
4. Share equations and discuss how symbols help get ideas across quickly.
5. Invite pairs of students to act out a symbolic equation. One student will be the *patlitaq*, and place a laminated card symbol on the board - or prop it up in the pen tray. Write a giant ‘=’ sign next to it. The second student will be the *piiceqa* and stand on the other side of the symbol and ‘=’ sign to act out the symbol’s meaning. (*?, ♪♪, □, and ♥ are relatively easy to act out. & and □ are more challenging.*)

6. Display some Native symbols without explaining their meaning. [Direct student attention to ‘Lam Sua’ wooden box (in kit) with its ‘Lam Sua’ (Supreme Person) top and sides illustrated with petroglyph symbols: killer whale /star fish and star / wave / and face with dots below the mouth to indicate decorative labrets. See also <http://alutiiqmuseum.org/exhibits/electronic-exhibits/272-ancient-faces.html> for *Lam Sua* - Alutiiq Supreme Being image; *Masks* – pointed heads indicate devilish spirit, concentric rings indicate layers of spirit worlds; *Star Man* – one-eyed face reminds us of the legend of the stars. Stars are the peep holes of one-eyed Star Men peering down through the tundra in the sky world beyond our world.] Ask if students recognize these symbols. If not, why not?
7. Distribute Sugpiaq Symbols cards and have small student groups make their best guesses to create Sugpiaq symbol equations with a *patlitaq* (picture) and a *piiceqa* (idea).
8. Invite groups to act out their guesses. Do other groups agree? Continue equation dramatics as time permits.
9. Talk about how long ago these symbols were created (*hundreds to thousands of years ago*) and why that creates problems of interpretation. Correct students when necessary and discuss whether you have to live in a certain place or time or study a certain group of people to figure out what a symbol stands for. How much do you have to be aware of the assumptions you make because of your culture, because of what you’re used to?

American Symbols:

Alaska flag = Alaska (*Do parts of our flag have meanings?*)

Light bulb = Bright idea (*Is an idea like turning on a light?*)

+ = plus

? = question

(*Is this supposed to look like the raised eyebrows people make when they ask a question?*)

♪♪ = musical notes (*Do these symbols make a sound? Why do they represent music?*)

☀ = sunny (*Does the sun actually look like this?*)

☺ = happy (*When you smile do you look like this? What happened to the nose?*)

\$ = dollar (*This symbol doesn’t actually appear on a dollar bill. There are various theories as to how the sign came to be. One thought is that it is the result of superimposing a U – for United – over an S – for States. Over time the bottom of the U disappeared and devolved into two separate lines.*)

& = and

☐ = letter (*Is your post office box filled with letters or does your family get more e-mail and text messages? Why would computers continue to use this symbol?*)

☐ = mail (*Do we have mail boxes like this? Or do we have to learn about how other people have their mail delivered?*)

☐ = telephone (*Do telephones still look like this?*)

☐ = no good

♥ = love, heart (*Is this the shape of an actual human heart?*)

♣ = club, shamrock

♦ = diamond

♠ = spade (How does this shape compare with a real spade or shovel?)

Artifacts Photo Key:

Photo of Incised Pebble = Person

(Made 500-700 years ago incised pebbles or 'talk rocks' were flat pieces of slate etched with almost abstractly rendered pictures of people and clothing.)

Photo of Transforming Mask = Spirit Worlds Mask

(This contemporary mask is based on traditional Sugpiaq cultural references. Masks were often worn by the Shaman to make contact with the spirits. Sugpiaq legends talk a lot about the fluid boundaries between the spirit worlds and this world. People traveling between worlds were often transformed into animals (and vice versa). The mask's feathers refer to the birds which often acted as messengers to the spirits and the hoops represent the various levels of the spirit sky worlds which formed the Sugpiaq cosmos.)

Photo of Pointy-Headed Mask = Devil Spirit Mask

(This mask was taken from a cave in Prince William Sound by the Alaska Commercial Company in 1875 and has now been repatriated to the Chugach Corporation. Its sharply pointed head indicates that it's a 'devil' mask and represents the spirit of an insane or evil person, or that of a hermit. The 'whistling' mouth indicates that the spirit is speaking. Sugpiaq children were often told not to whistle lest they call up a spirit. Even today many commercial fishermen talk about the 'no whistling in the wheelhouse' rule to avoid 'whistling up a storm.')

Reproduction of Open Hand Petroglyph = Sharing

(The circular hole in the palm of the hand is a symbolic passageway for spirits to generously share game and other life sustaining resources with hunters who demonstrate the proper respect for these gifts. The hole may look empty but is symbolically full, emblematic of the great cultural tradition of sharing. This glyph also forms part of the logo for the Alutiiq Museum of Kodiak.)

Reproduction of Face with Eye Rays and Concentric Circles = Supreme Person

(This image found on a 250-600 year old box on Kodiak Island is thought to represent Lam Sua, the Supreme Person or Being of the Sugpiaq universe. The concentric rings, like the hoops of the mask, are the various layers of spirit worlds. Lam Sua could see and hear everything which accounts for the symbolic rays streaming out from the eyes.)

Photo of Slate Blade = Man's Tool

(Slate blades were a trade item specialty of the Chugach region. Men used them in their traditional pursuits of hunting, trapping, and tool making. They would not have allowed women to use such knives.)

Photo of Ulu = Woman's Tool

(In addition to child-rearing women's traditional role was to prepare food and clothing for the family. The ulu with its 'semi lunar' blade is ideal for cutting up meat and preparing skins. It is often referred to as a 'woman's knife.')

Photo of Whale Amulet – Hunting Charm

(To aid them in their hunter whalers would employ songs and charms. This amulet from Kodiak Island has a 'mouth grip' on the reverse side which a dancer could bite, to wear it as part of his ritual regalia. Hunting charms were also often placed in kayak cockpits.)

SYMBOLS: A WINDOW INTO CULTURE – TALK ROCKS 3-6 (2)

Grade Level: 3-6

Overview: Symbols become more than just artifacts when the context in which they developed is understood; a mere image is not enough to communicate an underlying idea. The abstract ‘portraits’ shown on talk rocks require an understanding of traditional Sugpiaq clothing and social hierarchy. Through discussion and comparison students recognize the cultural insights needed to communicate in their 21st century culture and those of the traditional Sugpiaq.

Standards:

<i>AK Cultural:</i>	<i>AK Content:</i>	<i>CRCC:</i>
<p>D4: Gather oral and written history information from the local community and provide an appropriate interpretation of its cultural meaning and significance.</p> <p>E6: Anticipate the changes that occur when different cultural systems come in contact with one another.</p>	<p>Arts A3: Appropriately use new and traditional materials, tools, techniques, and processes in the arts.</p> <p>Arts B1: Recognize Alaska Native cultures and their arts.</p> <p>History A6: Know that cultural elements, including language, literature, the arts, customs, and belief systems, reflect the ideas and attitudes of a specific time and know how the cultural elements influence human interaction.</p> <p>History C3: Apply thinking skills, including classifying, interpreting, analyzing, summarizing, synthesizing, and evaluating, to understand the historical record.</p>	<p>CE3: Students should have knowledge of Sugpiaq/Alutiiq traditional and contemporary art.</p> <p>L1: Students should understand the value and importance of the Sugt’stun language and be actively involved in its preservation.</p>

Estimated Time: One 50-minute class

Lesson Goal: To recognize the dimensions of one’s own cultural awareness and the limitations faced in the interpretation of symbols from an unfamiliar culture.

Lesson Objectives: Students will:

- Examine the self-image they project with 21st century symbols
- Distinguish between marketing logos and cultural symbols
- Consider the personal identification symbols of Sugpiaq “talk rocks”
- Formulate a 21st century “talk rocks” symbolic vocabulary
- Discuss the relationship between understanding a symbol and understanding its culture

Vocabulary Words:

Sugt’stun Dialects

English:	P W S :	Lower Cook Inlet:
person		<i>suk</i>
one article of clothing		<i>atkuk</i>

two articles of clothing		<i>atkuuk</i>
three or more articles of clothing		<i>atkut</i>

Note: English nouns typically have a singular form (*parka*) and a plural form (*parkas*). Sugt'stun nouns typically have a singular form (*atkuk*), a dual form (2 *atkuuk*), and a three or more item plural form (*atkutt*).

Materials/Resources Needed:

- In Kit:
 - “Talk Rock” with and without identification labels (Alutiiq Activity Book, produced by Alutiiq Museum & Archaeological Repository) handouts masters – one photocopy of each per student
 - Photo of ‘Incised Pebble’ Crowell et al. (2001) p.127
- Photos of contemporary Alaskan elementary students, 50 years ago, 100 years ago
- 4”-5” flat slate rocks for inscribing (one per student)
- Small etching rocks (one per student)

Websites:

- <http://www.mnh.si.edu/lookingbothways/data/frames.html> - Click → “Alutiiq Villages” → “Karluk” #6, 1906 boys; → “Kodiak” #6, 1912 girls making ash pies; → “Port Graham” #5, 1940s school kids
- <http://alutiiqmuseum.org/files/Ed%20Handouts/27%20Social%20Classes.pdf> Retrieved 2.17.12 – One page summary of Sugpiaq social classes
- <http://alutiiqmuseum.org/files/Ed%20Handouts/26%20Clothing.pdf> - Retrieved 2.16.12 - One page overview of “Talking Rocks” p.35
- <http://www.mnh.si.edu/lookingbothways/data/frames.html> - Retrieved 2.16.12 - “Alutiiq Villages → “Kanatak” #3, Women wearing ground squirrel parkas
- http://vilda.alaska.edu/cdm4/item_viewer.php?CISOROOT=/cdmg11&CISOPTR=161&REC=14 – Retrieved 2.17.12 – Little Diomedes woman with chin tattoo
- http://vilda.alaska.edu/cdm4/item_viewer.php?CISOROOT=/cdmg11&CISOPTR=3821&REC=17 – Retrieved 2.17.12 – Natives of Prince William Sound (man & woman with tattoos & labrets)
- <http://vilda.alaska.edu/> - Alaska Digital Archives, good resource for traditional Native clothing
- <http://alaska.si.edu/record.asp?id=169> – Retrieved 2.17.12 – Bird skin parka

Teacher Preparation:

- Review Activity Plan and practice Sugt'stun vocabulary.
- Gather 4”-5” slate pieces and smaller etching stones, enough for one of each per student. Consider a field trip to collect same.
- Note: Signs, symbols, and emblems are all graphic images endowed with meaning. Cultural symbols resonate with meanings that have evolved organically over time and typically communicate concepts that cannot easily be put into words such as

creation stories, spirituality, archetypal human characters, cultural identity, and destiny. (David Fontana, (2010). The New Secret Language of Symbols. London: Duncan Baird Publishers, Ltd., passim.) Trademarks and logos are usually thought of as *signs* that serve as an identification trigger, like the apple of *Apple* computers. Trademarks and logos are also transitory, married to the marketplace but divorced from cultural traditions.

Opening:

How do you tell the world who you are? (*First & last names, how old you are, what grade you're in, where you're from, whose sibling you are*) And what does your appearance tell the world about you? Even if we're not supposed to judge a book by its cover we all look at one another's appearance and draw conclusions. A uniform may indicate authority like the police or military, or a hunter may be recognized by his or her camouflage clothing. How much do we understand about people based on their clothing's color and styles, haircut, and their accessories? What clues do we use to distinguish ourselves here in the classroom?

Activities:

1. Select a self-confident volunteer (or choose a catalog image of an elementary school student) and invite students to use the volunteer's appearance to describe the volunteer's age, gender, peer group, local climate...(*slogans, team names, or mascots can represent interests, age level; typical feminine colors (pastels, purple), designs (flowers, highly patterned, hair styles or lengths, or jewelry (pierced ears); typical masculine colors (blues, strong colors) or designs (monsters, camouflage) or hairstyles; logos often indicate brands which are considered appropriate for the peer group; weather appropriate (long-sleeved, long pants, socks, boots). Would it be easier to recognize clues if the student were dressed for a formal occasion? If the student were a rich adult?*)
2. Compare the contemporary student with a photo from 50 years ago, a hundred years ago. (See <http://www.mnh.si.edu/lookingbothways/data/frames.html> - Click →"Alutiiq Villages" → "Karluk" #6, 1906 boys; →"Kodiak" #6, 1912 girls making ash pies; →"Port Graham" #5, 1940s school kids) What has changed? Does the class feel it knows as much about the student in the photo as they do from contemporary students' appearances? Are we still the same *suk* (person)? Why or why not? (*black and white photos don't reveal as much; people were 'different' then; people used to be more dressed up; clothes were handmade without brands or logos; everybody had to cut their hair the same way; they all look the same; → We don't know as much about their world.*)
3. Distribute "Talk Rock" handouts without labels. Explain that these are Sugpiaq talk rocks from 500-700 years ago. Archaeologists believe that these artifacts were used as game pieces or to tell stories. Invite students to speculate as to what the markings mean.
4. Now distribute the labeled "Talk Rock" handouts. Note that while it helps to know that the talk rocks represent people's clothing and appearance it's still difficult to know what these clues tell us about the subjects. Perhaps the original artists wanted everyone to recognize and respect their trappings of social position?

Note: “*Like their Tlingit and Unangan neighbors, the Alutiit encountered by Russian traders were socially stratified with a hereditary ruling class, slavery and warfare, and specialized community occupations – chiefs, priests, whalers, shamans, and midwives. This social system was built on the accumulation of wealth and the perpetuation of social standing through elaborate ritual.*” (Crowell et al. (2001) Looking both ways, p.121

5. Divide the class into small groups or pairs and allow students some time to research the significance of Native tattoos (*indications of gender, family, feats performed*), beads (*trade opportunities, personal wealth, standards of beauty*), labrets (*age, gender, social status, standards of beauty*) and the usefulness of gutskin jackets (*local materials, rain shedding, climate appropriate*), and parkas (*local materials, gender specific designs, climate appropriate*). See websites listed above.
6. Discuss the research results and invite student groups to develop a simple set of symbols to represent contemporary appearances.
7. Distribute flat rocks and etching rocks. Have students inscribe the rocks with appearance markers from their original symbols set. Have students share their finished talk rocks and invite others to guess their meanings.
8. Discuss the need to understand a given culture before its symbols can be decoded.

SYMBOLS: A WINDOW INTO CULTURE – RAVEN-MOBILE 3-6 (3)

Grade Level: 3-6

Overview:

Raven is a creature of mythological dimensions in many of Alaska’s Native cultures, a cultural touchstone that also represents the origins of Native identity. Creator of life, Bringer of light, and Trickster are all roles that Raven plays. Any symbolic references to ravens should be understood as affirmations of a cultural identity and heritage.

Standards:

<i>AK Cultural:</i>	<i>AK Content:</i>	<i>CRCC:</i>
B2: Make effective use of the knowledge, skills, and ways of knowing from their own cultural traditions to learn about the larger world in which they live.	Arts A6: Integrate two or more art forms to create a work of art. Arts B1: Recognize Alaska Native cultures and their arts.	CE6: Students should have knowledge of traditional stories and methods of teaching through storytelling. L1: Students should understand the value and importance of the Sugt’stun language and be actively involved in its preservation.

Estimated Time: Two 40-50 minute classes

Lesson Goal: Students learn about Raven mythology and importance to sense of Native identity and artistic heritage.

Lesson Objectives: Students will:

- Consider the effect of creation myths on a culture’s artistic output.
- Research Native Alaskan Raven myths and imagery.
- Select and devise Raven symbols for use in original artwork.
- Exhibit and explain the symbolism of their Raven mobiles.

Vocabulary

Sugt’stun Dialects

Words:

English:	PWS:	Lower Cook Inlet:
raven		<i>qanitiirpaq</i>
light		<i>kumaaq</i>
legend, creation story		<i>uniggkuaq</i>

Materials/Resources Needed:

- In Kit:
 - “How Raven Brought Fire” poster
 - ‘Storyteller Raven’ framed photo
 - Thin dowels (to be drilled through center in class) - four per student
 - Rotary tool
 - Flexible wire

- Yellow and orange FIMO clay
- Clay shaping tools
- Candle and matches

- Mobile materials: colored cardstock, colored markers, string or yarn
- Paper punch, scissors
- *Optional: towels*

Websites:

- <http://www.youtube.com/watch?v=s2p44uZnWHE> – How to make a mobile (0:00 – 2:00 description of mobiles; work of Alexander Calder; 3:10-4:00 how to bend dowels) – Retrieved 9.14.2012
- <http://www.billreidfoundation.org/banknote/raven.htm> - “Raven and the First Men” sculpture by Bill Reid – Retrieved 1/19/12
- <http://alutiiqmuseum.org/home-mainmenu-1/43-collecting/388.html> - Importance of Storytelling in Alutiiq culture – Retrieved 1/19/12
- <http://alutiiqmuseum.org/home-mainmenu-1/45-collecting/458.html> - How Raven captured the sun, moon, and stars in boxes and brought light to humans – Retrieved 1/19/12
- <http://www.experienceketchikan.com/native-american-totem-poles-2.html> - (scroll down to) Raven Stealing Sun totem – Retrieved 9.13.2012
- <http://alutiiqmuseum.org/home-mainmenu-1/49-collecting/608.html> - Raven’s role in Alutiiq culture
- <http://alutiiqmuseum.org/home-mainmenu-1/49-collecting/608.html> - Inupiaq high kick ball decorated with sun image, symbolic of Raven bringing light image – Retrieved 1/19/12
- <http://alutiiqmuseum.org/home-mainmenu-1/49-collecting/608.html> - Athabaskan Raven image - Retrieved 1/19/12
- <http://alutiiqmuseum.org/home-mainmenu-1/49-collecting/608.html> - Haida raven bowl – Retrieved 1/19/12
- <http://alaska.si.edu/browse.asp> - Sugpiaq bird mask – Retrieved 1/19/12
- <http://www.teachersdomain.org/resource/echo07.lan.stories.raven/> - Raven myth research resource – Retrieved 1/19/12

Teacher Preparation:

- Review Activity Plan and pronunciation of Sugt’stun vocabulary.
- Locate a water proof container large enough to hold all the project dowels and fill with water. The moistened dowels must be woven among rigid uprights to curve the wood. Possible locations to do so include stairway railing supports, chair slats, and fences. See the YouTube how to video reference above for more options.
- Note: Signs, symbols, and emblems are all graphic images endowed with meaning. Cultural symbols resonate with meanings that have evolved organically over time and typically communicate concepts that cannot easily be put into words such as creation stories, spirituality, archetypal human characters, cultural identity, and

destiny. (David Fontana, (2010). The New Secret Language of Symbols. London: Duncan Baird Publishers, Ltd., passim.)

Opening:

In a darkened classroom place Storyteller Raven in central location with an unlit candle in front of it with a match handily nearby. Read aloud ‘How Raven Brought Fire’ from the poster. When the story reaches the point of Raven bringing fire to the people, light the candle.

Ask students to imagine how such a story, told long ago on a dark night around a fire, would have affected how they thought about ravens. (*Special significance, part of world’s creation, different from other birds...*) How would this and other Raven myths, common across Alaska, affect Native people’s cultural/artistic output?

Activities:

Class I:

1. Explain that the class will be making hanging mobiles with a Raven theme. Place dowels (five per student) into the water filled container. (Alternatively, ask students to fill container and count out necessary number of dowels and place in the container.) Allow dowels to soak 15-30 minutes.
2. Have students research Native Alaskan Raven myths and imagery on-line, in traditional artists’ work, and in source books. Remind students to take notes on how Raven and his stories are represented (*Silhouette? Sun and moon captured in a box? Beak or head shape? Tracks?*)
3. Practice Sugt’s tun vocabulary: *qanitiirpaq* (raven), *kumaaq* (light), *uniggkuaq* (creation story). Explain that students’ mobiles should include symbols of ravens, light, and references to a particular creation story.
4. Allow students time to select/design eight symbols to be displayed on a hanging mobile.
5. *Optional:* Share first four minutes of YouTube video ‘How to Make a Mobile’ to explain mobiles and how to curve the dowels.
6. Once dowels have soaked 15-30 minutes have students distribute them to students (four per student). The goal is to force the dowels into a gentle arch. To do so students will ‘weave’ the dowels in and out of three uprights: Imagine three uprights (poles) supporting a banister. Facing the uprights, insert the dowel between the first and second upright, go behind the middle upright, and bring it to the front between the second and third upright. The dowel will be held in place by the tension of weaving in and out of the uprights. Repeat the process for all four dowels.
7. Allow dowels to dry in place overnight.

Class II:

1. Have students carefully retrieve the dried dowels (four per student) now gently curved.
2. Distribute 2’ sections of flexible wire, cardstock, string, markers, FIMO, and scissors to students. Let the creative process begin.

3. Have students transfer their designs to cardstock (can be placed on rectangles, cut into silhouettes, need not be all of same size). Remind students that they should be able to justify their choice of symbols in terms of the Raven myth research they conducted.
4. While some students create symbols components others may use the rotary tool to drill holes in the center of each of their four dowels.
5. When everyone's dowels have been drilled have students lay out dowels one above the other like a flattened rainbow. Thread the flexible wire through the holes from the top of the 'rainbow' to the bottom. The top part of the wire will be the mobile's hanger.
6. Make a small ball from the wire end to anchor the bottom of the rainbow. This will also form the base around which a FIMO sun, star, or flame will be placed to weight the mobile.
7. Have students paper punch attachment points on cardstock symbols and tie string of varying lengths from symbols to end of dowels. Splay the dowels to allow the symbols to hang free of one another. Readjust string-hanging lengths if needed.
8. Have students create "light" (sun, moon, star, flame) centerpiece with FIMO clays and attach to wire wad.
9. Hang mobiles and allow FIMO to dry.
10. Have students display and explain their finished products using the Sugt'stun vocabulary to explain the component parts of their mobiles (*qanitiirpaq*/raven; *kumaq*/light; *uniggkuaq*/creation legend).
11. *Optional:* Have students write an 'Artist's Guide' to their mobile, emphasizing the traditional references in their work.

SYMBOLS: A WINDOW INTO CULTURE – MAPS – WE ARE HERE 3-6 (4)

Grade Level: 3-6

Overview: The European names of many of Alaska’s geographic features and towns obscure the historic record of Alaska’s indigenous peoples. An investigation of traditional place names of the Chugach region offers an insight into the traditional Sugpiaq culture and the information they deemed important.

Standards:

<i>AK Cultural:</i>	<i>AK Content:</i>	<i>CRCC:</i>
<p>A5: Reflect through their own actions the critical role that the local heritage language plays in fostering a sense of who they are and how they understand the world around them.</p> <p>E2: Understand the ecology and geography of the bioregion they inhabit.</p> <p>E3: Demonstrate an understanding of the relationship between worldview and the way knowledge is formed and used.</p>	<p>Geography A2: Make maps, globes, and graphs.</p> <p>Geography A3: Understand how and why maps are changing documents.</p> <p>Geography B2: Analyze how places are formed, identified, named, and characterized.</p> <p>Geography E1: Understand how resources have been developed and used.</p> <p>History B1b: comprehend the forces of change and continuity that shape human history through the following persistent organizing themes: human communities and their relationships with climate, subsistence base, resources, geography, and technology.</p>	<p>G2: Students should be able to read local, regional, and navigational maps.</p> <p>G3: Students should have knowledge of geographic landmarks, safe shelters, and resource maps in their area:</p> <ul style="list-style-type: none"> b) Hunting sites c) Gathering areas d) Fishing locations e) Trapping sites <p>L1: Students should understand the value and importance of the Sugt’stun language and be actively involved in its preservation.</p>

Estimated Time: One 50-minute class

Lesson Goal: To recognize the symbolic importance of traditional place names and how they reflect cultural priorities.

Lesson Objectives: Students will:

- Examine common traits of Native American place names
- Investigate traditional place names of the Chugach Region
- Categorize name types
- Correlate traditional place names with Sugpiaq cultural interests
- Compare Native Alaskan and English place name priorities
- Develop local map with place names for contemporary needs

Vocabulary

Sugt’stun Dialects

Words:

English:	PWS:	Lower Cook Inlet:
where he lives (place)		<i>elwia</i>
lake		<i>nanwaq</i>
mountain		<i>ingiq</i>

beach edge (shore)		<i>qutem senii</i>
We are here.		<i>Ggwangkuta qqwani.</i>

Materials/Resources Needed:

- In Kit:
 - “Nuchek and Environs” posters
- Sample maps
- 11”by 17” (or larger) blank white paper – two per small student group
- Colored Markers

Websites:

- http://www.alutiiqmuseum.org/portal/index.php?option=com_content&view=article&id=101&Itemid=73 – Retrieved 2.20.12 – See also: [Alutiiq Language Portal](#) Kodiak Island Interactive Place Names pronunciation; <http://alutiiqmuseum.org/home-mainmenu-1/46-collecting/469.html> [ALASKA - Alaskaaq](#) History of name “Alaska,” How Native place names arose
- http://johnsmelcer.com/resources/Alutiiq_Dictionary_Nov_2010.pdf - Retrieved 2.20.12 - See Intro pp.6-7 re importance of preserving language, pp.37-39 geographic terms (dialect indicators: CH=Chenega; NW=Nanwalek; PG=Port Graham; T=Tatitlek)
- <http://ngm.nationalgeographic.com/2009/04/departments/native-names-interactive> – Interactive Map of US, highlights English translations of Native American names – Retrieved 2.20.12

Teacher Preparation:

- Review Activity Plan, pronunciation of Sugt’stun vocabulary, and presence of base words in traditional place names of the Chugach region.

Opening: Using ‘Google Earth’ on the SMARTBoard zoom in on the Chugach region and invite students to comment on what they recognize. (*Mountains, rivers, coastlines, bays, boats, houses...*) Are any of these labeled? Why not? (*Place names are man-made and reflect the interests and priorities of the name giver.*) Where are we on this map? As the Suqpiaq say: *Ggwangkuta qqwani*. (“We are here.”).

Activities:

1. Divide the students into small groups and distribute a large blank sheet of paper and markers to each. Invite students to create a free-form map of the town and its environs labeling physical locations any way that they find appropriate (*and don’t elaborate on what is ‘appropriate’*).
2. Either have groups share their maps with the class or with other small groups. Invite student commentary on what the labelers found to be important. Did all groups come up with the same sorts of labels? Do student labels involve people’s

names, shapes of the geographic features, or references to something that happened there?

3. Direct students to National Geographic interactive page (<http://ngm.nationalgeographic.com/2009/04/departments/native-names-interactive>) and have groups figure out three common traits of Native American place names. (*Identifies resources - "The Place to Dig the Rock That Burns" – Atkasu, AK; location of 'others' - "They Are Killers" – Yosemite, CA; unusual features - "Anthill" - Amoxiumqua, NM; size or color of geographic feature – "The Tall One" – Denali, AK, "Slightly Clouded River" – Minnes, ONT...*)
4. Discuss results and list common features on the board. Are these geographic naming traits the same as English name traits? (*Similar, but lack personal names [Juneau, after miner Joe Juneau] or honorific names [Mt. McKinley – named by a 1890s gold prospector as political support for then President William McKinley; Cordova – after a patron of the Spanish explorer Salvador Fidalgo's expedition, Prince William Sound – originally named Sandwich Sound by Captain Cook, re-named PWS by George Vancouver after George III's son who went on to reign as King William IV] or nostalgic names [New York, New Hampshire]*)
5. Allow students to closely observe the traditional place names shown on the "Nuchek and Environs" poster. Have students examine the traditional place names and their English translations and classify the names according to the traits listed on the board.
Optional: Allow time for on-line research on Alaska place names using additional websites listed above.
6. As a class discuss why different peoples would have different priorities in naming geographic features around them. What were the priorities of the traditional Sugpiaq people? (*subsistence needs, local navigation needs, weather prediction, danger warnings, recognition of shared stories and legends, honoring sacred sites*) What were the priorities of the European explorers? (*navigation needs, honoring individuals, patrons, royalty, saints, adding to royal empire*)
7. What if you were the namers? Distribute a second set of blank sheets of paper and invite students to be as creative as possible in labeling them in light of contemporary culture and needs using cues from Native traditions (*how a place is useful – or not -, shape of feature, comparative size, available resource, someone's home, how weather or tide affects place, transport facts....*) Encourage students to incorporate Sugt'stun vocabulary into their names.
8. Share and display the maps. Invite students to comment on how their personal priorities (and their culture) inform their place naming. Encourage them to point out "Ggwangkuta qqwani." (We are here.)

SYMBOLS: A WINDOW INTO CULTURE – COURTESY COUNTS 3-6 (5)

Grade Level: 3-6

Overview: Feasts and ceremonies are formalized examples of traditional Sugpiaq spirituality and behavior that define their culture. What at first blush are classified as rituals are in fact outward manifestations of deeply held cultural beliefs. Unless their underlying symbolism is understood these practices can contribute to misunderstanding between cultures.

Standards:

<i>AK Cultural:</i>	<i>AK Content:</i>	<i>CRCC:</i>
<p>A3: Acquire and pass on the traditions of their community through oral and written history.</p> <p>E3: Demonstrate an understanding of the relationship between worldview and the way knowledge is formed and used.</p>	<p>History A6: Know that cultural elements, including language, literature, the arts, customs, and belief systems, reflect the ideas and attitudes of a specific time and know how the cultural elements influence human interaction.</p> <p>History B1b: comprehend the forces of change and continuity that shape human history through the following persistent organizing themes: human communities and their relationships with climate, subsistence base, resources, geography, and technology.</p> <p>World Language A4: Use two or more languages to learn new information in academic subjects.</p> <p>World Language B6: Recognize through language study that all cultures contribute to the global society..</p>	<p>CE1: Students should have knowledge of traditional and contemporary Sugpiaq/Alutiiq song, dance, and performance.</p> <p>CE4: Students should have knowledge of traditional dance attire:</p> <ul style="list-style-type: none"> b) Dance regalia c) Bentwood visors/ head dresses d) Masks <p>L1: Students should understand the value and importance of the Sugt'stun language and be actively involved in its preservation.</p>

Estimated Time: Two 50-60 minute classes

Lesson Goal: To dramatize traditional Sugpiaq courtesies, understand their symbolism and compare them to Western behavioral expectations.

Lesson Objectives: Students will:

- Research Sugpiaq Hunting Festivals (Crowell, *Looking Both Ways* (2001) pp.199-204)
- Prepare *akutaq* and masks
- Develop, rehearse, and present a Hunting Festival ‘docu-drama’

Vocabulary

Sugt'stun Dialects

Words:

English:	PWS:	Lower Cook Inlet:
hello	<i>camaka</i>	<i>camai</i>

“Eskimo ice cream”		<i>akutaq</i>
we share		<i>snaqulluta</i>
thank you		<i>quyana</i>
you’re welcome		<i>quyanaalcak</i>

Materials/Resources Needed:

- In Kit:
 - Sugpiaq Hunting Festivals – handout (Crowell, (2001) Looking both ways, pp.199-204) – one copy per student
 - Akutaq recipe and ingredients (See website below or use simpler recipes – *Akutaq with Cloudberries & Cranberry and Whitefish Akutaq* from Sharing Alaska Native Cultures: A Hands-on Activity Book p.52)
 - Mask pattern on stiff paper (Alutiiq Museum bird masks; sample images from Sharing Native Cultures p.13) handout master - one cardstock photocopy per student
- *Optional:* Video camera to record original docu-dramas.

Teacher Preparation:

- Review Activity Plan, pronunciation of Sugt’stun vocabulary, and *akutaq* recipe. In Class I students will research the traditional hunting festival and prepare props (simple masks and *akutaq*) for original docu-dramas. In Class II students will develop and rehearse a short docu-drama to videotape and/or present to others.
- Note: Varying cultural behavioral norms can lead to misunderstandings if they are not placed in context. In Western tradition an open-handed greeting indicated a lack of weapons, a firm handshake mean directness of purpose. But the traditional Sugpiaq peaceful greeting described in Looking Both Ways p.152, bunches of ‘green plants held high, uplifted arms, and raised flags made of white skins’, sounds (and looks) more like surrender to Westerners. While Westerners emphasize eye contact during conversations, many other groups – including many Alaska Natives - find such eye contact demonstrates a lack of respect for the Elder or teacher with whom they’re talking. Western educational standards of inquiry and debate are contrary to Alaska Native traditions of learning through observation and then doing the project solo.

Opening:

Read aloud Kiss, Bow, and Shake Hands (USA business behavior excerpt) and ask students if this sounds like behavior they recognize. Then read an excerpt from a non-western country (Korea, Saudi Arabia...) and invite students to comment on their differences. How have these differences arisen? (*Different history, religion, tradition, culture*) Cultural differences mean more than enjoying different foods or songs; culture means different standards of behavior.

Describe the manner in which the Sugpiaq approached the first European explorers: bunches of ‘green plants held high, uplifted arms, and raised flags made of white skins.’

How would the students interpret this? Compare their responses with the actual intent of the gesture.

Activities:

Class I:

1. Give overview of activity plan. In small groups students will;
 - (a) research the traditional Sugpiaq Hunting Festival;
 - (b) identify ritual activities which are based on traditional Sugpiaq beliefs;
 - (c) write up a script for a two to three minute 'docu-drama' to highlight and explain traditional behavioral standards;
 - (d) rehearse and present (videotape) their docu-dramas.
2. Have students prepare docu-drama props:
 - (a) Review *akutaq* recipe and distribute ingredients and kitchen tools to each student group. Have students make *akutaq* and save for next class.
 - (b) Distribute stiff paper and have students use patterns to make simple masks.Encourage students to discuss how they can incorporate the props into their docu-drama as they work on the props. Have students practice saying *camai* (hello); *akutaq* ("Eskimo ice cream"), *snaqulluta* (we share); *quyana* (thank you); *quyanaalcak* (you're welcome).

Class II:

1. Explain to students that a docu-drama is meant to inform an audience in an entertaining manner; providing visual dramatization of the subject matter. Encourage students to teach their viewers the appropriate Sugt'stun vocabulary.
2. Have student groups brainstorm how to dramatize their research information and incorporate their prepared props. Set a time limit of 10-15 minutes for this discussion.
3. Designate a recorder for each group and allow students 15-20 minutes to write a two to three minute script to explain and dramatize the Hunting Feast.
4. Have students rehearse and then either videotape or present their docu-dramas.
5. *Optional:* Share, or present, the students' docu-dramas with other classes.

SYMBOLS: WINDOWS INTO CULTURE – TIME MARCHES ON 3-6 (6)

Grade Level: 3-6

Overview: The concept of time is a fluid one, dependent on a given culture’s needs. Until the arrival of Russian missionaries Native Alaskans had little need of a daily calendar. Their interest in time was more attuned to the concerns of a subsistence lifestyle: the seasons for fishing, harvesting, and gathering of foodstuffs. But with the arrival of the Russian fur traders came Russian Orthodox missionaries whose rituals required keeping track of saints’ days and feast days. Peg calendars were a means of recording the new European time-keeping system, subdividing what used to be a cyclical flow into discreet units.

Standards:

<i>AK Cultural:</i>	<i>AK Content:</i>	<i>CRCC:</i>
<p>A3: Acquire and pass on the traditions of their community through oral and written history.</p> <p>E4: Determine how ideas and concepts from one knowledge system relate to those derived from other knowledge systems.</p>	<p>History A6: Know that cultural elements, including language, literature, the arts, customs, and belief systems, reflect the ideas and attitudes of a specific time and know how the cultural elements influence human interaction.</p> <p>History C3: Apply thinking skills, including classifying, interpreting, analyzing, summarizing, synthesizing, and evaluating, to understand the historical record.</p>	<p>CE9: Students should have respect and appreciation for their own culture as well as the cultures of others.</p> <p>L1: Students should understand the value and importance of the Sugt’stun language and be actively involved in its preservation.</p>

Estimated Time:

Two 45-50 minute classes

Lesson Goal:

To compare and demonstrate the cultural change wrought by contact with Europeans in the traditional Sugpiaq perception of time.

Lesson Objectives: Students will:

- Compare and contrast the traditional time-keeping needs of the Sugpiaq with those of the Russian missionaries
- Survey traditional pegboard calendars
- Design and construct original pegboard calendars
- Discuss and deduce the cultural changes evident in the symbolic designations of given calendar systems

Vocabulary

Sugt’stun Dialects

Words:

English:	PWS:	Lower Cook Inlet:
peg calendar		<i>cisslat</i>
one winter (year)		<i>uksuq</i>

one moon (month)		<i>tanqiqk</i>
day		<i>erneq</i>

Materials/Resources Needed:

- In Kit:
 - Sample Peg Calendar
 - Native Alaskan Month Names (set of 12 individual month names without [English month] equivalent) five sets
 - 4” by 8” blocks of soft wood - one per student
 - Gridded tracing paper
 - Hammer
 - sand paper
 - Thin dowels to use as calendar pegs – one per student
- Pencils, Fine Line Sharpies
- Thin nails (several per student)

Websites:

- <http://alutiiqmuseum.org/home-mainmenu-1/43-collecting/377.html> (includes audio pronunciation of *Cisllanek naaqikii erneret*. (“Count the days with the calendar.” – Kodiak Dialect), Retrieved 2.17.12
- <http://alutiiqmuseum.org/exhibits/electronic-exhibits/281-orthodoxy-in-alutiiq-life.html> - _____ – Russian Orthodoxy in Alutiiq Life, Retrieved 2.17.12
- <http://ankn.uaf.edu/ANCR/Alutiiq/Fireweed/Issue2/Russian%20Orthodox%20Traditions/russianorthodoxtraditions.htm> - - “Russian Orthodox Traditions” as told by Ephim Moonin, Retrieved 2.17.12
- <http://oca.org/fs/paschal-cycle> - Orthodox Church Paschal Cycle 2012-2016 – Retrieved 2.18.12
- <http://www.pravoslavie.ru/english/47129.htm> - Photo of ivory (?) peg calendar to be auctioned, short description of use, Retrieved 2.29.12
- <http://www.mnh.si.edu/lookingbothways/data/objects/212.html> - Photo & short description of wooden peg calendar, Retrieved 2.19.12

Teacher Preparation:

- Review Activity Plan and pronunciation of Sugt’stun vocabulary.
- “Calendars usually started on September 1, the first day of the ecclesiastical year. Peg holes representing Sundays and church holidays were noted with special symbols. Each family then added markings to represent special household occasions - name days and the feast days of beloved saints. Fur traders from Siberia introduced peg calendars in the 18th century. Used in Orthodox communities throughout the state, they were commonly kept in the eastern corner of the house where religious icons were reverently displayed. A senior member of the household moved the peg daily. Although Elders remember using these calendars, they were gradually replaced by American style paper calendars in the later decades of the twentieth century.”

Note: English month names are derived from Greek and Roman origins:

January (*month of Janus, Roman god of the doorway*)
February (*month of februa – Roman purification ritual*)
March (*month of Mars, Roman god of war; annual start of Roman war campaigns*)
April (*month of aperire - Latin meaning to open; alternatively, month of Aphrodite, Greek goddess of love*)
May (*month of Maia, Greek goddess of fertility*)
June (*month of Juno, Roman goddess of marriage*)
July (*month of Roman emperor Julius Caesar*)
August (*month of Roman emperor Augustus Caesar*)
September (*seventh month*); October (*eighth month*); November (*ninth month*)
December (*tenth month*)

Opening: What time is it? Is that important to us? Does it matter if someone's clock is a little fast or slow? Why do we keep track of hours and days and months? (*In our modern society we need universal calendar to coordinate activities and schedules for work and school and leisure; keep track of historic and personal anniversaries*)

But let's take ourselves back in time here in the Chugach region before the Russians arrived. (→*Cover up the clock and class bell schedule, calendar....*) Now if we were a traditional village of hunters and fishermen living off the land and sea what sort of time would we keep? We wouldn't have had clocks so we weren't keeping track of hours and minutes.

Traditional Native peoples/ Subsistence Lifestyle: *Need to determine seasonal activities; hunting and harvesting cycles; annual feasts and ceremonieskeep track of seasonal changes and moon cycles*

Point out that the Sugt'stun word for year *uksuq* means one winter and the word for month *tanqiqk* means one moon.

Divide students into small groups and distribute sets of Native Alaskan month names. Have students place months into order from what they believe to be the equivalent of January to the equivalent of December. Remind students that the purpose of the exercise is to understand time from a subsistence context, from a world where the natural cycle of the seasons and resources dominated. Compare results.

Optional: Discuss the results of the matching game and invite students to create names for the months of the year appropriate for their community.

(→*Uncover the class calendar.*) Now imagine that the Russian traders and Russian Orthodox priest arrive and begin converting the Native people to the Christian religion, specifically Russian Orthodoxy. What new activities would change how the Sugpiaq needed to keep track of time? Would they need clocks? (*Not yet. Church services could be announced by a bell.*)

In Russian Orthodoxy need to keep track of the Sabbath (Sunday), the day for church services; saints' days, name days [the saint's day associated with a person's name and often celebrated like a birthday]; calculate moveable feast days such as Easter which change according to the traditional Jewish lunar calendar.

Activities:

Class I:

1. Refer to poster display image of peg calendar and bring out peg calendar reproduction. Identify it as a *cisslat*. Note that the Russian Orthodox religion traditionally begins its calendar year on September 1st, referred to as the start of their ecclesiastical year. What dates would have been important in the *cisslat*? (*Events in Christ's life – birth and death; days honoring Russian Orthodox saints and martyrs.*) What symbols are used in the display photo to indicate special dates? (*crosses and crowns*)
2. Why do Russian Orthodox feast days change from year to year? (*Difference between Julian and Gregorian calendars, lunar cycles*) Allow students time to research why and establish dates for at least five important feast days. (See websites listed above.)
3. Hand out transparent grid format paper. Have students plot a six month calendar grid in the style of a traditional peg calendar. Note: The six months chosen should include the current month. Allow students to review peg calendar images. Remind them of the usefulness of grouping days into individual months rather than allowing them to all run into one another. Have students label the grid with at least two Russian Orthodox feast days and three days of personal importance (*birthday, vacation....*).
4. Distribute wood blocks and have students transfer grid design onto the *cisslat* block. Designate Russian Orthodox feast days with a circle and cross and symbols of their choice for their own days.
5. *Optional:* Consider experimenting with a traditional bow drill to make the holes in the *cisslat* block. (See <http://www.jonsbushcraft.com/bowdrill%20tutorial.htm> – How to start a fire with a bow drill, Retrieved 2.19.12)
6. Distribute *cisslat* blocks and nails. Have students press or punch shallow holes for the days in the soft wood. The small hammer is also an option. Continue until class hour is over.

Class II:

1. Re-distribute *cisslat* blocks, hammer, and nails. Have students finish punching the calendar holes.
2. Use Sharpies or other fine line pens to mark the important Russian Orthodox dates with a cross and circle and the students' personally own important days with their own symbols.
3. Cut dowels to 1" lengths to use as pegs and distribute one to each student with some sandpaper. Have students smooth pegs and boards.
4. Have students place the peg on the correct day on their calendars.
Optional: Invite students to challenge one another by placing the peg at a given day and asking another student to – correctly - 'read' the date.

5. Invite students to display their calendars and identify a personally important *uksuq* (month) and *erneq* (day).
6. As a class speculate on how this *cisslat* would have changed the traditional Sugpiaq traditional view of time.
7. Post-class: Use the *cisslat* daily moving the peg to each new *erneq* (day) and *uksuq* (month).
8. *Optional: Have students imagine that they are Sugpiaq Elders from the first generation to use a cisslat (peg calendar) and explain to their grandchildren how this new calendar changed their view of the passage of time.*

SYMBOLS: A WINDOW INTO CULTURE – R-E-S-P-E-C-T: HUNTING AMULETS 3-6 (7)

Grade Level: 3-6

Overview:

The very name of the Sugpiaq people incorporates the root *sug* or spirit that they believed was present in all things, both animate and inanimate. To maintain harmony with their environment traditional Sugpiaq followed distinct rituals and rules of behavior. Today this respectful personal attitude toward animals teaches us that “animals should not be killed unless needed, that no parts of them should be wasted, that their remains should be thoughtfully treated, and that their increase should never be threatened:” (Crowell (2001) 142) a conservation minded attitude that sustained traditional peoples over the millennia.

Standards:

<i>AK Cultural:</i>	<i>AK Content:</i>	<i>CRCC:</i>
<p>E1: 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.</p>	<p>Arts B1: Recognize Alaska Native cultures and their arts.</p> <p>Geography E4: Determine the influence of human perceptions on resource utilization and the environment.</p> <p>History B1b: comprehend the forces of change and continuity that shape human history through the following persistent organizing themes: human communities and their relationships with climate, subsistence base, resources, geography, and technology.</p>	<p>SS6: Students should have respect and knowledge for the use and care of animal hides, furs, and not be wasteful.</p> <p>CE9: Students should have respect and appreciation for their own culture as well as the cultures of others.</p> <p>L1: Students should understand the value and importance of the Sugt’stun language and be actively involved in its preservation.</p>

Estimated Time:

One 50-minute class; one 20-minute class to complete amulet

Lesson Goal:

Students create a hunting amulet to symbolize the traditionally respectful harvest of natural resources.

Lesson Objective(s): Students will:

- Focus on layers of meaning symbolized by the hunting amulet
- Postulate connections between known beliefs and an unknown artifact
- Incorporate Elders’ stories and cultural commentary in artifact analysis
- Compile possible interpretations of an artifact
- Create a hunting amulet

Vocabulary

Sugt’stun Dialects

Words:

English:	PWS:	Lower Cook Inlet:
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otter		<i>iikamaq</i>
spirit		<i>sug</i>

Materials/Resources Needed:

- In Kit:
 - Otter amulet reproduction (in kit)
 - Traditionally carved halibut hook
 - Otter amulet image (Looking Both Ways – p. 163)
 - ‘Ornament for Whaling Ritual’ image – on rotating display and (Looking Both Ways – p.166)
 - FIMO clay (cream colored, brown) to mix together to make 4”-5” hunting amulet
 - Shaping tools - one per student (in kit)
 - Black shoe polish daubed onto small paper plate or stiff paper – one per small group of students
 - Sand paper, Scotch pads, or steel wool (to smooth finished amulet) – one per student
- Stiff paper circles or paper plates to list symbolic interpretations of amulets
- Baking sheet, parchment paper
- Paper towels

Teacher Preparation:

- Review Activity Plan and pronunciation of Sugt’stun vocabulary. To prepare for Class II to finish the amulets the FIMO clay must be baked for 30 minutes at 230°F.
- Note: In the Sugpiaq cosmos there were five sky worlds layered atop one another, often symbolized by the hoops that surrounded masks. (Crowell (2001) p. 197) The use of five circles in the activity plan opening refers to these concentric layers of spiritual meaning.

Opening:

Display otter amulet image and identify it in Sugt’stun: *iikamaq*.

- a) Ask students, “What is the significance of this *iikamaq*?” Draw a circle on the board, labeled № 1. List student answers within circle. (*animal/otter charm, decoration, game piece...*)
- b) Read: ‘Subsistence and the Spiritual Universe’ [part one]
 “My dad always told me that before you go out on any kind of hunt, you have to cleanse yourself. And this was like a ritual. And you kept yourself quiet. In order to catch what you’re going to get, you have to get your whole body, mind, and soul ready.”
 - Virginia Aleck (Chignik Lake, Alaska Peninsula), 1997 (quoted in Crowell (2001) 142)

The rituals observed by Alutiiq hunters today, and the respectful, personal attitude that Alutiit hold toward animals and the land, express a world view that has absorbed Christian teachings but flows from a much older tradition. In 1933

Makari Chimovitsky and other Elders in Prince William Sound told about this system of beliefs. Imam Sua was the spirit owner of the sea, and she ruled over all of its creatures. When hunters set out in their kayaks, they invoked her name to call for game to appear.

- Crowell (2001) p. 142

Ask students again, “What is the significance of this *iikamaq*?” Draw a circle on the board, labeled № 2. List student answers within circle. (*call to Imam Sua, meditation focus, part of cleansing ritual,...*)

c) Read: ‘Sea Otter’ [part one]

Although few are hunted today, sea otters were historically of great importance. Images on hunting equipment reflect the spiritual dimensions of the sea otter quest. A traditional Chugach belief held that the sea otter was a man who was surprised by the tide when he was out looking for chitons and then cried: “I wish I might turn in to a sea otter.” Evidence for this kinship between human and animal was seen in the otter’s internal organs, which are “exactly like those of a human being.”

- Crowell (2001) p. 163

Ask students again, “What is it?” Draw a circle on the board, labeled № 3. List student answers within circle. (*call to Imam Sua, part of cleansing ritual, mini-human spirit, mascot...*)

d) Read: ‘Sea Otter’ [part two]

Respect for the animal’s soul was shown by sinking its bones in the sea, or by burying them if it had been killed on shore. Some hunters were lucky enough to learn a secret song from the sea otter, and could then attract the animal by singing. Hunting amulets of many kinds were used. ... According to traditional Alutiiq belief, sea otters were formerly human beings. These walrus ivory amulets - made to be fastened inside the cockpit of a kayak – may be of Yup’ik manufacture, but similar carvings were made in both the Unangan and Alutiiq regions (Black, 1982).

- Crowell (2001) p. 163

Point out the whaling ornament on the rotating display (see also Looking Both Ways p.166) with its side by side portrayal of whales and a man’s face.

Ask students again, “What is the significance of this *iikamaq*?” Draw a circle on the board, labeled № 4. List student answers within circle. (*symbol of respect, song master, former human being, lucky token...*)

e) Read: ‘Subsistence and the Spiritual Universe’ [part two]

*In the nineteenth and early twentieth centuries, hunters used decorated clothing and weapons to show respect to the *suk* [plural of *sug*], spirits, who chose to let themselves be captured if they were pleased or to avoid hunters if they were offended.*

Show students the traditionally carved halibut hook with its bird head. The bird head doesn't help to hook the halibut but was placed there to identify the carver's clan and to make the hook an object of beauty. Ask students again, "What is the significance of this *iikamaq*?" Draw a circle on the board, labeled № 5. List student answers within circle. (*formal hunting decoration, offering to otter prey, reminder to treat otters with respect, symbol of effort made to please otter's sug...*)

Indeed, the hunting amulet represents all of these things. Appreciating the amulet's symbolic meaning requires layers of thinking and cultural knowledge.

Activities:

Class I:

1. Discuss whether there are similar rituals among the hunters of today. Do hunters dress formally, decorate their boats or vehicles, or carry along amulets? Why or why not? How do we demonstrate respect for hunted animals today? (*Fishing and hunting regulation of season, type of nets or weapons used, limitations on catch size, rules against 'wanton waste'*) What about trophy hunters? Do their goals fit in with the Sugpiaq Elders teachings that no parts of an animal should be wasted?
2. Distribute FIMO white and brown clays with shaping tools and have students 'mix up' an ivory colored batch of clay with which to make their own otter amulets. First form the body, then add forearms, then incise the amulet with markings similar to those on the model.
Optional: Make salmon amulets.
3. Distribute white paper plates or circles of stiff white paper for students to list three possible interpretations of the otter amulet's symbolic meaning from those developed in class. Have students label their circles.
4. Cover baking sheet with parchment paper. Have students place completed amulets on baking sheet, writing their names beside them on the parchment paper.
5. Bake FIMO amulets at 230°F for thirty minutes to harden.

Class II:

1. Place daubs of shoe polish on small plates or stiff paper and distribute to small student groups along with sand paper (or equivalent) and paper towels. Return amulets to students.
2. Students should smooth any rough edges on the amulets with sand paper (or equivalent).
3. Have students use fingers to transfer the shoe polish to the amulets and work the color into the crevices.
4. Wipe down the amulets with paper towels and allow polish to dry (*a matter of minutes*).
5. Use the sand paper (or equivalent) to remove polish from amulet high points and allow FIMO clay color to show through. Voila!
6. Display the *iikamat* (otters) on their 'interpretive circles.'

SYMBOLS: A WINDOW INTO CULTURE – SKY WORLDS - WINDS 3-6 (8)

Grade Level: 3-6

Overview:

Both traditional Native knowledge and Western Science ways of knowing rely upon the gradual accumulation of observed data. Western science extrapolates theories about the whole from the isolated part. Traditionally Elders were symbols of the great store of traditional knowledge built up over a lifetime of practical experience. Observing the entirety of environmental interactions and deducing the appropriate responses for their subsistence lifestyles, traditional knowledge was holistic, flowing from the place-based whole to the place-based part. (See accompanying *Traditional Native Knowledge/Western Science Venn Diagram*). Native ways of knowing, as articulated by Oscar Kawagley, arise from the community and are not imposed from the outside, a bottom-up process symbolic of the community orientation of Native cultures. (Barnhardt, R. (2011, September 21) Traditional Ways of Knowing. Lecture given at Chuagchmiut Corporation. Anchorage)

Here students mesh the two traditions, using the more abstract western methodology to confirm traditional observations and conclusions.

Standards:

<i>AK Cultural:</i>	<i>AK Content:</i>	<i>CRCC:</i>
<p>B1: Acquire insights from other cultures without diminishing the integrity of their own.</p> <p>D4: Gather oral and written history information from the local community and provide an appropriate interpretation of its cultural meaning and significance.</p> <p>E3: Demonstrate an understanding of the relationship between worldview and the way knowledge is formed and used.</p> <p>E4: Determine how ideas and concepts from one knowledge system relate to those derived from other knowledge systems.</p>	<p>Geography C1: Analyze the operation of the Earth’s physical systems, including ecosystems, climate systems, erosion systems, the water cycle, and tectonics.</p> <p>Science A3: Develop an understanding that culture, local knowledge, history, and interaction with the environment contribute to the development of scientific knowledge, and local applications provide opportunity for understanding scientific concepts and global issues.</p> <p>Science B4: Develop an understanding of motions, forces, their characteristics and relationships, and natural forces and their effects.</p> <p>Science F2: Develop an understanding that some individuals, cultures, and societies use other beliefs and methods in addition to scientific methods to describe and understand the world.</p>	<p>SS8: Students should know the appropriate seasons to fish, hunt, and gather.</p> <p>G7: Students should be knowledgeable about environmental and natural impacts of the area.</p> <p>L1: Students should understand the value and importance of the Sugt’stun language and be actively involved in its preservation.</p>

Estimated Time: Should be done in winter when there is drifted snow outside
 One 50 minute class for data gathering; one 30-45 minute class for data write-up and discussion; *Optional 30-45 minute third class to create display.*

Lesson Goal: To compare and contrast the Native ways of knowledge with the Scientific Method through interview and experiment.

Lesson Objectives: Students will:

- Interview local experts and Elders about place-based knowledge
- Verify value of practical observations over a lifetime (traditional ‘ways of knowing’)
- Measure and graph the effects of wind currents on snow drifts
- Discuss and summarize experiment results
- Compare two methodologies: Native ‘ways of knowing’ and Scientific method

Vocabulary Words:

Sugt’stun Dialects

English:	PWS:	Lower Cook Inlet:
How deep is the snow?		<i>Naten etu ’uq aniyuq?</i>
The snow is this deep.		<i>Aniuq tamaten etu ’uq.</i>

Materials/Resources Needed:

- In Kit:
 - Traditional Native Knowledge/Western Science Venn Diagram handout
 - Clipboard for every four students
- Local wind expert (fisherman, hunter, pilot) to speak to class on personal observations of local wind patterns and how they affect their ability to fish, hunt, fly, etc.
- One meter stick
- Graph paper
- Student Science Journal (either paper or computer file) – one per student
- Nearby building that demonstrates a variety of drift patterns due to prevailing winds and frictional contact with obstacles. A square building creates the most predictable wind eddies. The best grounds are flat and bare, extending for a sizable distance in all directions from the building. Try to avoid areas that have been shoveled or cleared mechanically.

Websites – Adapted from lesson plan by Jason Ramoth and Sydney Stephens:

- <http://ankn.uaf.edu/curriculum/units/Winds/activity3ii> Athabaskan Climate Change observations - 2:59 minutes (Observations of changes in weather patterns which change subsistence lifestyle traditions) – Retrieved 1.18.2012
- <http://www.teachersdomain.org/resource/ean08.sci.life.eco.athabaskan/> Arctic Climate Perspectives – 4:33 minutes (How traditional knowledge of weather patterns is being upset by the effects of climate change) – Retrieved 1.18.2012
- <http://www.teachersdomain.org/resource/echo07.sci.life.coast.climate/> - Retrieved 1.18.2012

Teacher Preparation:

- Review Activity Plan. Note: This activity plan is based on one developed by Jonas Ramoth & Sydney Stephens. See <http://ankn.uaf.edu/curriculum/units/Winds/activity3ii>

- Review pronunciation of Sugt'stun sentences:
 “*Naten etu' uq aniyuq?* (How deep is the snow?) and
 “*Aniuq tamaten etu' uq.*” (The snow is this deep.)
- Before undertaking the experiments described below ask students to interview adults (fishermen, hunters, pilots, Elders) about their observations of local winds and how that affects their ability to fish, hunt, fly, plan their day, etc.
 OR: Locate and invite a local fisherman, hunter, pilot, or Elder to talk with the class about their observations of local wind effects and how they make use of this information as they fish, hunt, or fly.
- “*The west wind is a poor artist but the east wind does beautiful work.*”
 – Jonas Ramoth

(Selawik)

This short comment summarizes the effects of the prevailing winds on local snowdrift patterns and epitomizes the insightful conclusions of a lifetime of observation. The usefulness of such information would become clear when recalled by a listener seeking shelter in a storm or caching equipment over the winter months.

Teacher Sydney Stephens collaborated with Selawik Elder Jonas Ramoth to integrate the results of years of personal observations by Jonas Ramoth with replicable experiments using the scientific method. This lesson emphasizes the commonalities of traditional Native ways of knowing and western science.

- Native peoples see their environment holistically. Natural cycles and changes in the earth and sky can be understood through empirical observations but there is no single truth. Symbolically, such observations create a body of knowledge from the ‘bottom up’, a body of knowledge rooted in the community rather than imposed from outside specialists. Educator Oscar Kawagley described how the Yupiaq worldview includes a moral dimension: there is a pathway both to the physical world and to the spirit (Ray Barnhardt lecture, 9/21/2011).
- In the Sugpiaq cosmos there were five sky worlds layered atop one another, often symbolized by the hoops that surrounded masks (Crowell (2001) p. 197). Coincidentally, and interestingly, each of these sky worlds has a Western equivalent: Spirit (*atmosphere*); Air (*biosphere*); Fire (*cryosphere*); water (*hydrosphere*); earth (*lithosphere*).
- “Jonas Ramoth’s comment that ‘*the west wind is a poor artist while the east wind does beautiful work*’ refers to the fact that the west wind creates messy, rough, uneven piles of snow while the east wind leaves long, straight drifts of snow about 10 - 12" wide in flat country of Selawik, Alaska. Part of the explanation for this is local topography. Selawik is located in a valley on low-lying tundra, at the base of the Kobuk River Valley to the east and facing Selawik Lake and Kotzebue Sound to the west. The valley acts as a funnel for prevailing East winds that create long, straight drifts of snow in the winter, while the broad winds generated from the west are interrupted by minor hillocks or trees. This frictional contact re-routes the wind creating characteristic rough, uneven drifts.”
<http://ankn.uaf.edu/curriculum/units/Winds/activity3ii> - Retrieved 1/18/2012)

Opening:

Have students ask questions of local expert about local wind and weather conditions, how they learned about them, and what use they make of this information.

OR: Discuss student interview results. What local knowledge about winds and weather have people acquired by observation? How is this information similar or different from information we get from the Internet or a textbook? (*Internet, textbooks don't know details of our town's weather patterns, only get info about daily weather/long-term trends but not what activities are possible in a given wind pattern*) How should we classify this sort of information? Is it traditional? Scientific? Practical? (*It's both traditional and scientific insofar as it depends upon understanding cycles and changes in the natural world based on personal observations and pattern recognition.*)

Explain that today's experiments will use the scientific method (i.e., testing hypotheses) to replicate in the classroom the results that Jonas Ramoth gained through empirical (i.e., in the field) observation.

Optional: Review "Traditional Native Knowledge/Western Science" Venn Diagram

Activities:

1. Read the quote from Jonas Ramoth: "*The west wind is a poor artist but the east wind does beautiful work.*" Ask the students what they think this means. Have students imagine wind blowing snow around and ask if they have noticed the two types of drifts (smooth versus rough) that Jonas Ramoth described. Where are such drifts located? Did the students make the connection between snowdrift shapes and the wind? Between snowdrift shapes and the windbreaks? How might wind produce these different results?
2. Dress for the outdoors and go to selected building. Remind students of the need for clear and accurate data recording. Teach students to ask "*Naten etu'uq aniyuq?*" (How deep is the snow?) and answer "*Aniuq tamaten etu'uq.*" (The snow is this deep.)
3. In pairs, equally space students around the perimeter of the building. Have them check and record the snow depth right next to the building by inserting a meter stick straight down into the snow until it hits the ground. The next reading should be taken two feet further from the building, on an imaginary line that is perpendicular to the building. If possible, have them take as many as 15 readings in this fashion.
When checking on students' progress, ask "*Naten etu'uq aniyuq?*" (How deep is the snow?) and encourage students to answer "*Aniuq tamaten etu'uq.*" (The snow is this deep.) as they share their data points.
4. Upon return to class, have each team construct a graph of their snow bank as it would appear in profile - as if they sliced it in half and looked at it from the side. To make later comparisons easier, establish a universal scale for these graphs. (Note - students could collect data right on the graph paper, creating this profile as they measure drift depth and save this transfer step) Have students label graphs with "*Naten etu'uq aniyuq?*" (How deep is the snow?) The x axis should be labeled "*Aniuq tamaten etu'uq.*" (The snow is this deep.)

5. Tape the graphs on the classroom wall surrounding a diagram of the building that is properly oriented for compass directions.
6. Combine teams into discussion groups. A team for one side of the building might be combined with a team from another side. Have them discuss their two graphs and try to account for the differences between them. Each group should prepare a list of differences in the drifting pattern (depth, length, etc.) between the two sides of the building, and try to account for these differences to the class. When they give reasons for the differences, listen for reference to wind, wind direction, wind speed, obstacles, and so forth.
7. Discuss how these observations compare with their original ideas. How are the scientific method and the traditional Native ways of knowing similar (*observations of snow drifts around building in natural setting*) or different (*testing hypotheses in an experiment, ability to repeat results; Western science using 'partial knowledge' to make predictions about larger systems; Native traditions using observations to direct subsistence activities*)?
Remind students that they are answering the question: “*Naten etu’uq aniyuq?* (How deep is the snow?) How could this data prove useful in living in our community? (*Choose better sites for placement of out buildings, know where to leave empty spaces for snow drifts, better protection of vehicles, boats, and equipment left outside in the winter.*) How could this data prove useful for western science? (*Data to support general theories about air movement, windbreaks, and their effects on snow.*)
8. *Optional:* Have students compare and contrast how information is used from each of the two ways of knowing. Discuss the symbolic patterns of proceeding from the whole to the part (Native way of knowing) and from the part to the whole (Western science).
9. *Optional:* Have students brainstorm creative ways to exemplify the two approaches to gaining knowledge and produce an original display or poster to symbolize these “ways of knowing.”

Activities for Grades 7-9

SYMBOLS: A WINDOW INTO CULTURE – WHICH ONE IS ME? 7-9 (1)

Grade Level: 7-9

Overview: Property or signature signs on objects or places of use are a commonplace of all cultures since prehistory, including those of Alaska Natives. From tool markings to cattle brands they are ‘read’ as a form of personalized identification without reference to a writing system. These signs were not forerunners of written language, they served - and serve - as personal markers, craftsmen’s marks, assertions of ownership, family and spiritual connections, and the bases for decorative effects. (Frutiger, 1989, p.305).

Standards:

<i>AK Cultural:</i>	<i>AK Content:</i>	<i>CRCC:</i>
E4: Determine how ideas and concepts from one knowledge system relate to those derived from other knowledge systems.	Arts B2: Recognize United States and world cultures and their arts.	CE8: Students should have knowledge of traditional games. L1: Students should understand the value and importance of the Sugt’stun language and be actively involved in its preservation.

Estimated Time: One 55-minute class

Lesson Goal: To learn to play ‘*kananaq*’ and interpret property or signature signs as identification markings dependent on cultural context.

Lesson Objectives: Students will:

- Familiarize themselves with traditional Sugpiaq disc game *kananaq*
- Create game pieces and mark with personal symbols
- Play traditional disc game
- Discuss the relationship between symbol and cultural recognition

Vocabulary

Sugt’stun Dialects

Words:

English:	PWS:	Lower Cook Inlet:
dice game		<i>kakanaq</i>
This is me		<i>una ggwii</i>

Materials/Resources Needed:

- In Kit:
 - Soap bars (hotel/sample size) – five per student
 - Carving tools
 - Small “seal skin” and leather “target”
 - Tally sticks (one dozen)
 - “Alutiiq Traditions: An Introduction to the Native Culture of the Kodiak Archipelago” 2009, Amy F. Steffian and April G. Laktonen Counciller,

p.39 “Rules for Kakanaq, as Reported by Larry Matfray” – handout master - one photocopy per student

Websites:

- <http://alutiiqmuseum.org/component/content/article/48-collecting/535.html> Disc game - *kakanaq* – Retrieved 3.16.2102
- <http://alaska.si.edu/record.asp?id=193> – Retrieved 3.28.2012 – simple game pieces
- <http://www.mnh.si.edu/lookingbothways/data/frames.html> - Retrieved 3.28.2012 - face game piece (Click under ‘Object Categories’ on ‘Our Family’ and scroll down to find ‘game piece’ in right hand column options)

Teacher Preparation:

Review the activity plan, especially the *Kakanaq* game rules, and practice the Sugt’stun vocabulary. Photocopy game rules. Retrieve game materials from kit.

Note: Consider how property or signature signs require ‘inside knowledge’ to be able to understand them properly. A given marking may indicate ownership, danger, sacredness, or may even be an invitation to use. Signs may be transferable if multiple people use the object, as with game pieces. Context is essential. And if a sign is to be recognized by a community it requires consistent usage and exposure.

Opening: When you play board games or sports how do you tell who’s who? Do you always pick the same color or always choose to be the shoe in Monopoly? Do your notebooks or backpacks have a special doodle on them? What’s your symbol? How do you say, “this is me”?

Activities:

1. In Sugt’stun you say “*Una ggwi*” (“This is me.”) Share web images of Sugpiaq game pieces (See websites listed above.) Notice how the markings range from the very simple dashes to the much more personal face. Which would students prefer to use? Would their answers change if these symbols were used for more than a single game? For personal items? For property?
2. Advise students that they will carve game pieces to represent themselves in *kakanaq*, a traditional gambling game, though without the gambling. As you read aloud the description of the game have students consider potential symbols that they will carve into discs made from soap bars.
3. Read (or paraphrase): *In the Alutiiq gambling game kakanaq, players throw disks at a small wooden target placed on a seal skin ten or twelve feet away. The object is to cover the target with a disk. This game can be played by two people, or by four players working in teams of two. Players take turns throwing their disks, trying to cover their opponent's pieces or knock them away from the target. Two points are scored for covering the target, or one point for being the player who lands a disk closest to the target. Twelve points wins the game and two games make a match.*

Kakanaq disks are typically made of wood, bark, bone, or ivory. Sets were once carved with different symbols in the top to distinguish the pieces tossed by different players. A crescent, a dot, an x, a notch, or even a carved human face might indicate a set of pieces. Disks were carved in a variety of shape, and ranged from very large pieces the size of a dinner plate to palm sized tokens. Some were weighted with pebbles, and miniature sets were carved for children.

This popular game is centuries old. Russian fur traders who visited Alutiiq communities described kakanaq in their journals, and archaeologists find gaming disks in sites up to 500 years old. In classical Alutiiq society throwing games were part of annual hunting ceremonies, held each winter to honor animal spirits and insure future prosperity. Men played vigorously often betting valuable equipment on their matches. Today the game is enjoyed by people of all ages.

(<http://alutiiqmuseum.org/component/content/article/48-collecting/535.html> -

Alutiiq Museum “kakanaq” description)

4. Share image of gaming disk:



Gaming disk, Koniag Inc. Collection, Karluk One Site, Courtesy Ronnie Lind

“Everything in the Alutiiq universe is alive, with a human-like consciousness. From the mountains, to animals and everyday objects, all things are aware of human actions and require respectful treatment. Wastefulness, carelessness, and poor repair can cause bad luck and suffering for humans. Faces carved on household objects may have reminded people of their place in the world and the need for considerate behavior.”

(<http://alutiiqmuseum.org/exhibits/electronic-exhibits/272-ancient-faces.html>)

5. Distribute soap bars and carving tools. Have students carve five 1.5” to 4” diameter discs from soap bars with their personal symbol. Invite students to

comment on how their carving skill levels and the type of materials and tools with which they're working affect the simplicity or complexity of their design.

6. Teach students to say *Una ggwii* (This is me.) in Sugt'stun. Have students display individual markers and say *Una ggwii*.
7. Set up target throwing area and tally stick pile (*See game rules*). Divide students into teams of two. (*Optional: Invite students to name their team based on descriptions of their discs' symbols.*) Set the order of play. Distribute copies of the game rules and review same with students.
8. Have teams take turns tossing their discs to reach 12 points with the teacher as referee. As students toss a disc encourage them to announce *Una ggwii*. Use the tally sticks to keep score and track match results on the board. Allow everyone a chance to play. Invite students to speculate as to what subsistence skills are exercised by the game.
9. (*Optional: Create a winners' bracket and establish a class champion. Allow individuals to compete.*)
10. Once the games are over discuss what would it take for someone's game piece symbol to be recognized in the community (or the wider world) as his or her signature symbol? (*Consistent and widespread usage, personal knowledge of symbol maker, usefulness of symbol information to others, cultural agreement to accept personal signs as sufficient indication of ownership...*)

SYMBOLS: WINDOWS INTO CULTURE – HERE COMES THE SUN 7-9 (2)

Grade Level: 7-9

Overview:

Traditional Sugpiaq toys and games often offered a recreational opportunity to practice needed skills from protecting and ‘feeding’ a doll or improving hunting skills through throwing miniature spears and darts. Still other toys were used for symbolic rituals associated with hunting success or seasonal changes.

Standards:

<i>AK Cultural:</i>	<i>AK Content:</i>	<i>CRCC:</i>
E4: Determine how ideas and concepts from one knowledge system relate to those derived from other knowledge systems.	Arts B2: Recognize United States and world cultures and their arts.	CE8: Students should have knowledge of traditional games. L1: Students should understand the value and importance of the Sugt’stun language and be actively involved in its preservation.

Estimated Time: One 55-minute class

Lesson Goal: To understand ritualized behavior (top spinning) as a cultural artifact.

Lesson Objectives: Students will:

- Consider the symbolic versus practical values of traditional toys and games
- Create cedar tops
- Discern the relative motion of the sun and figure out how to spin top in same direction
- Discuss the symbolism of the winter top spinning
- Optional: Investigate the physics of tops in motion

Vocabulary Words:

Sugt’stun Dialects

English:	PWS:	Lower Cook Inlet:
sun		<i>macaq</i>
spinning top		<i>akaguq</i>
three or more spinning tops		<i>akaguat</i>

Materials/Resources Needed:

- In Kit:
 - Russell, P. 2011. Alutiig Plantlore, p.21
 - Wooden spinning top ‘blanks’ - one per student
 - Dowels
 - Sandpaper
 - Paint, paint brushes
- Power drill with 1½ “ hole bit
- Wood glue

- Optional: Sealer

Websites:

- <http://www.youtube.com/watch?v=FujYoqBVf74> ‘Spinning Tops’ Video produced by designers Charles and Ray Eames (8 minutes) – Retrieved 5.4.2012
- <http://www.youtube.com/watch?v=kdVqdI5i86k&feature=related> Turning a Two Minute Top Video (by lathe, 2.5 minutes) – Retrieved 5.4.2012
- <http://alaska.si.edu/record.asp?id=637> Inupiaq Ceremonial Spinner photo– Retrieved 5.4.2012
- http://www.ehow.com/how_10057123_make-japanese-spinning-tops.html How to make a spinning top – Retrieved 5.4.2012
- <http://www.askamathematician.com/2012/01/q-what-keeps-spinning-tops-upright/> - Retrieved 5.4.2012

Teacher Preparation:

- Review the activity plan and practice the Sugt’sun vocabulary.
- Determine whether to make tops using the ‘blanks provided’ or to use a power lathe or drill and make arrangements for materials accordingly.

Opening:

Share the Eames video on tops (8 minutes, Youtube). These tops are from cultures across the world. What strikes you about this planet-wide interest? What is so appealing about tops? (*Movement, tops keep going and going, visual excitement, optical illusions...*)

Sugpiaq children traditionally played string games at the onset of winter. In addition to providing some diversion, these string figures were meant to ‘entangle the sun’ and slow its seasonal disappearance. In January and February Elders instructed children to make tops from cedar or spruce wood and spin them to hasten the sun’s return. “It was believed that twirling the top in the wrong direction would slow the return of the sun.” (Alutiiq Plantlore p.21)

Activities:

1. Announce that the class will be making an *akaguq* (spinning top) and distribute wood blocks (or prepared ‘blanks’ from kit) and carving tools.
2. (a) From scratch: If using power tools to fabricate tops review fabrication procedures as laid out in website listed above. OR
(b) From ‘blanks’: Have students shape and smoothe the *akaguat* (spinning tops) with sand paper.
Cut dowels to form top axes. Prepare top to receive axis dowel. Place dab of wood glue in top and insert cut dowel to form axis. Wipe off excess glue and allow to dry. Sand axis smooth.
3. Invite students to test spin the *akaguat* (spinning tops) and practice spinning them clockwise and counterclockwise.
4. In which direction does the sun move across the sky? East to west? West to east? Clockwise? Counter-clockwise? (*The sun appears to move across the sky from east to west – which is not always so obvious in Alaska – because of the earth’s*

rotation. Consider this arcing movement as part of a circle with the observers at its center. The movement can be thus characterized as a clockwise movement, or from a traditional Sugpiaq perspective as an east to west movement.)

5. Distribute paint and paintbrushes for students to decorate their tops. Have students consider the circle and dot motif, symbol of the cosmos among the Inupiat and the Yupik, and also used by the Sugpiaq. Share the Inupiaq ceremonial spinning top image from the website above.
6. Once dry, see which students can hasten the sun's return.
7. Discuss the symbolic metaphor of this top spinning ritual.

SYMBOLS: WINDOWS INTO CULTURE – TRANSFORMATIONS 7-9 (3)

Grade Level: 7-9

Overview:

In the Sugpiaq tradition, the boundaries between worlds between the human and animal worlds are quite permeable. Legends describe the casual shifts from animal to human and back again. No creature has a fixed form and conversation between the species is frequent. In the Sugpiaq belief system there is a human-like consciousness or awareness known as a *sua* that imbues everything and must be respectfully acknowledged. This traditional worldview manifests itself in their transformative masks, amulets, and bowls and continues to inspire artists today.

Standards:

<i>AK Cultural:</i>	<i>AK Content:</i>	<i>CRCC:</i>
<p>A3: Acquire and pass on the traditions of their community through oral and written history.</p> <p>D4: Gather oral and written history information from the local community and provide an appropriate interpretation of its cultural meaning and significance.</p>	<p>Arts A1: Participate in dance, drama, music, visual arts, and creative writing.</p> <p>Arts B1: Comprehend the forces of change and continuity that shape human history through the following persistent organizing themes: the origin and impact of ideologies, religions, and institutions upon human societies.</p>	<p>CE3: Students should have knowledge of Sugpiaq/Alutiiq traditional and contemporary art.</p> <p>CE6: Students should have knowledge of traditional and contemporary tool making.</p>

Estimated Time: Two to Three 50-minute classes

Lesson Goal: Students extrapolate traditional cultural values and spiritual beliefs from Sugpiaq oral traditions and consider their effect on world outlook.

Lesson Objectives: Students will:

- Read a variety of transformation legends
- Discuss the boundaries between humans and others as presented in these legends
- Extrapolate the cultural views implied in the legends
- Select a transformation legend to illustrate
- Portray the human transformations presented in a legend in an original artwork
- Analyze the connections between values, world outlook, and interaction with the environment

Vocabulary

Sugt'stun Dialects

Words:

English:	PWS:	Lower Cook Inlet:
person		<i>suk</i>
animal		<i>ungutuaq</i>
spirit		<i>tanaq</i>

consciousness		<i>llanglua</i>
legend		<i>uniggkuaq</i>

Materials/Resources Needed:

- In Kit:
 - Johnson, J., ed. 1984. Chugach Legends – Handout masters – one per interested student
 - p. 52 “Pukituq Who Turned into All Kinds of Animals”
 - p. 60 “The Girl Who Married a Dog”
 - p. 61 “The Man Who Married a Bear”
 - p. 65 “Why the Brown Bears Are So Hostile Towards Men”
 - p. 67 “The Man and the Sea Lion”
 - p. 69 “The Man Who Turned into a Ground Squirrel”
 - p. 75 “The Beavers” (very short)
 - p. 78 “The Eagle Man”
 - p. 85 “How the Raven Brought the Daylight”** - Lead story
 - p. 106 “The Sun’s Children”
 - Chugach Artifacts CD (Photos by Mitch Poling (*Museo de los Artes and Kunstcamera* collections) (in kit))
 - Chugach Corporation ‘Otter Bowl’ poster
 - Fimo clay (in kit)
- Paper, scissors, glue, and other art materials for collages
- *Optional*: Photoshop program

Websites:

- <http://www.mnh.si.edu/lookingbothways/data/frames.html> Chugach artifacts– Retrieved 5.10.2012
- <http://alaska.si.edu/> Browse Alaska Native Cultures, Retrieved 5.10.12
- <http://www.wikihow.com/Make-a-Plaster-Mask> 22 steps for making plaster masks, Retrieved 7.2.12

Teacher Preparation:

Review activity plan and practice Sugt’stun pronunciation.

Opening: Display Otter/human bowl and invite students to comment on what is represented (*Combination of animals, monster, artistic ‘collage,’ collision of human and animal worlds*)

Note: The Sugpiaq regarded otter as transformed humans. The Eyak would not hunt river otter because they believed that they were drowned humans. The otter’s internal organs are arranged like a human’s.

Activities:

Class I:

1. Read “How the Raven Brought the Daylight” aloud or have students do so. Explain that the mythology of a people is considered a good source to gain insight into a culture. What does this story reveal about the traditional Sugpiaq

worldview? (*Importance of Raven, resources as gifts, animal creation stories, animals can talk to humans, humans can learn from animals, supernatural is a normal part of life....*)

2. Have students choose a *unigkuag* (legend) from the list above, read it, and then list cultural traits they deduce from the stories. Typically a *unigkuag* describes the formation of the world as it is today or the establishment of social balance.
3. Discuss the commonalities that students deduced and list them on the board. Ask students if their stories were formation stories or social balance stories. Do they perceive any morals to the stories? (*Not always present or obvious as they are in Aesop's Fables.*) Focus student attention on the transformative nature of beings (from human to animal and vice versa). A *suk* or *sua* can inhabit any body, be it animal or human. Compare this attitude of permeable boundaries between the species to Western traditions. Remind them of the great price paid by the Hans Christian Anderson's Little Mermaid who was transformed into a human to follow her love. Every step she took was like walking on knives.
4. Review the masks and bowls in the Chugach Artifacts CD or on the websites listed above and ask students to note this power of transformation, the ability to transcend boundaries in traditional Sugpiaq artwork. (Note: These artifacts were collected in the late 18th century.) Masks in particular often use feathers to denote the movement between worlds. How would this belief in transformation affect the Sugpiaq relationship to their environment? (*respect for all creatures, everything part of cycle of life, ability to 'commune' with nature...*)
5. *Optional:* Have students blog about how belief in transformation may have affected the Sugpiaq relationship to their environment.

Class II (&, if needed, III):

1. Have students review the *unigkuag* he or she read and consider how to express the transformation in the story artistically in a chosen medium (*scratch board, clay, Photoshop, collage...*)
2. Create!
3. Display and share student creations. Invite students to speculate on how culture affects art production.
4. *Optional:* Have students retell the story using art project as an illustration.
5. *Optional:* Have students make paper mâché or plaster masks of transformation.

SYMBOLS: WINDOWS INTO CULTURE – LISTENING TO THE PAST 7-9 (4)

Grade Level: 7-9

Overview: Elders, with their lifetime of experience, are repositories of stories and information, gleaned from the generations that went before. Learning through oral traditions depends upon active listening and integrating this knowledge into one’s personal story cache.

Standards:

<i>AK Cultural:</i>	<i>AK Content:</i>	<i>CRCC:</i>
<p>A3: Acquire and pass on the traditions of their community through oral and written history.</p> <p>D4: Gather oral and written history information from the local community and provide an appropriate interpretation of its cultural meaning and significance.</p>	<p>History A6: Know that cultural elements, including language, literature, the arts, customs, and belief systems, reflect the ideas and attitudes of a specific time and know how the cultural elements influence human interaction.</p>	<p>CE6: Students should have knowledge of traditional stories and methods of teaching through storytelling.</p>

Estimated Time: One to two 50-minute classes (depending on class size)

Lesson Goal: Students examine traditional legends and learn how to pass them along accurately.

Lesson Objectives: Students will:

- Read and listen to a variety of legends
- Discuss possible ethical or cultural messages contained in the legends
- Select and retell a legend
- Discuss how this retelling reinforces or changes the cultural patrimony

Vocabulary

Sugt’stun Dialects

Words:

English:	PWS:	Lower Cook Inlet:
storytelling		<i>kulianguq</i>
We listen.		<i>nicugniluta</i>
tradition		<i>lumacipet</i>
legend		<i>uniggkuaq</i>

Materials/Resources Needed:

- In Kit:
 - Johnson, J., ed. 1984. *Chugach Legends* (Photocopies of legends listed below already in kit. Students, however, need not be limited to this list.)
 - p. 52 “Pukituq Who Turned into All Kinds of Animals”
 - p. 60 “The Girl Who Married a Dog”
 - p. 61 “The Man Who Married a Bear”

- p. 65 “Why the Brown Bears Are So Hostile Towards Men”
- p. 67 “The Man and the Sea Lion”
- p. 69 “The Man Who Turned into a Ground Squirrel”
- p. 75 “The Beavers” (very short)
- p. 78 “The Eagle Man”
- p. 85 “How the Raven Brought the Daylight”
- p. 106 “The Sun’s Children”

- Hospitality food (tea with milk and sugar, pilot bread, salmon spread, fish pie)
- Place mat, sugar bowl, pitcher of milk (to ‘set’ imaginary kitchen table)

Teacher Preparation:

Review activity plan and practice Sugt’sun pronunciation. It is not enough to simply hear a story if it is to be passed along to others. One must actively listen, understand the story’s meaning, and integrate the story into one’s own repertoire. There are not meant to be any right or wrong answers as students discuss how to listen to stories and what changes in their retelling.

Note: Students need not be limited to the legends listed above. Any legend in Chugach Legends or Looking Back on Subsistence: Interviews with Elders of the Chugach Region is suitable for use.

In the late 19th century anthropologist Edward Nelson described how each generation along the Bering Sea learned the stories of their forebears:

On the lower Kuskokwim river....some of the important tales are given by two men, who sit cross-legged near together and facing each other; one is the narrator and the other holds a bundle of small sticks in one hand. The tale proceeds and at certain points one of these sticks is placed on the floor between them, forming a sort of chapter mark. If the narrator is at fault he is prompted by his companion....The voice is intoned to imitate the different characters in a more or less dramatic manner, and with the gestures makes a very effective recital....in 1879 I was kept awake several nights by young men lying in the Qasgiq (Ceremonial house) repeating for hours the tales they were memorizing... (Nelson 1899: 451)

Opening: Traditionally, Sugpiaq men would pass along *unigkuag* (legend) to younger men and boys when they were gathered in the men’s house or *qasgiq* (ceremonial house). These legends typically described the formation of the world or how to achieve a balanced life. Their plot lines were illustrations of larger cultural truths.

Derenty Tabios compiled Looking Back on Subsistence: Interviews with Elders of the Chugach Region in 2000, concerned that the memories of hunting and food gathering were rapidly fading as more and more elders passed away. The *lumacipet* (tradition) was in danger of dying out and Derenty Tabios knew the importance of listening to the past.

Derenty Tabios was raised by his maternal grandfather in a subsistence lifestyle in Port Graham. Learning how to hunt, fish, and gather depended upon his close observation of

his grandfather's methods and listening attentively to what his grandfather had to say. Visitors to the house would also tell stories or pass along hints about hunting and fishing techniques, the best places to gather foods, and the like. For him, the kitchen table was, and is, the symbol of knowledge being passed along from generation to generation.

Activities:

1. Select four (or more) students to each read a *unigkuag* (legend) aloud. Ask the class to choose from the list above, read it, and then summarize its cultural insight or moral.
2. Discuss whether *lumacipet* (tradition) require that stories be repeated verbatim or may they evolve over time as a response to changing cultural, spiritual, environmental circumstances. Is *kulianguq* (storytelling) an art or simple memorization? Does the change from Sugt'stun to English make a difference in what is being transmitted? Do our shortened attention spans make a difference in our ability to listen? Does the 24/7 media culture make a difference in our desire to listen to stories? How does *lumacipet* (tradition) survive?
3. Allow students 10-15 minutes to 'memorize' or learn to paraphrase or simply retell their chosen story. *Optional:* Consider having students work in pairs as described by Edward Nelson to memorize the selected story.
4. Have students gather round a central table (or push the desks together) for *kulianguq* (storytelling). Place a table mat, sugar bowl, and pitcher of milk in the center and have students imagine themselves gathered around the family kitchen table. Serve tea, pilot bread, and salmon spread (or similar 'hospitality food'). Remind students to be active listeners.
5. Invite students to (re)tell their chosen story and invite listeners to comment on how this retelling maintains or changes the Sugpiaq oral tradition. *Optional:* As each student announces the story title, encourage the rest of the class to respond "*Nicugniluta*" ("We listen").

SYMBOLS: A WINDOW INTO CULTURE – “SKY WORLDS - CONVECTION” 7-9 (5)

Grade Level: 7-9

Overview: Traditional Native knowledge and Western Science are not mutually exclusive. Both share common organizing principles including empirical observation in natural settings and the recognition of recurring patterns. While in-depth Native place-based knowledge of the physical world may also involve connections to the metaphysical the ultimate purpose of the knowledge is to sustain people in a harsh environment. The Native world-view is that of an environment linked to a moral code of respect and sustainability. Native ways of knowing, as articulated by educator Oscar Kawagley, arise from the community and are not imposed from the outside, a bottom-up process symbolic of the community orientation of Native cultures. (Barnhardt, 2011)

Standards:

<i>AK Cultural:</i>	<i>AK Content:</i>	<i>CRCC:</i>
<p>B1: Acquire insights from other cultures without diminishing the integrity of their own.</p> <p>E3: Demonstrate an understanding of the relationship between world view and the way knowledge is formed and used.</p> <p>E4: Determine how ideas and concepts from one knowledge system relate to those derived from other knowledge systems.</p>	<p>Geography E4: Determine the influence of human perceptions on resource utilization and the environment.</p> <p>Science A3: Develop an understanding that culture, local knowledge, history, and interaction with the environment contribute to the development of scientific knowledge, and local applications provide opportunity for understanding scientific concepts and global issues.</p> <p>Science B4: Develop an understanding of motions, forces, their characteristics and relationships, and natural forces and their effects.</p> <p>Science F2: Develop an understanding that some individuals, cultures, and societies use other beliefs and methods in addition to scientific methods to describe and understand the world.</p>	<p>G7: Students should be knowledgeable about environmental and natural impacts of the area.</p> <p>L1: Students should understand the value and importance of the Sugt’stun language and be actively involved in its preservation.</p>

Estimated Time: One 50-minute class

Lesson Goal: Students compare and contrast the Native way of knowledge with the Scientific Method and conduct experiments to measure air convection and currents.

Lesson Objectives: Students will:

- Compare and contrast the Native way of knowledge with Western Science
- Formulate hypotheses about air current movement
- Construct wind detectors
- Test hypotheses and summarize results in personal Science Journal
- Analyze the purposes and manner of ‘ways of knowing’

Vocabulary

Sugt’stun Dialects

Words:

English:	PWS:	Lower Cook Inlet:
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hot air		maqarqaq anerneq
hotter air		maqarqakcak anerneq
cold air		patcesanerneq arnerneq
colder air		patcesnarqakcak arnerneq

Materials/Resources Needed:

- In Kit:
 - Barnhardt, R. (2011, September 21). Traditional Ways of Knowing. Presented at Chugachmiut Corporation, Anchorage.
 - Traditional Native Knowledge/Western Science Venn Diagram – handout master
- Pencils, tissue paper (1” by 3” strip), string (12”) – one of each item per student
- Tape, scissors, hole punch
- Student Science Journal (either on paper or computerized) – one per student
- A cold winter day
- *Optional:* Local wind expert (fisherman, hunter, pilot) to speak on personal observations of local wind patterns and how they affect their ability to fish, hunt, fly, etc.

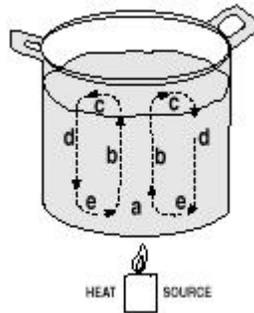
Website:

- <http://ankn.uaf.edu/curriculum/units/Winds/activity1ii> Retrieved 1.18.12. Original lesson plan by Jason Ramoth and Sydney Stephens from which this activity plan was adapted,

Teacher Preparation:

- Review Activity Plan and pronunciation of Sugt’stun vocabulary. Test ‘wind detector’ design to make sure that the pencil is weighted sufficiently to swing with the wind.
- Before undertaking the experiments described below ask students to interview their parents or other adults (fishermen, hunters, pilots, Elders) about their observations of local winds and how that affects their ability to fish, hunt, fly, plan their day, etc..
- *“If you open the door of a warm house on a cold day, there’s the wind.”*
– Jonas Ramoth
(Selawik)
Teacher Sydney Stephens collaborated with Selawik Elder Jonas Ramoth to integrate the results of years of personal observations by Jonas Ramoth with replicable experiments using the Western scientific method. This lesson emphasizes the commonalities of traditional Native ways of knowing and Western science.
- In the Sugpiaq cosmos there were five sky worlds layered atop one another, often symbolized by the hoops which surrounded masks. (Crowell (2001) p. 197) Each of these sky worlds has a Western equivalent: Spirit (*atmosphere*); Air (*biosphere*); Fire (*cryosphere*); water (*hydrosphere*); earth (*lithosphere*).
- “Background: Convection currents stirring the atmosphere produce winds. Convection is a cyclical process in which heat energy is transferred in fluids

(liquids or gases). If a fluid is heated (a), it expands, becomes less dense and rises (b). When this warm liquid reaches the surface, it spreads out and begins to cool (c). As the fluid gets farther from the heat source, it cools down, and the cooler fluid sinks (d). Thus a convection current or cell is completed when the cooler, sinking fluid flows inward (e) towards the heat source to replace the upward-moving, hotter fluid (a). This cycle is what drives both local and global winds as well as volcanic eruptions, the swirling patterns in miso soup, ocean currents, home heat circulation patterns and mountain building.



<http://ankn.uaf.edu/curriculum/units/Winds/activity1ii> - Retrieved 1/18/12

Opening: Discuss the results of student interviews. What local knowledge about winds and weather have people acquired by observation? How is this information similar or different from information we get from the Internet or a textbook? (*Internet, textbooks don't know details of our town's weather patterns, only get info about daily weather/long-term trends but not what activities are possible in a given wind pattern*) How should we classify this sort of information? Is it traditional? Scientific? Practical? (*It's both traditional and scientific insofar as it depends upon understanding cycles and changes in the natural world based on personal observations and pattern recognition.*) Explain that today's experiments will use the scientific method (i.e., testing hypotheses) to replicate in the classroom the results that Jonas Ramoth gained through empirical (i.e., in the field) observation.

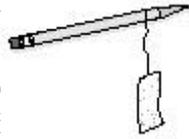
Optional: Review "Traditional Native Knowledge/Western Science" Venn diagram

Activities:

1. Read the quote from Jonas Ramoth: "If you open the door of a warm house on a cold day, there's the wind." Ask the students what they think this means. Ask them to imagine the situation and then to diagram and describe this air movement in their personal Science Journals. Have them label their diagrams with the appropriate Sugt'stun vocabulary (*maqarqaq arnerneq* (hot air); *maqarqakcak arnerneq* (hotter air); *patcesarnerneq arnerneq* (cold air); and *patcesnarqakcak arnerneq* (colder air)).
2. Follow up with questions to help students sharpen their air movement predictions:
 - Can you feel air movement or just a temperature change?
 - Does air move into or out of the house or both?
 - If cold air is moving into the house, what's happening to the warm air?
3. Allow students time to write responses to question prompts and then discuss student responses as a class. Encourage students to use the Sugt'stun vocabulary when describing their responses. Would these responses be part of the 'Native Ways of

Knowing' tradition or the 'Western Scientific Method' tradition? *[Both. Student speculation is based on knowledge derived from personal observations, nothing is being tested yet. The results of these speculations are not yet being used in a practical situation (Native tradition of knowledge application) nor has an experiment been devised to test these personal theories in a replicable model (Scientific Method).]*

4. Have students construct wind detectors by using string to attach a 1" by 3" tissue paper strip to a pencil as shown



5. Have students prepare to sufficient space to record reaches of the doorway. tion by sketching a large doorway with movements at the base, middle, and upper
6. Ask students to go outside on a cold winter day, open the door just a few inches (from inside) and hold the detector near the floor. Observe and record which way the tissue/wind moves.
7. Now hold the detector in the middle of the door and then near the top. Observe and record each movement of the wind detector.
8. Ask students which way the air is moving at each of these locations. Does the air movement seem to be as strong at each level? How do these observations compare with your original ideas? How do you think air would move if you opened the door of a hot oven in a warm room? *(Optional: Repeat test with oven door currents.)*
9. Discuss how these observations compare with their original ideas. One again, encourage students to use the Sugt'stun vocabulary when describing their responses.
 - a. How is this scientific method and the traditional Native ways of knowing similar *(observations of cycles and changes in natural settings)* or different *(testing hypotheses in an experiment, ability to repeat results; Western science using 'partial knowledge' to make predictions about larger systems; Native traditions using observations to direct subsistence activities)*?
 - b. How does each method reflect the culture in which it was developed? *(Native peoples' practical application of knowledge for survival skills; tradition of honoring Elders who are living encyclopedias, able to share their lifetime of useful observations with younger generations. Western tradition of scientific inquiry inherited from Greeks and Arabs, cultures which revered knowledge for its own sake and had large populations with a shared language and the ability to record (and share) information in writing.)*
 - c. Is this experiment meaningful to you? Why or why not? *(Note: Both the Native ways of knowing and the traditions of Western Science depend upon the gradual accumulation of observed data to develop an understanding of interactive systems.)*
10. *Optional:* Have students compare and contrast the two methodologies in a short writing assignment to conclude their science journal entries.

SYMBOLS: A WINDOW INTO CULTURE – PARKA PATTERNS 7-9 (6)

Grade Level: 7-9

Overview:

Alaska Native parkas are a triumph of engineering and design. Ideally adapted for the environment in which they're worn they also represent the individuality of the wearer. Covered up from head to toe the individual symbolically declares his (or her) gender, family, clan, and village with design elements.

Standards:

<i>AK Cultural:</i>	<i>AK Content:</i>	<i>CRCC:</i>
<p>B2: Make effective use of the knowledge, skills, and ways of knowing from their own cultural traditions to learn about the larger world in which they live.</p> <p>E4: Determine how ideas and concepts from one knowledge system relate to those derived from other knowledge systems.</p>	<p>Math A2: Select and use appropriate systems, units, and tools of measurement, including estimation.</p> <p>Math B1: Use computational methods and appropriate technology as problem-solving tools.</p>	<p>CE2: Students should have knowledge of traditional and contemporary sewing and clothing using skins and furs.</p>

Estimated Time: Three 50-minute classes

Lesson Goals: To understand the calculations necessary to assemble a parka with maximum resource usage and minimum waste, and the symbolic attributes associated with parka design.

Lesson Objectives: Students will:

- Assess traditional Yup'ik parka construction and appearance
- Produce a 'paper parka' with maximum resource use and minimum waste
- Calculate resource usage using anthropomorphic measurements
- Apply individualized borders and identity symbols as derived from traditional designs
- Discuss the relationship between symbol and self-identification

Vocabulary Words:

Sugt'stun Dialects

English:	PWS:	Lower Cook Inlet:
Parka		puslataq
How many?		naterut
one pelt		allinguq iqamam amia
two pelts		maluk iqamak amik
three or more pelts		pingaun iqamat amit

Materials/Resources Needed:

- In Kit:
 - Butcher paper – enough to make life sized parka silhouettes
 - White, black construction paper to cut into border patterns
 - Ream of dark brown construction paper (approx. 26 sheets -8.5”x11” per male parka)
 - Ream of light brown construction paper (approx. 22 sheets -7.5”x10” - per female parka)
 - Prendergast, S. 2007. Patterns and Parkas: Investigating Geometric Principles, Shapes, Patterns, and Measurement [Part of “Math in a Cultural Context: Lesson Learned from Yup’ik Eskimo Elders” series] handout masters (in kit)
 - p.48 Cultural Note: Dora Andrew-Ihrke Makes a Square – one copy per student
 - p.50 Parka with Pretend Boxes/one photocopy per student
 - p.55 Yup’ik Border Patterns/one photocopy per student
 - p.122 4 Parka Symbols/one photocopy per student
 - pp.130-131 Parka Ruff/one photocopy per student
- Straight edge, scissors and glue
- Manila ‘scraps’ envelopes – one per parka

Teacher Preparation:

- Review the activity plan, especially how to make a square, and practice the Sugt’s tun vocabulary.
- Prepare ‘squirrel pelts’ by gently tearing edges of light brown (female) and dark brown (male) construction paper to simulate squirrel skins. *Optional: Consider having students prepare these rough-edged ‘paper pelts.’*
- Students may create individual parkas or work in pairs.

Opening: Read aloud this short version translated from the Yup’ik of Annie Blue’s tale “Slave Girl Escapes.”

A long time ago during the big Eskimo war there was a woman who was not treated right by her husband. She put her baby on her back and started walking back to her own village. It was a long way and the weather was very cold. She could walk no further. Finally she fell down in the snow. A man came along and saw her. The mother of the woman recognized her by the symbols on her parka and brought her home. She and her baby both lived. Later the husband wanted her back in his village, but her own family refused to send her back because her husband has mistreated her. (Parka Patterns, p.122)

What personal or cultural traits does this story teach us about Yup’ik culture?
(*independence of Yup’ik women, the sparseness of the narrative, i.e., a man came along and saw her – the action of rescuing her and returning her to her village must be inferred, marital separation was possible, Yup’ik parkas have symbolic designs*)

The mistreated wife survived because her parka kept her warm and the symbols with which it allowed her to be identified. Traditional Yup'ik parkas represent the successful integration of environmental utility and meaningful design. In Yup'ik the customized design and assembly of a parka is known as *tumarut*, “the putting together of pieces to form a whole.” How do they do it?

Activities:

Class I:

In Sugt'stun a parka is called *puslataq*. Provide overview of process for making a paper *puslataq* and start in. *Naterut iqamat amit* (how many pelts) will students need?

1. With the help of a partner, trace self to make a custom *puslataq* (parka) on butcher paper.
2. Cut out parka with open neck, flat (male) or curved (female) hem to reach to mid thigh.
3. Each piece of paper represents *allinguq iqamam amia* (one pelt), roughly the size of the actual pelts. Using body parts (hand widths, fingers, elbow to wrist) calculate number of squirrel pelts required and assemble same. How closely can students predict their parka needs? *Naterut iqamat amit?* (How many pelts?)
Note: Typically 40-50 pelts were required (Parka Patterns, 117). Only half as many are needed for the one-sided parka that students are creating (20 – 25 pelts).
Optional: If undercounted student must spend time helping someone else to account for time necessary to acquire new ‘pelts.’ Use two- or four-finger measure to cut out pelt rectangles to assemble (*See Parka Patterns*, p.123).
4. Distribute “Parka with Pretend Boxes” (or display traditional parka photo) and have students sketch positions for decorative hem, cuff, and chest patterns.
5. Advise students that Native peoples place a premium on using resources wisely: maximum use with minimum waste. Throughout the project students are encouraged to follow this precept. All scraps should be placed in a labeled envelope. At the project's end the parkas will be displayed and the relative waste produced compared. Distribute envelopes to hold paper/pelt scraps and have students label them.
6. Place and glue paper pelts to cover parka. Provide students with envelopes to hold all unused scraps.

Class II:

Decorative Borders

1. Distribute ‘Yup'ik Border Patterns’ and have students select design.
2. Distribute ‘Andrew-Ihrke Makes a Square’ and construction paper. Practice measuring and cutting squares.
3. Have students calculate border design needs and cut appropriate number of squares using body unit measurements only. Remind students that design should fit evenly across border areas.
4. Cut, fit, assemble, and glue decorative borders.
5. Remind students to save scraps in envelopes.

Class III:

Parka Symbols and Ruff

1. Distribute 'Parka Symbols' and 'Parka Ruff.' Have students examine four symbol examples and select one to add to their parkas' center front as their personal identification.
2. Using black and white construction paper cut, place, and glue center front symbol.
3. *Optional: Add braid pattern – one (male) or two (female).*
4. Using measurements as described on handout, cut out cuff from butcher paper and attach to parka.
5. Remind students to save scraps in envelopes.
6. Have students (carefully) empty scrap envelopes to compare amounts. *Naterut iqamat amit* (how many pelts) do students have left over? Does anyone have less than *allinguq iqamam amia* (one pelt)? Who has the least amount of waste? What are their techniques to avoid waste?
7. *Optional:* Challenge all groups to make a mini-parka from their scraps.

Activities for Grades 10-12

SYMBOLS: WINDOWS INTO CULTURE: "SURFACE SYMBOLS" 10-12(1)

Grade Level: 10-12

Overview: Symbols by definition serve as an abstraction of a cultural concept. Without an understanding of the underlying references symbols are reduced to mere decoration, unable to communicate to the uninitiated. To regain meaning students must work to understand what lies beyond the surface, to study and engage with those who can offer the necessary insight, to reconnect with a cultural heritage.

Standards:

<i>AK Cultural:</i>	<i>AK Content:</i>	<i>CRCC:</i>
<p>B1: Acquire insights from other cultures without diminishing the integrity of their own.</p> <p>E4: Determine how ideas and concepts from one knowledge system relate to those derived from other knowledge systems.</p>	<p>Arts B1: Recognize Alaska Native cultures and their arts.</p> <p>Arts D3: Recognize that people tend to devalue what they do not understand.</p> <p>Arts D5: Consider other cultures' beliefs about works of art.</p> <p>Geography B3: Relate how people create similarities and differences among places.</p> <p>History B5: Evaluate the influence of context upon historical understanding.</p>	<p>G3: Students should have knowledge of geographic land marks, safe shelters, and resource maps in their area:</p> <p>f) Hunting sites</p> <p>g) Gathering areas</p> <p>h) Fishing locations</p> <p>i) Trapping sites</p>

Estimated Time: Class I: 20-25 minute (indoor) preparation class. Class II: Rocky beach field trip to build cairns - one 50 minute class plus travel time.

Lesson Goal: To participate in the recreation and evaluation of a cultural artifact as an informed artist.

Lesson Objectives: Students will:

- Generate ideas about how to share geographic knowledge in a pre-literate culture
- Gather *inukshuk* building materials
- Determine the type of *inukshuk* to build based on traditional uses
- Design and build an original *inukshuk* structure
- Categorize uses of classmates' structures
- Appraise the role of cultural insight in archeology and art analysis

Vocabulary

Sugt'stun Dialects

Words:

English:	PWS:	Lower Cook Inlet:	Inuit:
Cairn (singular)			inukshuk
Cairn (plural)			inuksuit
Cairn (human form)			inunnguag

Materials/Resources Needed:

- Handout: "What is an Inukshuk?" – one copy per student (attached)

- Field trip permission forms
- Suitable outdoor clothing
- Work gloves for handling rocks
- Optional: camera to record student *inukshuk* structures

Websites:

- <http://www.youtube.com/watch?v=cf25KoI6CnY&feature=related> “How to Build an Inukshuk” – 8:04 minutes, Retrieved 5.29.2012
- <http://www.youtube.com/watch?v=NKQ97rOwBH0> “What is an Inukshuk?” - 4:02 minutes, Retrieved 5.29.2012
- <http://www.youtube.com/watch?v=-DmH8-N-5cs&feature=related> “Inuksuk, It's (*sic*) Usage and Build Your Own Inuksuk” - 5:18 minutes, Retrieved 5.29.2012
- <http://www.inukshukgallery.com/inukshuk.html> “What is an Inukshuk” – five paragraph written explanation, Retrieved 5.30.12
- <http://www.smithsonianmag.com/arts-culture/goldsworthy.html> Image of landscape artist Andy Goldsworthy and large cairn, Retrieved 5.30.12

Teacher Preparation:

- Review activity plan, read the handout and watch “What is an Inukshuk?” and “Inuksuk, It's (*sic*) Usage and Build Your Own Inuksuk” Youtube videos to understand the cultural significance of *inuksuit*. (Note: If pressed for time it is not necessary to preview “How to Build an Inukshuk” a narration-free video of student hands stacking miniature inuksuit in fast motion. This video is meant to provide ‘content without culture.’)
Note: The Inuit vocabulary words for cairn are shared here to show the similarity of dual and multiple plural endings and for students to recognize this similarity. But the words themselves are not Sugt’stun and needn’t be practiced.
- Photocopy “What is an Inukshuk” handout for each student.
- Determine site and date for field trip and arrange transport.

Opening: Invite students to generate ideas as to how they would share geographic information in a pre- literate society. (*stories, observation trips with Elders, naming rituals (i.e, place names would always include a metaphoric reference to geographic shapes or local flora and fauna..)*)

Would the landscape itself make any difference? (*landscape with many distinguishing features such a mountains, craters, and rivers vs. desert-like terrain, flatlands*)

Without any cultural background or information share the “How to Build an Inukshuk” video. As students watch, invite them to comment on what is being built. Have they ever seen an *inukshuk*? (*Do any students remember the symbol of the 2010 Vancouver Olympics?*) What culture do they come from? What is their purpose? (*The video can be stopped whenever students finish their speculations.*)

Activities:

Class I (indoors):

1. Explain that an *inukshuk* (variant: *inuksuk*; plural: *inuksuit*) is a stone landmark or cairn. They are built and used by the Inuit, Inupiat, Kalaallit, Yupik, and other peoples of the North American Arctic. The *inuksuit* rise from a relatively flat

landscape, distinctive uprights in a largely horizontal world. Watch the “What is an Inukshuk?” video. (4 minutes) Ask students to explain their uses. (trail marker, window to good hunting or fishing site...)

2. Watch Part One (“It’s (sic) Usage” – 3.5 minutes) of “Inuksuk, It’s (sic) Usage and Build Your Own Inuksuk” and invite students to identify further uses for these cairns. (caribou hunting assistance, food cache marker with indication of quantity of meat...)
3. Have students read, “What is an Inukshuk” and identify still more uses for the cairns.
4. Show students image of landscape artist Andy Goldsworthy working on a large cairn, a site-specific sculpture with no ethnic identification. Invite students to consider how a critique of this work might differ if it were an Inuit creation.

Class II (field trip building session and discussion):

1. Field trip: Travel with the class to a rocky beach and divide students into pairs. Ask the students to first determine which type of *inukshuk* they will build and to not share their choice with others.
2. Allow students 20-30 minutes to gather materials and build their original *inuksuit*. (Students should strive to make them one to two meters tall.)
3. Gather students to identify the types of *inuksuit* created by their classmates. Discuss how easy or difficult it is to identify the types as the builders reveal their intentions. Has their appreciation of the cairns changed? Did building their own *inukshuk* affect their perception of the difficulties involved; the sense of balance and design they entail, the human connection to the landscape; the individuality of the structures? Did knowing about the traditional and symbolic uses of *inuksuit* affect their appreciation of them? Are the students’ *inuksuit* like Andy Goldsworthy’s installations or not?
4. *Optional:* Assign students to journal about their experience building *inuksuit* and discuss how understanding cultural meanings and references change one’s perception of them. Students could also address the question of whether art (and artifacts) should be judged by their surface characteristics or only in their cultural context.

10-12(1) Surface Symbols Handout: What is an Inukshuk?

The mysterious stone figures known as *inuksuit* can be found throughout the circumpolar world. *Inukshuk*, the singular of *inuksuit*, means "in the likeness of a human" in the Inuit language. They are monuments made of unworked stones that are used by the Inuit for communication and survival. Traditionally the inukshuk means "Someone was here" or "You are on the right path."

The Inuit make *inuksuit* in different forms for a variety of purposes: as navigation or directional aids, to mark a place of respect or memorial for a beloved person, or to indicate migration routes or places where fish can be found. Other similar stone structures were objects of veneration, signifying places of power or the abode of spirits. Although most *inuksuit* appear singly, sometimes they are arranged in sequences spanning great distances or are grouped to mark a specific place.

These sculptural forms are among the oldest and most important objects placed by humans upon the vast Arctic landscape and have become a familiar symbol of the Inuit tradition. Inuit forbids the destruction of *inuksuit*. An *inukshuk* is often venerated as symbolizing an ancestor who knew how to survive on the land in the traditional way. A familiar *inukshuk* is a welcome sight to a traveler on a featureless and forbidding landscape.



different forms for a variety of directional aids, to mark a place of respect or memorial for a beloved person, or to indicate migration routes or places where fish can be found. Other similar stone structures were objects of veneration, signifying places of power or the abode of spirits. Although most *inuksuit* appear singly, sometimes they are arranged in sequences spanning great distances or are

among the oldest and most humans upon the vast Arctic familiar symbol of the Inuit tradition forbids the *inukshuk* is often venerated

An *inukshuk* can be small or large, a single rock, several rocks balanced on each other, round boulders or flat. Built from whatever stones are at hand, each one is unique. The arrangement of stones indicates the purpose of the marker. The directions of arms or legs could indicate the direction of an open channel for navigation, or a valley for passage through the mountains. An *inukshuk* without arms, or with antlers affixed to it, would act as a marker for a cache of food.

An *inukshuk* in the form of a human being is called an *inunnguaq*. This type of structure forms the basis of the logo of the 2010 Winter Olympics designed by Vancouver artist Elena Rivera MacGregor. This design pays tribute to the *inukshuk* that stands at Vancouver's English Bay, created by Alvin Kanak of Rankin Inlet, Northwest Territories. Friendship and the welcoming of the world are the meanings of both the English Bay structure and the 2010 Winter Olympics emblem.

Sources: Wikipedia, James Marsh - *The Canadian Encyclopedia*, Norman Hallendy – *Inuksuit: the Silent Messengers* (Retrieved from <http://www.inukshukgallery.com/inukshuk.html> 5.30.12)

SYMBOLS: WINDOWS INTO CULTURE: CULTURE COLORS 10-12(2)

Grade Level: 10-12

Overview: Traditional artwork is both made from and a response to the natural environment. The shapes and color palette employed form a basis from which subsequent generations draw inspiration. Insights gained from learning about these source materials and the world from which it came informs a culture’s artistic sensibilities and maintains links to its heritage.

Standards:

<i>AK Cultural:</i>	<i>AK Content:</i>	<i>CRCC:</i>
<p>E5: Recognize how and why cultures change over time.</p> <p>E6: Anticipate the changes that occur when different cultural systems come in contact with one another.</p> <p>E8: Identify and appreciate who they are and their place in the world.</p>	<p>Arts A4: Demonstrate the creativity and imagination necessary for innovative thinking and problem solving.</p> <p>Arts B4: Investigate the relationships among the arts and the individual, the society, and the environment.</p>	<p>CE3: Students should have knowledge of Sugpiaq/Alutiiq traditional and contemporary art.</p> <p>L1: Students should understand the value and importance of the Sugt’stun language and be actively involved in its preservation.</p>

Estimated Time: One 30 - 50 minute field trip to beach; Three to four 50-minute classes

Lesson Goal: To connect traditional color imagery to the natural environment and creatively compare that to contemporary perceptions.

Lesson Objectives: Students will:

- Experience and record the natural palette of their environment
- Asses how color perceptions depend upon location, viewpoint, and time period
- Research the use of color in traditional Sugt’stun artifacts
- Connect and photograph English and Sugt’stun colors with natural imagery
- Imagine and create a contemporary color wheel based on personal associations

Vocabulary

Sugt’stun Dialects

Words:

English:	PWS:	Lower Cook Inlet:
red	<i>kawihqaq</i>	<i>kawihqaq</i>
orange	<i>aplisinahngaqaq</i>	<i>aplisinahngaqaq</i>
yellow	<i>qakihngaqaq</i>	<i>qakihngaqaq</i>
green	<i>wengngaqaq</i>	<i>wengngaqaq</i>
blue	<i>cungagqaq</i>	<i>cungagqaq</i>
purple	<i>cungagngaqaq</i>	<i>cungagngaqaq</i>
black	<i>tannehqaq</i>	<i>tannehqaq</i>
brown	<i>qikuhngaqaq</i>	<i>qikuhngaqaq</i>
white	<i>qatehqaq</i>	<i>qatehqaq</i>

Materials/Resources Needed:

- In Kit:
 - Color Wheels
 - Giinaquq: Like a Face – Sugpiaq Masks of the Kodiak Archipelago. 2009
 - Two Journeys – A Companion to the Giinaquq: Like a Face Exhibition. 2008
 - Digital Cameras – one per student
 - Mitch Poling’s ‘Chugach Artifacts’ photo collection – CD in kit
 - “Masks” hand out master – one photocopy per student
 - Looking Both Ways: Heritage and Identity of the Alutiiq People. 2001
- Art materials (photo paper, card stock, labels, Photo Mount Spray, ring clips, clips, scissors)
- Display area for student palette projects

Websites:

- <http://www.mnh.si.edu/arctic/> Retrieved 6.18.12. Sugpiaq artifacts.
- <http://en.wikipedia.org/wiki/Blue> Retrieved 5.29.12.
- <http://en.wikipedia.org/wiki/Green> Retrieved 5.29.12.
- <http://www.three-musketeers.net/mike/colors.html> Retrieved 5.29.12. How Japanese view colors as emotions.
- <http://alutiiqmuseum.org/exhibits/electronic-exhibits/278-like-a-face.html> Retrieved 6.19.12. ‘Giinaquq: Like A Face - Sugpiaq Masks of the Kodiak Archipelago’ featuring the collection of [Château-Musée](#) of Boulogne-sur-Mer, France.

Teacher Preparation:

- Review activity plan and pronunciation of Sugt’stun vocabulary.
- Ideally student photos will be printed, labeled, and displayed. If access to a color printer is limited or too expensive consider displaying student color palettes on computer monitors and/or projected onto screens or SmartBoards.
- Determine site and date for field trip and arrange transport.
- Determine whether contemporary colors photography will take place during class time and/or as a homework assignment.

Opening: Begin the class a short distance (approximately 100 yards or paces) from the ocean shore. First ask the students to observe the breadth and diversity of the colors they see in front of them, especially any manmade items and colors. Begin walking slowly toward the shore as the students imagine that they are traveling back in time, going back one year with every step. Every 25 paces (50 steps) pause to assess the relative diversity of the colors. Continue these observations up to the water’s edge. Staring out over the ocean have students concentrate on nature’s palette and the relative plenty or scarcity of each color.

The view from the shore is the world of 1780, the pre-contact world of the Sugpiaq people. How would this natural range of colors affect their associations with these colors and affect their traditional arts? How would this traditional color spectrum changed over the centuries since contact with Westerners?

[European explorers noted the Sugpiaq people's distinct preferences for particular colors of beads as trade items. Captain Cook's journal of 1778 recorded that a Native chief encountered in Snug Corner Cove wore a hat decorated with sky-blue glass beads which he clearly preferred to the white beads that Cook's crew had to offer. (DeLaguna (1956) p.61)

An analysis of archaeological finds reveals the historic desirability of certain shades: "Since glass beads were used as a currency for trading, archaeologists can learn about the preferences hunters had for color as well the quality of goods offered to the Alutiiq in historic times. The Mikt'sqaq Angayuk collection suggests that Alutiiq hunters preferred Cornaline d'Aleppo beads. These beads represent 40% of the finds, followed by shades of blue (25% of the collection), white beads (21% of the collection), and turquoise beads (9% of the collection). Other colors present are: green, yellow, and brown (each 1% or less). Lastly, we can infer from this collection that goods arriving for trade were of recent manufacture. These glass beads were state of the art for pre-1840 and arrived to Kodiak Island rather quickly from Europe." - <http://alutiiqmuseum.org/research/results/774--learning-from-beads-by-mark-rusk.html>]

In their 21st century world how have the students' associations with colors changed, or not?

(Note: If it's cloudy weather or winter time ask students to consider how the relative sparseness of color would have affected traditional people's appreciation of bright colors. Traditionally mineral pigments capable of creating blues and reds were highly desirable trade items.)

Activities:

Class I:

1. Distribute cameras to each student.
2. Have students explore the shore using their cameras to photograph the environmental color range. Students should aim to record not just the 'basic' colors but shades and gradations of color. Explain that they will be using these photos to create a natural color palette and will want a host of options from which they can select.

Class II:

1. Have students learn the Sugt'stun color vocabulary and practice the pronunciation.
2. Have students download, select, and print photos from the field trip to create a color wheel or palette of the natural environment. Students can devise any format for their color displays (paint color fans, collage, wheel shape, mobile, ...). Have students label the colors in Sugt'stun.
3. Encourage students to identify the colors in their creation in Sugt'stun as they share their projects with the class.

Class III:

1. Share some of Mitch Poling's 'Chugach Artifact' photos and invite students to comment on the range and repetition of colors used in these 200+ year old items.
2. Have students read the 'Masks' handout and examine examples of Sugpiaq artifacts (on the internet and in books) mindful of the colors employed.
3. Distribute art materials including sample color wheels.

4. Have students sketch and color original mask designs. Designs should be inspired both by traditional Sugpiaq masks and with reference to the color palettes that the students created.
5. Share the results. Discuss how the environmental color spectrum affected their design.

Class IV:

1. Distribute cameras.
2. Repeat the color palette exercise but this time have students photograph a personal 21st century color palette. (Note: Students may complete their contemporary color photography during class time and/or as a homework assignment.)
3. Download, select, and print photos to create a contemporary color display.
4. Distribute art materials for student projects.
5. Share the results. Discuss how technology, globalization, etc. affected color subject choices.
6. Optional: *Have students sketch and color original mask designs inspired by their current surroundings and contemporary color palette. Discuss the changes in culture, if any, these new designs represent, How far have students come, or not, from the traditional Sugpiaq world?)*

Every object and creature in the Sugpiaq universe had a human "owner," called a *suk* or *sua*. An animal's own *suk* might reveal itself as a brightly shining human form that stepped out of its covering of feathers or fur. (Crowell, Steffian, & Pullar (2001) p.197) This belief manifests itself artistically in Sugpiaq masks that often include one creature emerging from or mingling with another.

While today Native masks often appear as a piece of Western wall art they were not developed for mere ornamentation. Masks were ritually employed to help tell stories and as dance regalia. Shamans often used masks to predict the future and communicate with the spirits who were infecting healthy people. To emphasize this functionality contemporary mask maker Perry Eaton always creates 'danceable' masks, painted on the backside, equipped with mouthpieces and ties for the wearer. It was the ritual that accomplished the transformation into spirit worlds, not just the mask alone. (Eaton, P. (2012, January 30). [Interview with B. Kopchak.]

Eaton points out that the strong brow line and bottom of the nose on many masks would have stood out when worn in darkened interiors lit from the bottom up by fire and seal oil lamps. Modern lighting, which tends to come from above, obscures their deliberate dramatic impact. Eaton explains that Sugpiaq 'face' petroglyphs are actually representations of masks with their stand out brow and nose features. (See <http://alutiiqmuseum.org/exhibits/electronic-exhibits/272-ancient-faces.html> for petroglyph images. Note the Alutiiq Museum logo that is based on Cape Alitak petroglyph faces/masks.)

Most traditional masks were ritually destroyed or buried in caves with their owners and much of their lore has been lost. However, some insights remain. Typically masks were painted black, white, and ocher, with the backside traditionally ocher. Pointy heads represent devils. A mask's hoops signify one or more of the five sky worlds and thus the mask spirit's ability to see and travel between them. The moon's phases are the result of the 'moon man' changing his mask. Mouth shapes vary tremendously but a mask's pursed lips symbolize whistling, the way that spirits spoke to humans.

How People See Colors

Cultural Color Progression

Brent Berlin and Paul Kay, in a classic study (1969) of worldwide color naming, argued that these differences can be organized into a coherent hierarchy, and that there are a limited number of universal "basic color terms" which begin to be used by individual cultures in a relatively fixed order. . . . Their analysis showed that, in a culture with only two terms, the two terms would mean roughly 'dark' (covering [black](#), dark colors and cold colors such as blue) and 'bright' (covering [white](#), light colors and warm colors such as red). All languages with three color terms would add [red](#) to this distinction. Thus, the three most basic colors are black, white, and red. Additional color terms are added in a fixed order as a language evolves: first one of [green](#) or [yellow](#); then the other of green or yellow; then [blue](#). All languages distinguishing six colors contain terms for black, white, red, green, yellow, and blue. These colors roughly correspond to the sensitivities of the retinal ganglion cells, leading Berlin and Kay to argue that color naming is not merely a cultural phenomenon, but is one that is also constrained by biology—that is, language is shaped by perception.

As languages develop, they next adopt a term for [brown](#); then terms for [orange](#), [pink](#), [purple](#) and/or [gray](#), in any order. Finally, a basic term for [light blue](#) appears.

The proposed evolutionary trajectories as of 1999 are as follows. 80% of sampled languages lie along the central path.

I	II	III	IV	V
light-warm (white/yellow/red) dark-cool (black/blue/green)	white	white red yellow black/blue/green	white red yellow green black/blue	white red yellow green blue black
	red/yellow	white red/yellow blue/green black	white red yellow blue/green black	
	black/blue/green	white red yellow/green/blue black	white red yellow blue/green black	

Today every natural language that has words for colors is considered to have from two to twelve basic color terms. All other colors are considered by most speakers of that language to be variants of these basic color terms. [English](#) contains the eleven basic color terms "black," "white," "red," "green," "yellow," "blue," "brown," "orange," "pink," "purple" and "gray." [Italian](#) and [Russian](#) have twelve, distinguishing [blue](#) and [azure](#). That doesn't mean English speakers cannot describe the difference of the two colors, of course; however, in English, *azure* is not a basic color term because one can say *bright sky blue* instead, while *pink* is basic because speakers do not say *light red*.

Blue – Green Distinction

Indeed, in the comparative study of [color terms](#) in the world's languages, green is only found as a separate category in languages with the fully developed range of six colors (white, red yellow, green, blue, black), identified as "Stage V" in [Berlin and Kay \(1969\)](#), or more rarely in systems with five colors (white, red yellow, green, black/blue). Many languages with a more reduced inventory of color terms have a single word for subsuming what would in English be called either blue or green, or more rarely black/blue/green or yellow/green/blue.

Thus, especially the [distinction of green from blue](#) is lacking in the traditional vocabulary of many languages. Modern languages have of course introduced supplementary vocabulary to denote "green", but these terms are recognizable as recent adoptions that are not in origin color terms (much like the English adjective [orange](#) being in origin not a color term but the name of a fruit). Thus, the [Thai](#) word for green besides meaning "green" also means "rank" and "smelly" and holds other unpleasant associations. (...)

In modern [Japanese](#), the term for green is 緑, while the old term for "blue/green", blue (青 *Ao*?) now means "blue". But in certain contexts, green is still conventionally referred to as 青, as in *blue traffic light* (青信号 *Ao shingō*?) and *blue leaves* (青葉 *Aoba*?), reflecting the absence of blue-green distinction in old Japanese (more accurately, the [traditional Japanese color terminology](#) grouped some [shades of green](#) with blue, and others with yellow tones). <http://en.wikipedia.org/wiki/Green>

Many languages do not have [separate terms for blue and or green](#), instead using a cover term for both (when the issue is discussed in linguistics, this cover term is sometimes called *grue* in English). <http://en.wikipedia.org/wiki/Blue>

Emotional Colors – Japanese

According to Henry Dreyfus, the Japanese, in contrast with Westerners, grasp colors on an intuitively horizontal plane, and pay little heed to the influences of light. Colors whether intense or soft, are identified not so much on the basis of reflected light or shadow, but in terms of the meaning or feeling associated with them. The adjectives used to describe colors, like *iki* (sophisticated or chic), *shibui* (subdued or restrained), or *hannari* (gay or mirthful), tend to be those that stress feelings rather than the values of colors in relation to each other. I've noted Mr. Dreyfus' conclusions where applicable. <http://www.three-musketeers.net/mike/colors.html>

SYMBOLS: WINDOWS INTO CULTURE: SUGPIAQ COSMOS 10-12(3)

Grade Level: 10-12

Overview: How do we view our universe? We can observe the world around us, the stars and planets, and conclude that they are physical objects following discernible laws of physics. We can also observe our world and the sky above and conclude that everything is part of a grander spiritual construct. Describe this construct and you describe the world view of the culture that created it.

Standards:

<i>AK Cultural:</i>	<i>AK Content:</i>	<i>CRCC:</i>
<p>E1: 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.</p> <p>E4: Determine how ideas and concepts from one knowledge system relate to those derived from other knowledge systems.</p>	<p>Arts A1: Participate in dance, drama, music, visual arts, and creative writing.</p> <p>History B1b: Comprehend the forces of change and continuity that shape human history through the following persistent organizing themes: human communities and their relationships with climate, subsistence base, resources, geography, and technology.</p>	<p>CE 3: Students should have knowledge of Sugpiaq/Alutiiq traditional and contemporary art.</p>

Estimated Time: Research: one 50-minute class. Sugpiaq Cosmos Art Project: three to four 50-minute classes.

Lesson Goal: To research and create a personal representation of the Sugpiaq cosmos.

Lesson Objectives: Students will:

- Research Sugpiaq cosmology
- Compare Sugpiaq cosmology with Yupik and non-Alaskan cosmologies
- Discuss and compare the relationship between cosmology and world outlook
- Design an original representation of the Sugpiaq cosmos
- Create a symbolic cosmos
- Decode their artwork for viewers

Vocabulary

Sugt'stun Dialects

Words:

English:	PWS:	Lower Cook Inlet:
our		ggwankuta
life force		sua
universe/cosmos		llaq
Our Supiaq Universe		Ggwankuta Sugpiatni Llarpet

Materials/Resources Needed:

- In Kit:
 - “Lam Sua’ wooden box with petroglyph designs
 - Foam core boards – one per group

- Rubber stamp carving sets ('Speedy Cut' rubber sheet by Speedball, carving tool with assorted tips, cutting mat to protect work surface)
- Exacto knives, stamp pads (water-based), soft bristle paint brushes (to clean debris from stamp surface and apply glue)
- Tracing paper, white glue
- 'Petroglyphs' Handout – master copy in kit – one photocopy per student
- Plastic sheeting to cover finished works for drying process
- Plywood sections to place over plastic and press projects during drying
- Old magazines to use as source for torn paper

Websites:

- <http://alutiiqmuseum.org/exhibits/electronic-exhibits/278-like-a-face.html>
Retrieved 6.19.12. 'Giinaquq : Like A Face - Sugpiaq Masks of the Kodiak Archipelago' featuring the collection of [Château-Musée](#) of Boulogne-sur-Mer, France.
- http://en.wikipedia.org/wiki/Flammarion_engraving Retrieved 5.31.12. 19th cent. Medieval-based engraving of intersection of heaven and earth.
- http://en.wikipedia.org/wiki/Celestial_spheres Retrieved 5.31.12. Ancient Greek (Ptomelaic) celestial spheres.
- http://en.wikipedia.org/wiki/Dante%27s_Divine_Comedy Retrieved 6.1.12. Dante's cosmology.
- <http://ccat.sas.upenn.edu/george/mandala.html> Retrieved 6.19.12. Training Buddhist monks to create Tibetan mandala.
- <http://www.mnh.si.edu/lookingbothways/data/frames.html> Retrieved 5.31.12. Karluk painted box panel image (Sugpiaq sky worlds imagery), (See also 'Lam Sua' box in kit).
- <http://alutiiqmuseum.org/exhibits/electronic-exhibits/272-ancient-faces.html>
Retrieved 6.19.12. Sugpiaq spirit carvings.
- http://www.ankn.uaf.edu/curriculum/PhD_Projects/Arevgaq/ Retrieved 6.19.12. Theresa John's Doctoral Dissertation, explanation of Yupik cosmology.
<http://www.stoningtongallery.com/artistselect.php?fn=Perry&ln=Eaton&artist=208&artType=0&topic=works> Sugpiaq carver Perry Eaton's Moon Mask. Retrieved 6.27.12
http://www.youtube.com/watch?v=1DqEI_BhRNs&feature=related (<http://sjanelomba.blogspot.com/>) Retrieved 6.25.2012. 14 min. - How to make a rubber stamp.
- <http://artclubblog.com/2012/01/16/torn-paper-collage/> Retrieved 6.26.12. How to make torn paper collage.
- http://www.ehow.com/how_2179561_paper-collage-mosaic-fine-art.html
Retrieved 6.26.12. How to make torn paper collage.

Teacher Preparation:

- Review the activity plan and practice the Sugt'stun vocabulary.
- Decide on project length, which is flexible. Roughly speaking one class period is designated to research and sketch a collage plan. One or two classes are needed to

create and refine symbolic rubber stamps. Assembling the torn paper collage, printing with stamps, and sharing the end product with classmates requires another two to three classes.

- Note: This activity plan is meant to make students aware of the way a culture ‘sees’ the universe and to consider how this affects one’s worldview and provides both a spiritual and artistic legacy. The ‘cosmic collage’, which the students create, should be based on an intellectual appreciation of the Sugpiaq cosmos (*llaq*).

For the traditional people of the Chugach region, the Sugpiaq, everything, from humans to the resources they needed to survive to geographic features, was imbued with a spirit, a *sua* or life force, beyond the pale of human sight. The very name *Sugpiaq* refers to their own *suk* or consciousness, as humans. Traditionally their subsistence lifestyle depended on maintaining respectful relationships with all *suas*. If they failed to demonstrate the proper respect to their prey (formal hunting gear, not using resources wastefully, offering thanks) the animals would make themselves scarce and people would starve.

The Sugpiaq universe (*llaq*) has both physical and spiritual dimensions. Knowledge of the spirit world was facilitated by shamans who often used masks to communicate with the spirits. Although most of the masks were ritually destroyed and much of their lore has been lost some insights remain. A mask’s pursed lips symbolize whistling, the way that spirits spoke to humans. Pointy heads represent devils. A mask’s hoops signify one or more of the five sky worlds and thus the mask spirit’s ability to see and travel between them.

Each world in the Sugpiaq universe (*llaq*) is layered one on top of the other. Celestial objects visible from earth all reside in the first sky world. According to legend starlight is actually the radiance from the single eyes of “star-men” peering down at the human world through eyeholes in the invisible tundra above. The moon’s phases? They’re the result of the “moon man” changing his mask. There are always points of contact between the worlds, always something beyond the surface. [B. Kopchak, based on research in Looking Both Ways, Crowell et al.; Making History, Partnow, and the Alutiiq Museum website (<http://alutiiqmuseum.org>)]
<http://www.stoningtongallery.com/artistselect.php?fn=Perry&ln=Eaton&artist=208&artType=0&topic=works> Sugpiaq carver Perry Eaton’s Moon Mask, Retrieved 6.27.12

Opening:

Share and compare medieval European, Tibetan, and Alaska Native cosmological images (Dante, mandala, hooped mask, circle and dot). What, if anything, do these images have in common? (*circles, distinct layers, concentric spheres...*)

How the beings which inhabit these universes move and interact among these circles and bounded areas varies from culture to culture. Explain that in traditional Sugpiaq belief,

the universe (COSMOS) had five sky worlds, one above the other, and five underworlds, each inhabited by different beings. Among the Sugpiaq the boundaries between the cosmic layers were quite permeable and people and beings traveled, and transformed themselves, between these layers.

Have students repeat the Sugt'stun word for (*llaq*) and use (*llaq*) instead of universe whenever discussing the concept.

Every object and creature had a human "owner," called a *suk* or *sua*. *Lam Sua*, the "person of the universe," was the purest and most powerful. *Nunam Sua* (person of the land) and *Imam Sua* (person of the sea) watched over the animals. An animal's own *suk* might reveal itself as a brightly shining human form that stepped out of its covering of feathers or fur. (Looking Both Ways p.197) This belief manifests itself artistically in Sugpiaq masks and amulets.

The Yup'ik people to the north also had five sky levels. In *Yup'ik* epistemology the concept of the big world constitutes the interconnected human and non-human spirit worlds, the cosmology, and the creator. The circle and dot motif is their symbolic expression of this cosmic view, a common feature of their design vocabulary. The *Yupiit* also believe that everything (earth, land, air, water, people, trees, and bones) has a *yua* (spirit) that is to be regarded with respect and dignity. (John, T. A. (2010) Yuraryararput kangiiit-llu: Our ways of dance and their meanings. – Doctoral Dissertation. University of Alaska, Fairbanks. p.22)

Share the following legend:
"According to Alutiiq legend, one night the girl discovers the moon's bride. At first, she is leaving her bored. In her a single eye in the center. One day the girl discovers places one of the beautiful. When the moon returns the night sky, a job they since." (<http://alutiiqmuseum.org/2014/04/24/84-the-girl-who-married-the-moon.html>)



different mask every sky world to become the night and sleeps in the day, for people. These men have earth through the clouds. social store house. She s! She cannot remove to work with him lighting

[84-the-girl-who-married-](http://alutiiqmuseum.org/2014/04/24/84-the-girl-who-married-the-moon.html)

Alutiq legend also tells of a girl who married a star, a man who lived in the sky. The girl traveled to his home in a basket and found that he had moss on his head, twigs for hair, and one bright eye in the middle of his forehead. Is this face-shaped piece of whalebone a carving of the star man? (<http://alutiqmuseum.org/exhibits/electronic-exhibits/272-ancient-faces.html>)

Activities:

Class 1:

1. Describe the class art project. Students will create a large scale torn paper collage to illustrate the Sugpiaq concept of the universe. Additionally, students will carve up to five rubberstamps figures or symbols to represent the inhabitants of this universe to print on top of the collage.
2. Divide students into pairs or small groups and distribute the ‘Cosmos’ handout. They are to concentrate on information that will help them to sketch a layout for their group’s interpretation of the Sugpiaq cosmos (*Ilaq*).
3. Distribute the foam core sheets and have students sketch their cosmic layout.

Classes II, III, & IV:

1. Invite students to research Sugpiaq imagery using the materials provided in the kit or on the Internet for project use as carved rubber stamp images. Share and discuss the petroglyphs shown on the ‘Lam Sua’ wooden box and the graphic displays. Have each student group select up to five images to carve. Petroglyphs are a particularly rich source material. Distribute ‘Petroglyphs’ handout for student references.
2. Describe rubber stamp making process. (Alternatively, view process at http://www.youtube.com/watch?v=1DqEI_BhRN&feature=related 14 minutes.)
 - a. Create image.
 - b. Trace image with soft pencil. Lines should not be too thin.
 - c. With pencil fill in, or ‘x’, areas to print as solid color.
 - d. Place traced image, penciled side down, onto rubber mat.
 - e. Transfer image by gently rubbing over design lines.
 - f. Cut out rubber mat square around image.
 - g. Place image on cutting mat to protect work surface.
 - h. With smallest carving tool tip carve outside edge of design and outline inner areas. (Line up tip edge with pencil lines for accuracy.)
 - i. Periodically sweep out carving debris from cut areas with paintbrush.
 - j. With next largest carving tip continue to carve out larger pencil filled areas.
 - k. Check accuracy of carving by testing design with stamp pad prints.

1. Clean up any stray marks or incomplete lines with further carving.
3. Distribute rubber stamp making supplies and have students design and carve stamp symbols with which to print on top of their torn paper cosmic collage.
4. Distribute foam core sheets, papers, white glue, and paintbrushes. Review torn paper collage process. (Alternatively, view <http://artclubblog.com/2012/01/16/torn-paper-collage/> How to make torn paper collage, Retrieved 6.26.12; OR http://www.ehow.com/how_2179561_paper-collage-mosaic-fine-art.html How to make torn paper collage, Retrieved 6.26.12
 - a. Review 'Cosmos' sketch and determine color layout of design. Transfer design plan to foam core. Remember to include rubber stamp images in design.
 - b. Tear large pieces of paper for the background. Fit them together to cover the entire surface. Cover the foam core sheet with a coat of regular white glue using a soft-bristle paintbrush.
 - c. Press the torn paper pieces down and smooth them out. Block in the basic shapes and forms with larger pieces of torn paper. Start with light colors and add darker colored paper as you progress to the foreground.
 - d. Carefully tear and glue smaller pieces to fill in the details. Smear just enough glue on the backs of the pieces to cover them. Smooth each piece down to eliminate wrinkles and air bubbles. Fit the pieces tightly together to compose the design.
 - e. Cover the collage with a sheet of plastic. Put a piece of plywood over the collage and place weights on it. Let dry overnight.
5. Have students add rubber stamp images and label their collages 'Our Sugpiaq Cosmos' ('*Ggwankuta Sugpiatni Llarpet*').
6. Have students share their projects with the class and describe the symbolic elements they included and why they did so.
7. Display projects for all to enjoy. Consider having students provide explanatory captions.

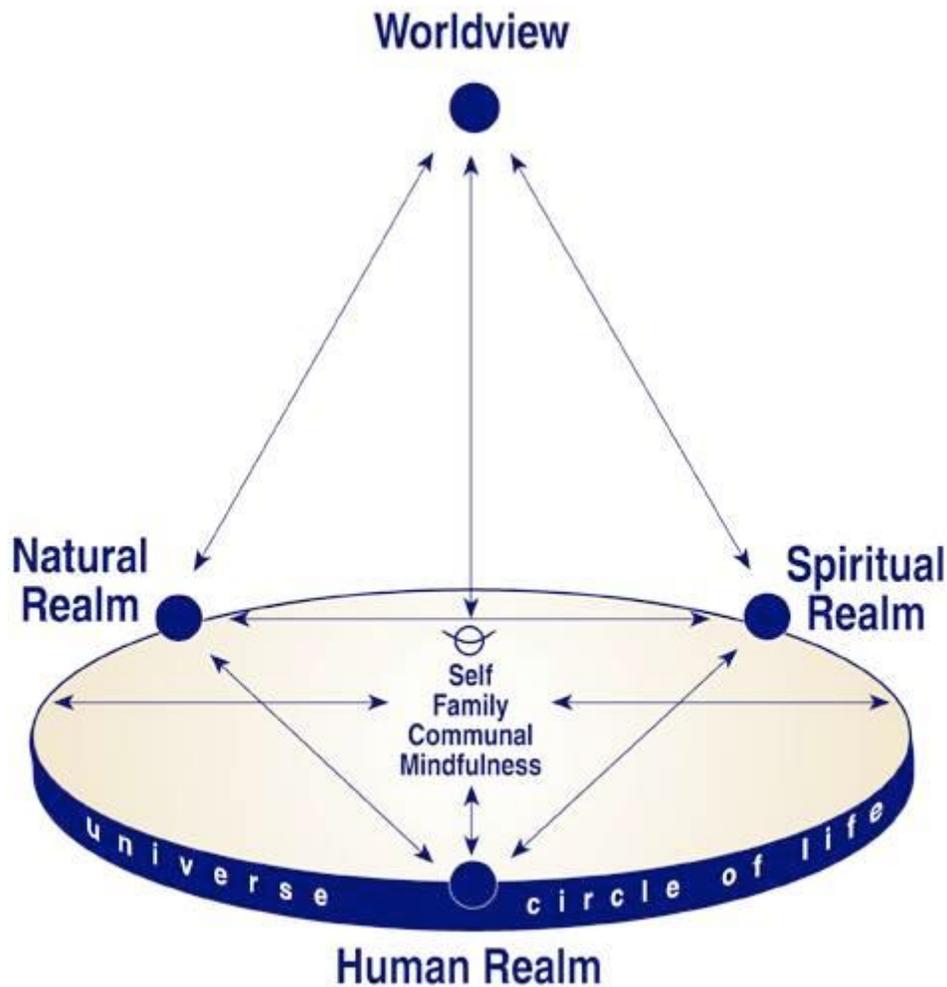
Appendix – Cosmologies

Sugpiaq Worldview (summarized from Looking Both Ways):

For the traditional people of the Chugach region, the Sugpiaq, everything, from humans to the resources they needed to survive to geographic features, was imbued with a spirit, a *sua* or life force, beyond the pale of human sight. The very name *Sugpiaq* refers to their own *suk* or consciousness, as humans. Traditionally their subsistence lifestyle depended on maintaining respectful relationships with all *suas*. If they failed to demonstrate the proper respect to their prey (formal hunting gear, not using resources wastefully, offering thanks) the animals would make themselves scarce and people would starve.

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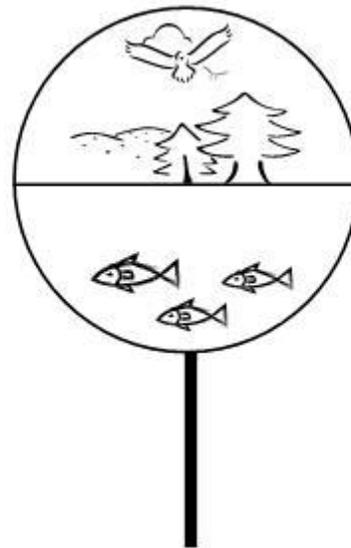
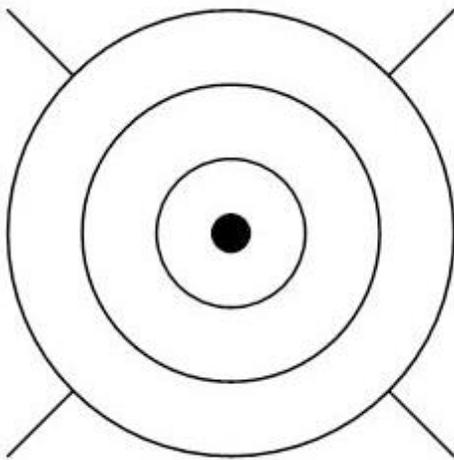
Dr. Oscar Kawagley's Tetrahedral Model of *Ellarpuk*

My *Ellarpak* organic circular diagram (2009) is different from the diagrams of [Foley and] Kawagley in that it is multi-layered, multi-dimensional, and shows overlapping of the creator, the universe, and the human and non-human. The key conceptual theoretical framework of my diagram is the essence of the unified sense of core elements' interconnectedness, interrelationship, and transparency, allowing multi-dimensional dynamic shifting of the layered elements.

I will utilize the ancient *Yup'ik* circular-and-dot motif called *ellam iinga* (the eye of the universe and awareness), the cultural meaning of which parallels the concept of *Ellarpak*, along with the shaman's drum design. *Yup'ik* cosmology can be schematically depicted as successive circles, each one simultaneously closed and enclosed. This cosmological circle is a recurrent theme in both social and ceremonial activities and paraphernalia. The circle-and-dot motif so common in *Yup'ik* iconography is designated *ellam iinga*. The use of this decorative motif is associated with both spiritual vision and the creation of a pathway between the human and spirit worlds. The central dot, accompanied by four outlying dots, has been identified as a means of both depicting and affecting the five-step movement

between the world of the living and the dead (Fienup-Riordan, 1996, p. 265). The shamans' drum design depicts the three interrelated realms. The upper world represents the cosmology, birds, and the homeland of the supernatural spirits called *ircinrrat* (the little people). The middle world is the balanced world where humans and non-humans, including the *ircinrrat*, reside. The lower world is the homeland of sea mammals, fish, and *ircinrrat*. The drum is respected and used in healing and ceremonial practices. Elders say the drum is a place where the ancestors reside who reunite with us during community ceremonials (John, 2008).

My *Ellarpak* graphic presents an organic design that includes a *Yup'ik* motif and ashaman's drum (see Figure 2).

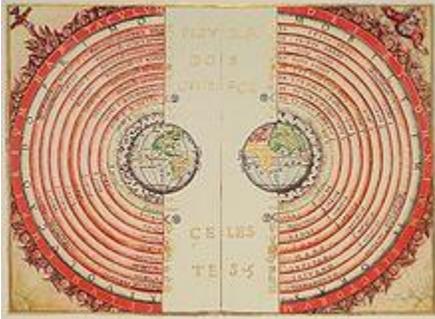


Teresa Johns Dissertation, pp.17, 18

Schema huius præmissæ diuisionis Sphærarum .



The Divine Comedy is an [epic poem](#) written by [Dante Alighieri](#) between 1308 and his death in 1321. The poem's imaginative and [allegorical](#) vision of the [afterlife](#) is a culmination of the [medieval world-view](#) as it had developed in the [Western Church](#).

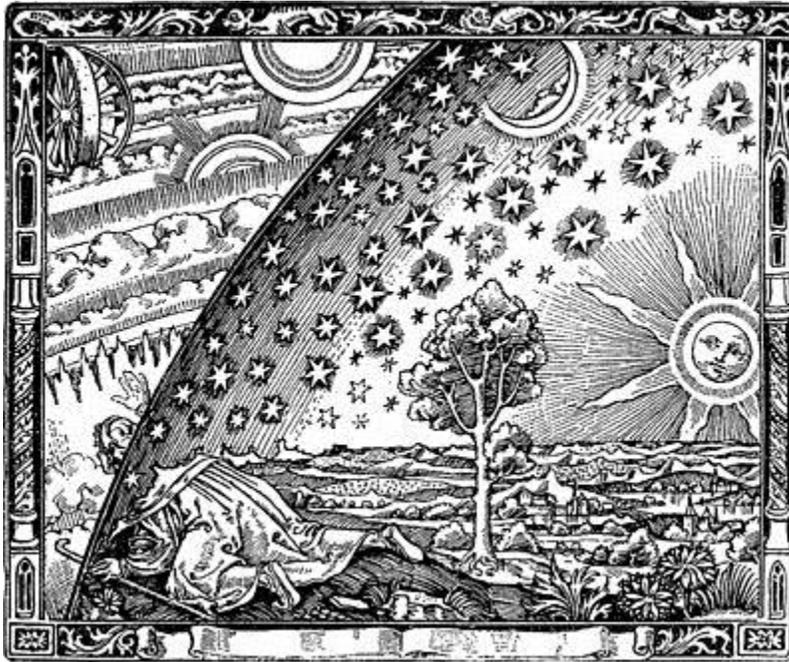


Dante's Divine Comedy assumes the medieval view of the Universe, with the Earth surrounded by concentric spheres containing planets and stars.



[Dante](#) is shown holding a copy of the [Divine Comedy](#), next to the entrance to Hell, the seven terraces of Mount Purgatory and the city of Florence, with the spheres of Heaven above, in this fresco by [Michelino](#).

(http://en.wikipedia.org/wiki/Dante%27s_Divine_Comedy)



The **Flammarion engraving** is a 19th century [wood engraving](#) by an unknown artist often used to represent a supposedly medieval cosmology, including a [flat earth](#) bounded by a solid and opaque sky, or [firmament](#), and also as a metaphorical illustration of either the [scientific](#) or the [mystical](#) quests for knowledge.

SYMBOLS: WINDOWS INTO CULTURE: MASKS 10-12 (4)

Grade Level: 10-12

Overview: Alaska Native Masks connect the spirit worlds and their stories with both those who wear them and those who look and listen to them.

Standards:

<i>AK Cultural:</i>	<i>AK Content:</i>	<i>CRCC:</i>
<p>E1: 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.</p> <p>E4: Determine how ideas and concepts from one knowledge system relate to those derived from other knowledge systems.</p>	<p>Arts A1: Participate in dance, drama, music, visual arts, and creative writing.</p> <p>Arts A5: Collaborate with others to create and perform works of art.</p> <p>Arts B3: Recognize the role of tradition and ritual in the arts.</p> <p>Arts B8: Respect differences in personal and cultural perspectives.</p> <p>History B1c: Comprehend the forces of change and continuity that shape human history through the following persistent organizing themes: the origin and impact of ideologies, religions, and institutions upon human societies.</p>	<p>CE 3: Students should have knowledge of Sugpiaq/Alutiiq traditional and contemporary art.</p> <p>CE 4c: Students should have knowledge of traditional dance attire: masks.</p> <p>L1: Students should understand the value and importance of the Sugt'stun language and be actively involved in its preservation.</p>

Estimated Time: Research: one 50-minute class. Mask Project: five to six 50-minute classes.

Lesson Goal: To carry on the Sugpiaq mask making tradition and investigate its storytelling and spiritual properties.

Lesson Objectives: Students will:

- Research the use, meaning, and artistic style of Sugpiaq masks
- Design and create original mask in Sugpiaq tradition
- (*Optional*) Tell a story with the mask

Vocabulary

Sugt'stun Dialects

Words:

English:	PWS:	Lower Cook Inlet:
mask		<i>máskaq</i>
(2) masks		<i>máskak</i>
(3 or more) masks		<i>máskat</i>
This is me.		<i>ggwii</i>

Note: While English has just one singular and plural form of a noun - mask/masks – Sugt'stun has a singular form (*máskaq*) and two distinct plural forms. If there are two of an item the ending changes from q to k (*máskaq* → *máskak*) and if there are more than three of an item the ending changes again (*máskak* → *máskat*).

Materials/Resources Needed:

- In Kit:
 - CD – Mitch Poling’s Chugach artifacts photo collection
 - Bandage plaster
 - Paint brushes
 - White paper-based modeling clay (useful for mask detail additions) (in kit)
 - Ocher, black, white acrylic paints (in kit)
 - Crowell, A., Steffian, A., & Pullar, G. (Eds.). (2001). Looking Both Ways: Heritage and Identity of the Alutiiq People. Fairbanks: University of Alaska Press.
 - Haakanson, S., & Steffian, A. (Eds.). (2009). Giinaquq: Like a Face – Sugpiaq Masks of the Kodiak Archipelago. Fairbanks: University of Alaska Press.
 - Koniag, Inc. (in collaboration with Alutiiq Museum and Archaeological Repository, Chateau Musée, Boulogne –sur-Mer, France). (2008). Two Journeys: A Companion to the Giinaquq: Like a Face Exhibition. Kodiak: Alutiiq Museum and Archaeological Repository.
- Water and container
- Newspaper or drop cloth to protect clothing and floor
- Vaseline/petroleum jelly
- “Masks” Handout master (in kit) – one photocopy per student (attached)
- *Optional:* Head bands to hold hair off face during mask making

Websites:

- <http://alutiiqmuseum.org/exhibits/electronic-exhibits/278-like-a-face.html>
Retrieved 6.19.12. ‘Giinaquq : Like A Face - Sugpiaq Masks of the Kodiak Archipelago’ featuring the collection of [Château-Musée](#) of Boulogne-sur-Mer, France.
- <http://alutiiqmuseum.org/exhibits/electronic-exhibits/272-ancient-faces.html>
Retrieved 6.19.12. Sugpiaq spirit carvings.
- <http://alutiiqmuseum.org/exhibits/electronic-exhibits/278-like-a-face.html>
Retrieved 2.9.12. Sugpiaq mask photos.
- <http://www.stoningtongallery.com/artistselect.php?fn=Perry&ln=Eaton&artist=208&artType=0&topic=works> Retrieved 6.27.12. Sugpiaq carver Perry Eaton’s Moon Mask.
- <http://www.wikihow.com/Make-a-Plaster-Mask> Retrieved 7.3.12. 22 steps to make plaster mask.

Teacher Preparation:

- Review the activity plan and practice the Sugt’stun vocabulary.
- An initial class will be required to explore the shapes and designs of Sugpiaq masks. For each student to be able to make a mask the molding process will necessarily have to be repeated twice. Consider whether you want models to lie on the floor or on tables. The latter classes that involve drying time and additional activities such as writing an accompanying story may be worked in.

- Note: The Sugpiaq universe has both physical and spiritual dimensions. Knowledge of the spirit world was facilitated by shamans who often used masks to foretell the future and to communicate with spirits that had infected people. Masks were ritualistically worn to heighten dramatic effect of storytelling and dances. Plank masks could cover a man's torso and still tower above him. (See Perry Eaton's moon mask, listed above.)

Although most of the masks were ritually destroyed and much of their lore has been lost some insights remain. A mask's pursed lips symbolize whistling, the way that spirits spoke to humans. Pointy heads represent devils. A mask's hoops signify one or more of the five sky worlds and thus the mask spirit's ability to see and travel between them. Some masks refer to specific legends. The moon's phases are the result of the "moon man" changing his mask.

Activities:

Class I, Opening:

Share some mask images from the CD of Mitch Poling's Chugach Artifacts photo collection. Invite student comments on their design archetypes. Distribute the 'Masks' handout and have students explore traditional Sugpiaq masks through the books and websites listed above. Let students know in a contemporary twist they will be making plaster masks using their own faces as a mold. As they go through the mask making steps they are to adapt the basic shape by using traditional Sugpiaq designs, features, and coloration. Teach students to say *máskaq* ("mask.")

Class II:

1. Review the mask making steps. (See <http://www.wikihow.com/Make-a-Plaster-Mask>) Note that the molding phase will be repeated so that those students that begin as models will be applying the plaster in the second round and vice versa.
2. Divide the class into pairs and distribute the mask making supplies.
3. Lay down newspapers or a drop cloth to protect the workspace and floor.
4. Cut enough bandage strips for each partner. Each mask requires ten 2-3" x 3" long bandage strips and two 1" x 3" base layer bandage strips. Read any warning labels on the plaster to avoid burns! Save and label half of the strips for use in next class.
5. Have the subject lie down on the floor or table, facing up. If needed, push hair back from around face.
6. Rub petroleum jelly all over the subject's face. Be sure to cover the hairline, eyebrows, and around the sides of the nose carefully. If this step is skipped mask removal will be painful!
7. Place container of water within easy reach for dampening the strips.
8. Begin the first layer of the mask. Dampen one of the base layer strips (1" x 3") and lay it diagonally along the nose, starting above the left eyebrow and ending next to the right nostril(\). Dampen the remaining 1" inch strip and place it diagonally in the opposite direction (/), forming an "X" across the bridge of the nose.
9. Dampen and place a larger strip across the forehead, overlapping the tops of the "X", smoothing the plaster as you go.



10. Add the remaining strips. Avoid the triangle from the tip of the nose to the midpoint of the upper lip. Repeat the dampening and placement of strips until there are none left. Cut any strip to size as needed.
11. Examine your base layers for any weaknesses. Check to see if any skin shows through, that the pieces overlap sufficiently, and are not too spread out.
12. Begin the second layer by focusing first on the weak areas. Use the 2" x 3" inch strips to create a uniform layer.



13. Take a break and let the mask set. Cut strips or clean up a bit before applying the third layer. The mask should 'set', but not start drying.
14. Begin the third layer. Start at the edges, and fold the tails of the strips down around the edges of the mask to smooth them out. This eliminates the sharp corners left by the initial layers.
15. Begin to build any prominent features such as a bigger nose, eyebrow ridges, etc. Do this by adding narrow pieces in layers and smoothing them into shape. Note that this is the modeler's opportunity to incorporate traditional Sugpiaq mask features.
16. Leave the mask to dry until the subject feels itchy. At this point, the subject should begin to gently move his or her face: Lift eyebrows, crinkle nose, etc.
17. Remove the mask when the subject no longer feels "stuck" to it. Gently slide your fingers along the edges to lift it away, moving your fingers inward toward the center of the mask as you lift.
18. Place the mask on a rack to dry overnight. Clean up workspace.

Class III:

1. Reverse partner roles and repeat Class I process using the saved cut strips.

Class IV:

1. Attach additional elements with more strips. If you want to add large components, it is best to attach and coat them with additional plaster strips. Use the same overlapping techniques you used for the base. Things that you may wish to attach include such appendages as a beak (fold a paper plate in half) or big bumps (scrunched up newspaper).



2. Sculpt detailed changes. For more organic changes, such as higher cheekbones, a bulbous nose, or a ridged forehead, paper-based modeling clay is the medium of choice. Spread a base layer of the clay onto the mask, and then add pieces strategically till the mask feels and looks right.
3. Allow the mask to dry overnight again before painting or sanding.

Class V:

1. Sand down rough spots and brush off any debris.
2. Use a 1/4" drill bit to [drill holes](#) or carefully work a hole into the sides of the mask by hand with a sharp object.
3. Paint masks as desired and allow to dry.

Class VI:

1. Thread wire, yarn, or elastic through holes to support mask for wearing.



2. Try on masks! Practice saying: *Ggwii!* (This is me!)
3. Invite students to describe their masks noting which traditional elements are incorporated in their masks.

4. *Optional:* Have students write the story told by their masks.

SYMBOLS: WINDOWS INTO CULTURE: HANDOUT FOR MASKS 10-12(4)

Every object and creature in the Sugpiaq universe had a human "owner," called a *suk* or *sua*. An animal's own *suk* might reveal itself as a brightly shining human form that stepped out of its covering of feathers or fur. (Crowell, Steffian, & Pullar (2001) p.197) This belief manifests itself artistically in Sugpiaq masks that often include one creature emerging from or mingling with another.

While today Native masks often appear as a piece of Western wall art they were not developed for mere ornamentation. Masks were ritually employed to help tell stories and as dance regalia. Shamans often used masks to predict the future and communicate with the spirits who were infecting healthy people. To emphasize this functionality contemporary mask maker Perry Eaton always creates 'danceable' masks, painted on the backside, equipped with mouthpieces and ties for the wearer. It was the ritual that accomplished the transformation into spirit worlds, not just the mask alone. (Eaton, P. (2012, January 30). [Interview with B. Kopchak.]

Eaton points out that the strong brow line and bottom of the nose on many masks would have stood out when worn in darkened interiors lit from the bottom up by fire and seal oil lamps. Modern lighting, which tends to come from above, obscures their deliberate dramatic impact. Eaton explains that Sugpiaq 'face' petroglyphs are actually representations of masks with their stand out brow and nose features. (See <http://alutiiqmuseum.org/exhibits/electronic-exhibits/272-ancient-faces.html> for petroglyph images. Note the Alutiiq Museum logo that is based on Cape Alitak petroglyph faces/masks.)

Most traditional masks were ritually destroyed or buried in caves with their owners and much of their lore has been lost. However, some insights remain. Typically masks were painted black, white, and ocher, with the backside traditionally ocher. Pointy heads represent devils. A mask's hoops signify one or more of the five sky worlds and thus the mask spirit's ability to see and travel between them. The moon's phases are the result of the 'moon man' changing his mask. Mouth shapes vary tremendously but a mask's pursed lips symbolize whistling, the way that spirits spoke to humans.