

TELLING OUR STORIES: VOICES ON THE LAND

A TEACHING GUIDE



TELLING OUR STORIES: VOICES ON THE LAND

A performing arts and digital storytelling
teaching guide for educators



Copyright © 2017 Sealaska Heritage Institute
All Rights Reserved.

SEALASKA HERITAGE INSTITUTE
105 S. Seward St. Suite 201
Juneau, Alaska 99801
Tel: (907) 463-4844

www.sealaskaheritage.org

This book was made possible through funds from *Telling Our Stories: Voices on the Land* US Department of Education Alaska Native Education Program, Grant Award PR# S356A120049. The contents of this book do not necessarily represent the policy of the DOE, and you should not assume endorsement by the Federal Government.

Contents

Introduction • vi

Overview: Planning an artist residency • viii

PART I: DIGITAL STORYTELLING RESIDENCIES • I

Section I: Interviews

Lesson 1: Watching Digital Stories Critically • 3

Lesson 2: Technology Tutorial and Shot Composition • 6

Lesson 3: Choosing a Topic or Subject • 9

Lesson 4: Preparing for the Formal Interview • 11

Lesson 5: Conducting a Formal Interview • 14

Lesson 6: Logging Footage • 17

Lesson 7: Selecting Strong Quotes • 19

Lesson 8: Assembling the Digital Story • 21

Lesson 9: The B-Roll • 23

Lesson 10: Advanced Editing • 25

Video Editing Resources • 27

Log Sheet Example • 30

Shot Sheet • 31

Alaska State Education Standards • 32

Section 2: Pantoums

Lesson: Writing Pantoums Based on Core Cultural Values • 37
Shelley Toon and Katie Basile

Student pantoums • 42

Links to student videos • 44

PART 2: PERFORMING ARTS RESIDENCIES

Teaching artist Ryan Conarro • 49

Script: “Berry Patch” • 55

Frank Henry Kaash Katasse and Katrina Hotch

Raven poems by students • 67

Teaching artist Roblin Davis • 71

Script: “Raven and the Hidden Halibut” • 79

Harborview Elementary School students

Short student scripts • 97

Teaching artist Brett Dillingham • 101

Script: “Raven’s Journey” • 105

Frank Henry Kaash Katasse

PART 3: EDUCATOR-DESIGNED LESSON PLANS

Preschool – Grade 2 • 129

Understanding Character, Setting, and Plot Through Storytelling • 131

Dävin Savikko

Writing a Song About a Shared Experience • 139

Shawna Puustinen

Animals in Southeast Alaska • 147

Kimberly Naylor

Grades 3–5 • 155

Learning Music Through Tlingit Song • 157

Lindsay Clark

Knowing Where We Live – Haa Aaní • 167

Nadine Marx

Exploring Elements of Literature in Local Stories • 175

Elizabeth Kent

Exploring Ratios • 185

Amy Jo Meiners

Middle School: Grades 6–8 • 193

Haa Shuká and Haa Aaní • 195

Luke Fortier

Exploring the Hero's Journey • 203

Jessica Collins

Traditional Formline Design + Western Geometry • 213

Lexie Razor

Believing in Yourself is What it is All About:
Dramatizing Stories from Real Life • 221

Donna C. Breeden

High School: Grades 9–12 • 237

A River of Stories • 239

Paul Conti

“Voices on the Land has been amazing – our time together has been incredibly rich and engaging for all involved. This has definitely been one of the highlights of the year for my students and for me.”

*— Voices on the Land
participating teacher*

Introduction

“Telling Our Stories: Voices on the Land” was a three-year Sealaska Heritage education project focused on addressing academic gaps in literacy skills for Alaska Native students in the Juneau School District. Funded by an Alaska Native Education Program grant awarded by the U.S. Department of Education, the project was designed to enrich and enhance learning opportunities and professional development by using the art of storytelling, and by incorporating traditional Alaska Native cultural values embedded in this place. Stories were told, adapted, written, recorded, viewed, illustrated, and performed. Students also learned new technologies through digital interviewing techniques and animation projects.

The project, a partnership between Sealaska Heritage Institute and the Juneau School District, involved three concurrent strands in two middle schools and four elementary schools:

- **Digital Storytelling Residencies**, in which a teaching artist spent two weeks in 4th–8th grade classrooms with teachers and students to introduce the basics of interviewing, filming, and animation. In these residencies, students learned how to use varied applications on an iPad, and to record, edit and produce interviews with community members, thereby capturing their stories on the screen. Students also learned how to draw and paint animated scenes from traditional or original stories to make stop-motion animation movies.
- **Performing Arts Residencies**, in which a teaching artist spent three weeks in a Juneau school and worked with 4th–8th grade students and teachers to study traditional stories, adapt them into original plays, and perform them for the school and community.
- **Professional development with teachers**, through embedded learning with teaching artists in residencies, and through two-week summer Basic Arts Institutes, hosted in partnership with the Alaska Arts Education Consortium and the Juneau Arts and Humanities Council. Teachers learned about the impacts on the brain of teaching through the arts and strategies for incorporating the visual, performing, media, and traditional arts and cultures into classroom practice and lessons.

This publication presents some of what was offered and some of what was learned in each of the three project approaches. The first section is a digital storytelling guidebook for teachers. The second section presents a sampling of teaching artist lessons and plays performed during Performing Arts Residencies. The third section shares some samples of teacher lessons at varied grade levels from Basic Arts Institutes where they worked to create “place-based” lessons.

We hope that some of these stories, contained in the plays, movies, and lessons, will resonate with you and enrich your teaching and learning in Southeast Alaska.

Sealaska Heritage Institute thanks the principals, teaching staffs, cultural specialists and Elders at Glacier Valley, Riverbend, Gastineau and Harborview Elementary Schools, and Floyd Dryden and Dzantik’i Heeni Middle Schools for their interest and support of this project, and their shared vision of reaching these goals.

— *Phyllis Carlson,*
Education Deputy Director

*“This was one of
the most important
projects I’ve been
involved in as a
teacher.”*

— *Voices on the Land*
participating teacher

“This program was very successful in building understanding, appreciation and respect for Tlingit culture among non-Native students. Our Native classmates took on leadership roles and were extremely positive toward this project.”

— Voices on the Land
participating teacher

Overview: Planning an artist residency

The overall goal of the Voices on the Land project was to provide school-based artist residencies in the performing arts and in the digital arts in the target schools within the Juneau School District, engaging and serving students in grades 4-8. Over the course of the three-year project, residencies were organized at four elementary schools and two middle schools.

The Voices on the Land residency program was unique in its vision. It was designed to be place-based and culturally relevant to the cultures, languages and traditions of the Tlingit, Haida, and Tsimshian people of Southeast Alaska, and to support SHI’s mission to enhance cross-cultural understanding.

What is a residency?

A residency consists of a curriculum-based project developed and conducted by a teaching artist after careful collaboration with classroom teachers, arts specialists, and cultural and/or language specialists.

Voices on the Land residencies were designed to be hands-on, with students directly involved in the creative process. They included performances and demonstration-based activities designed to build critical thinking skills, self-confidence, discipline, academic success, interpersonal skills and creativity. Artist residencies provide students with a unique, hands-on approach to solving a problem, achieving a goal and learning to work together as part of a team.

Hosting a school residency in your school and classrooms can be a beneficial professional development opportunity for teachers and artists alike.

Designing and planning a residency

Every residency will be unique and designed specifically for a particular group of students. The core group is usually one grade level or one class studying the same thing at the same time. Typically, an artist will teach up to 3-4 classes per day, depending on the length and location of the activities. The residencies should be curriculum-based and actively involve students in hands-on, participatory activities. Specific standards should be targeted for both arts and non-arts content. Both the teachers and the artist should be able to clearly identify which standards will be covered throughout the residency.

Each residency should be a collaborative effort with the artist and the teachers working together to plan and deliver content. The active involvement of the host classroom teacher is vital to the residency's success. Each school is advised to designate a Residency Coordinator, a point person who is responsible for overseeing all aspects of the project in the school. If working with several classes or grade levels, it may be a designee working on behalf of the group, an arts specialist, or even the principal, literacy specialist, lead teacher, etc.

Student impact is greater if the residency is designed to be presented over a period of consecutive days, allowing the artist to build upon concepts each day. Residencies should be about students learning through a creative process, not executing a finished product. Teaching artists should be aware of the length of each class period and structure activities so that they can fill the appropriate amount of time and also finish what students need to accomplish.

Here are some suggestions for preparing for a residency.

- **Step 1: Get permission and support.** Make sure everyone knows about the concept and vision of the residency. Make sure everyone involved has the information, is notified and has given their consent.
- **Step 2: Collaborate.** When classroom teachers, artists, teaching artists, and cultural specialists collaborate, students benefit from a variety of perspectives. Answer these questions as you plan and collaborate: What is the focus for the residency? What do you want to accomplish? Invite discussion from everyone involved in the project.
- **Step 3: Ensure coordination between all stakeholders.** Consider who will be the school-based coordinator responsible for coordinating with the artists and keeping communication with all involved at the school.
- **Step 4: Assess the following:**
 - Grade level of classes involved and number of students in each class
 - Length of the residency (number of days /weeks)
 - Dates of residency
 - Description of facility/space/equipment available to the artist. Size of room, sink availability, outlets, A/V accessibility, etc.
 - Expertise of the teacher who may be collaborating with the artists. Residencies should be team teaching situations in which the artists and teachers plan, prepare, and instruct side by side.
 - The teacher must be present in the classroom at all times

“I am continually impressed by the dedication to inclusion in this process. Every student, every idea is listened to and acknowledged. Everyone is lifted out of their ‘place’ for these precious moments each day and are transported into this world of dramatic writing and dramatic performance.”

— Voices on the Land
participating teacher

“The interactions between my class and the Tlingit Culture Language & Literacy program, along with language teachers, broke down significant cultural barriers.

— Voices on the Land participating teacher

during the residency.

• **Step 5: Hold planning meetings to discuss:**

- What concepts will the artist teach and what will be covered by the classroom teacher?
- How will the arts be integrated into other content areas?
- What arts standards will be met?
- What type of hands-on creative experiences will students participate in?
- Needed equipment and space requirements.
- A school calendar and daily schedule is needed to plan the hours and activities for all involved.
- Consider what spaces will be provided by the school for instruction, learning activities, and showcase events.

Teaching artists should be prepared to provide schools with lesson plans and study guides that connect residency content with state and/or national standards. Lesson plans should be provided for all of the days when teaching artists will be in residence. Study guides should include pre-residency projects and activities that will be taught by the classroom teacher in preparation for the teaching artist’s arrival. Post-residency ideas should also be included as a way of extending learning after the teaching artist’s departure. Be mindful that residencies must be hands-on learning experiences for kids.

Suggested components

- **Study guides:** Study guides provided by teaching artists should contain the instructional objectives of the residency, including the art form that will be used and the skill sets needed to learn the art form. They should also contain suggested activities and some lesson plans that teachers can use before and after the residency.
- **Teacher workshops:** School-wide workshops provide an excellent opportunity to model classroom activities suggested in the study guide. Workshops may take place after school or during teacher in-service or workdays. They also give other teachers in the school a chance to work with the teaching artist. Teacher workshops should be hands-on and held outside the regular school day. They should be designed to help teachers gain a better understanding of how to integrate the arts into their regular classroom activities. All staff, especially those working with the artists, should participate.
- **Family nights:** The goal of a family night event is to involve families and students together in an activity at school led by the resident artist. Having students demonstrate or share some of their learning experiences from the residency can be the “hook” that brings the family to school. Including hands-on activities in which

parents and family members can perform or create alongside their children can go a long way in building support for future residencies and school partnerships.

- **Field trips:** This is an option to consider.
- **Culminating event:** Although the emphasis during a residency should be on process and not product, students are often eager to share what they have learned or created. A low-stress, simple, and inexpensive culminating event like a showcase can be created for fellow classes or other grade levels, a school assembly and or parent night, highlighting what the students have been doing and learning during the residency.

Ensuring a smooth residency

For schools

- Don't combine groups or classes without the artist's permission.
- Don't ask the artist to work with larger groups than he/she specified.
- Never leave the artist alone with students. A classroom teacher must be present at all times.
- Provide the artist with breaks between classes and/or studio time.
- Provide a secure storage for artist's supplies. Don't ask the artist to move his/her supplies from one classroom to another every day.
- Offer assistance in setting up or breaking down activities and make sure the artist has adequate time and help in between classes to set up activities.
- Inform the artist of who will be joining him/her for the day in advance (i.e., cultural specialists or language specialists, etc.).

For teaching artists

- Be on time. Allow for prep time.
- Don't change the project, the length of the residency, or the amount of classes served without school permission.
- Ask beforehand if chairs and desks can be moved.
- If extra trash cans, water supply, or extension cords are needed, state this during the planning meeting.
- Help clean up.
- Respect the school's equipment and furniture, materials and supplies and operation procedures.

“This was a huge project, a huge challenge, a huge goal. Students took it in their teeth and ran hard with it. They felt incredible pride.”

*— Voices on the Land
participating teacher*

PART I:
Digital Storytelling
Residencies



Harborview Elementary students creating a digital story during the Voices on the Land program, 2015. Photo by Nobu Koch

Digital Storytelling Residencies



PART I: DIGITAL STORYTELLING RESIDENCIES Section I: Interviews

The *Telling Our Stories: Voices on the Land* project was designed to use the power of the performing and media arts to engage Native students, develop their skills as storytellers, and expand writing, reading, and technology skills.

Developed by Katie Basile, this section of the handbook grew out of a series of seven Digital Storytelling residencies in six Juneau schools over a three year period. The ideas and strategies contained in this section are intended to help teachers in practical, inspiring ways.

We encourage you to explore the rich world of digital media and storytelling. More importantly, we encourage you to initiate a dialogue between students, Elders, cultural specialists and other educators in your community. It is through these stories and the sharing of experiences that we will reach our goal of inspiring Alaskan youth to become literate and contributing citizens, and better storytellers in all media, as they gain a deeper understanding of who they are and how the past is present and affects the future.

Special thanks to the Elders and Cultural Specialists who visited Juneau classrooms during this project, including David Katzeek, Paul Marks, Paul Marks II, Ishmael Hope, Della Cheney, Ernestine Hayes, Fumi Matsumoto, Albert Hinchman III, Sandy Edwardson, Nancy Keen, Mary Schlosser, Pam Mickelson, Julius Kalei Wery, and Marcus Gho. Also thanks to teaching artists Shelley Toon Lindberg, Katie Basile, Chloe Hight, Rosey Robards, and Robert Stormo.

This section includes 10 lesson plans. Some of the lessons may need to be repeated, some skipped, and others stretched out over several class sessions,

Sealaska Heritage Digital Storytelling Residencies

2015-2016

Dzanti i Heeni Middle School
Harborview Elementary
Floyd Dryden Middle School
Gastineau Elementary

2016-2017

Glacier Valley Elementary
Riverbend Elementary
Harborview Elementary

Resident artists

Shelly Toon, Chloe Hight
and Katie Basile, Elizabeth
Robards, and Robert Stormo

SHI team members

Katrina Hotch, Frank Katasse,
Jackie Kookesh, Phyllis
Carlson, and Nancy Barnes

depending on the technological skills and interests of your students and the time you have to work on this project. These lessons are meant to serve as a guide, and were designed to flexibly suit a variety of settings, grades and instructional needs.

WHAT IS A DIGITAL STORY?

Digital stories are forever evolving, much like technology itself. Renowned digital storyteller Daniel Meadows from the BBC describes digital stories as “short, personal, multimedia tales told from the heart.” Digital stories may look similar to short films. The main differences between the two are:

- Digital stories are predominantly viewed on the Internet, with the potential for reaching a global audience through websites like YouTube and Vimeo
- Digital stories are a medium for “ordinary” people to tell their stories using a variety of digital tools and media, which may include video, audio, photography, animation, text, music, and a voice-over narration. (‘Ordinary’ means you don’t need to have an ‘extraordinary’ amount of money or a college degree in filmmaking to produce a high-quality story.)
- Because digital storytelling is easily accessible to a wide range of people, it is often credited as a means for social change. We all have a story to tell, but until recently most of us didn’t have the tools necessary to amplify and disseminate our stories to a global audience.

HOW DO DIGITAL STORIES CONNECT YOUTH TO ALASKAN CULTURES?

In many ways Alaskan youth are much like young people you find in other parts of the country. They love music videos, digital photographs, cell phones, and other technologically driven media. Even in the small rural communities in Southeast Alaska, much of the media they consume and exchange is through online platforms like Snapchat, Instagram, YouTube, and Facebook.

Many youth in America do not have ties to the incredibly diverse and rich cultures of Alaska. This is one area where Alaskan youth are special—where they stand apart. This uniqueness is one of the reasons why Sealaska Heritage Institute has worked to help integrate digital storytelling into six Juneau schools.

Through this project we were able to connect young students with Alaska Native Cultural Specialists and Elders and document their experience through digital storytelling.

LESSON 1: WATCHING DIGITAL STORIES CRITICALLY

(Adapted by Katie Basile with permission from "Youth-Powered Video" by the Educational Video Center, www.evc.org)

FOCUS QUESTION: *What audio and visual elements are used in digital stories?*

Objectives:

- Students identify the elements used in a digital story
- Students critically analyze a student-produced digital story

Handouts:

- Digital Story Viewing Questions

Materials:

- Computer with a high-speed Internet connection
- Display Screen
- Speakers
- Large board for note taking
- Markers
- Notebook paper for students
- Pencils
- Digital Story: *How do Stories Affect Our Lives?* (link: <http://bit.ly/2fWOoiM>)
- Digital Story: *Why do People Tell Stories?* (link: <http://bit.ly/2xgZh2C>)



The future of the world is in my classroom today.

—Ivan Welton Fitzwater

Students work on a digital storytelling project at Riverbend Elementary in 2016.
Photo by Nobu Koch

LESSON

Warm up, journal entry:

- What is a digital story?



Through digital storytelling we empower youth to share traditional ways of knowing through modern media, allowing them to fuse their two worlds into one.

- What comes to your mind when you hear the words ‘Digital Story’?

1. Orientation to Digital Stories | Ask the class:

Has anyone ever seen a digital story?

Which one?

What did you think of it?

Tell students that they will learn to make their own digital stories and experience all aspects of planning, researching, shooting, interviewing, editing and screening their work for an audience.

Explain that they will watch a digital story made by students from Juneau. While watching, students should be on the lookout for the audio and video elements that student producers used in making the story. Explain that “elements” are the building blocks, or ingredients of a digital story – all the pieces that you see and hear. Ask students for some examples of video elements (e.g. still photos, historical footage, text) and audio elements (e.g. music, sound effects, narration) before the screening.

2. Screen a digital story

Screen the digital story, *How do Stories Affect Our Lives?*, which can be found at the following link: <http://bit.ly/2fWOoiM>

Leave some lights on in the class while watching the story. Tell students that they should write notes during the screening when they notice video and audio elements.

3. Audio and Video Elements

Ask students to share some elements they noticed in the digital story. Record their responses as a master list on a display board at the front of the class.

The list should include the following elements: interview, video footage, music, text (including name of interviewee, information slides, credits).

4. Digital Story Analysis

Display or hand out the Digital Story Viewing Questions. Read the questions aloud, making sure students understand each question. Allow them time to write down answers to each question.

5. Share

Ask each student to report to the rest of the group one of their answers to a question from the handout. Encourage discussion and sharing.

6. Repeat

Repeat steps 2-4 but watch the digital story from Juneau, *Why do People Tell Stories?*, which can be found at the following link: <http://bit.ly/2xgZh2C> Along with completing the Digital Story Viewing Questions, ask students what some of the differences were between the two digital stories. Record their responses in a T-Chart format, and encourage them to include as many details as they can.

7. Journal

Introduce students to this project's journal writing by explaining that it is an important part of the process they are about to begin. Keeping a journal of the evolving process of creation is common practice for professional filmmakers. The main point is to be able to express themselves freely. If they choose to write about something personal they can keep the page confidential by stapling another piece of paper over it. Tell them that they shouldn't worry too much about spelling and grammar. The most important part of keeping a journal is regular and thorough responses and reflections on what is occurring.

Ask students to look back at their original response to the question: "What comes to your mind when you hear the words 'Digital Story'" and then respond to the following questions:

- What did you learn today that you didn't know before about digital stories?
- What is one thing you liked about the digital story you viewed?
- What is one thing that could be better?

HANDOUTS

Digital Story Viewing Questions:

- What did you like best about the digital story? Why?
- What did you learn from this digital story?
- Was there something you did not understand in the digital story?
- What were the student producers trying to tell us?
- Were they successful?
- How did the use of music help the student producers tell their story?
- Who were the interview subjects? How did they help to tell

the story?

- Aside from shots of people talking, what did you see in the film?
- Aside from the interviews, what audio elements did you hear in the film?

LESSON 2: TECHNOLOGY TUTORIAL AND SHOT COMPOSITION

FOCUS QUESTION: *How do camera shots and movements impact how a viewer may interpret characters and actions?*

Objectives:

- Students become familiar with the basic functions of a digital video camera
- Students develop and use common, camera-related vocabulary
- Students demonstrate the ability to analyze the impact of particular shots and camera movements

Handouts:

- Shot Sheet

Materials:

- Video Camera
- Microphone (if available)
- Headphones (if available)
- Computer Monitor

LESSON

Warm up, journal entry:

Distribute Shot Sheet. Instruct students to look at the top four shots (Wide, Medium, Close Up and Extreme Close Up) and write their ideas about when and why a director would choose to use that shot.

If you were interviewing a classmate about their interests in becoming a filmmaker, what kind of questions might you ask? Write down at least two questions.



A student films an interview at Glacier Valley Elementary School in 2016.
Photo by Annie Calkins

1. Introduction

Explain to students that directors choose different shots and movements, not only to tell a story, but also to make the audience feel a certain way about a place, topic, person, or character in a film.

2. Framing and Composition Techniques

Review the following framing and composition techniques with your students:

Explain that the same rules apply in both still photography and video: Rule of Thirds, Low Angle, High Angle, Wide Angle, Medium Angle, Close Up, and Extreme Close Up.

This YouTube video is particularly helpful—review it before you begin this lesson and/or share it with your students: <http://bit.ly/1cHrRzn>

3. Camera Demonstration

Demonstrate how to hold a camera, how to turn it on, record and pause. If using microphones and headphones, show students how to connect them to the camera and how to hold the microphone.

4. Hands-On Practice

Divide students into groups of three. Instruct each group to designate a camera person, an interviewer, and an interviewee.

Invite a volunteer group to come to the front of the class to demonstrate the next step.

Pass the camera, microphone and headset to the group.

Instruct the student with the microphone to get ready to ask the student to his or her right select questions that were generated at the beginning of this lesson.

Assist the first camera person to point the camera so that the student being interviewed is in the camera frame. Coach them in using the rule of thirds to frame the shot. Before beginning the actual interview, the interviewer needs to make sure the camera person is recording and the student on sound can hear properly. Look over their shoulders to make sure the camera is recording and pausing at the intended times.

Instruct each group to practice framing and filming an interview. Once the three-student team shoots their first interview, each student then passes the object they are holding (the microphone, camera or headphones) to the student next to him/her and shows them how to hold and use it. Each student should get a turn at each job.

5. Share

Connect the camera to a computer monitor or display board. As a class, watch the footage so that students can hear each other's answers and see how their shots look on a monitor. Be sure to encourage the students and identify the positive aspects of their camera work and interviewing skills, so they feel successful and not embarrassed by their first attempt.

When viewing, feel free to pause the video to elicit comments and questions about the footage, as well as to introduce or reinforce camera terminology and concepts about shooting video footage.

6. Journal

Describe your experiences today in the three roles.

- How did it feel to use the camera and to conduct an interview today?
- How did you feel being interviewed?
- Which role did you like best and why?

LESSON 3: CHOOSING A TOPIC OR SUBJECT

FOCUS QUESTION: *What person or story in your community would make an interesting digital story?*

Objectives:

- Students brainstorm a list of inspiring people in their community and identify the positive traits that each person possesses

LESSON

Warm up, journal entry:

- Who is a person in your community or school who you respect and admire?
- Why?

I. Brainstorm and Deciding the Topic

Explain that each group will now choose one topic or subject to create a group digital story.

Ask students to share their ideas with the group. Write all ideas or suggestions on a display board.

Let students look at the ideas for a few moments silently, to get a sense of what was suggested.

Students may then ask peers for clarification regarding any ideas posted on the display board. Assist with the discussion by asking them to elaborate on their questions and their ideas. Tell students that all ideas are valid, even though you won't be using all of them because of time limits.

Ask students to vote on one topic or subject for the digital story.

It is up to you and your students whether to choose a broad topic or to choose a specific person as the focus for the digital story.

Write a statement that describes the focus for the film. Work to come up with a sentence or two that answer the following questions:

- Who or what is this digital story about?



Students film an interview at Glacier Valley Elementary School in 2016.
Photo by Annie Calkins

- What will the audience see?
- What will the audience hear?
- Who will you interview to support your story idea?

Example Statement, from film, *Why do People Tell Stories?* made at Floyd Dryden Middle School:

People tell stories to tell where they came from, their heritage and explain their creation. Our audience will see and hear three culture bearers from the Juneau area talking about why people tell stories.

2. Journal

Address the following three questions:

- What is your first gut reaction to the final topic we selected?
- What did you like best and least about the process of choosing a topic?
- What are your hopes and fears about this project?

LESSON 4: PREPARING FOR THE FORMAL INTERVIEW

FOCUS QUESTION: *How can we effectively prepare for interviews?*

Objectives:

- Students differentiate between ‘open’ and ‘closed’ questions
- Students know what ‘follow-up’ questions are and how to use them
- Students are prepared to employ appropriate, respectful behaviors and actions during interviews

LESSON

Warm up, journal entry:

Imagine that you could interview anyone in the world. Select who you would interview, and create three questions you would ask that person.

1. Write Questions

Ask if anyone knows the difference between ‘open’ and ‘closed’ questions. If necessary, explain that ‘closed’ questions are questions that can be answered with a short answer or with yes or no. Explain that ‘open-ended’ questions are questions that get people talking. Key words and phrases in open-ended questions are: “How”, “Why”, “Can you explain...”, “Can you tell me...”, “Can you describe...”

Ask a few volunteers to share what they wrote for their warm up journal assignment. When one student reads their interview questions, ask the class if these questions are “open” or “closed.”

If the question is closed talk about how it can be revised and turned into an open question. Or ask the class to come up with an alternative question that might get a longer, richer answer.

Ask each person to develop at least three ‘open’ interview questions related to the topic that was selected for the group’s digital story.

2. Order the Questions

Once the questions have been finalized, ask students to put the questions in order. The goal is to try to create a natural flow in the interview so that it feels as much like a conversation as possible. Ask general questions first and more specific, detailed questions later.

Here are some additional guidelines for creating a natural flow to an interview. You may want to post this list on a display board as you explain them.

- Give a brief, clear description of who you are.
- Tell simply what your project is.
- Describe why you want to interview him/her.
- Start the interview by asking general questions first and more detailed questions later.

3. Introducing Follow-Up Questions

Explain that the questions prepared before beginning any interview are really just a departure point for the conversation that will happen during the interview. Often there is no way to anticipate the answer to a question, so professional interviewers learn to think on their feet. They formulate follow-up questions as they go along, based on the responses to previous questions. A professional interviewer has to be a very good listener.

Follow-up questions can be as simple as “Can you tell me more about that?” or “Can you provide an example of that?” Or they can be more complex, citing particular information about the topic or moving the interview in a particular direction.

4. Generate a Dos and Don'ts List

Ask a student to volunteer to be an interviewee while you act as the interviewer. Act out an interview illustrating how NOT to do an interview (no eye contact, don't listen, ask meandering yes/no questions, chew gum, lump several questions together, etc.).

Ask the class: What was wrong with that interview?

Start a list on the display board of interview Don'ts. Based on these points create the list of interview Dos.

Possible Dos:

- DO make eye contact
- DO listen carefully
- DO ask follow-up questions
- DO ask open-ended questions
- DO speak clearly and loud enough to be heard
- DO build trust with your interviewee
- DO help clarify information and/or questions

Possible Don'ts:

- DON'T look away from the interviewee
- DON'T read mechanically from a list of questions
- DON'T interrupt
- DON'T ask yes or no questions
- DON'T chew gum
- DON'T hold mic too close or too far away from the interviewee
- DON'T let the interviewee take control of the mic

5. Share

Discuss which Dos and Don'ts students think will be the easiest and which will be most difficult to remember when they conduct their real interviews.

**If your story is about one specific person you may want to do a preliminary interview with that person over the phone or in person. The preliminary interview would NOT include cameras or recording devices and would allow for some basic questions to be answered so that the formal interview will include more specific and in-depth questions. This will give you a strong base for your storyline.*

6. Journal

Explain what excites you most about conducting an interview.

- What makes you most nervous?
- What are two things you learned today that you will make sure to keep in mind during your interview?

LESSON 5: CONDUCTING A FORMAL INTERVIEW

FOCUS QUESTION: *How can your crew work most effectively when conducting a formal interview?*

Objectives:

- Students set up, conduct and tape a formal interview

Materials:

- Video Camera
- Microphone
- Headphones
- Tripod
- Extra Batteries
- Questions

LESSON

Warm up, journal entry:

What are some ways you can show respectful listening during the interview?

What film crew role are you most interested in taking on during the interview? Why?

I. Before meeting with your Interviewee

1. Review your questions as a group.
2. Review the Dos and Don'ts list for an interview.
3. Test your gear ahead of time.
4. Make sure all the batteries are fully charged.
5. Assign roles: Who will run the camera? Ask the questions? Take notes throughout? Run the sound? Be the timekeeper?
6. Contact the interviewee, requesting a time and location for the interview. Confirm the logistics one day in advance as a courtesy reminder.
7. Remind students to be polite and respectful. While they are on a shoot, students should be on their best behavior and listen carefully

to the interviewee's answers at all times, especially if they are the interviewer.

2. Proceed to the Interview

1. Ask the crew to introduce themselves to the interviewee and anyone else present at the shoot.
2. Ask permission to set up the equipment.
3. Get the release form signed by the interviewee.
4. Set up equipment, consider the background carefully, moving furniture if necessary (ask first). Position the interviewee a little away from a wall, to create depth.
5. Remind the crew and interviewee to turn their phones off.

3. Conduct the Interview

1. Remind the students to be mindful of the amount of time that the interviewer said s/he has for the interview.
2. Conduct the interview.
3. If time allows, open up the interview for any additional questions.



Rosey Robards works with students at Glacier Valley Elementary School in 2016. Photo by Annie Calkins

4. Complete Interview

1. Break down the equipment, and return the film location to its previous state (e.g. move furniture back).
2. Ask the interviewee if they have any supporting documents or photographs that you might be able to use in the film. If so, ask to borrow and scan them, assuring them that they will be returned in the same condition and in a timely manner.
3. Ask the interviewee if you can come back for a follow-up interview at some point if necessary. Once the editing begins you may realize that more information is needed.
4. Thank the interviewee and people at the location again. Tell them you will notify them when the digital story is complete and make sure they get a copy.

5. Share

Connect the camera to a computer monitor or display board. As a class, watch the footage so that students can hear each other's answers and see how their shots look on a monitor.

When viewing, feel free to pause the video to elicit comments and questions about the footage, as well as to introduce or reinforce camera terminology and concepts about shooting video footage.

6. Journal

(This can be given as homework) Reflect on your interview experience and respond to the following questions in your journal:

- How do you think the interview went? What worked well? What didn't?
- What did you find most surprising about the interview?
- How did it compare with what you expected?
- What new information did you learn?
- What advice can you give to you and your classmates to improve for the next interview?

**If your story includes more than one interview, this lesson can be repeated for each interview.*



Students film an interview at Glacier Valley Elementary School in 2016.
Photo by Annie Calkins

LESSON 6: LOGGING FOOTAGE

(Adapted by Katie Basile with permission from "Youth-Powered Video" by the Educational Video Center, www.evc.org)

FOCUS QUESTION: *Why and how do we log our interviews?*

Objectives:

- Students demonstrate the ability to log an interview

Handouts:

- Blank Log Sheets

Materials:

- Footage from the interview
- Headphones for each student
- Computer for each student

LESSON

Warm up, journal entry:

Explain to your students that logging is the process whereby footage is transcribed (written down) on paper, word for word.

Why do you think logging is an important step in the storytelling process?

1. Share Journal Entries

Ask several students to share their journal entries, describing why they think logging is an important step in the storytelling process.

Although this process can be tedious, it is an important step in the process of creating a digital story, and one that will make the editing process much easier.

2. Create a List of Logging Rules

Post and explain the following rules:

- Logs must be legible.
- Make sure your time codes are accurate.
- Use a computer to type them.
- You are not just logging for yourself; other members of the group may have to read your log.

Logs are written word-for-word in the voice of the interviewee, in the first person. For example, if an interviewee said, “I believe small schools are better than large schools because...” the log should say exactly that, with perhaps a few abbreviations. It should NOT read, “She thinks small schools are better because...”.

Put the interviewer’s questions in bold so they are easily identified.

3. Using a Log Sheet

Show a log sheet on the display board. Explain each of the four columns:

- The time-code column indicates the exact start time that the specific quote can be found on the tape.
- The video column is to indicate the person speaking (either by name or brief description).
- The audio column is to where you log the exact text of the interview.
- The 4th column is for comments on the interview such as “bad audio” or “great quote.” **This column does not need to be completed for each and every quote.*

4. Practice Logging a Short Clip

Play a short clip of an interview, pausing it after each sentence for a few seconds. Have students individually log the clip on a log sheet.

After about three sentences or so, have several students read aloud what they logged.

When the students get the idea, divide the class into pairs. Continue logging together until you feel everyone has the basic idea and can do a log correctly.

5. Begin Logging

Divide the interview into sections and assign a portion to each student. For example, if there are six students and the interview was 30-minutes long, have each student log a different 5-minute portion.

6. Collect Logs

When students have finished logging, collect all logs and compile the portions of interviews into one document. Alternately, have a student do the compiling. Email an electronic copy to each student.

7. Journal

- How do you feel about the logging process?
- What is the advantage of logging?

LESSON 7: SELECTING STRONG QUOTES

FOCUS QUESTION: *What are the characteristics of a strong quote?*

Objectives:

- Students identify characteristics of a strong quote

Materials:

- Printouts of the Completed Log Sheets
- Highlighters

LESSON

Warm up, journal entry:

What is one quote or phrase that you heard during the interview that was most memorable? What made it memorable for you?

1. Introduction

Explain that in a digital story a 'quote' is a statement or anecdote selected from an interview. The interview is made up of many quotes and during the editing process the quotes that best tell the story are chosen for the final piece. Explain that before we can choose quotes we must define the characteristics of a good quote.

** Keep in mind that the type of quote you select will differ, based on the story you are telling. If your digital story focuses on one person's story, the quotes chosen support the story.*

If your digital story focuses on a broad theme, the quotes you select may be shorter and more specific to that theme rather than to the interviewee's personal story.

Refer back to the statement you wrote in Lesson #3 and explain that the quotes you choose should support what you wrote in that statement.

2. Create a list of Characteristics

Ask students: How do you select a quote from an interview? What do you think makes a strong quote?

As students brainstorm, write the criteria on the display board. Once you have a list of criteria posted, explain that a strong quote should meet at least one of the criteria.

Riverbend Elementary students work on their digital story.
Photo by Nobu Koch



Here are a few of the criteria you should be looking for:

The Quote...

- Gives accurate information
- Makes the viewer think
- Is concise, yet still makes sense
- Is easy to understand
- Creates a picture in the viewer's mind
- Serves a purpose within a digital story

3. Selecting Quotes

Ask students to read over the first page of the interview log individually and highlight three strong quotes. Once they have selected three strong quotes, ask them to share their choices and identify at least one of the criteria that fits the quotes selected.

After this discussion allow students to highlight all the quotes in the log that fit at least one of the criteria and support your overall film statement. This may take several class sessions, depending on the length of the interview.

4. Journal

- What was the most powerful quote you selected in class today?
- Why did you find that quote to be strong?
- In what way did it support the story you are telling?

LESSON 8: ASSEMBLING THE DIGITAL STORY

FOCUS QUESTION: *How do we put quotes together to tell a story?*

Objectives:

- Students learn to combine quotes in video editing software to tell a short, digital story

Materials:

- Computers or tablets with video editing software for each student
- Interview footage
- Headphones for each student
- Log Sheets

Note: It is important that as the instructor/guide in this project you become familiar with the video editing software before introducing it to your students. Review the resources at the back of this guidebook for information on choosing editing software and finding online tutorials.

LESSON

Warm up, journal entry:

Each story needs a beginning, middle and end.

- How do you think your story might start?
- How might it end?

I. Introduction

Explain that as video editors, students build a story by placing good quotes together. The interviewees must tell the story and at the same time editors may omit pieces of the interview that are not essential to the story as a whole.



Rosey Robards (right) prepares students for an interview with Tlingit cultural specialist Nancy Keen at Glacier Valley Elementary School in 2016. Photo by Annie Calkins

2. Using the Log Sheets

Direct students to use the log sheets as a guide for the order in which the quotes will be laid out in the editing software. They've already thought out the story structure. It is now time to piece it all together. Keep in mind that the first few edits will probably be much too long. Encourage students to continue whittling away at the interviews until the final piece is under five minutes.

3. Voiceover Narration

In some cases your digital story will need a voiceover narration. This is especially helpful when you have a collection of anecdotes from more than one interviewee, or when the story isn't quite clear to the viewer and needs additional explanation in order for it to make sense.

4. Screening the Works in Progress

Screen the completed edits as a group; ask the students if they think the story makes sense without a narration.

**If your group decides it needs a voiceover please refer to "Tips for Creating a Voiceover Narration" in the Video Editing Resource section of this guide.*

5. Notes

This process may take several sessions, based on the length of the interviews and student comfort level with editing software.

While editing the interview together, ask students to take note of what visual elements might help to tell the story. This will help with the next lesson.

In general, during the editing phase, students work best independently. Once the edits are complete, have students share their work and explain why they made specific editing choices and then allow the group to vote on one edit to screen as the final story.

LESSON 9: THE B-ROLL

FOCUS QUESTION: *How will we tell our story visually?*

Objectives:

- Students understand the concept of B-roll
- Students demonstrate the ability to tell a story visually
- Students put different camera-angles and compositional elements into practice

Materials:

- Camera
- Tripod
- Microphone
- Headphones

LESSON

Warm up, journal entry:

Share a memorable quote from the interviews and think of one visual element that may help illustrate what was said. This may be a photograph, historical document or video footage.

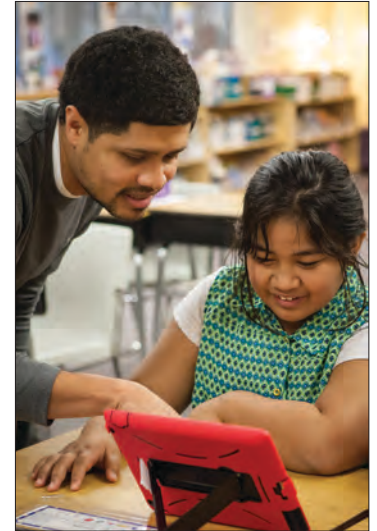
1. Introduction

Watch the digital story, “Why do People Tell Stories?” again. Ask each student to keep a running list of the visual elements the student producers used. This is a repeat of Lesson #1 but it may help your students to review the material now that they have a deeper understanding of digital storytelling and a clear idea of what to look for. Explain that the footage that is supplemental to the interview is called the B-roll.

Ask students to share their lists. Record all answers on a display board. Ask what visual elements students found to be most effective. How did those elements help to tell the story?

2. Create a Shot List

Work with your students to create a shot list of visuals that will help to tell your story. Use the edited interviews as a guide. What are some of the



Robert Stormo from the Alaska Teen Media Institute works with a student at Riverbend Elementary.
Photo by Nobu Koch

things your interviewees talked about? How can their statements or stories be illustrated? For the most part the visuals should relate to the subject that the interviewee is talking about. Discuss possible camera angles for each shot, review the shot sheet if needed.

3. Film the B-Roll

- Charge your camera batteries. (Keep in mind that any cold weather will drain your batteries quickly so bring extras if they are available.)
- Test your equipment.
- Review your shot list and discuss the locations. If you are leaving the school grounds, you may need to reserve a school vehicle to get to your locations. You may also need to have field trip forms filled out for each student ahead of time.
- Assign each student to a specific shot so that everybody gets a chance to run the camera.
- Head into the field and use your shot list as a guide in filming your B-roll.
- Download and review the footage when you return to school.

4. Archives, Photographs, Documents

Remember that still photographs, historical documents, and archived footage of your school and community may help to tell your story. Your students may also go online to pull from public archives. Here is one Juneau resource that will have footage that is relevant to your community:

The Alaska State Library's archival collection:

Link: <http://vilda.alaska.edu/>

Robert Stormo works with Riverbend Elementary students in 2016.
Photo by Nobu Koch



LESSON 10: ADVANCED EDITING

FOCUS QUESTION: *How can we integrate visuals and music into our edited story?*

Objectives:

- Students apply advanced editing techniques to their digital story
- Students complete their digital story and share it with an audience

Materials:

- Each student should have the computer or tablet he/she has been working on, with his/her own edited version of the interview
- All footage, photographs, archived materials
- Headphones for each student

LESSON

Warm up, journal entry:

What music and visuals will support the story you are telling?

1. Introduction

The majority of this lesson will consist of advanced editing techniques for your specific software. Refer to the resource section in this Guidebook for links to online tutorials. The necessary tools may include ‘cutaway’ capabilities, transitions and title slides. You may find that your students are comfortable exploring the software on their own. Often times, simply making yourself available to troubleshoot is more effective than running a formal tutorial.

2. Cutaways, Transitions, Panning and Zooming

Cutaway: A cutaway is when a portion of interview footage is playing and the video cuts to different footage while the audio from the interview continues to play.

Transitions: When your digital story cuts between a title slide and footage you may want to use a ‘Cross Dissolve’ to soften the transition. Your editing software may offer a variety of transitions. Take time to show them to

explain to your students that most of them will only distract your audience from the important content in your digital story. If students do choose to use cross dissolves they should be used sparingly.

Panning and Zooming: If your students choose to use a still photograph or document in the digital story they may want to give it some motion. Most editing software has an option to pan or zoom across the photo giving it the feel of video. This is sometimes referred to as the ‘Ken Burns Effect,’ named for the famous documentary filmmaker who often uses panning and zooming to enhance still images in his films.

3. Music

After all the editing is complete your students can start thinking about music. Ask them what type of music they might like to incorporate into the digital story. Music significantly alters the emotion of a digital story.

It is important to choose music that is relevant to your topic. While hip-hop may be a popular choice, will it really enhance a digital story featuring an Elder sharing stories about his/her traditional upbringing?

If your students are using music created by someone other than themselves, check to see if it’s copyrighted. If it is, reach out the musician to see if you can get permission to use it.

There are a few options for copyright free music on the internet like:
www.freeplaymusic.com

4. Credits

Once students have added visuals, transitions and music, direct them to add clarifying title slides and credits. Your students may be tempted to use fancy title slides that include animated curtains closing or water droplets. All title slides should be black with white lettering. Your school and district logos should be part of the credits, along with all the individual names of people who were involved.

It might be beneficial for your students to review one of the Juneau digital stories they have not yet seen and discuss the names in the credits. Ask your students what names should be included in the credits for your digital story.

Notes: Allow students plenty of time to explore this portion of the process. Editing can take days, weeks, even months! Be clear about the timeline and make sure your students know when they need to have their digital story completed.

Digital Stories are meant to be shared!

Arrange for a time to share the story with school administrators, community and family members. You and your students worked hard on this project and it’s important to recognize the hard work and dedication that went into it.

VIDEO EDITING RESOURCES

The purpose of this resource page is to offer recommendations when choosing video editing software and to guide you toward the appropriate online tutorials.

There are many video editing programs to choose from. The first thing to take into consideration when choosing software is the type of computer you and your students will be using.

For Apple Users

If your school has Apple computers or iPads, we recommend using iMovie for first-time video editors. iMovie is usually included with Apple computers at no extra cost. The iMovie app can be purchased at a relatively low cost on iPads. It is easy to use and there are hundreds of free tutorials online. For tutorials we recommend going directly to the Apple website and watching their short video tutorials.

Tutorials: <https://support.apple.com/imovie>

Advanced: If you and your students are advanced video editors and are looking to move beyond iMovie, Final Cut Pro X is a great option. Final Cut Pro X is currently for sale through Apple for \$199. Your school may be eligible for an educator's discount. There are many tutorials on YouTube for Final Cut Pro X. If your school blocks YouTube you can use the free tutorial found here:

Tutorial: <https://training.izzyvideo.com/courses/final-cut-pro-x-tutorial>

For PC Users

Most PCs come equipped with Windows Movie Maker. If your PC does not have Windows Movie Maker, reach out to your school's technology department to assist you in downloading Windows Movie Maker.

Here is a link to the Microsoft website where you can download Windows Movie Maker for free:

Download: <http://windows.microsoft.com/en-US/windows-live/movie-maker-get-started>

Advanced: Windows Movie Maker will allow for basic editing but is not capable of advanced editing techniques like cutaways, for example. If you are looking for something more advanced, Adobe Premiere Elements is a great program. Adobe Premiere Elements is the beginner-level version of the professional program, Adobe Premiere Pro which is used in many professional production studios. The Adobe website offers several short



Robert Stormo works with Riverbend Elementary students in 2016.
Photo by Nobu Koch

video tutorials which will guide you in all of the editing techniques mentioned in this guide:

Tutorial: <http://www.adobe.com/support/premierelements/gettingstarted/index.html>

Tips for Creating a Voice-over Narration

The purpose of a voice-over is to tie together the quotes and anecdotes in a way that makes sense to the audience. You may also choose to introduce your interviewees within the voice-over.

The first step is writing. At this point in the process it is helpful to think of the voice-over as a script to your digital story. Ask your students to collaborate as a group to write it.

The following discussion questions may help you and your students narrow down the information you will present in your voice-over:

- What is confusing about our edit as it is now?
- What needs clarification?
- What still needs to be said?

It may help to bring in another teacher or student who is not participating in the project to watch the edit and give feedback. Ask them the above questions as well.

Once the voice-over is written, ask your students if any of them are interested in reading it for the final recording. You can always record more than one student and choose the best recording later on.

Ask the student(s) narrator to practice reading it two or three times. Use audio editing software like Garageband or Audacity to record your voice-over. Find a quiet room and avoid noises from fans or vents.

Many computers have internal microphones that will work. The best option is an external USB microphone, which plugs directly into your computer.

Ask your student to read the first line of the voice-over a few times so that you can test the vocal levels. Your audio editing software should have a visual representation of the vocal levels. This will look like almost like a bar graph that changes level and color in response to sound. Make sure that the levels stay in the middle and do not hit the top of the bars or turn red.

Instruct the student narrator to count to five after you've hit the record button before they start reading. This ensures that none of the words are cut off.

Once the recording is finalized, export it and share it with your student editors using a thumb-drive.

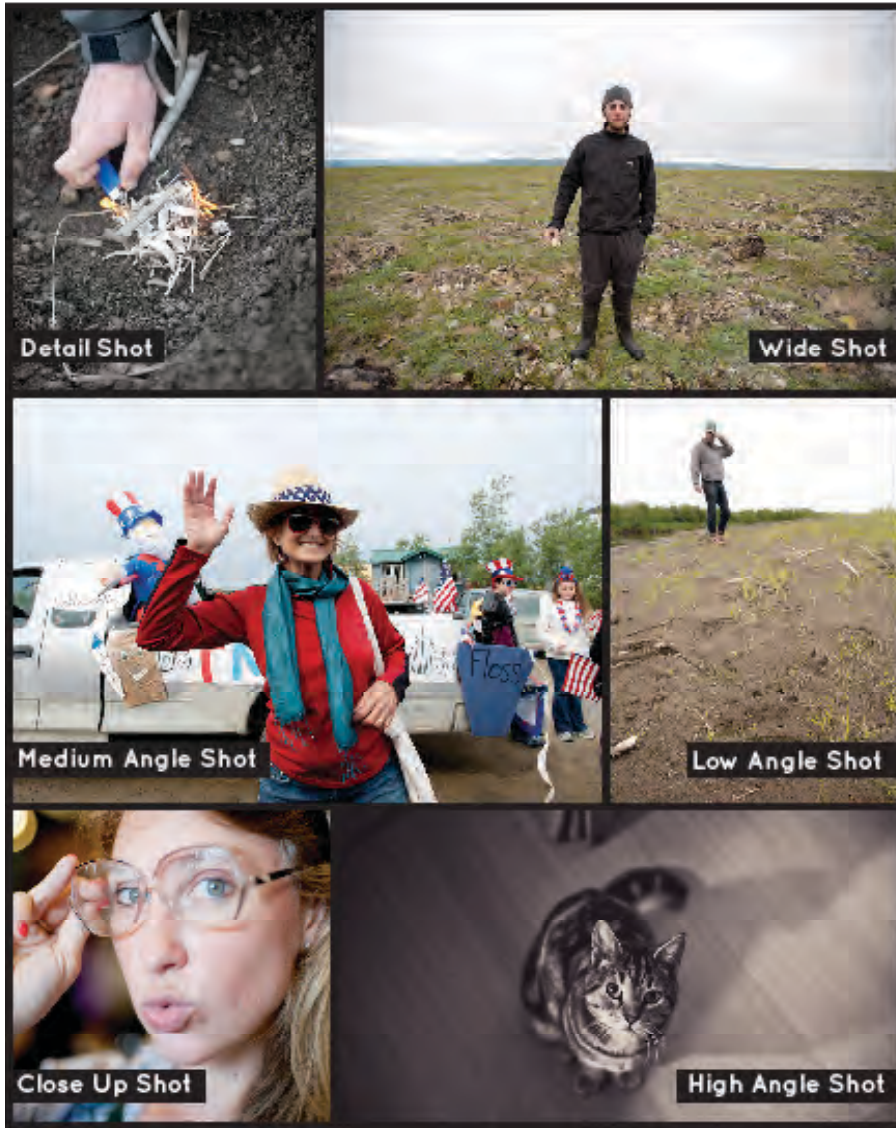
LOG SHEET EXAMPLE

This log sheet can be used as an example for Lesson Six “Logging Footage”.

<i>Time Code</i>	<i>Video</i>	<i>Audio</i>	<i>Notes</i>
00:00:18 – 00:00:35	Interview with Ishmael Hope	There are images and things within the story that we might not even understand that are going to stay with us and that even if we aren't aware of it it's going to help us.	Strong quote
00:00:36 - 00:01:06	Interview with Ishmael Hope	When... I think it has a lot to do with nature. A story that is sensible that's usable, that's healthy, that helps you, that helps you get through whether something to survive out in nature, or a special relationship that you need to have with other animals, other people, or just the whole world around you. Especially the natural world.	Expressive hand gestures
00:01:06 – 00:01:32	Interview with Ishmael Hope	Those kind of things are retained somewhere in the story. Even if you are not quite consciously aware of it. They are retaining those stories. I think it has a lot to do with nature. There is something about our relationship with nature that comes out in stories.	B-roll footage of the natural world would fit well with this quote.

SHOT SHEET

Graphic courtesy of Katie Basile



ALASKA STATE EDUCATION STANDARDS

This guide was designed with the following Alaska State Education Standards in mind. However, each of the lessons in this guide can be adapted for students ranging from third grade through high school.

Lesson 1: Watching Digital Stories Critically

RI.5.2 Key Ideas and Details

Determine the main idea and subtopics of a text and explain how they are supported by key details; paraphrase or summarize key ideas, events, or procedures including correct sequence when appropriate.

RI.5.8 Integration of Knowledge and Ideas

Explain how an author uses reasons and evidence to support particular points in a text, identifying which reasons and evidence supports which point(s).

Lesson 2: Technology Tutorial, Shot Composition

Alaska Arts Standards

Respond: Understanding and evaluating how the arts convey meaning

Anchor Standard #8:

Interpret intent and meaning in artistic work.

Lesson 3: Choosing your Topic/Subject

SL.5.4 Presentation of Knowledge and Ideas

Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.

Lesson 4: Preparing for an Interview

SL.5.4 Presentation of Knowledge and Ideas

Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.

SL.5.6 *Presentation of Knowledge and Ideas*

Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation. (See grade 5 Language Standards 1 and 3 for specific expectations.)

Lesson 5: Conducting a Formal Interview

SL.5.1.a-d *Comprehension and Collaboration*

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 5 topics and texts, building on others' ideas and expressing their own clearly.

- a. Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion;
- b. Follow agreed-upon rules for discussions and carry out assigned roles;
- c. Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others;
- d. Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.

Lesson 6: Logging Footage

RI.5.1 *Key Ideas and Details*

Locate explicit information in the text to explain what the text says explicitly and to support inferences drawn from the text.

Lesson 7: Selecting Strong Quotes

SL.5.2 *Comprehension and Collaboration*

Summarize a written text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

SL.5.3 *Comprehension and Collaboration*

Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence (e.g., use a graphic organizer or note cards completed while listening to summarize or paraphrase key ideas presented by a speaker).

Lessons 8-10: Assembling the Digital Story, The B-Roll, Advanced Editing

SL.5.2 *Comprehension and Collaboration*

Summarize a written text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

SL.5.3 *Comprehension and Collaboration*

Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence (e.g., use a graphic organizer or note cards completed while listening to summarize or paraphrase key ideas presented by a speaker).

SL.5.5 *Presentation of Knowledge and Ideas*

Include multimedia components (e.g., graphics, sound) and visual displays in presentations when appropriate to enhance the development of main ideas or themes and to engage listeners more fully.

Alaska Arts Standards: Create

Imagining and developing artistic ideas and work

Anchor Standard #1

Generate and conceptualize artistic ideas and work

Anchor Standard #2

Organize and develop artistic ideas and work

Anchor Standard #3

Refine and complete artistic work

Alaska Arts Standards: Connect

Relating artistic ideas and work with personal meaning and external context

Anchor Standard #10

Relate, describe and synthesize both knowledge and personal experiences as a way to participate in the arts

Anchor Standard #11

Relate artistic ideas and works with societal, cultural and historical contexts to deepen understanding

ADDITIONAL VIDEO RESOURCES

Alaska Cultural Standards for Educators: PASSAGES for Academic Success
<https://vimeo.com/album/4282792>



Resident artist Shelley Toon (left) and SHI's Katrina Hotch (right) work with students at Gastineau Elementary in 2015. Photo by Nobu Koch



Section 2: Writing & Digitizing Pantoums

Shelley Toon Lindberg and Katie Basile

Time: 2 Sessions, 45 minutes each

OVERVIEW

In this lesson students will learn to write a “pantoum” which is a poetry form from Malaysia. The poems are made up of eight lines and each line is repeated once throughout the poem, so it is 16 lines long in the end.

After each student has a chance to write their own poem, you will split the class into four groups and students will write one pantoum per group “round robin” style. Each group will then present their poem to the class and the class will vote on one, which will become the script for the class’s digital story.

Student poems should be based on one of the four core cultural values from Sealaska Heritage. Each class will have a specific core value that they are focusing on. You can read more about the core values here: <http://www.sealaskaheritage.org/about>

Invite an Elder or cultural specialist to speak to the class about the core cultural values as part of the lesson.

STEP ONE: REFLECTION

Ask students to take out a piece of paper and reflect on what they learned from the cultural specialist. Tell them they will spend eight minutes answering the following questions. This exercise is a fast write so instruct them to forget about spelling, punctuation and perfection. This is a time to get as many ideas down as possible, no matter how silly or incomplete they might seem.

- What words or stories do you remember from the visit?
- What did you see and hear?
- What did the visitors words and stories remind you of?

Once students have finished writing ask give them a chance to share if they would like.

(Note: Fast-write prompts can be adapted following the cultural specialist's visit to more specifically reflect the experience and prepare students for writing their poems. The best time to do the reflection may be right after the cultural specialist's visit.)

STEP TWO: INTRODUCTION TO PANTOUMS

Tell your students that they will each write a poem based on your class's designated core value. Explain that eventually they will write another poem with their group, which will become the script for the digital story we are creating as a class.

Explain that the type of poem they are writing is a pantoum, which is a form originally found in Malaysia. The lovely thing about a pantoum is that you only write eight lines but the poem repeats lines throughout so it ends up being 16 lines long.

Project Katie's pantoum, *Haa Aani, Our Land* (text at the end of this lesson) on the board or print a copy for each student. Read the pantoum as a group and follow up with a discussion.

Possible discussion questions:

- Which lines are repeated throughout the poem?
- Did the meaning of the lines change as they were repeated throughout the poem? How?
- Did the poem remind you of any experiences you've had in your life?
- What do you think the line 'I am a part of this' means?

STEP THREE: WRITING A PANTOUM

Tell your students that its time for them to write their own pantoum. Each student should receive the handout *Writing a Pantoum* (text follows this lesson). Walk them through the handout explaining that line 1 of the poem should be name of their core value. Remind them to write a new line where it says “New Line!” and simply repeat the corresponding line elsewhere.

Give students 20-30 minutes, as you see fit. Encourage them to pair and share when they are finished.

STEP FOUR: ROUND-ROBIN WRITING

Once students have written a pantoum and understand the structure, break them into four groups. Explain that in their groups they will do a round-robin writing of a pantoum based on their core value.

Once the students have played the game, hand out one copy of *Writing a Pantoum* to each group. Tell students they will each have two minutes to write one original line. They are also responsible for filling in the repeating lines as needed. Some students may end up writing two lines depending on how many are in each group. Get out your timer and have the students pass the paper to the next person after two minutes. Do this seven times until all seven original lines have been written. (*Note: There are only seven because line one is the core value.*)

When the students are finished, ask them to read the poem out loud to their designated group. Give them a little time to edit as needed.

1. Instruct the students to begin by writing the prompt as an opening. Then give them exactly two minutes to write.
2. At the end of the two minutes, they must stop, even if they are in a middle of a sentence. They then pass their papers to the right. This time you give them three minutes. During that time, they must read what the previous author has written and continue that story.



Students watch completed videos featuring their pantoums at Gastineau Elementary.
Photo by Brian Wallace

3. At the end of the three minute segment, they again stop and pass their papers. The third writer has four minutes to write, the fourth writer has five minutes, and the fifth writer has six minutes.
4. The final writing session should return the paper to its original owner for seven minutes, where the story is ended.
5. The stories are then shared within the small groups. After they read them, each group may select one version to share with the class.

STEP FIVE: SHARE AND SELECT

Ask each group to present their pantoum to the class. Encourage respectful listening and applause after each group shares. Ask them to vote on the pantoum they would most like to produce into a digital story.

Celebrate! You've completed the first step of digital storytelling.

EXAMPLE PANTOUM BY KATIE BASILE

1 Haa Aaní, Our Land
 2 I felt like myself.
 3 Staring up at the rain
 4 falling in great, watery pieces

2 I felt like myself.
 5 (New line!) Walking beneath the great, green spruce.
 4 falling in great, watery pieces
 6 (New line!) I am a part of this.

5 Walking beneath the great, green spruce
 7 (New line!) Rooted in the earth and mist.
 6 I am a part of this.
 8 (New line!) Looking out I felt your expanse.

7 Rooted in the earth and mist.
 3 Staring up at the rain
 8 Looking out, I felt your expanse.
 1 Haa Aaní, Our Land

HANDOUT: WRITING A PANTOUM

A pantoum is a type of poem from Malaysia. Pantoums are different from other poems because they repeat lines throughout the poem. Use the format below to write a four-line stanza using the core cultural value *Haa Aani, Our Land* as the first line.

1 Haa Aani, Our Land

2

3

4

Now, take lines 2 and 4 of the first stanza and put them down as lines 1 and 3 of the next. Finish the second stanza, by creating the missing lines that connect 1 and 3.

2

5 (New line!)

4

6 (New line!)

Repeat the pattern. Take lines 2 and 4 of the second stanza and make them 1 and 3 of the third. Do this until you have completed the pantoum.

5

7(New line!)

6

8 (New line!)

At the final stanza, go back to the beginning. You now use the two lines that haven't been repeated yet, lines 1 and 3 of the first stanza. To close the poem, make line 3 the second line of the final stanza, and make line 1 the final line of the poem.

7

3

8

1 Haa Aani, Our Land

Student pantoums

Haa Latseen Pantoum

by Marina

Haa Latseen, strength in body, mind, and spirit.
Integrity, pride, and courage.
Strength is within us
in these forms.

Integrity, pride, and courage;
these characteristics give us strength.
In these forms
we strive for perfection.

These characteristics give us strength;
truth, values and knowledge.
We strive for perfection,
courage, generosity, and trust.

Truth, values, knowledge and
strength are within us.
Courage, generosity, and trust.
Haa Latseen, strength in body, mind and spirit.

Haa Latseen, Strength of Body, Mind, and Spirit

by Ella

Haa latseen, Strength of body, mind, and spirit.
We are strong.
Like the battle between sun and moon
It's never ending.

We are strong.
Like the communities that unite us
It's never ending.
We are mighty.

Like the communities that unite us
We respect the past and embrace the future.
We are mighty.
Like the bonds people build.

We respect the past and embrace the future.
Like the battle between moon and sun.
Like the bonds people build.
Haa latseen, Strength of body, mind, and spirit.

LINKS TO STUDENT VIDEOS



Core Cultural Values:
Wooch Yáx
<https://vimeo.com/235433766>



Core Cultural Values:
Haa Latseen
<https://vimeo.com/235433109>



Core Cultural Values:
Haa Shuká
<https://vimeo.com/235432364>

Core Cultural Values:
Haa Aani
<https://vimeo.com/235431280>



Voices on the Land
2016-2017 showcase
<https://vimeo.com/243180418>

PART II: Performing Arts Residencies



Students prepare for a performance at Harborview Elementary. Photo by Nobu Koch.



PART II: Performing Arts Residencies

Performing arts residencies were one of three key components of the Voices on the Land program, along with digital storytelling residencies and professional development for teachers. In each performing arts residency a teaching artist spent three weeks as a resident of a school and worked in 4th–8th grade classrooms. Students and teachers learned a traditional story or play and adapted it to create original interpretations, or interviewed local community members about their lives to create an original script. Then, using the “Tools of the Actor,” the students performed a joint class play for their school and community.

From the start, Sealaska Heritage’s vision was that residencies would be place-based and culturally relevant to the cultures, language, and traditions of the Tlingit, Haida, and Tsimshian people of Southeast Alaska. This vision echoes SHI’s overall goal of enhancing cross-cultural understanding through the core cultural values of Haa Aaní, Haa Shuká, Haa Latseen, and Wooch Yáx. Cultural relevancy is integral to everything SHI does, and this emphasis makes this residency program unique.

This residency program was also built on research that shows the arts help students develop critical thinking skills, build self-confidence and discipline, experience academic success, build interpersonal skills, and foster creativity.

This section of the *Voices on the Land Teaching Guide* contains frameworks for lessons developed for residencies in four elementary and two middle schools in Juneau that were part of this creative project. The lessons reflect the unique voice and instructional approach of each of the featured teaching artists and are offered here as structural examples that teachers can use to build their own lessons.

This section also includes example scripts used in the classroom to help students structure their plays and performances.

Sealaska Heritage Performing Arts Residencies

2014-2015

Gastineau Elementary School
Harborview Elementary School
Floyd Dryden Middle School
Dzantik’i Heeni Middle School

2015-2016

Glacier Valley Elementary School
Riverbend Elementary School

Resident artists

Ryan Conarro, Roblin Davis,
and Brett Dillingham

SHI team members

Katrina Hotch, Frank Katasse,
Jackie Kookesh, Phyllis Carlson,
and Nancy Barnes.





Teaching artist Ryan Conarro dances with students in 2015. Photo by Brian Wallace



Section I: Teaching artist Ryan Conarro

Gastineau Elementary School, Juneau School District, 2015

RESIDENCY FRAMEWORK

WEEK 1

- Learn a gathering song and sit with a visiting storyteller
- Encounter traditional stories, traditional values, and a sample modern-day story
- Explore basic drama skills
- Begin language development sessions

WEEK 2

- Continue language development sessions and drama skill-building
- Collaboratively create a classroom-wide, modern-day Raven story
- Explore skills for interviewing and recording

WEEK 3

- Continue language development sessions and drama skill-building
- Collaboratively develop modern-day Raven story
- Begin story performance rehearsals
- Community event in evening

“Traditional stories are like a forest, or a watershed, of a community’s thoughts and ideas. Each story is like one tree, part of a whole forest.”

— Robert Bringhurst, from
A Story As Sharp As A Knife

“I loved watching students singing and dancing together – the energy was definitely contagious throughout the packed classroom.”

— Voices on the Land participating teacher

- Hear traditional stories
- Students collect community recordings
- Engage parents/community members in design work for showcase
- Recruit parent participants to perform in showcase

WEEK 4

- Family/Community Event
 - Reconvene with parent participants
 - Share student showcase rehearsal with parents
 - Incorporate parents into showcase
- Continue language development sessions and drama skill-building
- Continue story performance rehearsals
 - Pre-showcase: Rehearsal with parent participants
 - Showcase of four modern-day Raven stories
- In-class concluding reflections

SAMPLE LESSON: INTRODUCTION TO TRADITIONAL STORIES

CONTENT CONNECTIONS

Story Structures

CULTURAL CONNECTIONS

Traditional and Contemporary Raven Stories

PLACE-BASED CONNECTIONS

Content Standards	Cultural Standards
Key Ideas and Details: RL.4.2; RL.5.2 Determine a theme or author’s message or purpose	Examining Oral Tradition

<p>Integration of Knowledge and Ideas RL.4.9 Compare and contrast the treatment of similar themes and plots RL.5.9 Compare and contrast stories in the same genre</p> <p>Craft and Structure RI.4.5 Describe the overall structure of a text RI.5.5 Compare and contrast the overall structure in two or more texts</p>	<p>Finding Elements of Traditional and Contemporary Storytelling</p>
	<p>Connection to the land</p>

MAIN CONCEPTS

- Tools of the Actor
- Story Form
- Functions of Traditional Stories
- Anthropology & Traditional Storytelling

ESSENTIAL QUESTIONS

- What are formal elements of stories?
- What are three functions of traditional stories?
- How do stories contribute to community and place?



Photo by Brian Wallace

MATERIALS AND RESOURCES

- “Berry Patch,” a modern Raven story by Frank Katasse and Katrina Hotch (see script at the end of this lesson)
- Quotations from anthropologists and poets of Tlingit and Haida cultures (*A Story as Sharp as a Knife*, by Robert Bringhurst; *Saginaw Bay: I Keep Going Back*, by Robert Davis Hoffmann; *Being and Place Among the Tlingit*, by Thomas Thornton)



“The writing process was brilliant and I am totally stealing this idea to do similar script writing with my students in future projects. The kids all played a role in developing the script, everyone had a voice, kids worked together to hash our script details. It was wonderful to watch.”

— Voices on the Land
participating teacher

VOCABULARY

Tools of the Actor:

- Body: *Kaa Daa.it*
- Voice: *Kaa Satú*
- Face: *Kaa Yá*
- Imagination: *I toowú* (your imagination)

Story Form:

- Setting
- Conflict
- Characters
- Plot
- Climax
- Dialogue

Functions of Traditional Stories:

- Why It’s Like That
- Learn To Do It Right
- How To Behave

Other key terms:

- Traditional
- Contemporary
- Ready position: *Yan yeené* (“be ready”)
- “Feet strong on the floor. Hands by your sides. Eyes on me, or fixed on a spot that will not move.”

PROCEDURES

- Welcome students with Tools of the Actor & Ready Position, using both Tlingit and English language
- “This project is called Voices on the Land. It’s about using our voices to tell about our land here—the place that we live in. This project is about stories.”
- Introduce visiting cultural specialist (storyteller) to tell a traditional Raven story
- “What’s a story made of?” Define form and function. Use a simple



Teaching artist Ryan Conarro. Photo by Brian Wallace

object from the classroom as an example. (e.g., “This lamp is tall, has a white shade, it’s made of brass. That’s its form. This other lamp is short and red and made of clay. Both of them have the same function: to create light.”)

- Introduce the formal elements of stories. Chant them in a call-and-response fashion with students, creating a gesture for students to use for each term.
- Brainstorm: What were the formal elements of the Visiting Specialist’s traditional story?
- Introduce the functions of stories. Chant them in a call-and-response fashion with students, creating a gesture for students to use for each term.
- Brainstorm: What was the function (or, what were the functions) of the Visiting Specialist’s traditional story?
- Discuss: What does “traditional” mean? What is “contemporary”?
- “We can create contemporary stories that have the form and function of a traditional story, but that are created today with images from our contemporary world.”
- Read “Berry Patch” by Frank Katasse and Katrina Hotch (see script at the end of this lesson). Discuss its formal elements, its function(s), and its contemporary elements.
- Discuss: What is an anthropologist?
- Pair or small-group activity: Distribute excerpts of text from two anthropologists and one poet from Southeast Alaska. Invite the groups to read their excerpts and to choose two key words to share with the group.

- Word Wall: Invite pairs/groups to share the key words they've selected from their readings. Chant the chorus of words in a call-and-response fashion.
- Invite volunteers to read each full excerpt to the whole class.
- Discuss: "We will be creating contemporary stories in this project. Each of those stories is like a new tree in the forest of ideas where we live."
- Wrap-up activity: Review new vocabulary words, concepts, and gestures.



SHI's Katrina Hotch works with students. Photo by Brian Wallace

“Berry Patch”

A Model Script

by Katrina Hotch and Frank Henry Kaash Katasse

BERRY PATCH

Model Script

by

Katrina Hotch and
Frank Henry Kaash Katasse for
Sealaska Heritage Institute's
Voices on the Land project
2015-2017

December 2014

Sealaska Heritage Institute
105 S. Seward St. Suite 201
Juneau, Alaska 99801
Phone: 907-463-4844
Email: heritage@sealaska.com

Tlingit Language Used in this Story

Tléikw
Berries

Aáa
Yes

T'óok'
Nettles

Éits'k'
Yum

Gunalchéesh
Thank you

Aan Yátx'u Sáani
Noble People of this Land

Atxá Aaní
"Food Land"

X'eesháa
Bucket

Lingit'aaní
World

Daa sá i tuwáa sigóo?
What do you want?

Cast of Characters

Narrator

Raven

Eagle Woman

Kid #1

Kid #2

Kid #3

1

LIGHTS UP:

NARRATOR

Maybe it was near Perseverance Trail where our story begins. Maybe it was a long time ago, maybe not. I don't know. Who knows? Anyway ... it must have been a sunny day out, because Raven could see a long ways that day. When he sees a woman who was always busy with her garden. Raven quietly lands near her to take a quick peek...

EAGLE WOMAN

I see you there Raven. I have Eagle eyes you know? Daa sá i tuwáa sigóo?

RAVEN

I was just wondering ... why are you SO busy working? It is a nice day.

EAGLE WOMAN

My precious tléiḵw take a lot of work. have thimbleberries over here, and salmonberries over there.

RAVEN

THIMBLEberries, and SALMONberries?! Those don't sound much like berries to me. Berries should be sweet, juicy, and delicious! Thimbleberries sound tough, and salmonberries just sound sort of fishy...

EAGLE WOMAN

These berries are actually very good and ...

RAVEN

Uh-huh! No wonder she is the only one bothering with those berries.

NARRATOR

Raven flew away. The woman, however, kept up her work. Weeding out t'óok' and mending the fence around her berries. Meanwhile, Raven's stomach began to rumble. It growled so loud it shook the rain right out of the clouds. Suddenly,

those Thimbleberries and Salmonberries weren't sounding so terrible after all and he returned back to the old woman's berry patch ...

RAVEN

Working on your tléiḵw again?

EAGLE WOMAN

Aáa they are a good source of vitamins, antioxidants, and fiber.

NARRATOR

Raven was unimpressed.

EAGLE WOMAN

I like to use these berries for smoothies, in yogurt, desserts, and sometimes for gifts.

RAVEN

Oh! I see! I get it! You give it as a gift to people you don't like!

EAGLE WOMAN

Yes I give it to people I don't ... Wait! No! That's not right at all! Here. You know what? I have a snack here made with some jelly from salmonberries and thimbleberries. Give it a try.

NARRATOR

Raven took a nibble and was shocked.

RAVEN

Éits'k! This is better than those cherry Danish pastries they have at Heritage Coffee!

EAGLE WOMAN

Gunalchéesh. I made those this morning. Now if you don't mind, and if you don't want to help me, I need to get back to working on my fence. I want it finished before my berries are ripe.

NARRATOR

It was then that Raven really had a good look at the fence. This wasn't just any ol' fence you would find at Wal-Mart or someplace like that. No, this was a custom built fence built high with netting that covered the top of all the berry bushes. He would not be able to just swoop down and get a snack anytime he wanted!

RAVEN

Hey, how about I help you out a little bit?

EAGLE WOMAN

Oh that would be great! If you could grab a hammer and hold this plank ...

RAVEN

Oh. Well. I didn't mean today.

EAGLE WOMAN

Gee, I could really use some help right now ...

RAVEN

Sorry. Super busy. But when those berries are ready to be picked I can do that. I will pick all the berries if you will give me a share after all the work is finished.

NARRATOR

The woman looked over her tléikw patch. Back at Raven. Back at her tléikw patch. Then quickly back at Raven. She then decided maybe it would be alright to share some since it looked like she would be getting lots of berries this year.

EAGLE WOMAN

Okay Raven. If you pick all the berries when they are ripe, I will share some with you, but you will get a smaller share because I did most of the work.

NARRATOR

Raven quickly agreed. He also had an idea on how to get by without doing much of the work at all. He stopped by every now and again to see if the Salmonberries and Thimbleberries were getting close to being ripe.

RAVEN

Are those berries ready to be picked yet!?

EAGLE WOMAN

Sorry Raven. I think if those berries get one more day of sun, after all this rain, they will be ready to be picked.

NARRATOR

In those days there was no Meteorologist to predict the weather, so Raven had to read the clouds in the sky, taste the water in the air, smell the wind ...

RAVEN

Oh I don't know, I'll just stop by again on Tuesday ...

NARRATOR

Raven randomly guessed Tuesday would be the day to get those tasty tléikw.

Raven couldn't wait to get his beak on those tasty berries again. He had to stop the rumbling in his gut by eating French fries at the Douglas Café.

Finally it was the day he was going to have fresh berries! Before Raven went up to Perseverance Trail he stopped by Chicken Yard Park where he was sure he could find some moms and aunties with kids to pick the berries for him.

RAVEN

Moms! Aunties! Aan Yátx'u Sáani! I know a place where you can get an excellent source of vitamins, antioxidants, and fiber!

KID #1

Sounds too healthy...

KID #2

Hey there's nothing wrong with that!

KID #1

I know, I'm just sayin'!

KID #2

Well I like eating healthy!

RAVEN

Well they are more than just healthy, they are also a delicious and refreshing treat!

KID #2

Well I could use a refreshment...

KID #1

And I love treats!

RAVEN

I will let you all pick them, all you have to do is give me a share of the tléiḱw you have picked!

KID #1

(Standing)

Well I'm in!

KID #2

(Standing)

And I'm in!

KID #3

(Standing)

And I'm in too!

EVERYONE

Who are you?

KID #3

I'm Kid number 3!

RAVEN

Fair enough! Let's go!

NARRATOR

They all followed Raven towards Perseverance Trail. Raven swiftly flew ahead so he could get the woman out of her house

before everyone else arrived. Sharing her tléiḵw with so many people was not exactly part of the deal, but Raven had a plan for that too ...

RAVEN

Oh hey Old Woman, er, I mean, um, ma'am. Glad the rain finally stopped yesterday. I would say about 20% chance of rain the rest of this week ... Anyways, those berries sure are looking fat and juicy and ripe and delicious and delightful and ...

EAGLE WOMAN

Ahem! Yes! INDEED they are Raven. Are you ready to start picking them for me?

RAVEN

Right! Sorry. I am ready! Have you gotten all your supplies for making your jelly? Because I heard they are having a big sale on lids down there at Atḵá Aaní. You better hurry on down there and pick some up before they are all gone!

EAGLE WOMAN

Holy! Thanks for the heads up! I better just walk down there since there probably won't be any parking!

NARRATOR

Just as she left the children Raven rounded up to help pick berries arrived.

RAVEN

Alright everyone! You have one hour to pick! I will be waiting right here with my buckets ready, and you can just drop off my share before you leave.

NARRATOR

Raven was pretending to be picking the last thimbleberry just as the woman returned back from Atḵá Aaní.

EAGLE WOMAN

Wow! Finished up picking all the berries already?

7

RAVEN

Whew! Yeah! I have always been a fast picker. These here are your x'eesháa.

NARRATOR

The woman sized up the buckets and handed Raven the smallest of the bunch. Raven humbly accepted.

RAVEN

Since you chose the x'eesháa, I think it is only fair that I get to fill it with a few choice tléiḵw that I had my eye on.

EAGLE WOMAN

I think that sounds fair enough. Have your pick of your favorite salmonberry and your favorite thimbleberry.

NARRATOR

Raven pushed his beak down to the bottom of her bucket like there was a specific salmonberry that he wanted and a particular thimbleberry that he had his eye on. Raven pushed his beak all the way through the bottom of the bucket and made several holes.

EAGLE WOMAN

Alright, Alirght! You have your berries, and I have mine, so I guess we are done here.

NARRATOR

Eagle Woman was never one for small talk and she gestured for Raven to leave the berry patch.

RAVEN

Ladies first.

NARRATOR

Eagle Woman sighed and walked away with Raven quietly hopping behind. You see every time she took a step a berry fell out of those holes in the bucket he made with his beak. Eventually he gathered all the berries from the Old Woman's bucket. He filled his bucket and cheeks with the berries.

Suddenly the woman noticed her bucket had gotten really light.

EAGLE WOMAN

Hey! Get back here!

NARRATOR

She turned around just in time to see Raven flying off. Raven took a bite of fresh salmonberries and thimbleberries!

RAVEN

Crunch!

NARRATOR

Raven discovered as he was flying that these berries have a lot of seeds. Raven was so hungry and besides the seeds, these berries were SO good. So he spit seeds as he flew. Maybe he flew towards Eaglecrest, then out the road by Eagle Beach and along Eagle Glacier Trail. That's where these seeds grew into patches of tléikw and spread and grew throughout all of Lingít Aaní.

LIGHTS FADE DOWN:

THE END

Student poems

Raven Poem

by Desiree

Black feathers all around
 Beady eyes to see
Long talons for fingers
 that help us,
 wings to fly, to
 look all around, me
admire you for you
 help us have the things
 we have now yet you can
 trick us when we
least expect it you the
 Raven confuse me

Raven helps among the
 people who need
He can come to be in
lead. Raven yet can
be tricky and
sneaky to get his way
 you confuse me everyday
You're brave yet strange,
 Raven

Ode to Raven

By Lance

All the ravens gather 'round to pull a nasty prank.
They went up to a person, grabbed his cup and fully drank.
They always grab your drink or eat your food
until its fully chewed.

So I sing an ode to raven
because they are magnificent as ever.
But then we lose our advantage
because they are really clever.

Raven

By Taylor

A small bird black as can be sneaking around,
where can he be.
Soaring through the sky the bird croaking.
Clawing through a garbage
as if he won't be seen.
The small bird is named raven he may be quiet,
but he can be seen.



Students rehearse for a play during the Voices on the Land program. Photo by Brian Wallace



Students perform "Raven and the Hidden Halibut" at Harborview Elementary School.
Photo by Nobu Koch



Section 2: Teaching artist Roblin Davis

Harborview Elementary School, Juneau School District, 2015

SUMMARY

Telling Our Stories: Voices on the Land at Harborview Elementary School engaged participating students in writing, revising, rehearsing and performing modern-day Raven stories. The three week artistic and cultural residency included learning about the Tlingit oral storytelling tradition, the skills of acting, Tlingit language, song and dance, ensemble performance, and creating place-based theater.

Students learned Tlingit words and phrases embedded within the scripts of the stories and performed the stories with participating family members. They explored Tlingit cultural ways of knowing and cultural values while practicing writing, reading, speaking, and listening skills.

RESIDENCY FRAMEWORK

WEEK ONE

Lesson One: Modern Day Raven

- Introduction to the residency
- Community building
 - Defining ensemble and chorus
 - Defining collaboration and cooperation
- Creativity

“I can see it in all kids’ faces and in their postures... they feel proud, they feel good about themselves, they feel a complete equity of inclusion.”

— Voices on the Land
participating teacher



Teaching artist Roblin Davis and Katrina Hotch from SHI watch students during a performance at Harborview Elementary.
Photo by Brian Wallace

- Discuss the creative process
- Discuss group decision-making
- Tools of the actor
- Skills of the actor
- Inhabiting our place: Strength of body, focus of mind
- Finding our voices: Vocal explorations

Lesson Two: Raven Storytelling

- Discuss the oral tradition of storytelling
- Reflections on Raven
- Raven as guiding character

Lesson Three: Collaborative Writing: Response and Revision

- What are stories? What is oral tradition in storytelling?
- Story form and function
- Elements of drama
- Raven calls, movements, voices
- Anthropomorphism/personification

Lesson Four: Tlingit Drumming and Singing

WEEK TWO

Lesson Five: Creating, Choreographing, Dramatic Speaking

- Community building
- Finding our voices: voice and gesture
 - Emphasize the important words: Operatives
- Inhabiting our place: Statues and tableau

Lesson Six: Tlingit Dance

Community Gathering

- Prop making
- Set creating
- Tlingit language lessons
- Singing and dancing
- Formline design
- Parent recruitment

Lesson Seven: Rehearsing the Basics

- Community building
- Finding our voices: Expression
 - Projection
 - Articulation
 - Emphasis
- Inhabiting our place: Statues and tableaux

Lesson Eight: Tlingit Drumming, Dancing, and Singing**WEEK THREE****Lesson Nine: Rehearsing and Refining**

- Song and dance
- Community building
- Finding our voices
- Inhabiting our place

Lesson Ten: Rehearsing and Refining

- Song and dance
- Community building
- Finding our voices
- Inhabiting our place

Lesson Eleven: Performance Showcase**Lesson Twelve: Reflections and Evaluation**

- Individual feedback and constructive critique
- Group reflection on modern-day Raven stories
- Evaluation and surveys

SAMPLE LESSON: INTRODUCTION TO TRADITIONAL STORIES

CONTENT CONNECTIONS

Story Structures

“Every student absolutely felt a part of the process – the extremely important process of writing our play.”

— Voices on the Land participating teacher

“This is the type of project where kids who don’t normally shine brightly in mainstream school activities end up shining like brilliant stars.”

*— Voices on the Land
participating teacher*

CULTURAL CONNECTIONS

Traditional and contemporary Raven stories

PLACE-BASED CONNECTIONS

Content Standards	Cultural Standards
Key Ideas and Details: RL.4.2; RL.5.2 Determine a theme or author’s message or purpose	Examining Oral Tradition
Integration of Knowledge and Ideas RL.4.9 Compare and contrast the treatment of similar themes and plots RL.5.9 Compare and contrast stories in the same genre Craft and Structure RI.4.5 Describe the overall structure of a text RI.5.5 Compare and contrast the overall structure in two or more texts	Finding Elements of Traditional and Contemporary Storytelling
	Connection to the land

MAIN CONCEPTS

- Tools of the actor
- Story form
- Functions of traditional stories
- Anthropology and traditional storytelling

ESSENTIAL QUESTIONS

Cultural Values

- How can we honor each other and our land?
- What does self-discipline look like?
- How do we work together?

Art of Place

- How do we know where we are in the world?
- How can art and writing be in response to where we live?
- What is community?
- How do we create a sense of belonging?
- How do we collaborate and cooperate in community?

Storytelling: Tlingit Raven

- What are stories? What do stories do?
- What are the forms and functions of stories?
- What is the oral tradition of storytelling?
- Who is Raven?

Creative Collaboration

- What is collaboration and cooperation?
- What is the creative process?

Drama Concepts and Skills

- What are the tools and skills of the actor?
- What are the elements of dramatic storytelling?
- What is ensemble performance?
- What is choral speaking?
- What makes compelling theatre?



Students rehearse a play during the Voices on the Land summer program. Photo by Nobu Koch

VOCABULARY

Tools of the Actor:

- Body: *Kaa Daa.it*
- Voice: *Kaa Satú*
- Face: *Kaa Yá*
- Imagination: *I toowú* (your imagination)

Story Form:

- Setting
- Conflict

- Characters
- Plot
- Climax
- Dialogue

Functions of Traditional Stories:

- Why it's like that
- Learn to do it right
- How to behave

Other key terms:

- Traditional
- Contemporary
- Ready position: *Yan yeené* (“be ready”)
- “Feet strong on the floor. Hands by your sides. Eyes on me, or fixed on a spot that will not move.”

PROCEDURES

DISCUSSION 1

- “This project is called Voices on the Land. It’s about using our voices to tell about our land here—the place that we live in. This project is about stories.”
- Written language first developed around 3200 BCE
- Tlingit ancestors have been speaking the Tlingit language in this area for thousands if not tens of thousands of years.
- What does “Traditional” mean? What is “Contemporary?”

ACTIVITY 1: CALL AND RESPONSE

- Yan yeené (“be ready”)
- Haa Shuká: Bonds among Past, Present, and Future Generations
- Haa Latseen: Strength of Body, Mind, and Spirit
- Haa Aaní: Honoring and Protecting our Land
- Wooch Yáx: Balance and Respect

DISCUSSION 2

- What’s a story made of? Define form and function.

Story Function

- Entertainment
- Education
 - Stories describe our world
 - Stories tell us who we are
 - Stories tell us where we are
 - Stories define community and our land
 - Stories connect us to our community and land
 - Stories help you understand how the world works
 - Stories communicate what we believe
 - Stories tell us how to behave

Story Form

- Theme: main idea or thought, issue, message, motif
- Plot: The storyline structure - what happens
 - Beginning (exposition)
 - Conflict (problems encountered)
 - Tension (rising action)
 - Climax (highest tension, most exciting part)
 - Resolution (conclusion)
- Setting: where the story takes place
- Characters
- Dialogue

DISCUSSION 3

- Define and discuss creative collaboration.

Storytelling

- We can create contemporary stories, too — stories that have the form and function of a traditional story, but that are created today with images from our contemporary world.

ACTIVITY: READ CONTEMPORARY RAVEN TALE

- “We will be interpreting this story as actors and storytellers, dancers, and singers, bringing the story to life for a live audience. We will be rehearsing how to perform working together in cooperation and creative collaboration.”

ACTIVITY: CALL AND RESPONSE

- *Yan Yeené* – Be ready

The Tools of the Actor	
English	Tlingit
Body	<u>K</u> aa Daa.it
Face	<u>K</u> aa Yá
Voice	<u>K</u> aa Satú
Inner Being	I toowú
Focus	Tután

- Wrap-up: review new vocabulary words, concepts, and gestures.
- What are the tools actors use to tell and act out stories?
- What are the cultural values that will guide us in our collaboration?

SEALASKA HERITAGE CORE CULTURAL VALUES

Haa Aaní: Our Land: Honoring & Utilizing our Land (Haida: Íitl' Tlagáa; Tsimshian: Na Laxyuubm)

Haa Latseen: Our Strength: Strength of Body, Mind, and Spirit (Haida: Íitl' Dagwiigáay; Tsimshian: Na Gatlleedm)

Haa Shuká: Past, Present, and Future Generations: Honoring our Ancestors and Future Generations (Haida: Íitl' Kuníisii; Tsimshian: Na Łgigyetgm)

Wooch Yáx: Balance: Social and Spiritual Balance (Haida: Gu dlúu; Tsimshian: Ama Mackshm)

“Raven and the Hidden Halibut” or “How Halibut Came to be Camouflaged”

*A Modern Day Raven Story
by Harborview Elementary School students*

RAVEN AND THE HIDDEN HALIBUT
OR
HOW HALIBUT CAME TO BE CAMOUFLAGED

A Modern Day Raven Story

by

Harborview Elementary School
Students as part of Sealaska
Heritage Institute's Voices on the
Land project, 2015

Sealaska Heritage Institute
105 S. Seward St. Suite 201
Juneau, Alaska 99801
Phone: 907-463-4844
Email: heritage@sealaska.com

Tlingit language used in this story

Gunalchéesh haat yeey.aadí.

Thank you all for coming here.

Yá tl'átgi káa yéi yatee haa yoo x'atángi.

Voices on the Land.

Ch'a áwé yéi át át koodayáaych.

This is how things came about.

Ch'a áwé yéi át koodayáaych.

This is how it comes about.

Tleix'

one

Deixh

two

Násk

three

Daax'oon

four

Keijín

five

Ax adée!

I'm so excited!

Yaa xat nadaxwétl.

I'm getting tired.

Gukalsáa.

I'm going to take a nap!

Tléik' Cháatl - Tléik' Neil!

No Halibut - No Home

Yagéiyi yakyee shuwaxeex.

Many days passed.

Yéi áyá kakgwagéi haa yoo x'atángi.

This will be enough for now.

Gunalchéesh haa x'éit yeeysa. aaxí.

Thank you for listening to us.

Yéil

Raven

Cháatl

Halibut

Téel'

Dog Salmon

Náakw

Octopus

X'éix

King Crab

Tóos'

Salmon Shark

Taan

Sea Lion

Asgeiwú

(seine) Fishermen

Cast of CharactersNarratorsNarrator 1Narrator 2Narrator 3 (parent)Narrator 4Narrator 5Narrator 6 (parent)Narrator 7Narrator 8Raven moiety speakerEagle moiety speakerRaven (Yéil)Raven 1Raven 2Raven 3Raven 4Halibut (Cháatl)Halibut 1Halibut 2

Dog Salmon (Téel')

Octopus (Náaḵw)

King Crab (X'éix)

Salmon Shark (Tóos')

Sea Lion (Taan)

Fishermen (Asgeiwú)

Fisher 1

Fisher 2

Fisher 3

Drummers

Chorus (All)

Scene

Southeast Alaska.

Time

The past.

DRUMMERS

(Drumming song with DRUMMERS leading actors onto stage; actors sing and dance into place. At podium: NARRATOR 1, NARRATOR 2, NARRATOR 3)

RAVEN MOIETY SPEAKER

(steps forward to center stage)

Gunalchéesh haat yeey.aadí.

Yá tl'átgi káa yéi yatee haa yoo x'atángi.

CHORUS

Thank you all for coming here.

Voices on the Land.

(RAVEN MOIETY SPEAKER steps back.)

EAGLE MOIETY SPEAKER

(steps to center stage)

Ch'a áwé yéi át át koodayáaych.

Ch'a áwé yéi át koodayáaych.

CHORUS

This is how things came about.

This is how it comes about.

(EAGLE MOIETY SPEAKER steps back.)

ALL NARRATORS

Raven and the Hidden Halibut

NARRATOR 2

OR

CHORUS

How Halibut Came to be Camouflaged.

NARRATOR 1

Waa-ay, way back, long ago there was Raven...

Yéil

CHORUS
(Yéil statue and hold)

and Halibut.

NARRATOR 2

Cháatl

CHORUS
(undulate 3 times (Halibut pose) in place; stop and return to actor position)

NARRATOR 3
They were opposites; Yéil was pitch black and Cháatl was pure white.

NARRATOR 1
Yéil flew high in the sky
(YÉIL moves to center stage)
and Cháatl lived in the ocean.
(CHÁATL undulates as she moves to center stage)

NARRATOR 2
Normally Cháatl lived alone, by himself. He was lonely.

NARRATOR 3
He had no one to play with and wanted a friend. He wanted attention.

ALL NARRATORS
He wanted to play!

(HALIBUT and RAVEN move around during the following dialogue sequence)

HALIBUT 1
Raven! Yéil! Come play with me! Come on!

NO.

RAVEN 1

HALIBUT 1

Please, please, please!

RAVEN 1

no, No, NO!

CHORUS

PLEASE!

NARRATOR 1

Cháatl continued to pester Yéil and was being really annoying

NARRATOR 2

and obnoxious

ALL NARRATORS

SO...

RAVEN 1

Well, okay. How about playing a hiding game. You hide first and I'll count. I'll count to 20.

CHORUS

(In Raven statue and speaking Tlingit)

1,2,3,4,5...

HALIBUT 1

I'm so excited!

CHORUS

(waving fingers over own head)

Ax adée!

HALIBUT 1

I will start hiding. Yeah!

RAVEN 1

I'm getting tired.

CHORUS

Yaa xat nadaxwétl.

RAVEN 1

I'm going to take a nap!

CHORUS

Guḵalsáa.

NARRATOR 2

Cháatl was massively huge and white so it was hard to find a good place to hide.

NARRATOR 3

He looked and looked all over for a hiding spot.

DRUMMERS

(Drumming sequence)

CHORUS

(Undulate with moving as HALIBUT looks for a hiding spot.)

(NARRATORS 4, 5, and 6 go to podium)

(RAVEN 1, HALIBUT 1, NARRATORS 1 AND 2 join CHORUS)

(RAVEN 2 and HALIBUT 2 move to center stage replacing RAVEN 1 and HALIBUT 1)

NARRATOR 4

Finally, Cháatl found a hiding spot on a seaweed bed that covered the bottom of the blue ocean.

HALIBUT 2

This seaweed bed is a great place to hide. The seaweed will mask my scent and I'll be really hard to find!

(HALIBUT 2 lays down on seaweed bed located on stage)

NARRATOR 5

After his nap, Yéil looked and looked but could not find Cháatl.

RAVEN 2

Where is that pesky Cháatl? I know, I'll trick someone, or a lot of someones, into helping me find halibut ... I'll start with ... dog salmon!

CHORUS

Téel'

(in place make dog salmon swimming motion, resume actor pose)
(DOG SALMON swims to center stage near RAVEN 2)

DRUMMERS

(Drumming sequence)

NARRATOR 6

Yéil dove into the blue sea in search of Téel'.

DOG SALMON

What are you doing down here?!

RAVEN 2

I came here to ask you if you could help me sniff out halibut.

DOG SALMON

Well, maybe ... But only if there's something in return.

RAVEN 2

Of course. There's a seine boat coming this way. So, in return, I'll snip off all their nets. That way they can't catch you or your family.

DOG SALMON

That sounds good to me! Follow my nose.

NARRATOR 4

Yéil flew along with Téel' for a while but soon was tired of it.

RAVEN 2

I'm sorry, I have to go somewhere ... right away.

DOG SALMON

Why can't you stay a little longer?

RAVEN 2

I'm really busy.
(Yawns)

NARRATOR 5

Many days passed.

CHORUS

Yagéiyi yakyee shuwaxeex

DRUMMERS

(Drumming sequence)

(Chorus moves in. Dog Salmon pose. DOG SALMON and RAVEN 2 leave stage, and RAVEN 3 moves to stage)

NARRATOR 4

Yéil slept and Cháatl hid. Finally Yéil went to octopus.

CHORUS

Náaḵw

*(make octopus pose in place;
NÁAḶW moves forward)*

NARRATOR 5

He knew Náaḵw lived at the bottom of the sea.

NARRATOR 6

And he knew that Náaḵw loves to eat Cháatl and that she would be hungry.

RAVEN 3

Hello, Náaḵw.

Cháatl and I are playing a hiding game and I can't find him anywhere ...

Hey, you must be hungry ...

OCTOPUS

I have to guard my eggs. I don't eat anything when I'm guarding my eggs.

RAVEN 3

I'll stay here and guard them for you.

ALL NARRATORS

Will Náaḵw trust Yéil to guard her eggs?

OCTOPUS

NO WAY!

CHORUS

NO WAY!

(NÁAḶW moves back to chorus.)

NARRATOR 4

Yéil decided to ask king crab.

CHORUS

X'éix

*(crab pose and pincer movement
in place)*

*(KING CRAB steps forward from
the crowd of crabs, all pincers
snapping to the drum beat)*

DRUMMERS
(Drumming sequence)

RAVEN 3
I know you crawl across the deep sea floor and could look for
halibut there.

KING CRAB
What's in it for me?

RAVEN 3
I'll get you anything you want.

KING CRAB
Hmmm. I know. I want a new home just like hermit crabs.

RAVEN 3
OK ... but, no halibut—no home!

CHORUS
Tléik' Cháatl - Tléik' Neil!

DRUMMERS
(Drumming sequence)

*(NARRATORS 7 and 8 go to
podium)
(NARRATORS 3 and 4 and RAVEN 3
crab walk with snapping pincers
across to CHORUS; RAVEN 4
emerges from CHORUS; KING CRAB
steps back into crowd of crabs
and all crabs return to actor
position)*

NARRATOR 7

Once again, Yéil flew off and this time he met salmon shark.

CHORUS

Tóos'

(make salmon shark statue and hold)
(SALMON SHARK moves out from CHORUS to center of stage)

RAVEN 4

Hey Tóos', I need help finding my friend Cháatl. Will you help me?

(CHORUS resumes actor pose.)

SALMON SHARK

Oh-h-h. I love to eat Cháatl!
All right, I'll look for Cháatl. But if long line fishermen come along, I'm out of here!
I know ... I'll get help from ... sea lion.

CHORUS

Taan

(make statue for Taan and hold. TAAN moves forward.)

SALMON SHARK

Taan love to eat Cháatl and are not afraid of long lines. Will you help me look for halibut?

SEA LION

Sure! Yummy Cháatl stew coming up!

(CHORUS release Taan pose and resume actor position)

NARRATOR 7 AND NARRATOR 8 TOGETHER

So off they went, searching for Cháatl.

10

*(SALMON SHARK and SEA LION
return to CHORUS, using their
own motions)*

DRUMMERS
*(Rubbing drum through the
following...)*

NARRATORS 7 AND 8 TOGETHER
Now, dog salmon,

CHORUS
téel'
(dog salmon pose)

NARRATORS 7 AND 8 TOGETHER
king crab,

CHORUS
x'éix
(king crab pose)

NARRATORS 7 AND 8 TOGETHER
salmon shark,

CHORUS
tóos'
(salmon shark pose)

NARRATORS 7 AND 8 TOGETHER
and sea lion

CHORUS
taan
(sea lion pose)

NARRATORS 7 AND 8 TOGETHER
were all searching for Cháatl.

*(DRUMMERS drum movement stops
CHORUS resume actor pose)*

NARRATOR 7

But Yéil and his friends were so unsuccessful that finally Yéil went to some fishermen.

CHORUS

Asgeiwú

(fisherman movement, sweeping arms forward around a big net of fish; as their name is said, FISHERMEN (FISHERS 1, 2, 3 move out to front of stage, with big fishing movement)

RAVEN 4, NARRATORS 7 AND 8

Caw! Caw!

RAVEN 4

Will you help me find Cháatl?

FISHERMEN

FISHER #1

We don't know how to catch Cháatl.

FISHER #2

We've been fishing all day.

FISHER #3

We haven't caught a single Cháatl!
(FISHERMEN move back to CHORUS)

RAVEN 4

Well, I guess Cháatl is gone forever.
(RAVEN moves around stage, looking for HALIBUT)

NARRATOR 8

But Cháatl wasn't gone. He was still hiding.

NARRATOR 7

And, as he lay hidden, the nearby sand covered all of Halibut's white skin.

NARRATOR 8

The sand stuck to him and wouldn't come off.

NARRATOR 7

He became the color of the sand around him.

NARRATOR 8

And the seaweed bed ... well ... it stained Halibut's white belly.

NARRATOR 7

Sometimes, especially in Chatham Strait, you can catch Cháatl with green seaweed stains on his belly!

RAVEN 4

Wow! Is Cháatl still hiding? He should know we quit looking for him years ago!

HALIBUT 2

*(Rising from the seaweed bed
where he has been hiding)*

Gee, I never thought I was such a good hider! I wonder if they'll ever find me!

CHORUS

And that is how halibut became camouflaged and why he's found at the bottom of the sea!

FISHERMEN

*(FISHERMEN go to front with big
step, with big fishing movement)*

But why can't we catch him?

(shrugging shoulders)

(FISHERMEN move back to CHORUS)

CHORUS

Caw, Caw, Caw

(EAGLE MOIETY SPEAKER and RAVEN MOIETY SPEAKER move to center of stage)

EAGLE MOIETY SPEAKER

Yéi áyá kakgwagéi haa yoo x'atángi.

CHORUS

This will be enough for now.

RAVEN MOIETY SPEAKER

Gunalchéesh haa x'éit yeeysa.aaxí.

CHORUS

Thank you for listening to us.

(RAVEN MOIETY SPEAKER and EAGLE MOIETY SPEAKER bow and CHORUS and NARRATORS bow)

DRUMMERS

(Drumming song to lead off stage, ALL follow and sing and dance as they leave)

Short student scripts

Raven Brings Light to The World

By Orion, Jaden, Alex, Shaun, Erik

Raven grabbed the light of the universe and flew up the hole.

Eagle saw the prey, it was Raven, so Raven had to escape into the cloud.

Eagle followed Raven, he dodged the claw of the eagle dropping the light.

When the ball fell, it bounced and split making the stars and moon.

Raven threw the remaining light into space making the sun.

Chorale Reading: Raven brought light to the world in the stars, moon, and sun by breaking the light.

Raven Brought Light to the World

By Jake, Jasmin, Allison, Claire

Jake: There was a time where the Earth was shrouded in darkness.

Jasmin: Raven knew an old man and his daughter who kept the light in a giant container away from the people.

Allison: Raven was swallowed, turned into a baby, and flew up the smokestack escaping with the sun.

Claire: As an eagle chased Raven, he dropped the sun, which gave the light of the moon, stars, and sun.

ALL: That's how Raven gave light to the people.

The Tides

By Cassie, Dawn, Jaryn, Leilani

Long ago, the people of the world were hungry, they knew there was food in the seas but could not get to it for it was too deep.

Raven fell asleep, Raven's vision led him to the old woman who controlled the tides.

Raven tricked her into releasing the tides and allowing the water to fall so that the people could collect food from the ocean.

Eventually, people collected too much and Raven had to return, help the old woman, who agreed to control the tides.

Chorale: That is how Raven brought the tides to the world.

Raven and Fire

JJ, Creadence, Kiana, Camille

JJ: There was no fire on the face of the earth

Actors: (shiver)

JJ: All creatures obeyed Raven

Camille: (Flaunt feathers)

Creadance: "We need fire, Raven"

Camille: Go fetch some pitch, Thunder bird. I have a plan.

JJ: Raven has a plan.

Kiana: Yes, Raven (flies away and back)...here you go Raven

Camille: Hawk Owl, you have the longest beak, we need you to recover the fire from Hot Springs Point.

Creadance: Yes Raven

JJ: Hawk Owl returns with the fire, but through great pain and suffering, lost his long beak.

Camille: You are a loyal bird, the people thank you for your sacrifice.

JJ: Fire was brought to the people of Earth, and everything was well.



Students perform a play during the Voices on the Land program at Glacier Valley Elementary School. Photo by Nobu Koch



Brett Dillingham works with students at Riverbend Elementary. Photo by Brian Wallace



Section 3: Teaching artist Brett Dillingham

Riverbend Elementary School, Juneau School District, 2016

SUMMARY

OBJECTIVES AND ASSESSMENT

- Familiarize students with the concept of “Why It’s Like That” stories
- Familiarize students with the play they will be using as the basis for their Readers’ Theater and class writing of a “Why It’s Like That” story segment
- Collaboratively create a “Why It’s Like That” story

MATERIALS AND RESOURCES

- “Raven’s Journey” play by Frank Katasse (script follows this lesson)
- “How Raven Stole the Sun” by Maria Williams

LESSON 1: READERS’ THEATER

PREPARATION

Explain to students that they will be hearing an incomplete play and that they will be the authors, along with other groups, of one of the incomplete sections.

Summarize the story briefly, saying, “The events in this play happened long, long ago before all the animals looked like they do today. In this

*“I saw laughter,
mental rigor,
teamwork, and
dedication from
students throughout
the entire process.”*

*— Voices on the Land
participating teacher*

play, Raven is always hungry and he travels to different areas near our homes to look for food. He travels to the beach, the mountains, the forest and the ocean. While in each area, he encounters an animal that he recognizes, however, this animal has some physical characteristic that are different from what we would see today. Your job will be to decide what animal he sees and how it is different from that same animal that you might see today. Then you will create a story that tells how Raven had a hand in changing how the animal appears.”

For example, if Raven was in Africa, which he is NOT, he might have seen giraffes with short stubby necks! Perhaps Raven and Giraffe fought over food. Both held tightly onto the food with their mouths and as Raven flew high in the sky, Giraffe’s neck stretched and stretched until it reached the top of the trees, where he found leaves to eat so he let Raven have the food they were fighting over. And ever since that day, giraffes have had long necks.

Explain that this type of story is common in various cultures throughout the world and is often called a “Why It’s Like That” story.

ACTIVITY: RAVEN’S JOURNEY

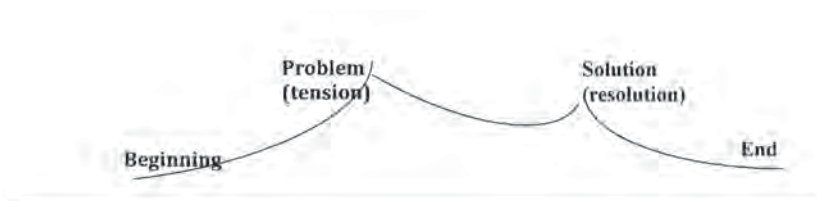
Read aloud, in parts, or as a story, the entire “Raven’s Journey” play, pointing out the sections that have prompts for student writing and explaining that different classes will complete different sections. If your class has been assigned a specific section, point that out to students.

PREPARATION: HOW RAVEN STOLE THE SUN

Show cover of the book “How Raven Stole the Sun” and ask students if they have heard this story or one similar and ask what they remember about the story. Explain that this story is a “Why It’s Like That” story. After students share, if no one has mentioned that in addition to explaining how people got access to the sun, moon and stars, this book explains how Raven became black.

Let students know that after hearing the story, they will be expected to be able to tell how this happened to Raven.

Further, let students know the class will be asked to orally identify the beginning, the problem, the solution and the ending using a Visual Portrait of a Story diagram (below).



Visual Portrait of a Story diagram by Brett Dillingham

ACTIVITY: HOW RAVEN STOLE THE SUN

Read aloud “How Raven Stole the Sun.” Write brief notes at each of the four sections; beginning, problem, solution, ending. Discuss that this is the main storyline however there are details included in the story that are related to the story but are not part of the main storyline- i.e., how Raven became black. Ask students to share how Raven became black. Reiterate that this is a “Why It’s Like That” story.

LESSON 2: PHYSICAL CHARACTERISTICS OF SPECIFIC ANIMALS

PREPARATION

Using Alaska Department of Fish & Game information sites, students individually, in pairs, or teams, select one animal to research. (Or the entire class could select one animal and teams could complete the activity with one animal only).

ACTIVITY

Individually, in pairs, or teams, students use resources to find salient characteristics of various animals and using the table below, write in the “characteristic today” column at least 3 characteristics of the animal.

Creature name:

Characteristic today	Characteristic long ago	How Raven helped this change occur	Why this change is useful

Complete a full class 4-column chart. All student ideas should be recorded and using an established procedure or voting, help students select one animal and following that selection, select one characteristic that will be used in the group writing of a “Why It’s Like That” story.

LESSON 3: COLLABORATIVE WRITING

Reread the section of “Raven’s Journey” that precedes Raven meeting the animal your class has selected. Remind students that the 4-column chart is the main outline for the story and that just like in other “Why It’s Like That” stories, there has to be a beginning, problem, solution, and ending.

As a whole group, create a collaborative Visual Portrait of a Story for the selected animal with brief notes for each of the 4 sections; beginning, problem, solution, ending.

With this portrait clear in students' minds, place students into 4 groups—one group per section of the story. With one student as designated scribe (or more ideally an adult scribe who can also help problem solve), students elaborate on the brief notes previously recorded for their section, i.e., fill in the details.

After a first draft is complete, discuss narrator and dialogue. Look at “Raven’s Journey” and note there is a Narrator, Raven, and Chorus as well as stage directions. Note that there will be another character in their section, the animal they selected for the habitat.

With students, determine what sections are Narrator, Raven, Chorus, or selected animal.

Following designation of parts, include stage directions as needed.



Playwright Frank Katasse works on a script with a Voices on the Land participant. Photo by Nobu Koch

“Raven’s Journey”

A Play in One Act

by Frank Henry Kaash Katasse

RAVEN'S JOURNEY

A Play in One Act

by

Frank Henry Kaash Katasse
for Sealaska Heritage Institute's
Voices on the Land project
2015-2017

(Performed at Glacier Valley
Elementary School with bold
sections written by students)

Sealaska Heritage Institute
105 S. Seward St. Suite 201
Juneau, Alaska 99801
Phone: 907-463-4844
Email: heritage@sealaska.com

I-1-1

ACT IScene 1

Drumming off stage. A line of students come singing, dancing, and drumming into the space. Last in the line, and carrying a walking stick is/are the NARRATOR(S)

NARRATOR

A long time has passed now, since the last of the alder leaves surrendered to the changing winds. They now lay wet on the high tide line on a barnacle covered beach. It is here that our story begins.

One day Raven was walking along the beach...

RAVEN

It is so cold! It has been like months since my last meal!

CHORUS

They don't lie!

RAVEN

Well, more like weeks...

CHORUS

Clears throat

Raven!

RAVEN

Days?

CHORUS

Yéil!

RAVEN

Fine! It has been hours since my last meal but it's so cold out that I need eat constantly to keep my energy up! That's the truth! Honest!

CHORUS

They pretend to whisper to each other. Then look up.

We believe you.

RAVEN

Gee, used my Tlingit name! I must have been in trouble!

NARRATOR

Raven continued his search for food along the beach. It was from this beach he/she has on many occasions gathered food for him/herself and his/her family.

RAVEN

I wonder where all the mussels went? The clams? The cockles? The limpets? They aren't my first choice when it comes to food, but in the dead of winter, one can't be too picky. They actually taste pretty good. Besides, if I fly up high and drop them on the rocks, I easily crack their shells. You know, mind over mussels!

NARRATOR

It was at this time, Raven saw someone he thought looked very familiar...

AT THIS POINT RAVEN SEES A BEACH ANIMAL, EXCEPT THERE IS SOMETHING DIFFERENT ABOUT IT.

Class writes this section of the play:

What is the animal (can have up to 2 other animals) Raven finds on the beach? Look up the Tlingit name of the animal and after it is introduced in English, have the chorus repeat the name in Tlingit. From then on use only the Tlingit name. What is a distinguishing characteristic of this animal?

I-1-3

What problem does the animal have?

How does Raven help this animal? How does Raven give this animal its characteristic? No longer than 1-2 pages.

NARRATOR

As Raven was saying his/her goodbyes.

RAVEN

Gunalchéesh! Gunalchéesh!

NARRATOR

The wind suddenly picked up and carried him away!

CHORUS

(The drum plays rapidly)

WhoaAAAAAA!

(As Raven is carried away in the wind. The drums pick up to a more rhythmic beat. The current class starts to exit.)

SCENE 2

(The next class comes in drumming and singing to take the stage.)

NARRATOR

The wind carried Raven up the beach, past the high tide mark. Past the alder skeletons lining the shore, deep into the heart of the forest. Veins of snow weft the forest floor like a blanket. Patches of moss consume every drop of water before it can even hit the earth, leaving a quiet calm in the air.

RAVEN

Geez! That wind knocked the wind out of me! Sure is quiet here.

CHORUS

(One of the Chorus members shakes a rattle.)

Did you hear that?

NARRATOR

Raven pretended to not hear anything.

RAVEN

Nope. I didn't hear a thig. It's probably just my stomach growling...

CHORUS

(Two more Chorus members shake rattles. Another pounds a drum.)

You must have heard that!

RAVEN

(Getting nervous.)

Nope! Quiet as a new born mouse!

CHORUS

Even more Chorus members shake rattles and drum.

I-2-2

NARRATOR

Finally Raven had enough!

RAVEN

That's enough!

(Chorus stops.)

I will not be afraid anymore!

NARRATOR

At that moment, Raven turned around and couldn't believe what he/she saw...

Suddenly the tree behind him began to sway. The sway turned into a dance.

SPRUCE WOMAN

Don't be afraid honey.

RAVEN

Ahhh!

CHORUS

Ahhh!

SPRUCE WOMAN

Please. You are in a sacred place. You must behave and show your respect.

RAVEN

I'm sorry. It's just that you're...er...a tree!

SPRUCE WOMAN

You are so observant! I am a tree, and you are a yéil, and we are all connected by the same earth.

RAVEN

I understand. I didn't mean to yell. I guess you could say my bark is worse than my bite!

*Long pause and everyone stares
at Raven*

I-2-3

SPRUCE WOMAN

Congratulations. That joke somehow made this forest even quieter.

RAVEN

You're welcome?

SPRUCE WOMAN

There is a reason I presented myself to you just now, Raven. Whispers have carried on the wind about some creatures within this forest. I am rooted in this spot, so you must venture to find out more.

RAVEN

I'm sort of busy looking for something to eat...

SPRUCE WOMAN

Sometimes you must think of others before you think of yourself.

RAVEN

Okay! Geez! Leaf it to me!

(No reaction)

I said LEAF it...

CHORUS

We heard you!

RAVEN

Yeah, but she may not have...

SPRUCE WOMAN

No. I got it. You said leaf because I'm a tree. Acorn-y joke.

NARRATOR

Spruce Woman pointed Raven in the direction of the creatures, deep in the forest. Raven quickly made his/her way through the dense forest. Suddenly, he saw what the wind had whispered to the Spruce Woman...

I-2-4

*AT THIS POINT RAVEN SEES A
FOREST ANIMAL, EXCEPT THERE IS
SOMETHING DIFFERENT ABOUT IT.*

*Class writes this section of
the play:*

*What is the animal (can have
up to 2 other animals) Raven
finds in the forest? Look up
the Tlingit name of the animal
and after it is introduced in
English, have the chorus repeat
the name in Tlingit. From then
on use only the Tlingit name.
What is a distinguishing
characteristic of this animal?
What problem does the animal
have?*

*How does Raven help this
animal? How does Raven give
this animal its characteristic?
No longer than 1-2 pages.*

SCENE 3

NARRATOR

Raven, now exhausted from his journey...

RAVEN

And lack of food!

NARRATOR

...barely had enough strength to fly. There was a bigger problem though.

CHORUS

He was lost!

RAVEN

No I'm not! I just don't know where I am or where I should be going.

CHORUS

Lost!

NARRATOR

He was lost alright. So he did what any clever Raven would do. He climbed the highest tree to make his way back to the beach.

RAVEN

There has to be something to eat at the beach! I'm starving!

NARRATOR

He climbed and he climbed. This tree was much larger than any other. From the top he would be able to see all of Lingít Aaní! In the distance he could see the rolling waves of the ocean.

RAVEN

Ah-ha! I'll head that way!

I-3-2

NARRATOR

There was a problem, though.

CHORUS

Uh-oh!

RAVEN

Oh no.

NARRATOR

The wind started to blow! Raven being so weak from no food, couldn't fight the prevailing wind! It pushed him back, back, back! Raven couldn't keep his eyes open, but in the darkness of the storm he could hear something.

(Chorus starts to play the drums and rattles. Intensity slowly picks up.)

SPRUCE WOMAN

Over the sounds of drums and rattles.

Gunalchéesh Yéil! By helping me, your elder, you did the honorable thing.

Chorus stops.

NARRATOR

Then everything became quiet. Raven could now open his/her eyes. He was surrounded by the richest blues and whites. The sea wind had carried him to a glacier on top of a mountain.

RAVEN

Now I am even farther away! From way over here I can barely see the sea!

Chorus plays the drums and rattles like the wind.

SPRUCE WOMAN

Enough with the puns! You are getting carried away with them!

Wind stops.

I-3-3

RAVEN

Doesn't seem fair that she gets to say puns and nobody seems to care, but every time I do...

NARRATOR

Exhausted and hungry, Raven sat down on the glacier.

RAVEN

That's it. I should just give up now.

NARRATOR

No, Raven! You can't give up! You must reach deep down inside yourself. Get up! Get back down to the beach and find something to eat!

RAVEN

You're...right...

NARRATOR

Raven reached deep down within himself, and found the strength to pull himself up. Suddenly though, Raven felt uneasy, as if someone or something was watching him/her. Raven slowly turned around.

AT THIS POINT RAVEN SEES A MOUNTAIN ANIMAL, EXCEPT THERE IS SOMETHING DIFFERENT ABOUT IT.

Class writes this section of the play:

What is the animal (can have up to 2 other animals) Raven finds in the mountains? Look up the Tlingit name of the animal and after it is introduced in English, have the chorus repeat the name in Tlingit. From then on use only the Tlingit name. What is a distinguishing characteristic of this animal?

I-3-4

What problem does the animal have?

How does Raven help this animal? How does Raven give this animal its characteristic? No longer than 1-2 pages.

SCENE 4

NARRATOR

Before Raven could take a step, his/her stomach began to growl. The growling grew stronger.

(Chorus begins to drum.)

The growling in Raven's belly shook the earth. The glacier Raven was standing on calved and gave way.

CHORUS

Whoaaa!

RAVEN

Whoaaa!

NARRATOR

Down the mountain Raven fell! Past the forest! Past the beach! Out onto the ocean!

RAVEN

I can't fly. I can't even see the beach from here. Soon this iceberg will melt, and that will be the end.

NARRATOR

It was at this moment, Raven saw something flash below the surface of the water. He lifted up the ocean to take a better look...

*AT THIS POINT RAVEN SEES AN
OCEAN ANIMAL, EXCEPT THERE IS
SOMETHING DIFFERENT ABOUT IT.*

*Class writes this section of
the play:*

***What is the animal (can have
up to 2 other animals) Raven
finds in the ocean? Look up the
Tlingit name of the animal***

I-4-2

and after it is introduced in English, have the chorus repeat the name in Tlingit. From then on use only the Tlingit name. What is a distinguishing characteristic of this animal? What problem does the animal have?

How does Raven help this animal? How does Raven give this animal its characteristic? No longer than 1-2 pages.

I-5-1

SCENE 5

NARRATOR

Raven climbed back onto the rapidly shrinking iceberg. Now not only hungry and tired, but soaking wet as well.

RAVEN

I have helped so many. I have asked for nothing. I still won't give up. This iceberg below my feet will sink before my spirits do.

(Chorus begins to drum and rattle)

NARRATOR

Towards the sky Raven was lifted.

CHORUS

Up, up, up!

NARRATOR

Higher and higher. Had he/she suddenly regained the strength to fly?

CHORUS

No.

NARRATOR

Raven looked below.

RAVEN

My feet haven't left this iceberg. Below the iceberg is still water. How is this possible?

NARRATOR

A wave! A wave picked up Raven. A wave carried Raven back towards the shore, towards the land!

(Chorus stops drums and rattles)

The wave dropped Raven back onto the beach.

Long pause.

He stopped moving.

I-5-2

CHORUS

Get up Raven!

NARRATOR

Get up Raven!

Raven moves

RAVEN

Why should I? There is nothing here for me. The beach is barren.

CHORUS

Not so fast, Raven. Look up..

NARRATOR

From the sky rained clams, limpets, mussels, sea urchins, and more!

RAVEN

All of my favorite foods!

NARRATOR

Raven started feasting. Eating everything he could, but then stopped.

RAVEN

I will only eat some of the creatures. If I eat them all, then this shore will remain barren. If I leave some, there will be more in the future. I have a question though, where did they come from?

NARRATOR

Ahh, I was hoping you would ask. I brought them from the ocean for you Raven.

RAVEN

You did?

NARRATOR

Yes Raven. Everything has a spirit, and I am the spirit of the earth. This was a test.

RAVEN

What kind of test?

NARRATOR

I wanted to test your values.

RAVEN

Did I pass?

NARRATOR

With flying colors. You showed respect for Haa Shuká ...

CHORUS

Our past, present, future generations

NARRATOR

When you helped out your elder, the Spruce Woman.
You showed Haa Latseen,

CHORUS

Strength of mind, body, and spirit

NARRATOR

When instead of giving up on that mountain, you reached deep
within and picked yourself up.
Just now you showed care for Haa Aaní ...

CHORUS

Our land

NARRATOR

By letting some of the animals go, and ensuring a
sustainable food source.

RAVEN

What about Wooch Yáx?

CHORUS

Balance, reciprocity, and respect

I-5-4

NARRATOR

That is one we worked together on Raven. You gave so much by helping all the earth's animals, I restored balance with food for you.

RAVEN

Gunalchéesh spirit of the earth.

NARRATOR

Áaa. Gunalchéesh Yéil.

Stomach filled, Raven went about his/her day, hopping along the beach.

*(Chorus plays drums, rattles,
and sings.)*

(THE END)

PART III: Educator-Designed Lesson Plans



Teachers take part in a Basic Arts Institute class in 2015. Photo by Nobu Koch



PART III: Educator-Designed Lesson Plans

The lessons contained in this section are samples of what teachers developed during a two week Basic Arts Institute (BAI) that occurred in each of the three years of the Voices on the Land program. Co-sponsored by the Juneau Arts & Humanities Council, the BAI followed the Alaska Arts Education Consortium's highly successful model, with input from Sealaska Heritage, so that every day of the 10 days participants experienced 90 minutes of rich cultural content alongside experiential arts sessions in performing and visual arts.

The teachers who developed these lessons had a wide range of familiarity and understanding of Tlingit, Haida, and Tsimshian cultures, languages



Teaching artist Ryan Conarro leads educators in an exercise during a Basic Arts Institute.
Photo by Nobu Koch

and history. They also had a wide range of teaching experience – some were brand new teachers, some had more than 20 years of experience. All but three are non-Native teachers. During the BAI, teachers shared their lessons with colleagues in small groups. Those contained here were selected for the variety they portray. They were edited for clarity and to correct any factual errors.

SHI was a partner in facilitating the BAIs but in no way supervised the development, revisions or aptness of these lessons as they were produced. Each lesson was shared during the Institute with colleagues in small groups. Those featured here were selected for the grade and content range they portray. The only edits were for clarity and to correct any factual errors.

We hope that educators will use these lesson examples as a springboard for adaptation and expansion, and that the ideas offered by these teachers will inspire others to embrace culturally responsive approaches no matter what the curriculum, grade or age.

VOICES ON THE LAND

Educator-Designed Lesson Plans



Preschool – Grade 2





Teachers take part in a Basic Arts Institute exercise.

Photo by Nobu Koch



Understanding Character, Setting, and Plot Through Storytelling

Dävin Savikko

Riverbend Elementary School, August 4, 2017

SUBJECT, GRADE LEVEL/AUDIENCE, LENGTH

Language Arts/Drama
Kindergarten
Two weeks

SYNOPSIS

Explore the combination of folklore and storytelling as a way to help children actively construct an understanding of literary elements. In this unit, students read and listen, tell, sing and play with a variety of folktales, songs, and storytelling games to introduce concepts such as characterization, setting, and plot. The teacher can invite a Cultural Specialist to share stories from local Native culture to develop an understanding of oral storytelling, and to show that not all stories are written down, and yet are remembered and passed on through oral traditions. For this lesson, I also worked with our Cultural Specialist to generate a list of Tlingit words taken from the picture book *Raven – A Trickster Tale from the Pacific Northwest* – to enrich the text as it is read aloud and expose students to the Tlingit language.

As a class, we explore the use of the storyteller's/actor's tools of voice, body and movement, imagination, concentration and cooperation to build better communication skills. Using vocabulary and oral language aids in developing a deeper understanding of character, setting and plot. The unit culminates with students building group tableaux that show their knowledge of literary elements.

This specific lesson below involves a warm up/movement activity, a retelling of the story, *Raven – A Trickster Tale from the Pacific Northwest* and a guided read aloud of *Zomo the Rabbit – A Trickster Tale from West Africa*.

CULTURAL STANDARDS FOR STUDENTS

- A. Culturally knowledgeable students are well grounded in the cultural heritage and traditions of their community.
1. Acquire and pass on the traditions of their community through oral and written history.

ALASKA STATE STANDARDS

ALASKA ARTS STANDARD A: Create

A student should be able to imagine and develop artistic ideas and work.

1. Generate and conceptualize artistic ideas and work.

JUNEAU SCHOOL DISTRICT THEATER/DRAMA SCOPE AND SEQUENCE

CR:Co.K Interact with peers and contribute to dramatic play or guided drama activity.

LANGUAGE ARTS STANDARD

Reading Standard for Literature Grade K (RL.K.3) – Key Ideas and Details

3. With prompting and support, identify characters, settings, major events, and problem-solution in a story, song, or poem.

OVERARCHING UNDERSTANDINGS

ESSENTIAL QUESTIONS

In this unit students listen to a variety of folktales and other stories and use their knowledge, imagination and bodies to communicate understanding of characters, setting and plot through tableau.

KNOWLEDGE

Students will know ...

- How to listen to an oral story or read aloud and identify who the characters are.

- How to identify the setting of a story or tale.
- How to identify and retell the plot in a story or tale.
- That stories can be retold and adapted to fit different cultural settings.

SKILLS

Students will ...

- Use their knowledge of characterization to compare characters from different stories and understand universal character traits: How are the characters the same? How are the characters different?
- Use their knowledge of setting to compare settings from different stories: How are the settings the same? How are they different? How is the setting important to the story?
- Use their knowledge of plot to compare plots from different stories: How is the plot and/or the problem in stories different or the same? How is the problem solving different or the same?
- Collaborate with peers in tableau activity.

TRANSFER TASK(S) PERFORMANCE ASSESSMENTS

Students should...

- Transfer their knowledge of literary elements and create a tableau to show what they have learned.
- Show their knowledge of character, setting, and plot by:
 - Assuming a character through the use of their bodies and/or voices. Can they move like that character? Can they use facial expressions to show knowledge of that character? Can they use verbal improvisations that reflect that character?
 - Interacting with the setting. Can they improvise or create props important to the setting, i.e., trees, mountains, etc.? Do their actions reflect the setting, i.e., shivering with the cold, swimming in water?
 - Creating and solving a problem through the use of their bodies, actions, expression and voice.
- Similarly show their knowledge of setting and plot through tableau.

**The presentation of this tableau is performed using a modified version of charades, where classmates guess the character, setting, etc. This also shows the depth of their classmates' knowledge of literary elements.*

EVALUATION CRITERIA

Refer to three Assessment Rubrics at the end of this lesson.

LEARNING EXPERIENCES

LESSON PREPARATION

In a previous lesson, the students were read *Raven – A Trickster Tale from the Pacific Northwest*, by Gerald McDermott.

In this lesson they will be read *Zomo the Rabbit – A Trickster Tale from West Africa*, also by Gerald McDermott.

LESSONS

Lesson 1: Warming Up and Going on a Bear Hunt

- Start with a whole group movement/warm up activity. Students are sitting in a circle around the group learning area (the rug). The teacher starts a simple hand patting pattern; children copy the pattern by patting the beat on their thighs. Teacher leads the story of *We're Going on a Bear Hunt*. (See Resources and Materials section) This is a well-known story the students are familiar with. Teacher starts "We're Going on a Bear Hunt" and children echo "We're Going on a Bear Hunt" while keeping the beat on their thighs. Teacher will include the text for the story, found at the end of this lesson plan.
- For each line of the story, the teacher creates a motion to go with it. Students will follow the teacher's lead – echoing the words and copying the movements – all the while keeping a steady beat on their thighs. For example, "Uh Oh Grass!" – Teacher raises his/her hands to make grass – "Long Wavy Grass!" – Teacher sways arms back and forth. "We can't go over it!" – Teacher raises hands up really high. "We can't go under it!" – Teacher brings hands down. "We gotta go through it!" – Teacher swims his arms through it.
- The specific movements are not important – the teacher can make them up as he/she sees fit. This call and response with movement continues until the story ends. This should be a fun, active activity! It should take no longer than 10 minutes.

Lesson 2: Talking About Raven

- Gather students on the rug for a read aloud and discussion. Hold up the book *Raven*. Ask questions related to the story regarding character, setting and plot such as "Who are characters in this story?" (What character did you like/Why?) "What is the setting in this story?" (Where does it take place? How is the setting important to the story?) "What is the problem in this story?" (How is the problem solved? How did the character change from the beginning compared to the end?) Direct students to turn to a partner on the rug to answer the questions. All questions coming from the teacher will be answered in this manner, a turning to a partner on the rug and sharing.

LESSON 3: Talking About Zomo

When the talk about the Raven story is done, bring out *Zomo the Rabbit – A Trickster Tale from West Africa*. Tell students that this story is part of West African culture and oral tradition and is meant to be told rather than read to children. Explain that this is another story that the author Gerald McDermott heard, and retold in the form of this book. (The teacher may ask how storytelling is different than written stories, and ask if students know any stories told to them rather than read.) Begin reading the Zomo story. At specific times in the story, pause and ask questions to the class, including:

- What character does Zomo remind you of? Why? Could Zomo be compared to Raven? Explain.
- Is the setting in Zomo the same or different from Raven? Describe each setting.
- Is there a problem in this story (so far)? If there is, what is it?

The children answer the questions with their partners – help them make connections between the story of Zomo and Raven through their responses.

A closing activity below helps to further check student understanding of character, setting, and plot.

CHECKING FOR UNDERSTANDING

After the Zomo story is finished, give students 10 minutes to create their own stories – using their knowledge of character, setting and plot. This is a student led time, where they are free to move about the room and engage in activities and play as they see fit. The teacher’s role is to move around the room and engage with students and redirect them as needed. Make informal observations and encourage students to describe/expand/refine their short plays as they relate to character, setting and plot.

The teacher will have prepared ahead of time images of characters from stories cut out and placed on tables. There should also be table set up with materials to build settings. If not already available in the classroom, obtain a tub of toy animals and puppets for students to use to create their own stories. As they do so, note how students engage with the materials. Encourage students to describe/expand/refine their play as it relates to character, setting and plot.

ENRICHMENT

The above activity in the Checking for Understanding section can be used for further enrichment and extension activities.

RESOURCES & MATERIALS

- *Raven – A Trickster Tale from the Pacific Northwest* by Gerald McDermott
- *Zomo the Rabbit – A Trickster Tale from West Africa* by Gerald McDermott
- Images of characters from the two stories
- Assorted writing implements
- Paper
- Toys/Puppets for creative play
- *We're Going on a Bear Hunt* by Michael Rosen

Chorus with echo in brackets:

We're goin' on a bear hunt
(We're goin' on a bear hunt)
We're going to catch a big one,
(We're going to catch a big one,)
I'm not scared
(I'm not scared)
What a beautiful day!
(What a beautiful day!)

VOCABULARY

- Character
- Setting
- Plot
- Tableau

CONTENT ASSESSMENT

	4	3	2	1
Characters	Main characters are named and clearly described (through words, voice and/or actions). The audience knows and can describe what the characters look like and how they typically behave.	Main characters are named and described (through words and/or actions). The audience has a fairly good idea of what the characters look like.	Main characters are named or described minimally. The audience knows very little about the main characters.	It is hard to tell who the main characters are.
Setting	Vivid, descriptive words and actions are used to tell the audience when and where the story takes place.	Some vivid, descriptive words and/or actions are used to tell the audience when and where the story takes place.	Audience can figure out when and where the story took place, but with little detail either in verbal description or actions (e.g., once upon a time in a land far, far away).	Audience has trouble telling when and where the story takes place.
Problem	Audience clearly understands the problem the main character(s) face and why it is a problem. The storyteller uses dramatic but appropriate actions, voice and language	It is fairly easy for the audience to understand what problem the main character(s) face and why it is a problem. The storyteller uses adequate action, voice and language	It is fairly easy for the audience to understand what problem the main character(s) face and but it is not clear why it is a problem. Body movement, voice and/or language are limited.	It is not clear what problem the main character(s) face or why.
Solution to Problem in Story	Solution to the problem is easy to understand and is logical. There are no loose ends. Body movement, voice, language enhance the solution.	Solution to the problem is easy to understand and is somewhat logical. Body movement, voice, language are appropriate and adequate to the solution.	Solution to the problem was a little hard to understand. Body movement, voice, language are adequate to the solution.	No solution was attempted or it was impossible to understand. Body movement, voice and/or language are limited.

CULTURAL ASSESSMENT

	4	3	2	1
Accuracy of Retelling a Story	Storyteller includes all major points and several details of the story being retold.	Storyteller includes all major points and 1-2 details of the story.	Storyteller includes all major points of the story.	Storyteller forgets major points of the story s/he is retelling.

ART ASSESSMENT

<i>During the tableau presentation, the student:</i>	Consistently 3	Usually 2	Rarely 1	Never 0
Worked cooperatively as a member of an ensemble.				
Described the tableau's characters, character traits, and setting.				
Communicated the character using one's body and facial expression.				



Writing a Song About a Shared Experience

Shawna Puustinen

Riverbend Elementary School, August 5, 2016

SUBJECT, GRADE LEVEL/AUDIENCE, LENGTH

Language Arts, Writing, Music, Native Cultural Arts
K – Grade 1
Two 15-20 minute sessions

SYNOPSIS

Over the course of a few weeks, students participate in activities related to a traditional fish camp experience. Elders and Cultural Specialists come to share Tlingit song, dance, storytelling, and language. Students participate in shared experiences related to collecting food, making medicine, and/or creating art (button blankets, drums, etc.).

In this particular lesson, students work together with their teacher to create a song about a shared experience (Examples—a river walk, berry picking).

CULTURAL STANDARDS FOR STUDENTS

- D. Culturally-knowledgeable students are able to engage effectively in learning activities that are based on traditional ways of knowing and learning.
 - 2. Participate in and make constructive contributions to learning activities associated with a traditional camp environment.

ALASKA STATE AND DISTRICT STANDARDS

ALASKA ARTS STANDARD A: *Create*

A student should be able to imagine and develop artistic ideas and work.

ALASKA ARTS STANDARD B: *Present*

A student should be able to interpret and share artistic work.

2. Develop and refine artistic work for performances, presentations, and/or productions.

LANGUAGE ARTS STANDARD E: *Language Acquisition and Use*

Kindergarten- Grade 1

Writing: Research to build and present knowledge

8. With guidance and support from adults, recall information from experiences or gather information from provided sources to answer questions.

JUNEAU SCHOOL DISTRICT MUSIC STANDARDS

General Music: Create

With substantial guidance, explore and experience a variety of music.

General Music: Connect

Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

OVERARCHING UNDERSTANDINGS

ESSENTIAL QUESTIONS

- How can we write a class song based on a shared cultural experience?
- How can we use the music from "The Hook Song" to make a new song? *See resources.*

KNOWLEDGE

Students will know ...

- How to recall information from a shared experience.

SKILLS

Students will ...

- Sing and dance a Tlingit song
- Participate in a shared group writing project

TRANSFER TASK(S) PERFORMANCE ASSESSMENTS

Students should...

- Remember details of shared cultural experience.
- Describe one or two details from previous shared cultural experience.
- Be able to recall and sing "The Hook Song."

EVALUATION CRITERIA

- Attentive and active participation in all-group and small group/pair share activities.

LEARNING EXPERIENCES

LESSON PREPARATION

Prior to this lesson students will have:

- Participated in a shared cultural experience (example, blueberry picking).
- Learned to sing and dance to "The Hook Song."
- Learned the story behind "The Hook Song."
- Become familiar with the process of shared writing.
- Learned how to work in partner groups.

Prior to this lesson teacher preparation:

- Teach "The Hook Song" to his/her class, the story behind "The Hook Song," and its history. Students should be very familiar with this song before participating in this lesson.
- The teacher should be comfortable leading a shared writing experience.
- Collect and prepare objects and pictures related to the shared experience activity
- Produce story cards to visually tell the story behind "The Hook Song." (optional)

- The teacher will have taught students how to work in partner groupings and how to transition to and from partner groups.

**If using the Tlingit phrases during this lesson, these will also need to be taught ahead of time.*

Classroom Setup

Set up the classroom meeting area with large chart papers and markers.

Objects or photos related to the shared experience will be displayed in the group/meeting area. Story cards (if using) are available in the group area.

A recording of “The Hook Song” is available in the group area or a drum if the teacher plans to lead the song.

INTRODUCTION

Guide students to the group area in the classroom by singing “The Hook Song.” Dance and sing until all the students have reached the group area and are participating in the singing and dancing as best they can. When the song stops, have the students sit down in a horseshoe shape, facing the chart paper. Place the photo cards and objects inside the circular area in the middle

Ask them, “*Daa sá iyatéen?*” (*What do you see?*) Tell your ‘knee partner (pair share)’ about one object or photo on the floor.

Center the whole group again and say, “*I am going to write down your ideas on the chart paper. Please raise your hand if you would like to share your partner’s idea with us.*”

After writing down their ideas, ask the students, “*What do all of these objects and photos have to do with?*”

Tell them that, “*Today during our writing time we are going to work together to write a song about our experience _____ (picking blueberries). We are going to use these ideas (pointing to the chart paper) to write our song.*”

LESSON: SONGWRITING

Stand and sing “The Hook Song” again, with students singing and dancing. When the song ends ask students to sit down.

“*Who remembers what this song is about?*” Can you tell your “knee partner” what you remember about this song?”

Students turn to their “knee partners” and share their ideas. Then bring the group back together and have individual students share out to the group what they remember about the song. Introduce the story cards that go with the song as the corresponding parts are mentioned.

Then describe the lesson.

“Today, we are going to write a song about _____ (shared experience) _____ . We are going to use the ideas you came up with this morning (or yesterday) to tell about our experience, just like the Tlingit people did in their songs. We are going to pick 3 sentences that would really tell about our experience. I am going to read your ideas to you again. Listen for the 3 ideas you like best.”

Read the brainstorming chart from earlier, to the class.

“Now, I want you to turn to your knee partners and share your favorite ideas.”

Bring the class back together. Call on students to share out their favorite ideas.

Talley marks can be used to visually show which responses are the most popular. Once the 3 most popular ideas become evident, write them down on the big chart board.

These responses now become the lyrics of the song. Read aloud the finished song lyrics to the class. Ask them if they would like to make any changes, if it sounds good.

The lesson can end here for the day or the teacher can choose to try and sing the new lyrics to “The Hook Song” tune. It may be a better idea for the teacher to practice singing the new lyrics first, and present them to the students the following day.

The next lessons in this unit are (1) To teach the students to sing their original song and (2) Teach the movements that go with it.

CHECKING FOR UNDERSTANDING

- Photograph students throughout the lesson to assess, document participation and understanding, and to have images to review or show students.
- Have all students complete the Self Assessment; discuss their responses.

ENRICHMENT

- Individuals or small groups could write song lyrics for other shared cultural experiences or personal experiences.
- Students illustrate the class song.
- Create a play or skit that tells the story behind the original class song.













RESOURCES & MATERIALS

- Chart paper (or a projector and Elmo device)
- Markers
- Objects related to the shared experience
- Photos of students participating in shared experience
- Visiting Elders and/or Cultural Specialists who can share stories, songs
- Tlingit song story cards (optional)
- “The Hook Song” recording by Ed Littlefield
 - Song “template” was adapted from Ed Littlefield’s “Song Mapping Exercise.”
 - “The Hook Song” as shared by Clara Peratrovich’s Grandmother with Ed Littlefield, who shared it with teachers in the 2015 Basic Arts Institute

VOCABULARY

- *Daa sá iyatéen?* – what do you see?
- Knee partners – assigned partners, used for pair share activities

STUDENT SELF ASSESSMENT

	Beginning	Developing	Strong
I shared my ideas with my partner			
I listened with my eyes, ears, and heart			
I did my best singing and dancing of “The Hook Song”			
I had a positive attitude			



Animals in Southeast Alaska

Kimberly Naylor

Harborview Elementary School, July 27, 2017

SUBJECT, GRADE LEVEL/AUDIENCE, LENGTH

Visual Art, Science
Kindergarten – Grade 2
One month for the Unit

SYNOPSIS

Students explore the concept of nocturnal and diurnal animals and how this concept applies to animals in Southeast Alaska. This unit is intended to be taught in fall when students observe and explore the changing of daylight hours. Students watch a video about nocturnal and diurnal animals, discuss animals living in Southeast Alaska and organize whether each animal is nocturnal or diurnal. Students also explore Tlingit moieties through images and Tlingit names in this unit.

In the lesson below, students listen to the story *How Raven Stole the Light*, and perform a short play based on the story, using music, sound effects, and dialog.

Tribal values are honored in this unit through humor, holding each other up in the performance, and respect for self, Elders, and others.

CULTURAL STANDARDS FOR STUDENTS

- A. Culturally knowledgeable students are well grounded in the cultural heritage and traditions of their community.
 2. Acquire and pass on the traditions of the community through oral and written history.

ALASKA STATE STANDARDS

ALASKA ARTS STANDARD B: *Present*

A student should be able to interpret and share artistic work.

3. Perform, present and/or produce artistic work.

SCIENCE STANDARD

- C. Concepts of Life Science: A student should understand and be able to apply the concepts, models, theories, facts, evidence, systems, and processes of life science.
 2. Develop an understanding of the structure, function, behavior, development, life cycles, and diversity of living organisms.

UNIT OVERARCHING UNDERSTANDINGS

UNIT ESSENTIAL QUESTIONS

- How can we explore our natural environment and apply our knowledge to a dramatic performance?
- How can we take what we know about our natural environment and think about it in a culturally relevant way?
- How can we explore the traditional Tribal Values and apply them to what we are learning?

KNOWLEDGE

Students will know ...

- Animals found in Southeast Alaska
- Names of Nocturnal and Diurnal Animals
- Names of Tlingit moieties
- Basic concepts of diversity and adaptation
- Components used in creating a dramatic performance

SKILLS

Students will ...

- Apply scientific and cultural knowledge to a dramatic performance.
- Increase knowledge of Tlingit moieties and clans.
- Gain simple knowledge of diversity and adaptation and how it applies to the animals in Southeast Alaska.
- Listen and engage in stories told, and art created by Elders/cultural specialists.

TRANSFER TASK(S) PERFORMANCE ASSESSMENTS

Students should...

- Collaborate and participate in a dramatic performance.
- Use voice, expression, music, and sound effects in a dramatic performance.
- Identify Tlingit moieties in other situations and subjects.

EVALUATION CRITERIA

Daily monitoring of student interest and participation in the activities is essential for optimal learning. An evaluation/monitoring Rubric is included at the end of the lesson and outlines specific criteria.

LEARNING EXPERIENCES

LESSON PREPARATION

Classroom Setup

Spaces are needed for students to gather to listen to the story, to prepare and practice and perform a story in front of an audience.

Obtain and post photos or pictures of ravens and other animals found in Southeast Alaska on a chart where they can be sorted into nocturnal and diurnal.

Invite another class, or parents to come view the performance.

Introduction

Students listen to a read aloud of the story *How Raven Stole the Light*.

LESSONS

Lesson 1: Nocturnal, Diurnal Animals in Our Environment

- Talk with students about nocturnal and diurnal animals. What is Raven? What is Eagle? Can you name some other animals in Southeast Alaska that are nocturnal? Diurnal? Where do we see them?
- Have images of Tlingit Eagle and Raven on ELMO projector (make sure to connect with local organizations and individuals to find appropriate images to use). Ask students if they recognize the images. Discuss elements of Eagle and Raven in images.
- Review what students know about the two Tlingit moieties – Eagle and Raven. Talk with them about what they know about the moieties. Who in the class is Eagle? Who is Raven? Ask those children to share what they know from their family about being an Eagle or a Raven.
- Provide more images: Bear, Wolf, Shark, Killer Whale, Owl, Salmon (different kinds), Frog, Woodworm, etc. Have a discussion about how these clans belong under either the Eagle or Raven moiety. Post and point out written Tlingit names of animals along with images.
- Refer the class to the posted chart of animals and ask them to guess which are nocturnal and diurnal. Ask how they know.
- Discuss adaptation in nature, and why animals adapt to their environment.

Lesson 2: Creation and performance of *How Raven Stole the Light*

- Teacher chooses parts of a familiar story that has been read to the students before - *How Raven Stole the Light* - to model how students might incorporate sound effects to a story (eg., Raven opening the box – making creaking sounds, using a music triangle to make the sound of the sun).
- Explain in simple terms and model how voice and expression can change the feeling of a reading of a story. Ask several students to read certain lines from the story loudly and then quietly, to demonstrate the difference in voice and expression that can change how we feel about a story.
- Explain that students will perform lines from the book. Working together as a group they will include voice variations, expression, and sound effects in the performance to make it more interesting. Ask the children how this might be done, so that the audience will remember the story and their performance.
- Discuss and model their ideas, using individual students in front of

class. Talk about and then point out what collaboration looks and feels like in a performance.

- Divide students into groups of four or five. Give each group a role: acting/voice part, music, and sound effects. Students then practice the parts of the story to include sound effects, voice and expression.
- Teacher helps students record lines, music, and sounds.
- Students perform their play, for peers or parents.

**This is a new lesson, so each component (movement, reciting lines, adding sound and music) may require a several hour block to better scaffold the activities outlined above.*

CHECKING FOR UNDERSTANDING

Check often to make sure all the students are engaged and learning. Talk with and observe individual students to make sure each has a part in the final performance and are actively participating.

ENRICHMENT

An extension of this unit would include inviting Elders and/or cultural specialists to visit, to share animal stories.

Invite an artist in to demonstrate how to create simple animal formline designs.

Take students to visit the Alaska State Museum to find Tlingit clan crests in pieces of artwork.

Students observe a brown bat specimen and draw it, first realistically and then incorporating elements of formline design.

RESOURCES & MATERIALS

- Story: *How Raven Stole the Light*
- Video: Nocturnal Animals – Kid Stories
- Common brown bat specimen
- Images of Tlingit moieties
- Laptop or other device with the ability to record student voices, music, and sound effects
- Musical instruments – drums, recorders, whatever is at hand in classroom or music room
- Script for animal parts in *How Raven Stole the Light*

VOCABULARY

- Nocturnal
- Diurnal
- Adaptation
- Tlingit moiety

	1 Getting started	2 Approaching expectations	3 Meeting expectations	4 Exceeding expectations
ARTS STANDARDS				
Participation and collaboration	Student did not work cooperatively with group and could not agree on what to do. Student did not share responsibilities or ideas and wasted time	Student worked cooperatively with group in some aspects of the project but sometimes could not agree on what to do and wasted time	Student worked cooperatively with group in most aspects of the project and shared most responsibilities and ideas	Student worked cooperatively with the group in all aspects of the project and shared all responsibilities and ideas well
Expression	Does not perform with expression	Occasionally performs with expression	Usually performs with expression	Consistently performs with expression
Voice	Does not speak loudly or clearly enough for audience to hear and understand	Occasionally speaks loudly and clearly enough for audience to hear and understand	Usually speaks loudly and clearly enough for audience to hear and understand	Consistently speaks loudly and clearly enough for audience to hear and understand
CULTURAL STANDARDS				
Demonstrates knowledge of story	Does not convey understanding of story through voice or body	Occasionally recites some of the lines or uses body to communicate part of story	Usually conveys understanding of story through voice and/or body	Consistently conveys understanding of story through voice and body
Listens well and with respect	Does not listen well	Occasionally listens well and with respect for speaker	Usually listens well and with respect	Consistently listens well and is respectful toward speaker(s)
DISTRICT SCIENCE STANDARDS				
<p>Can identify nocturnal and diurnal animals in Southeast Alaska.</p> <p>Can name and explain why there are nocturnal and diurnal animals.</p> <p>Can speak simply about adaptations.</p>	<p>Cannot identify nocturnal or diurnal animals in Southeast Alaska.</p> <p>Does not explain or describe any adaptations</p>	<p>Can identify 1- 2 nocturnal and diurnal animals in Southeast Alaska</p>	<p>Can identify a few nocturnal and diurnal animals in Southeast Alaska using correct terms.</p> <p>Expresses why there are nocturnal and diurnal animals</p>	<p>Can identify a variety of nocturnal and diurnal animals in Southeast Alaska using terms.</p> <p>Explains why there are nocturnal and diurnal animals.</p> <p>Describes with some detail some adaptations</p>



Students work on their scripts during a Voices on the Land activity.
Photo by Nobu Koch.

VOICES ON THE LAND

Educator-Designed Lesson Plans
Grades 3-5



Grades 3–5



Voices on the Land in-school residency. Glacier Valley Elementary School performing arts showcase, 2016.

Photo by Nobu Koch



Learning Music Through Tlingit Song

Lindsay Clark

Auke Bay & Glacier Valley Elementary Schools, August 5, 2016

SUBJECT, GRADE LEVEL/AUDIENCE, LENGTH

Drama, Storytelling, Movement, Music/Tlingit Performing Arts
Grade 3

Two 45-minute sessions

SYNOPSIS

“The Hook Song” lesson is part of a larger unit on solfege - a music education method used to teach pitch and sight singing. Through syllables, students are able to audiate the pitches of a piece of music and then sing the piece aloud. Solfege has accompanying hand signals to help students visualize syllables, pitch, and match their teacher. In this lesson I use the traditional Tlingit method of teaching music aurally, while also providing visual and kinesthetic tools for students to learn.

At the end of this unit designed for 3rd grade students, they will be able to sing using solfege syllables for the pentatonic scale (Do-Re-Mi-So-La), recognize the difference between major and minor, and sing the range of an octave. Using local cultural knowledge as a foundation from which to learn, students will be able to see parallels between Tlingit and Western music. “The Hook Song” lesson will be taught after an introduction to solfege is established.



Ed Littlefield leads students in performance at Floyd Dryden Middle School, 2015.

Photo by Nobu Koch

CULTURAL STANDARDS FOR STUDENTS

- B. Culturally knowledgeable students are able to build on the knowledge and skills of the local cultural community as a foundation from which to achieve personal and academic success throughout life.
- Students 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.
- D. Culturally knowledgeable students are able to engage effectively in learning activities that are based on traditional ways of knowing and learning. Students who meet this cultural standard are able to:
- Identify and utilize appropriate sources of cultural knowledge to find solutions to everyday problems.
 - Participate in and make constructive contributions to the learning activities associated with a traditional camp environment.
- E. Culturally knowledgeable students demonstrate an awareness and appreciation of the relationships and processes of interaction of all elements in the world around them.
- Students determine how ideas and concepts from one knowledge system relate to those derived from other knowledge systems and demonstrate an understanding of relationships between worldview and the way knowledge is formed and used.

TRADITIONAL CULTURAL KNOWLEDGE

Use local knowledge and resources for this lesson, if possible, including community and cultural sources, the school's Cultural Specialist, and Tlingit Elders. Consult with Sealaska Heritage Institute or Golbelt Heritage Foundation to include community artists. While it would be preferable to include community members in the development process of the "The Hook Song", having community members in the classroom at the end of the lesson presents a greater opportunity for performance and sharing.

ALASKA STATE, NATIONAL, AND DISTRICT STANDARDS

ALASKA ARTS STANDARD A: *Create*

A student will realize artistic ideas and work through interpretation and presentation.

ALASKA ARTS STANDARD B: *Present*

2. Develop and refine artistic work for performances, presentations and/or productions.
3. A student will perform, present and/or produce artistic work.

ALASKA ARTS STANDARD D: *Connect*

2. A student will relate artistic ideas and works with societal, cultural and historical context to deepen understanding.

NATIONAL MUSIC STANDARDS

- Students will be able to explain how a selection of music to perform is influenced by personal interest, knowledge, context, and technical skills.
- Students will present final version of music to each other; explain connection to expressive intent.

DISTRICT CONTENT STANDARDS

Music Content Objective (*from the Juneau School District Board of Education K-12 Music Curriculum*):

- Students use the solfege syllables for the pentatonic scale (Do-Re-Mi-So-La).
- Students differentiate between a leap (fourth or greater), skip (third) and step (second) in a melody.

OVERARCHING UNDERSTANDINGS

ESSENTIAL QUESTIONS

- How can hand motions help us learn to sing and perform music?
- How can a traditional Tlingit song and its story be learned more easily by using motions?

KNOWLEDGE

Students will know ...

- How to learn “The Hook Song” aurally.

SKILLS

Students will be able to ...

- Sing “The Hook Song” using content helping gestures, solfege hand signals, and through musical variations to remember major versus minor.

TRANSFER TASK(S) PERFORMANCE ASSESSMENTS

Students should ...

- Convey the meaning of “The Hook Song” through expression and dance
- Relate the Tlingit knowledge system of music to Western musical concepts

EVALUATION CRITERIA

- Daily active participation in classroom activities as directed
- Students will be assessed on participation and observed use of solfege
- Students’ exit ticket at the door will be to echo a three-syllable solfege pattern using their hand signals and voices
- In order to fully participate, students will be held accountable for any time they need to make up - outside of class - if he/she is holding the group back from A. Passing a level of “The Hook Song” or B. Giving the class points in the Solami game.

LEARNING EXPERIENCES

LESSON PREPARATION

The teacher must know the hand signals for solfege, the solfege syllables, and “The Hook Song” taught by Ed Littlefield from Sitka who learned it from Charlie Joseph. The teacher must be culturally responsive by using

local resources to their full ability, incorporate tribal values into the lesson, and be respectful of the cultures involved in the classroom. The teacher must also be able to translate the notes of the piece to solfege syllables.

Students will be prepped to walk into the classroom and form a circle. The teacher must prepare to embody a different teaching role as “Solmi the Solfege Ninja” as a way to assess students and review solfege taught earlier in this unit.

The classroom should be set up with the solfege chart hung posted on a whiteboard, there should be a Tlingit drum in hand, and the ninja headpiece within reach of the teacher. A video recording of “The Hook Song” should be set-up and ready to play

Stories and songs were passed down orally in Tlingit tradition; as a non-Native music teacher, I will review the solfege chart and use accompanied body motions to address differentiated styles of learning.

STUDENT BACKGROUND

As I tell the story of the “Hook Song” I will ask about student understanding of fishing, halibut, and cedar twine, so students receive a clear understanding of the context for this song and its relevance to Tlingit culture.

INTRODUCTION

Introduce “The Hook Song” as a Tlingit song about a halibut hook made of fine cedar twine. Have the students follow with motions as you present the song:

Oh, what a fine halibut hook this is (make hook with hand)

I'll put it in the water (bend down to the floor)

What fine cedar bark twine (is on it). (Spiral fingers up to the ceiling)

Discuss how the indigenous people of Alaska learned traditionally just by ear for at least 10,000 years. One of their ways of learning and keeping traditions was through music, which displayed a lot of **grit**. The Tlingit people were committed to keeping their traditions alive through many years; they are still alive today.

Lesson 1: Introducing *The Hook Song*

After students walk into the classroom and form a standing circle, the teacher begins the introduction to the day by introducing “The Hook Song.” As an anticipatory set for the students, tell them that they will learn Tlingit, a language spoken in the Juneau area and much of the region of Southeast Alaska for thousands of years.

Lesson 2: Starting *The Hook Song* with Solfege

Go through the introduction by having the students match the motions of the teacher, and then echoing the phrases in English.

Lesson 3: Solmi the Solfege Ninja Appears

Have students sit down in a circle, and while they are seated, assume the Teacher in Role of “Solmi the Solfege Ninja.” *Solmi is signified using a wrap head-piece (like a ninja). She uses ninja moves to help students ‘move anywhere they want in the diatonic scale,’* She passes the class off on solfege levels.

Solmi then re-enters the room and exclaims that he/she is preparing the students for a solfege battle. To do so, they need to play the Solami game (So-la-mi) as a review and quick assessment of the class understanding of solfege.

Lesson 4: The Solami Game

The Solami Game: Solmi performs a simple three syllable solfege tune and the students have to echo him/her with their voices and hand motions UNLESS Solmi does the “Sol-la-mi” pattern. In this case, students must stay silent. If they make a sound, then the teacher gets a point! If not, then the students get a point.

The Solami Game

Solmi exits. Students stand up in position and go through the levels of learning “The Hook Song” in Tlingit. The levels will be performed multiple times.

- Level 1: Students listen to the teacher sing “The Hook Song” while following motions.
- Level 2: Students mouth the words to “The Hook Song” while following motions.
- Level 3: Each line of “The Hook Song” is deconstructed; students echo the teacher line by line.
- Level 4: Students and teacher recite “The Hook Song” without melody.
- Level 5: Students and teacher sing “The Hook Song” in tune.
- Level 6: Teacher takes away voice but still assists students in mouthing the words.
- Level 7: Teacher takes away mouth and just performs motions.
- Level 8: Teacher takes away motions and students rely on each other to remember “The Hook Song” while the teacher beats the drum.

Lesson 5: What Happened?

Once students know “The Hook Song”, Solmi reenters the room and doesn’t know what the students did while he/she was gone and asks the students what has happened. Once the students tell him or her they learned “The Hook Song”, Solmi tells students that she only knows how to sing in solfege and that the students must help her figure out the song in solfege.

Lesson 6: *The Hook Song*, Assembled in Full

Students sing “The Hook Song” in solfege using solfege hand signals.

CHECKING FOR UNDERSTANDING

In the beginning of this lesson, to assess the class understanding of “Solfege”, teacher assumes the role of Solmi and plays the Sol-La-Mi game as a quick check before teaching the Hook Song.

If students do not understand solfege or are unable to do the “Exit Ticket” for disability reasons, teacher may give the following accommodation:

- For a student with a physical disability, they will only need to say the solfege syllables instead of doing both the hand and voice motions.

ENRICHMENT

Students change the pitch and syllable “mi” to “me” and try singing “The Hook Song” in a minor key.

Invite a Tlingit Elder to talk with students about either “The Hook Song” or how he/she learned songs when he/she was young.

Have students change all the “mi’s” in the song to “me’s” to hear and experience the difference between major and minor keys (2nd grade standard).

Discuss the time signature of the piece by looking at the music, identifying the value of the drum beats, and performing the song with different student leaders who can beat the drum.

Recognizing tied notes (4th grade), identifying time signatures and measured bar lines (3rd grade) can also be examined in the music — this extension creates another outlet for students to connect to the music.

RESOURCES & MATERIALS

- A stereo will be used for the audio recording
- “The Hook Song- Ed Littlefield”
<https://www.youtube.com/watch?v=0v55lsSitXw>

- Character Strengths
<http://www.kipp.org/our-approach/strengths-and-behaviors>
- For each student:
 - Voice and present body
- For whole class to share:
 - Solfege chart with hand signals - provided by GamePlan music curriculum
 - A drum, preferably a Tlingit drum
 - Projector
 - Video
 - Speaker system
 - Ninja headband (for teacher in role as Solmi the Solfege Ninja)

VOCABULARY

- Solfege
- Do, re, me, mi, so, la
- Scale
- Pentatonic
- Hook
- Halibut
- Cedar
- Oral
- Motions
- Melody
- Echo

Hook Song

Score

Clara Paraterovich's Grandmother
Littlefield

Hand Drum

Voice

Akw shei wei du k'ee xh'aakw ee yaa— a ha a naxh xh'a wa taa naa

HD

Open

ee yaa— a ha akw shei ax' a s'eet k'i ee yaa— a ha a ha a ha a ya akw

HD

Last X

ha a ha a ya

Reprinted here with permission from Ed Littlefield.



Students perform under the instruction of Ed Littlefield in 2015.

Photo by Nobu Koch.



Knowing Where We Live – Haa Aaní

Nadine Marx

Harborview Elementary School, August 5, 2016

SUBJECT, GRADE LEVEL/AUDIENCE, LENGTH

Social Studies, Drama, Movement
Grade 3
20 minutes

SYNOPSIS

In this unit, students study Southeast Alaska geography - locations of towns and features of the land. They learn local traditional place names and create movements to represent each place name. They learn to match a movement and place name to the currently used name. With repetition and game-like practice, students learn and retain place names, and recognize that the local Áak'w people had grit and curiosity. Students take pride in Native traditional place names



CULTURAL STANDARDS FOR STUDENTS

- A. Culturally knowledgeable students are well grounded in the cultural heritage and traditions of their community.

TRADITIONAL CULTURAL KNOWLEDGE:

Southeast Traditional Tribal Values

(from 2004 Elders Forum on Traditional Values)

- Pride in family, clan and traditions is found in love, loyalty and generosity

ALASKA STATE STANDARDS

ALASKA ARTS STANDARD A: Create

A student should be able to imagine and develop artistic ideas and work.

1. Generate and conceptualize artistic ideas and work.

ALASKA ARTS STANDARD B: Present

A student should be able to interpret and share artistic work.

2. Perform, produce and/or produce artistic work.

SOCIAL STUDIES STANDARDS: Geography

- B. A student should be able to utilize, analyze, and explain information about the human and physical features of place and regions.

1. Know that places have distinctive geographic characteristics.
4. Discuss how and why groups and individuals identify with places.
7. Understand that a region is a distinct area defined by one or more cultural or physical features.

OVERARCHING UNDERSTANDINGS

ESSENTIAL QUESTIONS

- What are the cultural groups of Southeast Alaska and how are each of the groups influenced by the resources, climate, and geography historically and presently?

KNOWLEDGE

Students will know ...

- Traditional Tlingit place names

SKILLS

Students will ...

- Practice traditional place names and associated movements throughout the lesson, during this unit and beyond.

TRANSFER TASK(S) PERFORMANCE ASSESSMENTS

Students should...

- Use appropriate traditional place names when talking about, or pointing to local places.
- Use movements/gestures created to connect to traditional place names.

EVALUATION CRITERIA

- Daily active participation in classroom activities as directed.
- Teacher may call out “Individual Turns” and call on students to check individual learning, if it is not clear by observing the groups.
- Teacher may choose to track individual student progress and retention using a list of student names and names they should all know.
- Teacher uses the final circle to do a qualitative assessment of student retention of traditional place names.

LEARNING EXPERIENCES

LESSON PREPARATION

Before the lesson, the teacher needs a list of places that the students will likely be familiar with, and their traditional place names. Choose places where many students in the school tend to live. Also important to place selection will be to choose places that have interesting names that will work well with movements/gestures.

The teacher may assign seats in a circle to help students be successful with their behavior. Students who may need help learning motions can be strategically seated close to students who can model the motions.

Student Background

Knowing students' cultural and/or family backgrounds, especially as related to place is critical to success. Teacher should choose places that will be meaningful and interesting to students - places where they may have lived, where their families come from, or from neighborhoods with which they are familiar.

This lesson will be most accessible for students who are successful with listening, movement, and repetition. Those who are visual learners will be challenged in this lesson, which is mostly oral and movement based.

INTRODUCTION

[Consider using Teacher-in-Role to tell this story, which is the hook for this lesson]

What I am going to tell you, I learned from a book called *Haa Léelk'w Hás Aaní Saax'ú: Our Grandparents' Names on the Land* by Mr. Thomas Thornton. It's about what Tlingit people called the land and the places they lived. This book also talks about Phillip Joseph, an Elder who started recording some of the history that his grandfathers told him.

LESSONS

Lesson 1: The Story

A long time ago, the Áak'w K̄wáan came to this part of the world. They were a smaller k̄wáan than some. This k̄wáan included the Leeneidí, Gaanax.ádi, and L'uknax.ádi on the Raven side, and the Wooshkeetaan on the Eagle side. They explored every island and bay. They were curious people, and they wanted to find the best place to live. They had a lot of grit, to keep looking and looking, for weeks and weeks.

They paddled for a long time, and explored lots of places. Finally, they found a good place. They called it Back of Little Bay. They could harvest food from the sea and the forest too. They put up big houses and smokehouses to process their fish and meat.

But their chief told them, "That place is better." So they moved their village over a bit. They moved to what we now call Auke Rec. *Have you been there?* The beach there is very sandy, and their leader knew it was a better place to land their boats, and to pull their boats up and away from the tide. The soft sand did not hurt their wooden boats. Since they had to move their town, they called it Town that Moved.

These curious people kept exploring and learning about their land. They found a lake and called it Little Lake. Their name actually came from their naming of the lake. Áak'w means Little Lake and K̄wáan means People. So they were the Little Lake People. *Can you guess what we now call that lake?*

The Áak'w Kwáan were rich! They lived in a land that was rich in resources. They had berries, lots of deer to hunt, lots of sockeye in the stream that led to the lake, the beach was great for shellfish, and they could go out in their boats to hunt seal. They used the trees to build houses and boats, and life was so good, they had time and energy to make beautiful art.

But these curious people wanted to keep exploring and learning more about their place. So they took their boats and went by the sand bar that is now near the airport, and squeezed through that sandy, tight place in the channel and came over here, where the harbor is now.

They saw ducks, and bears, and mountain goats! They hurried home and told their leader. He came out with them and took a look. He said, "We will stay in Town that Moved during the winter, and we will live here in the summer."

They needed to call this new summer home something, so they could all understand each other. They looked around at this rich new place. In the stream that came down from the mountain there were so many salmon. And at the end of the stream, where the stream met the ocean, there were tasty flounder swimming, just waiting for a bit of salmon to eat. The people called the new summer village Dzantik'i Héeni or Flounder at the Base of the Creek. It is what we now call Gold Creek.

Lesson 2: Naming this Place with Movements

Teacher guides/asks students to help create movements for the first few names:

- Indian Point = Back of Little Bay
- Auke Rec = Town that Moved
- Auke Lake = Little Lake
- Gold Creek = Dzantik'i Héeni

Accept and modify student movements to incorporate cross-body movements that cross the three planes. Refer to Brain Gym for more information.

Lead the class with lots of repetition of names and movements.

Say the English name of a place, and ask students to respond with traditional place names and accompanying movements.

Lesson 3: More Names

Teacher continues to introduce local places and their traditional Tlingit names. Some suggestions:

- Top of Mount Juneau = Moldy Mountain

- Face of Mount Juneau = Beautifully Adorned Face
- Perseverance Valley = Sparkling Valley
- Douglas Boat Harbor = Where the Sun Rays Hit First
- Ferry Terminal area = Inside of Human Mouth
- Tee Harbor = Place Where Open Sides Face Each Other

Use knowledge of individual students to introduce traditional place names that are relevant to student culture and personal family history.

Lesson 4: Sharing What We Have Learned

Elicit comments from students about the descriptive beauty of the traditional place names, and how we can all be proud of these beautiful names. *“Our teachers, parents and Elders will be so proud of us and impressed that we are learning such great stuff!”* Encourage students to share their knowledge with pride.

Continue repetition of names and movement to aid in retention. Direct students to move from large group to Peer Buddies to practice movements and traditional place names in game-like practice.

Students return to the big classroom circle for one more round of traditional place names and movements together.

CHECKING FOR UNDERSTANDING

- During daily activities observe participation and knowledge recall of individual students.

ENRICHMENT

As a follow up to this lesson, the teacher may create, or have students create, a Google Earth tour of the places the class learned motions and meanings for. The class can view the Google Earth tour several times, incorporating new motions to give those familiar places a visual connection, review traditional names and motions, and use technology to pique student interest.

A culminating activity of this unit could be a Juneau School District visual art kit, *Zoom in on Southeast Alaska*, which synthesizes learning about geography, art, and creative thinking. Students trace a map, draw an Alaskan animal that may live there, and create a fictitious place name for an imaginary location near a location on their map, incorporating the animal they drew.

RESOURCES & MATERIALS

- Image: <http://www.juneau.org/parkrec/trails/>
- List of place names and knowledge of where these places are in *Traditional Tribal Map & Tribal List*, produced by Sealaska Heritage Institute, <http://ankn.uaf.edu/curriculum/Tlingit/Salmon/graphics/tlingitmap.pdf>
- *Haa Léelk'w Hás Aaní Saax'ú: Our Grandparents' Names on the Land*, Edited by Thomas F. Thornton, published by Sealaska Heritage Institute, 2012. (see pages 75-76 and maps)

In order to learn more about traditional Tlingit place names, access websites such as:

- <http://tlingitlanguage.com/placenames-2/>
- <https://goo.gl/jbT6xN>
(a map of Tlingit place names)
- <http://cvstoryboard.org/>
- <https://trt.geolive.ca/learn-more.html>

Braingym.Org

- Research about Brain Gym and Switched On
<http://teplitz.com/BrainGymResearch.htm>
- Brain Tour

VOCABULARY

Traditional place name: a traditional name for a geographic location, in this case, created by Tlingit people. Usually the name describes a place but it may make reference to a cultural story or a common understanding.



Exploring Elements of Literature in Local Stories

Elizabeth Kent

Harborview Elementary School, August 6, 2015

SUBJECT, GRADE LEVEL/AUDIENCE, LENGTH

Language Arts, Drama, Alaska Native cultural arts
Grade 4
Four Sessions: three hours and 40 minutes

SYNOPSIS

Students read and analyze a traditional oral story that is local in origin. They use drama to help them explore and remember the Elements of Literature in the story. They then write about a specific Element of Literature and explain how it was important to the story and connected to the place where they live.

This lesson could be done with any local story either in written form or from an Elder's visit passed on orally. If you choose to do an oral story told by a local Elder, you would need to record the storytelling so students could listen to it a second time.

CULTURAL STANDARDS FOR STUDENTS

- D. Culturally knowledgeable students are able to engage effectively in learning activities that are based on traditional ways of knowing and learning.
4. Gather oral and written history information from the local community and provide an appropriate interpretation of its cultural meaning and significance.

ALASKA STATE STANDARDS

ALASKA ARTS STANDARD A: Create

A student should be able to imagine and develop artistic ideas and work.

1. Generate and conceptualize artistic ideas and work.
2. Organize and develop artistic ideas and work.
3. Refine and complete artistic work.

LANGUAGE ARTS STANDARDS

Reading: Grade 4

3. Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).
10. Read and comprehend a range of literature from a variety of cultures, within a complexity band appropriate to grade 4, with scaffolding as needed at the high end of the range.

Writing: Grade 4

1. Write opinion pieces on topics or texts, supporting a point of view with fact or text based reasons and information (e.g., The character _____ was brave because she _____.)
2. Write informative/explanatory texts to examine a topic and convey ideas and information clearly.

OVERARCHING UNDERSTANDINGS

ESSENTIAL QUESTIONS

- How can we connect stories we hear to our local community and environment?
- How can we use our bodies to portray the Elements of Literature?

KNOWLEDGE

Students will know ...

- Elements of Literature
- How to describe in depth Elements of Literature in a given story.

SKILLS

Students will ...

- Imagine and develop artistic ideas and work.
- Collaborate with peers in motion activities and discussions.
- Connect Elements of Literature to the local community context and environment.
- Create a mind map.
- Write a three paragraph story based on connections with a story read to the class.
- Use examples from a text to support their thinking and writing.

TRANSFER TASK(S) PERFORMANCE ASSESSMENTS

Students should...

- Be willing participants in dramatic movement activity where they are interpreting a story.
- Act as a responsive, respectful audience.

EVALUATION CRITERIA

- Students should cooperate and participate in group activities, complete written assignments and engage in small group performance.
- Unit Assessment Rubric

LEARNING EXPERIENCES

LESSON PREPARATION

Student Background

Students have been taught about the Elements of Literature before this lesson. The Elements of Literature include: Characters, Setting, Plot, Conflict: Problems and Solutions, and Theme. This lesson is intended for students to use this knowledge to analyze a story. Students should also have practiced the Synchro Clap drama activity with simpler content, like color names or animals.

Classroom Setup

A place for students to gather together on the floor to hear the story. Space for students to stand in a large circle to do the Synchro Clap activity and performance; tables and chairs could be moved to accommodate this. Writing spaces, for students to work on their writing pieces.

INTRODUCTION

Unit Story is the theme that spans this unit and reminds or grounds students to the why of learning by acting out emotions. Use this Unit Story at the beginning and conclusion of the unit as the anchor points. Consider integrating other books, such as *My Friend is Sad* by Mo Willems.

Read the story at the beginning of the unit and as desired/or needed to refocus or direct the students to the learning objectives.

LESSONS

Lesson 1: Read Aloud Beginning

Have students gather in an area for a Read Aloud. You may prefer students to be sitting in a group on the ground while you sit in a chair so they can all see the book.

Today we are going to read a book that is based on an oral story from this area. We will read the story twice - once just to hear the story and then during our second reading to focus on the Elements of Literature in the story.

Then you will write about one Element from the story and why that Element is important to the story. Before we read, I would like to preview the book.

This book is an oral story from the indigenous people who lived along the Northwest Coast of North America. Juneau is on the Northwest Coast so you may notice many similarities between this book and our community. As we look through the pictures tell me if you have any predictions about what the book might be about, if you have connections to the pictures in the book, or observations. (It is helpful to write down what the students notice and observe on chart paper at this time, so you can refer to this in future discussions.)

Book Preview: Show the cover of the book and picture walk through some of the pages. Have students share predictions, connections, and observations they have with the rest of the class.

Read the story: Remind students that this reading is to just hear the story for the first time. Let them know that you will ask them to share a few things they remember from the story.

Lesson 2: Clap Pass

After reading the story have students stand and gather in a large circle. Explain that they will pass a clap to other classmates and as they do, share one thing they remember about the story. Students may pick a person to pass to by making eye contact and communicating non-verbally so they know that the student is ready to clap with them.

The passer claps and says one thing they remember from the story. The catcher then catches the clap by clapping, repeats what the person passing shared about the story, and picks a new person to pass to, makes eye contact, passes the clap and says a new thing that he/she remembered about the story.

Keep passing till every student has gotten the clap and shared. If you have a large class, you may want to make two or three smaller circles so the game goes faster.

Lesson 3: Making a Mind Map, Second Reading

Start by refreshing the class about the story you read by reviewing some of the things they passed around. Asking students to share one thing that someone else shared is one good way to get their brains reengaged.

Begin by creating a mind map web of the Elements of Literature. Remind students that after the second reading they will fill in the Elements of Literature on the mind map as a class. Remind them that while they are listening to the story a second time they should pay close attention to the different Elements of Literature, and that they should be ready and able to say something about each Element.

Read the story aloud a second time. After reading, discuss some of the different things students noticed about the story in the second reading. The teacher may also orally brainstorm some of the Elements beforehand, so every student remembers them.

Lesson 4: Clap Pass, Round Two

After the second reading, divide students into smaller groups – five-six in each group, arranging each into a small circle. Give each circle an Element of Literature to focus on. Students will use the same activity of passing the clap, but will instead say something directly connected to their circle's Element. (For example: the setting circle might say: lake, volcano, frog village, people's village, summer, etc.) Each group passes the clap saying something about their circle's Element.

After the group is done passing the clap, students should write up some of the things their group said on the class mind map. (Note: some Elements maybe be more difficult than others, like: theme, conflict, problem and solution. You may want to do these Elements as a whole class. With the problem/solution circle, one student may want to say a problem and when they pass it to the next student that student could say a solution for that problem.)

Lesson 5: Place Based Discussion

Look over the mind map the class made of the Elements of Literature. Pull out the chart you made of students' first observations and comments before reading the book. You then might say something like: *This book is based in a similar area as Juneau. This story comes from the tradition of the Tlingit and Haida people who are also from this area. How are our notes about the Elements of Literature connected to our own community here in Juneau?* Look back at some of the connections we made before reading the book.

Turn and tell a partner about two connections you see between this book and our community.

Lesson 6: Acting Out the Elements of Literature

Divide students into five groups. Each group is given one of the Elements of Literature. They can use the class created poster to help them think about their Element. Direct each to find out a way to act out the Element they are given but they are only able to create a scene, then pose and not move.

Students then brainstorm how they can create their Element in a posed way. (I would not allow students to use props.) They cannot make sounds or speak.

After groups have figured out their immobile pose in a short period of time,

tell them that they can now add small movements to their pose. Whatever movements they add they must still be somewhat stationary, meaning they can't just walk around. They should think of their "scene" as a museum exhibit that has a button you can push that makes the scene come to life with limited movement.

Next tell students that they can add limited sound but no talking. Like another button is pushed that adds some audio to their scene.

Give students a few minutes to practice. They should start with their silent still scene, then add the little movement, and then add the little sound.

Lesson 7: Performing

Push desks and tables out of the way and designate one part of the room as the "stage" and the other part of the room as the audience space.

Each group then presents/performs their Element. First they make the frozen scene, then ask a student not in their group to push a button. They add the movement; another student then pushes the button to add sound. After all three components are presented, the audience guesses which Element of Literature the group was presenting.

The teacher may also have each group call on audience members to make guesses about what was happening in the scene, and then have the performing group explain what their thoughts were during their scene.

Lesson 8: Writing

In the final session, students write about the Elements in three paragraphs, each student choosing which Element of Literature to write about.

The first paragraph should describe the Element and how it looked in the story. (Students can use the class mind map to help them with this.) The second paragraph should tell how this Element is important to the story and how it affected or influenced other Elements in the story. The third paragraph should describe how this Element of Literature connects the story to where the students live and their own community.

(If students struggle making showing local connections you may ask: *What would happen if this Element of Literature was changed, how would it change the story?* Ask students to give specific examples like: if I was writing about characters and instead of frogs the girl went to a pride of lions how would this change the story and affect the other elements? Changing those characters would also change the setting and it would no longer be set in Alaska.) The teacher may find it helpful to have students brainstorm each paragraph in a mind map



A student journaling during the Voices on the Land Summer Performing Arts Intensive, 2016.

Photo by Nobu Koch

before writing and then use the mind maps to help them construct their paragraphs. In the writing activity some accommodations may include: giving students a graphic organizer to use to organize their pre-writing thoughts, providing some sentence starters for the different paragraphs, or even providing a paragraph frame for each paragraph.

CHECKING FOR UNDERSTANDING

- Video or take pictures of student rehearsals and performances for future reference and reflection.

ENRICHMENT

An alternative or extension writing prompt could be to have students make Fractured Tales/Stories where they change one of the Elements of Literature from the original story and rewrite the story with that change (For example: Setting from Southeast Alaska to Texas) students would then need to alter some other aspects of the story.

The group presentation could be done through other mediums besides drama. For example students could do a drawing, sculpture, mural, etc. to represent a specific literary Element from the story.

RESOURCES & MATERIALS

For each student: paper and pencil (or computers, if available and preferred)

For whole class to share: *Frog Girl* by Paul Owen Lewis (a different local oral story from your area could also be used in this lesson),

Chart paper and markers

Website about the story and author:

<http://www.paulowenlewis.com/books/froggirl.html>

Haa Shuká, Our Ancestors: Tlingit Oral Narratives (Classics of Tlingit Oral Literature) by Nora Marks Dauenhauer and Richard Dauenhauer

Haa Twwunáagu Yís, for Healing Our Spirit: Tlingit Oratory (Classics of Tlingit Oral Literature) by Nora Marks Dauenhauer and Richard Dauenhauer

VOCABULARY

- Elements of Literature:
- Characters
- Setting
- Plot
- Conflict
- Problem and Solution
- Theme

UNIT RUBRIC

A score of 3 is grade level expectation and a score of 4 is beyond. Students must have shown the skills in levels 1 and 2 to reach the additional requirements in 3 and 4.

EXPLORING ELEMENTS OF LITERATURE IN LOCAL STORIES RUBRIC

Objective	Assessment	1	2	3	4
Art: Create I can imagine and develop artistic ideas and work	Dramatic Group Presentations	Generated ideas as a group on how to present his/her Element of Literature	Generated ideas and organized them in a meaningful way in the presentation	Generated ideas, organized them, and refined presentation by adding meaningful motions and sounds	Generated ideas, organized them, refined their presentation by adding meaningful motions and sound, and could answer classmates questions and share his/her artistic vision with classmates during discussions
Language Arts I can describe in depth the Elements of Literature in a story. I can write about the Elements of Literature in a story using examples from the text to support my thinking.	First two paragraphs of writing	Describe the Element of Literature from the story in his/her writing.	With detail and in-depth understanding described the Element of Literature in the story in his/her writing citing examples from the text.	With detail and in-depth understanding described the Element of Literature in the story and explain how it affects other Elements in the story in his/her writing citing examples from the text.	With detail and in-depth understanding described the Element of Literature in the story and can give a detailed explanation and understanding on how it affects other Elements in the story in his/her writing citing examples from the text.
Cultural I can interpret how the Elements of Literature in a local story connect it to my community and the local environment.	Third paragraph of writing	Makes a few connections between the Elements of Literature in the story and his/her community/environment in his/her writing.	Makes some connections between the Elements of Literature in the story and his/her community and environment in his/her writing.	Makes several insightful connections between the Elements of Literature in the story and his/her community and environment and can explain how changing an element would affect the others in his/her writing.	Makes several insightful connections between the Elements of Literature in the story and his/her community, environment, and personal life and can explain how changing an element would affect the others in his/her writing.



Exploring Ratios

Amy Jo Meiners

Auke Bay Elementary School, August 4, 2015

SUBJECT, GRADE LEVEL/AUDIENCE, LENGTH

Accelerated Math, Music, Alaska Native Cultural Arts

Grade 5

Four 50-minute class periods

SYNOPSIS

Students use Tlingit totem pole designs as a means of identifying and measuring to determine scale, ratio and proportion. They then create a musical measure to represent the proportional length of the clan crests on each 20-foot pole. Students will use Tlingit carver Reggie Peterson's totem pole designs as commissioned by DIPAC to create a musical measure representing the proportional length of each clan crest on two poles. Students may choose to use either different rhythms or instruments to represent each of the clan crests and play an equivalent ratio of the musical piece in direct proportion to the actual pole. They will measure the clan crests on each design, determine their scale representation, calculate the proportion of each clan crest on the actual poles, and create a musical representation accordingly.

CULTURAL STANDARDS FOR STUDENTS

- A. Culturally-knowledgeable students are well grounded in the cultural heritage and traditions of their community.
 - 1. Recognize the validity and integrity of the traditional knowledge systems.
 - 2. Utilize Elders' expertise in multiple ways.
 - 4. Practice observation and hands-on demonstration of cultural knowledge and skills.
- B. Culturally knowledgeable students are able to build on the knowledge and skills of the local cultural community as a foundation from which to achieve personal and academic success throughout life.

ALASKA STATE AND DISTRICT STANDARDS

ALASKA ARTS STANDARD A: *Create*

A student should be able to imagine and develop artistic ideas and work.

- 1. Generate and conceptualize artistic ideas and work.
- 2. Organize and develop artistic ideas and work.

ALASKA ARTS STANDARD B: *Present*

A student should be able to interpret and share artistic work.

- 3. Perform, present, and/or produce artistic work.

DISTRICT MUSIC STANDARDS

Create 2.1.5a. Demonstrate selected and developed musical ideas for improvisations, arrangements, or compositions to express intent, and explain connection to purpose and context.

Create 4-5.c. Demonstrate and explain understanding of how expressive qualities (such as dynamics, tempo, articulation, phrasing) and their interpretive decisions convey the music's intent.

Present 6-5.a. Perform their interpretation of the music with expression and technical accuracy to convey the creator's intent.

OVERARCHING UNDERSTANDINGS

ESSENTIAL QUESTIONS

- What do you know about totems in general? In Southeast Alaska? In Juneau?
- What do you notice on or about totem poles?
- What connections or extensions can you make, from any given totem pole?

KNOWLEDGE

Students will know ...

- Meaning of Scale, Ratio, Proportion
- How to accurately measure lengths using cms.
- Basic history of totem pole design and construction in Southeast Alaska
- Basic understanding of clan crests
- Basic musical note notation

SKILLS

Students will ...

- Measure the Tlingit clan crests on two totem poles, determine their actual size and relative scale to then calculate ratio and proportions used.
- Create a 20-count musical measure using a different rhythm or instrument to represent the proportion of each crest within the 20-foot totem pole.

TRANSFER TASK(S) PERFORMANCE ASSESSMENTS

Students should...

- Use knowledge of proportion when estimating calculations for, and describing other totem poles.
- Be comfortable using music to express understanding of varied academic content.
- Use knowledge about DIPAC totem pole in social studies, cultural activities.

EVALUATION CRITERIA

- Students are evaluated on their ability to perform a musical measure that accurately represents the proportions of clan crests on the two totem poles, using either rhythms or instruments to portray the clans

LEARNING EXPERIENCES

LESSON PREPARATION

The teacher needs to understand the cultural and intellectual copyright that pertains to totem poles. Teacher may work with local Tlingit carvers to provide opportunities for students to learn about traditional carving practices. Teacher may ask students to take photos of local totem poles and bring in to share, prior to this lesson. Display posters and books with representations of different totems around the classroom.

Student Background

Working with 5th grade accelerated math students, they already have a basic understanding of fractional representation, and some understanding of percent and scale measurement. Students have shared story background knowledge of Raven and Eagle, and a range of knowledge about clan crests. Students also have learned basics of musical note notations for whole, half, and quarter-notes.

Classroom Setup

Display images of totems, create ample space for an Elder or Cultural Specialist to share knowledge and/or stories. Rulers, pencils and musical instruments are available

INTRODUCTION

The Douglas Island Pink and Chum Inc, in Juneau commissioned Tlingit carver Reggie Peterson to carve two totem poles as a way to honor and give thanks to the Tlingit peoples who first used the Salmon Creek watershed. The designs were drawn, the logs arrived, and the carving process began. We celebrated the raising the poles in a public community event in 2017. We will use these specific totem pole designs to discover mathematical concepts used by Tlingit carvers.

LESSONS

Lesson 1: Connect, Extend, Challenge

Divide students into small groups to look at totems and work through the *Artful Thinking* process of Connect, Extend, Challenge by asking:

- How is this totem connected to something you know about?
- What new ideas or impressions do you have that extended your thinking in new directions?
- What is challenging or confusing? What do you wonder about?

Lesson 2: Noticing Totem Details

Check student knowledge of clan crest: What do you notice on these totem poles? Direct students to share out details to whole group.

Introduce Tlingit carver Reggie Peterson from the Eagle/Shark clan, the artist commissioned by Douglas Island Pink and Chum, Inc., to carve two totems as a way to honor and give thanks to the Tlingit peoples who first used the Salmon Creek watershed. Ask students: What math content do you think is used in the art of carving totems?

Give each individual student a copy of the two totem designs from Peterson, along with a ruler and pencil.

Ask them to measure in cm the length of each crest. Where do the crests begin and end?

What do you notice about the length of the entire totem and its relation to the actual 20-foot pole? How would you write a key to describe that relationship of SCALE?

Lesson 3: Ratio

Ask the class: What do you recall about the two poles from yesterday?

Remind them about SCALE: the ratio of the size of a model or other representation, to the actual size of the object represented.

What scale did Tlingit carver Peterson use in his design as related to the actual pole?

Today we'll look at RATIOS as a way to compare the crests on the poles. A ratio is a statement of how numbers compare. It is a comparison of the size of one number to the size of another number.

Use your measurements of the clan crests from yesterday to write at least 5 comparisons or ratios. For example: 5cm:4cm Eagle: Bear or 3cm:20cm Frog: Totem Pole

What do you notice? Partner share your discoveries.

Lesson 4: Proportions and Music

We've used the totem designs to determine SCALE and RATIO. Now we'll look at the designs in terms of PROPORTIONS and begin to create a musical measure to represent the clan crests in their accurate proportion.

A proportion is a relation between two equal ratios. ($8:20 = 4:10$)

Each actual pole is 20 feet long. Each pole has a different measurement of clan crests. How do they compare? (*example: 5':4':4':3':4' = 5':2':4':4':5'*) What proportions could you describe from the two totems?

On a paper, record the scale measurement of one pole in ratio form as a title; on the backside record the scale measurement of the other pole in ratio form as a title. Write the name of the crest under the number measurements.

(In assigned small groups) Your group must create a musical measure of 20 counts to represent each of the 20 feet of both poles. You need to choose either a different instrument or different sound for each crest. **THINK:** You are representing each pole in music. How will each pole sound? Make your beats match the proportions of each pole accurately. If the Eagle crest is 5' of the 20', your Eagle rhythm beat should represent 5:20 of your musical creation.

Direct the class to explore rhythms with body percussion and any instruments that are available.

Lesson 5: Performing Mathematical Musical Creations

Ask students to begin practicing their musical creations with their small group, making sure the musical beat counts accurately represent the clan crest proportions on each pole.

Each group will have 15 minutes to practice and record their musical representation on paper under the titles they wrote yesterday. Use your best descriptive words for body percussion rhythms or musical instrument name and note notations. (Review whole note, half-note, quarter-note)

Form semi-circle and review what respectful, attentive audience behavior looks like. Which social skill attributes do we need to focus on as audience members and performers? (gratitude, grit)

Each small group performs their musical creation representing the clan crest proportions on each totem pole.

They then turn in their paper that includes the numerical ratios of both poles and a description of the musical beat representation.

CHECKING FOR UNDERSTANDING

- Check individual and group work for mathematical accuracy
- Circulate as small groups practice their musical creations to ensure they reflect the totem pole measurements

ENRICHMENT

- Use GarageBand to record each musical measure, so the recordings would be available to share with families and community even if all of the students are not in attendance at the final performance

- Invite Tlingit carver Reggie Peterson to class, to demonstrate how he carves and what math concepts he uses.
- Write lyrics, rap, poetry to match musical measures
- Write a creative story to bring a totem to life
- Act out the creation of a totem
- Tell the story of the totem from the point of view of the carver, point of view of DIPAC
- Study the history of one of the clans represented on the pole
- Identify a totem in Juneau and learn its story

RESOURCES & MATERIALS

For each student:

- Totem pole designs
- Ruler
- Pencils

For whole class to share:

- Musical instruments
- Photos of totems to compare and introduce idea of mathematical content used in carving
- "A Totem Pole" by Diane Hoyt-Goldsmith
- "Carving a Totem Pole" by Vickie Jensen

Optional:

- May use iPads GarageBand to record musical 20-count measures to represent the 20-foot totem poles
- Totem pole design drawings by Tlingit carver Reggie Peterson as commissioned by DIPAC.

VOCABULARY

- Scale
- Ratio
- Proportion

VOICES ON THE LAND

Educator-Designed Lesson Plans
Grades 6-8



Middle School:
Grades 6–8





A student performing during the Voices on the Land Summer Performing Arts Intensive showcase, 2017.
Photo by Alfie Price



Haa Shuká and Haa Aaní

Luke Fortier

Dzantik'i Heeni Middle School, October 2016

SUBJECT, GRADE LEVEL/AUDIENCE, LENGTH

Social Studies, Media Arts

Grade 6

Five to ten daily 45-minute periods

SYNOPSIS

Students research select locations surrounding Juneau. They will study specific locations, identify the traditional and modern names, explain the history about how those places have changed over time, listen to Elders and Cultural Specialists and document sources relating to their site. Students will enhance their respect for the land, ownership over the place, and lasting impression of stewardship and connectedness. They recreate a story about their place through stop-motion animation that is professional in quality, and acts as a link for others' knowledge.

CULTURAL STANDARDS FOR STUDENTS

- A. Culturally knowledgeable students are well grounded in the cultural heritage and traditions of their community.
 - 3. Acquire and pass on the traditions of their community through oral and written history.
- D. Culturally-knowledgeable students are able to engage effectively in learning activities that are based on traditional ways of knowing and learning.
 - 1. Acquire in-depth cultural knowledge through active participation and meaningful interaction with Elders;
 - 3. Interact with Elders in a loving and respectful way that demonstrates an appreciation of their role as culture-bearers and educators in the community;
 - 4. Gather oral and written history information from the local community and provide an appropriate interpretation of its cultural meaning and significance.

ALASKA STATE STANDARDS

LANGUAGE ARTS STANDARDS

Reading: 6th Grade

- 2. Determine a central idea and subtopics of a text and how they are conveyed through particular details; restate and summarize the central idea or events, in correct sequence when necessary, after reading a text.
- 7. Integrate information presented in different media (e.g., may include, but not limited to podcasts) or formats (e.g., visually, quantitatively/ data-related) as well as in words to develop a coherent understanding of a topic or issue.

Writing: 6th Grade

- 2. Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.
- 4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

5. With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.
7. Conduct short research projects to answer a question, drawing on several sources and refocusing the inquiry when appropriate.
10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

SOCIAL STUDIES STANDARD: *Geography*

- B. A student should utilize, analyze, and explain information about the human and physical features of places and regions.
1. Analyze how places are formed, identified, named, and characterized;
 4. Discuss how and why groups and individuals identify with places;
 5. Describe and demonstrate how places and regions serve as cultural symbols, such as the Statue of Liberty;
 6. Make informed decisions about where to live, work, travel, and seek opportunities;
 8. Compare, contrast, and predict how places and regions change with time.
- D. A student should understand and be able to interpret spatial (geographic) characteristics of human systems, including migration, movement, interactions of cultures, economic activities, settlement patterns, and political units in the state, nation, and world.
1. Know that the need for people to exchange goods, services, and ideas creates population centers, cultural interaction, and transportation and communication links;
 5. Analyze how conflict and cooperation shape social, economic, and political use of space.
- F. A student should use geography to understand the world by interpreting the past, knowing the present, and preparing for the future.
1. Compare, contrast, and predict how places and regions change with time;

TECHNOLOGY STANDARDS

- A. A student should be able to operate technology-based tools.
- B. A student should use technology to locate, select, and manage information.
- C. A student should use technology to explore ideas, solve problems, and derive meaning.
- D. A student should use technology to express ideas and exchange information.
- E. A student should use technology responsibly and understand its impact on individuals and society.

OVERARCHING UNDERSTANDINGS

ESSENTIAL QUESTIONS

- How do place names reflect the history and economics of an area?
- What is the historic and modern significance of locales* in Juneau? (*Locales to be determined by individual groups)

KNOWLEDGE

Students will know ...

- How to research places of historic significance in Juneau.
- Changes in historic and current names.
- Ways to ask questions that guide their own learning and the learning process.
- Positive ways to interact with Elders.
- How traditional stories relate to a place.
- Summarization skills and how to transfer written synopsis to digital literacy in the form of stop motion animation.

SKILLS

Students will ...

- Research the history of a locale
- Identify and utilize primary sources to add to research

- Listen to and interact with Elders and Cultural Specialists to gain knowledge
- Summarize through writing a short story and creating a technology stop-motion animation

EVALUATION CRITERIA

- Students will be evaluated based on a self-evaluation and reflection.
- A rubric that examines time-on-task, work habits, and research/artistic performance.
- Students will complete a pre/post project survey.
- Students will be evaluated based on completion of a stop-animation production that demonstrates research on their site.

LEARNING EXPERIENCES

LESSON PREPARATION

Students watch previous stop-animation videos and discuss the Voices on the Land project, and take a pre-project online survey. Teacher should prepare a basic outline for a short story to share with students after the field trip, as they will need to craft a short story based on what they heard and researched.

INTRODUCTION

Instructor previews goals, learning objectives, and outcomes of the project, talks about planned field trips and events that may include visiting Sealaska Heritage Institute, and future research. Instructor also talks about Elder and Cultural Specialist visits and the importance of respect.

Lesson 1: Haa Shuká/Haa Aaní

Split students into groups to discuss the terms Haa Shuká and Haa Aaní.

Using a large poster paper, ask students to define the terms, then list ideas that relate to the terms. Instructor then creates a classroom poster for each term, where students will share out their findings and post in the room.

These will be guiding terms for the Voices On the Land project.

Instructor reads aloud a traditional story that connects to Haa Shuká and Haa Aaní – Salmon Girl or Glacier Bay story for example.

Lesson 2: What are the historic locations of Juneau? What are traditional vs. modern names? How can I find out more about the history of a place?

As a group, students identify significant historic areas around Juneau

Lead a discussion about where students can find historic names and identify any classroom/instructional resources. This should include listing websites that have information relating to materials which they are researching and learning.

Students spend time researching historic places of significance, focusing on traditional vs. modern.

In the large classroom group, students compare/contrast how places have changed and how they are similar. Ideas should be placed in a Venn Diagram on the whiteboard or large chart paper, to show similarities and differences.

Students identify areas where they need more information about a place.

Lesson 3: Finding Primary Sources

Students discuss primary sources and their importance in the research process. They list other secondary sources and explain how they are different from primary sources.

Students identify primary sources that will help them gain knowledge of the locale they already selected. This includes writing, pictures, painting, songs, etc.

Students examine ways to gather information, including how to ask questions.

As a whole class, students discuss appropriate ways to interact with Elders and Cultural Specialists and ways to record stories and ask questions. They should be able to describe how to appropriately and respectfully ask for permission to recreate a story shared by an Elder or Cultural Specialist, in their own presentations and if there are parts of the story that an Elder or Cultural Specialist may not want to have included in a student-created story.

Students identify what goes into a short story and what elements they might place in their stop-motion animation projects.

Lesson 4: Sealaska Heritage Institute Field Trip

Students visit the Walter Soboleff Building, learning more about its location from staff and/or Cultural Specialists or Elders. They then listen to stories and/or historical anecdotes about their chosen location, ask questions, and record responses. Students begin to learn traditional songs and stories that relate to the places the groups have chosen.



Students tour the Nathan Jackson Gallery at the Walter Soboleff Building—the headquarters of Sealaska Heritage Institute—in Juneau, Alaska.

Photo by Nobu Koch

Lesson 5: Story Development

In small teams/groups, students recreate the traditional and modern story for each site, utilizing a story map. If possible, each group could create a different segment of one story, then combine the segments as a class to tell a longer story.

Students explain ways that a place has changed over time, and in what ways it is similar. In doing this they must include both traditional and modern names.

Students must give credit to the sources where they found information and utilize a story map to demonstrate their knowledge of a certain local place.

Students work with instructors to edit and complete a classroom short story, about a select locale, which will be integral for their stop-motion animation production.

Lesson 6: Stop-Motion Animation

In groups, the class recreates their stories in the form of stop motion animation with the assistance of an Artist in Residence and instructors.

After finishing their productions, as a class students review the terms Haa Shuká and Haa Aaní. They take a post survey to identify newly gained knowledge, and complete a reflection on what they learned, the value of knowing place, and skills they gained from the project. (This should include returning to the two initial essential questions.)

CHECKING FOR UNDERSTANDING

- Monitor student attentiveness and participation during field trip, and in songs and storytelling

- Check for student completion of assignments relating to writing and compiling stories about a local place
- Ensure that all students complete the end of unit survey, review for understanding and growth in knowledge about place and history

RESOURCES & MATERIALS

- Elder/Cultural Specialist visits, Sealaska Heritage Institute
- *Haa Léelk'w Hás Aaní Saax'ú; Our Grandparents' Names on the Land* edited by Thomas F. Thornton
- *Haa Aaní, Our Land: Tlingit and Haida Land Rights and Use* Goldschmidt and Haas
- *Five Steps to Recording an Elder's Story*
- <http://vilda.alaska.edu>



Exploring the Hero's Journey

Jessica Collins

Dzantik'i Heeni Middle School, August 5, 2015

SUBJECT, GRADE LEVEL/AUDIENCE, LENGTH

Language Arts, Theatre

Grade 8

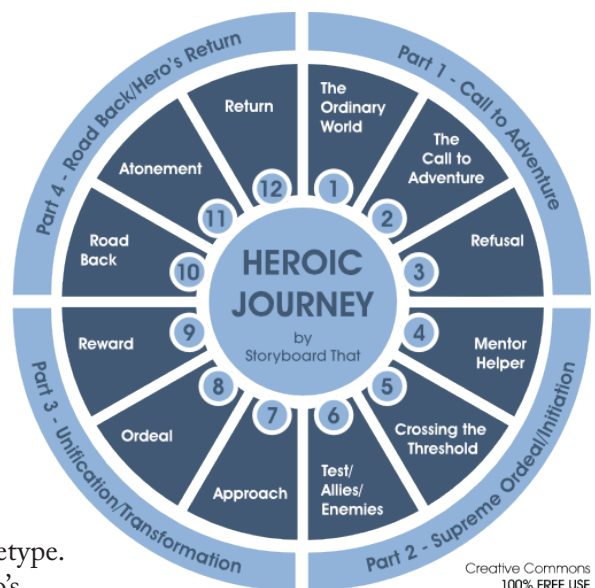
Five to six (55 minute) class sessions

SYNOPSIS

The end goal of this unit is to write and illustrate a hero's journey narrative. In order to create this, students need to understand the hero archetype and the traditional structure of a hero's journey narrative.

This lesson comes at the beginning of the hero's journey unit. Students begin by reading different versions of the Tlingit story of Strong Man. They then read two other stories from different cultures that will help them develop a clear definition of archetype. Once they have developed this definition, they explore in more depth the hero's journey archetype. Students watch a film clip that introduces the idea of the hero's journey. Next, they learn about the steps and stages of the journey.

The Juneau community is rich with Elders who could come to the classroom and share stories of heroism with students.



Creative Commons
100% FREE USE

CULTURAL STANDARDS FOR STUDENTS

- B. Culturally knowledgeable students are able to build on the knowledge and skills of the local cultural community as a foundation from which to achieve personal and academic success throughout life.
1. Acquire insights from other cultures without diminishing the integrity of their own.
 2. 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.

ALASKA STATE STANDARDS

ALASKA ARTS STANDARD D: *Connect*

A student should be able to relate artistic ideas and work with personal meaning and external contexts.

2. Synthesize and relate knowledge and personal experiences to make art.
3. Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.

LANGUAGE ARTS STANDARD

Grade 9 - 10: Reading Standards for Literature

- R.KI.2 Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; restate and summarize main ideas or events, in correct sequence, after reading a text.
- R.CS.5 Analyze the overall structure of a text: compare and contrast the structure of two or more texts and analyze how the differing structure of each text contributes to its meaning and style.

OVERARCHING UNDERSTANDINGS

ESSENTIAL QUESTIONS

- What makes someone a hero?
- How does one get to be a hero?

KNOWLEDGE

Students will know ...

- Definition of archetype and the steps of the hero's journey.

SKILLS

Students will be able to ...

- Create (choreograph) and perform a dance.
- Read and analyze texts from multiple cultures.

TRANSFER TASK(S) PERFORMANCE ASSESSMENTS

Students should ...

- Describe the archetypal hero's journey.
- Know how to use movement and dance to portray understanding of academic content.

EVALUATION CRITERIA

- Journal entries
- Summary games
- Discussions
- Dance Self-Assessment (based on Choreography, Literary Interpretation, and Performance and Focus)
- Teacher Assessment (rubric)

LEARNING EXPERIENCES

LESSON PREPARATION: STUDENT BACKGROUND

This lesson comes in the middle of a larger unit about heroism and narrative writing (a.k.a. storytelling). At the beginning of the unit, students brainstormed ideas about what makes a hero and the different types of heroes people have: cultural, mythical, everyday, religious, etc.

Students have also been instructed using Randy Barron's Creative Dance Strategies for Teacher's of Grades 3-8¹. They have learned about different kinds of space, their kinesphere, and the elements of dance. According to Barron, those are: body, emotion, space, and time.

Students will also understand and know how to use text-marking strategies. They will have had a lot of repetition of expected classroom routines and behavior.

TEACHER PREPARATION

Day 1

On a large piece of butcher paper or chart paper, write: What do you know about the word archetype?

Under the question, create three columns. Label columns - I know... I think I know... I need to know (write a question).

Make a class set of copies of the story "Blackskin."

Day 2

Write the following on the board: An archetype can have meaning and relevance over time. Agree or disagree?

Write the instructions that students have to go to a table group based on whether they agree or disagree and decide why they agree/disagree with the statement.

Prepare journal prompts.

Prepare butcher paper for the definition of archetype.

Day 3

Prepare copies of Hercules, Gonakadet, and the Fa Mulan books. (*see Resources*)

INTRODUCTION

As students enter the classroom, have them write what they know about the word archetype on the chart paper, and then stand in a circle.

Pick a class warm-up that will get students ready to listen and share ideas. For example, I said; you said². Once everyone is ready, break into two circles. Start everyone off with the same word: "hero," and choose a person in each group to start. This person hears the word "hero" and must think of a word association, that her or she passes (verbally and physically) to the person on

¹ Randy Barron's Scientific Thought in Motion Participant Materials Packet 2014

² Frank Katasse – 2015 JBAI (Juneau Basic Arts Institute)

his or her right. This continues around the circle twice. The last person who spoke then turns to the person before them and says, "I said, "___" because you said, "___." This continues all the way back to the first person who picked up the thread of "hero."

Lesson 1, Day 1: Storytelling

Explain to students that today will be a day of storytelling to help define archetype and prepare them to write a hero's journey narrative. The first story they will learn about is the story of Strong Man. They will experience several versions of this story in class and talk about the differences between each story. After the explanation, ask students to be seated.

Begin with *Black Skin*. Provide students with background information about the origin of the story and the importance of oral tradition in Tlingit culture. Students should mark the text using meta-cognitive markers (? For questions, ! for interesting details, and __ for important information.) They should also write margin notes/comments.

Hand out copies of the story by Mary Giraudo Beck (see resources).

Read the story out loud, pausing and asking students clarifying questions. For example: Who is the main character? Who is mean to him? Who is kind to him? etc.

After reading, have students get into a circle again. Students begin with "*Black Skin* is a Tlingit story that ..." They go around the circle each contributing a word/idea, so that we've come up with some sort of summary. After the game, make any corrections/hold discussions about the summary.

Each student then writes a brief paragraph summarizing the story.

Lesson 2, Day 2: Strong Man story

Students walk in the door and respond to the following: An archetype can have meaning and relevance over time. Agree or disagree? Students respond by going to various spots in the classroom. Once there, they have to decide why they agree or disagree with the statement.

Have groups discuss the reasons why they've chosen their spot in the room. Have groups elect a spokesperson to share their response with the class.

Explain that today they are going to read another version of yesterday's story. This time it's a graphic novel. Hand out copies of *Strong Man*, by Ishmael Hope, from Juneau. Make sure that students understand this is the same story, but the storyteller chose to present it differently.

While students read, have them mark interesting points with sticky notes. They are looking for differences from yesterday's story and today's.



A section of the Shuká Hit house front in the Walter Soboleff Building depicting the story of Am'ala, the Tsimshian story of Strong Man, carved by David A. Boxley and David R. Boxley.

Photo by Ken Graham

After reading, students respond to the journal prompts:

- a. What is different?
- b. Why might the author have made this choice?

After writing, students play the summarizing game from the previous lesson, using the opening sentence: “The graphic novel *Strong Man* is a re-imagining of a Tlingit story that... They will go around the circle, each contributing a word/idea, so that they’ve come up with some sort of summary. After the game, make any corrections/hold discussions about the summary.

Ask students to recall the opening of the lesson. Ask them what is similar about the two texts. Ask if the stories changed much in meaning. One was from long ago and one is more modern.

Begin the class definition of an archetype: *An archetype has meaning or relevance over time.* They will revisit and add to the definition over the next few days.

Lesson 3, Day 3: Many Stories, Many Heroes

Students respond to the statement: Archetypes appear across cultures. Direct them to silently journal about this topic.

Students read one of three stories: Hercules, Gonakadet, or Fa Mulan.

Students become experts with the story they just read. After reading, they meet with others who have read the same story and work on summarizing what they read.

Next, students meet with two other people who have not read the same story and tell them the story from memory.

As a group they complete a Venn Diagram (with three circles intersecting) to discuss similarities and differences between the stories.

Students return to their journal activity and add to their response or revise their responses.

At the end of class, hold a discussion about the three stories. Add to the class definition of archetype.

Lesson 4, Day 4: Archetype of a Hero

Students begin by reading the dictionary definition of an archetype: “The original pattern or model from which something is copied. A universal idea or symbol.”

Brainstorm other kinds of archetypes with students.

View clip that explains the hero’s journey and how it relates to stories.

What makes a hero? By: Mathew Winkler
<https://youtu.be/Hhk4N9A0oCA>

Read pages 15-18 in Springboard text about the different stages of the hero's journey and discuss in the film clip. Students fill out this chart in groups, with examples from the stories they have read.

Lesson 5, Day 5-6: Choreographing a Hero's Story

Begin class by playing a few warm up games to prepare students for dance and choreography.

The goal of this lesson is for students to choreograph a dance that represents the steps and stages of the hero's journey.

In groups of four students get a placard (there are two-three of each) with the description of a stage of the hero's journey and the three steps connected to it.

Departure: call to adventure, refusal of the call, the beginning of the adventure

Initiation: the road of trials, the experience with unconditional love, the ultimate boon

Return: refusal of the return, the magic flight, and rescue without

Each placard has a picture to represent this stage.

In groups students choreograph a dance to represent this stage of the hero's journey. Students have fifteen minutes to create a rough draft.

They then present the rough draft to the other group(s) that were assigned the same topic. Each group uses the rubric to give specific feedback.

Groups then have 10 minutes to revise their work.

If groups choose, they can have musical accompaniment.

Finally, groups present second drafts. Groups present with the other groups that had the same topic to the rest of the class. They should receive specific feedback, based on the rubric.

Students continue to revise and rehearse.

Finally, they present to the class and/or other peers.

After presentations students complete the self-assessment.



Students perform in the clan house at the Walter Soboleff Building.
 Photo by Brian Wallace

Lesson 7, Day 7: Sharing What We Know

Students teach each other their dances as one studying method, to prepare for a quiz that covers the steps and stages of the hero's journey and the definition of an archetype.

CHECKING FOR UNDERSTANDING

- Throughout each step of this multi-day lesson check student writing
- Informally check in with individual students about their understanding of the hero's journey

ENRICHMENT

As an added layer to this lesson, have a storyteller come and share knowledge of Tlingit culture and stories. Discuss and compare graphic novels, stories recorded by outsiders, and oral traditions.

RESOURCES & MATERIALS

- Butcher paper (for archetype definition)

Equipment

- Audio/visual equipment (to show online video clip)
 - Projector and computer to view video clip

Books/Stories: Class Sets of each of the following

- *Fa Mulan* – Robert D. San Souci
http://www.goodreads.com/book/show/52325.Fa_Mulan?from_search=true&search_version=service

This is a very old Chinese story of a warrior woman who, at the time women were prohibited from serving in the Khan's army, pretended to be a man (to save her aging father, and her family) and entered into the Khan's service, where she overcame her own fears and rose through the ranks to become a general who directed a victorious campaign against the Tatars.

- *Hercules* Graphic Novel
- *Heroes and Heroines, Tlingit-Haida Legend* – Mary Giraud Beck
 - Copies of the following stories: *Gonakadet*, *Blackskin*

- *Strong Man* - Ishmael Hope
<http://www.goodreads.com/book/show/17254208-strong-man>

A Tlingit Story: Writer Ishmael Hope and Illustrator Dimi Macheras have combined their talents to create this unique presentation of a traditional Alaska Native story. A contemporary plotline is interwoven with the ancient narrative, chronicling a young man's high school struggles and triumphs in comic book form. Strong Man promotes traditional cultural values as a foundation for youth achievement.

Handouts

- Placards for stages of the hero's journey (2 copies of each)

Video Clip

- What makes a hero? By Mathew Winkler
<https://youtu.be/Hhk4N9A0oCA>

VOCABULARY

- Archetype
- Hero's journey
- Graphic novel
- Oral tradition
- Initiation
- Departure
- Return
- Plot
- Rising action
- Climax
- Falling action
- Resolution



Traditional Formline Design + Western Geometry

Lexie Razor

Juneau-Douglas High School, August 5, 2015

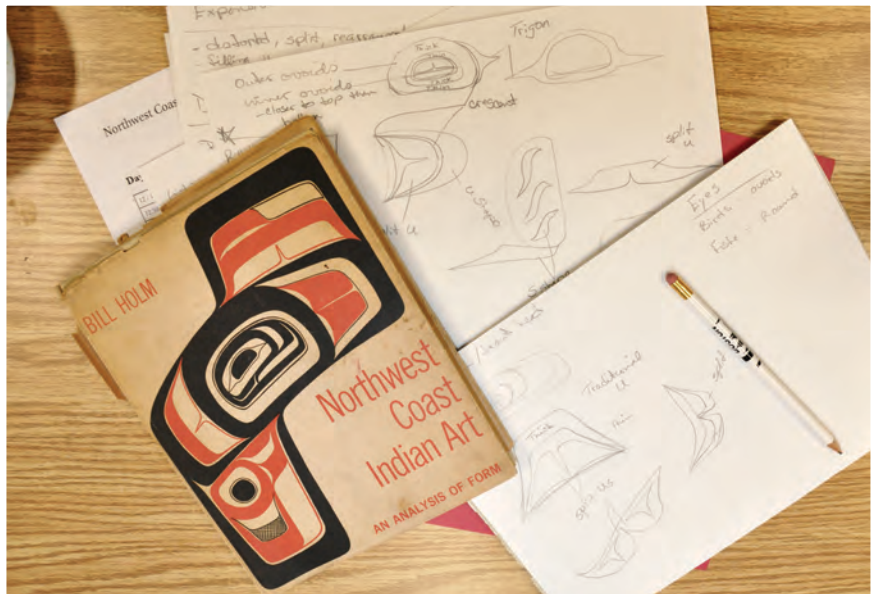
SUBJECT, GRADE LEVEL/AUDIENCE, LENGTH

Music, Movement, Alaska Native Cultural Arts, Math
Grade 8
45 – 60 minutes

SYNOPSIS

Students look at traditional Northwest Coast formline design artwork and recognize the basic shapes. They learn how the different shapes are transformed through rotations, dilations, reflections, and translations.

In this lesson students are shown a piece of formline artwork and asked to describe what they see. Once their initial list is made, the teacher begins a discussion about the different types of shapes in the artwork. The teacher then models how to use movement and chants to help everyone remember the shapes, and names for different shapes. Students also discuss the different transformations they see within the artwork. By the end of the lesson students should be able to identify the different shapes and types of transformations in different examples of formline design.



Northwest Coast formline training materials.
Photo by Christy NaMee Eriksen

CULTURAL STANDARDS FOR STUDENTS

- D. Culturally knowledgeable students are able to engage effectively in learning activities that are based on traditional ways of knowing and learning.

ALASKA STATE AND DISTRICT STANDARDS

ALASKA ARTS STANDARD C: *Respond*

A student should be able to understand and evaluate how the arts convey meaning.

7. Recognize and analyze artistic works from diverse cultures.

MATH STANDARDS

- 8.G.1. Through experimentation, verify properties of rotations, reflections, and translations (transformations) to figures on a coordinate plane.
- 8.G.2. Demonstrate understanding of congruence by applying a sequence of translations, reflections, and rotations on two-dimensional figures. Given two congruent figures, describe a sequence that exhibits the congruence between them.
- 8.G.3. Describe effect of dilations, translations, rotations, and reflections on two-dimensional figures using coordinates.
- 8.G.4. Demonstrate understanding of similarity, by applying a sequence of translations, reflections, rotations, and dilations on two-dimensional figures. Describe a sequence that exhibits the similarity between them.

OVERARCHING UNDERSTANDINGS

ESSENTIAL QUESTIONS

- How can we remember the names of shapes typically used in Northwest Coast formline designs?
- How do the shapes in formline design connect to or reflect traditional mathematical knowledge?

KNOWLEDGE

Students will know ...

- Names of common shapes used in Northwest Coast formline designs
- Definitions of target geometric terms

SKILLS

Students will ...

- Be able to identify the basic shapes of formline art.
- Be able to identify different types of transformations used in traditional Northwest Coast formline artwork.

TRANSFER TASK(S) PERFORMANCE ASSESSMENTS

Students should...

- Explain and demonstrate how Northwest Coast formline design shapes are related to geometric shapes.
- Transform one or more formline designs by rotating, reflecting and/or dilating shapes contained within it.

EVALUATION CRITERIA

- Students must complete two Exit Tickets, demonstrating what has been learned in this lesson.

LEARNING EXPERIENCES

LESSON PREPARATION

Student Background

Students should be familiar with identifying polygons. They should know and understand the concept of the different transformations (translations, rotations, reflections, and dilations).

Teacher Preparation

Teacher should practice the movement and chants that discuss/describe the different formline shapes. Teacher should also have one or more pieces of formline art from the community or use the attached figure in this lesson plan.

Classroom Setup

Whatever the teacher knows works best for students.

INTRODUCTION

Put a piece of Tlingit art (preferably from your community or area or the one provided) on the overhead. Ask students to spend 3 minutes on a quick write, answering the question “*What colors, shapes, and lines do you see?*”

Have students share out some of the things that they see in the picture.

Have students pair up and ask them to discuss, “*What do you know (or think you know) about this picture?*” (Make sure to explain to them that you are not referring to colors, shapes, or lines anymore.)

Have each group share one thing that they know or think they know about the picture. Teacher writes what is noted on the board.

LESSONS

Lesson 1: Learning about Formline Shapes

In the opening activity (above) students are doing an Artful Thinking Activity – observing and describing the color, shapes, and lines in the artwork.



Haida Master Artist Robert Davidson discussing formline during a 2015 lecture.

Photo by Nobu Koch

During this lesson students will learn movements and songs that go with the different types of formline shapes.

Discuss the different shapes that students recognize. If they were already able to identify the formline shapes in the Introduction, less time is needed at this point.

List by name and draw a picture of the following formline shapes on the board:

- Ovoid
- U-shape
- Crescent
- Circle
- Trigon

Explain that the class is going to add a movement for each shape, along with a short chant. The rhythm will be movement, then chant, then chant and movement for each shape.

Add movements and chants for one shape at a time.

Watch the video at <https://youtu.be/xz9xu9a8m7A>; for an example of how to model the movements and chants:

- Ovoid – looks kind of like a bean
- U-shape – bell-curve wig

- Crescent – just like the moon
- Circle – just like a pie
- Trigon – upside down Y (or just the movement)

Have students practice the sequence, one shape at a time. Once they have learned the different parts, practice the song several times together.

Lesson 2: Similarities and Differences Among Formline Shapes

Go back to the original formline artwork, and point out the different shapes. Students should be able to recognize and talk about how they are all similar in shape, but it could be different sizes and rotated or flipped.

Exit Ticket (2 options – See *Materials & Resources*)

- *Option 1 (no transformations extensions)* – Place the 2nd formline design on the overhead and have students answer the questions
- *Option 2 (with transformations)* – Have students complete the exit ticket

CHECKING FOR UNDERSTANDING

Exit Tickets:

Give students a piece of formline artwork (the one included or a different one from your community).

There are two different Exit Tickets attached:

1. For basic lesson of identifying the different formline shapes.
2. Includes the extension of identifying transformations of the different shapes.

ENRICHMENT

- As an extension students count different shapes in various designs and compare them.
- Have students explain how an ovoid is transformed to another ovoid. It might be helpful to have the different shapes numbered (look at sample artwork included).

RESOURCES & MATERIALS

- Samples of formline artwork (photos or pictures of ones that are familiar in your community)
- Video with chant and movement: <https://youtu.be/xz9xu9a8m7A>
- Exit Tickets
- Sample Formline designs (2)
- Overhead Projector or Document Camera

VOCABULARY

- Formline
- Ovoid
- U-shape
- Crescent
- Trigon
- Circle
- Transformation
- Translation
- Reflection
- Dilation
- Rotation

IDENTIFYING SHAPES USED IN FORMLINE DESIGN

Exit Ticket #1

1. What formline shape stands out the most in the design?

2. Count the number of each shape in the design

Ovoids: _____ Trignons: _____ Crescents: _____

Circles: _____ U-shapes: _____

3. Describe the movement used for each formline shape

Ovoid: _____

Trigon: _____

Crescent: _____

Circle: _____

U-shape: _____

4. Draw a sketch of each formline shape

Ovoid

Trigon

Crescent

Circle

U-shape

IDENTIFYING SHAPES AND TRANSFORMATIONS USED IN FORMLINE DESIGN

Exit Ticket #2

1. Outline 4 different ovoids with a marker and number them 1 – 4.
2. Describe the transformation used for ovoid #2 to become ovoid #4.
3. Describe the transformation used for ovoid #4 to become ovoid #1.
4. Highlight or color in the circles.
5. Explain the different types of transformations needed for the circles.
6. Which formline shape is used the least in the design? How many are there?

Educator-Designed Lesson Plans *Grades 6-8 and 9-12*



Believing in Yourself is What it is All About: Dramatizing Stories from Real Life

Donna C. Breeden

Drama Teaching Artist, August 3, 2017

SUBJECT, GRADE LEVEL/AUDIENCE, LENGTH

Drama, Language Arts-Speaking/Listening
Grades 6-12
eight 1½ -hour sessions

SYNOPSIS

This is a three-week residency with a guest Teaching Artist, designed to provide students with various methods for presenting stories about their own lives. Inspiration for the stories will come from the Southeast Tribal Values, which are the focus of their daily evening journal writing assignments.

Students are introduced to ways of exploring inner thinking/feeling using a variety of techniques. These techniques include “Fluid Sculpture “ (*Slow moving tableau to reflect an idea with feeling*), “Talking Statues” (*Statue speaks, then freezes*), “Voices in the Head” (*thought tracking*), “Pairing” (*show opposing views in the same body*), and slow motion dream pantomime/movement (*reflects a dream, hope or wish*). Thoughts are often spoken as single words or sentences. Sculpture or statue is a single person pose. Tableau is a group pose or stage picture.

The lesson plan here includes sculptures as talking statues and tableau as fluid sculptures. Stories elicited are focused on the Southeast Tribal Values: Our Way of Life poster, and particularly on

“Hold each other up.”

Other drama techniques feature pantomimed action; props are not needed

in scene work. Skits will be developed through improvisation.

The residency culminates with small groups presenting a collage of true-life stories that include fluid sculptures and/or pairing, tell-a-story-see-a-skit; talking statues and stories that came alive during their exploration. It begins and ends with a blessing and closing by Tlingit Elders. Presentations include students. They create an entrance, sequence the events and find a way to conclude with a short statement and tableau. The class/group works in fast planning teams to put together this informal performance sharing for family and friends.

In this unit students learn how to give specific positive feedback. They strive to improve scene work through collaboration during rehearsals, and, through self-critique, share what they might do differently next time. They take direction from teacher and peers.

CULTURAL STANDARDS FOR EDUCATORS

- E. Culturally responsive educators recognize the full educational potential of each student and provide the challenges necessary for each of them to achieve that potential.
 - 2. Culturally responsive teacher provides learning opportunities that help students recognize the integrity of the knowledge they bring with them and use that knowledge as a springboard for new understanding.

CULTURAL STANDARDS FOR STUDENTS

- D.6 Engage in a realistic self-assessment to identify strengths and needs and make appropriate decisions to enhance life skills.

ALASKA STATE STANDARDS

ALASKA ARTS STANDARD D: *Connect*

A student should be able to relate artistic ideas and work with personal meaning and external context.

- 11. Relate, synthesize and express both knowledge and personal experiences as a way to participate in the arts.

ALASKA LANGUAGE ARTS STANDARD

- 5-C A student should be able to identify and select from multiple strategies in order to complete projects independently and cooperatively. When working on a collaborative project,
1. Take responsibility for individual contributions to the project;
 2. Share ideas and workloads;
 3. Incorporate individual talents and perspectives;
 4. Work effectively with others as an active participant and as a responsive audience; and
 5. Evaluate the processes and work of self and others.

OVERARCHING UNDERSTANDINGS

ESSENTIAL QUESTIONS

Language Arts–Speaking and Listening: Focus on working as a team

- What were your successes and challenges when working as a team member?
- What does it take to be a good audience member?
- How did you identify elements of good performance and share it as positive feedback?
- What do you look for when you self critique?
- What does it sound like when you have the courage to share your speaking voice?
- What is a story that you have connected deeply with and why?

Cultural Arts

- How do our family or cultural values shape our behaviors and what we think of ourselves?
- What is some of your family and cultural history?
- Who has been instrumental in helping you believe in yourself?
- Have you made a special connection with someone of a different culture during this project?
- What have you learned about your culture or another culture?
- Have you become stronger and more courageous throughout this endeavor?

Performance Arts

- What kinds of techniques can we use to bring a person's story to life through drama?
- When listening to a storyteller, how can you determine what is very important to play back?
- How does thinking impact a person's choices and behavior? Can we change our thinking?
- What must we do to keep our teller's story safe during and after performance?
- In what ways have you made deeper connections to your community through the sharing of real-life stories?
- Were you able to give and take ideas during group planning? What were your joys and challenges?

KNOWLEDGE

Students will know ...

- About their own and another culture, including some of their family history.
- Drama vocabulary for techniques used in performing personal stories and thought/feelings.
- How to perform various styles of acting to reflect a personal story or improvise inner thinking/feeling processes.
- How to do fast planning within a team.
- What it takes to give and take positive feedback.
- How to safely "hold" someone's story. (*Confidentiality, asking permission to share*).

SKILLS

Students will ...

- Tableau, Fluid sculpture and standing in neutral line to receive story.
- Talking Statues.
- Voices in the Head; Pairing.
- Pantomime; Skits developed through Improvisation; Variation of Playback Theatre.
- Skills for co-operative planning.
- How to identify elements of good tableau, pantomime, skits, and use of voice.
- Give specific, positive feedback and self-critique.

TRANSFER TASK(S) PERFORMANCE ASSESSMENTS

Students should...

- Be willing participants in dramatization of stories and thought/feeling tracking where they are interpreting someone's story or reflecting inner thoughts/feelings.
- Speak with adequate volume using vocal variety.
- Participate as involved and thoughtful collaborative team members.
- Act with proper audience etiquette.
- Provide positive feedback to performers.
- Determine ways to improve own performance.

EVALUATION CRITERIA

(See attached checklists and rubrics)

- *Drama* – Voice, imagination, body, drama elements and terminology, neutral lines.
- *Language Arts* – Co-operative planning skills, audience etiquette.
- *Cultural* – Self-awareness and critique both for class assignments and reflections on life. Following cultural rules/protocols, measuring self according to family and values.

LEARNING EXPERIENCES

LESSON PREPARATION

Introduction: (Set up) Need a clear space for performance and a semi-circle of folding chairs, a hand drum and mallet. Create/obtain student reflection journals. Post Southeast Tribal Values poster (*see Resources*). Other charts to post: Elements of a Good Tableau, Pantomime, Scene Work.

LESSONS

Lesson 1: Elder's Welcome and Personal Story, Setting Expectations and What's In a Name? Introduction to: Tableau-Fluid Sculptures.

(Value: Listen well and with respect.)

Activities in this introductory lesson include listening etiquette, reading, discussing the Southeast Tribal Values poster, discussing how to honor and protect someone's story, walking to a drumbeat, and standing in

silent neutral lines. Introduce and model fluid sculptures (*non-verbal communication*). End with a sharing circle format.

HOMEWORK JOURNAL #1: Did someone's story bring a story to life in your mind? Give it a title. You may want to share it on another day 2. Work with a family member to remember something he/she remembers about happening that involved you. Get permission to share this story with the class.

LESSON 2: Me in My Family: Story in 3 – Tableau to Pantomime

Does it take courage to perform before an audience—was courage the theme of any of our stories?

(Value: Be strong and have courage)

Activities include a 4-person story circle followed by one story being shown as 3-person tableau. Keep each tableaux and put action in between them, creating a simple pantomime performance. Introduce and model how to give and receive positive feedback from an audience. End by asking about courage, and examples from personal lives.

HOMEWORK JOURNAL #2: Think about your life with your family. List who is in your family (or inner circle friends) tends to “hold you up. Who has either inspired you to become a better person, or supported you when you felt low? What did they say to you ... what was their message to you? Sketch this person as a stick figure in a pose. Write a sentence under her/his name. You need to do the same with at least three people.

LESSON 3: “Believing in Yourself is what it is All About” Talking Statues

A Teller selected from the class shares a positive memory, assigns a player to play a person and assigns him/her a sentence to represent something this character may have said. The select player becomes a talking statue by spontaneously creating a pose while repeating his/her sentence. The Teller can physically adjust this pose for each statue

Each scene needs three statues, so repeat this process three times. Each statue freezes in place for about 3 seconds and then returns to standing in neutral. Once three statue groupings are in place, the Teller meanders through these statues three times listening to the message/sentence received in the past.

At the end, the Teller steps out and looks at the audience and shares a dream or hope for the future based on what has been said as a concluding statement. The 3 players come together and ooze into a spontaneous tableau that illustrates/communicates this hope.

(Value: Hold each other up)

Whole class story circle:

Ask students to share messages that a family member has communicated to them. Encourage small groups of students to stand and create a sculpture (pose) that could represent these messages as they are recalled.

Whole class, in groups of four:

(Groups are stationed throughout the room) Ask one group of four to create a tableau that somehow communicates the idea of holding someone up, as implied by this Tribal value. Give them a one-minute time limit and remind them to be safe as they develop their tableaux. After each group has had the chance to create a tableau, as a class discuss what it means to “hold each other up.”

4-Person Story Circle: (Journal homework can be used)

Direct the class to number themselves from 1-4. Number 1 will be the first Teller/Sculptor. There will be about one minute timeline for each of the following steps:

1. Teller shares a story as players listen.
2. Teller assigns roles to the players, and give each character a place to stand.
3. Teller assigns each person a sentence. The player creates a statue that the Teller may adjust. It is important that the player gives his/her idea for movement before being adjusted.
4. Teller meanders through the class Talking Statue Park hearing the messages about 3 times.
5. At the end, the Teller steps forward and to the right of each player/statue as she/he states a hope for the future. And the players come together, connect and ooze into a pose to represent a common wish. The group may decide to revise this tableau with input from the Teller.

Making Connections Feedback

Audience identifies sayings that they can connect with. This procedure is repeated until each Teller has shared and gotten a response from the audience.

Thanks to Our Mentors

Students think of something that they would say to an inspirational person in their lives. They mill around in an open space to a drum beat. When the beat stops, teacher calls for a volunteer and that person speaks briefly (1-3 sentences) about one of the people who has “held them up.” Then the process is repeated with students milling about until the drum stops and one person shares something.

Game: Use the Voice to Communicate

Students come up one by one and draw two cards; one has a line, and the other has an emotion. The player says their line with the feeling indicated on the card. The audience guesses the emotion.

HOMEWORK JOURNAL #3: Write the title for any story that has come alive in your mind today. *You may want to write a note to one of your mentors or someone who has inspired you.* Become aware of your inner dialogue. Write a title for this memory

LESSON 4: Session 4: Success or Failure Improvised Skits

(Value: Be strong in mind, body and spirit)

Warm-Up to Improvisation:

(In pairs) Quickly decide on an environment. Do not rehearse. Say things that give the audience clues to where you are. You have 10 seconds to move and say something **WITHOUT** naming where you are. The audience will guess - Where are you, who are you (relationship) and what are you doing. *(No conflict)*

Story Circle:

Direct students to get into small groups and have each member share a moment from his/her life when he/she either succeeded or failed in a big way. Ask them to briefly “play back” each moment the way it may have happened. Then select a student to act as the Teller. The Teller chooses one or more performers to play him/her in the moment of success or failure and watches from the side. The Teller lets the players know if they captured the essence of what happened. Small groups may then choose one memory to perform in front of the whole group.

- Scenes should have beginning/middle/end tableau and should include pantomimed action and dialogue.

Audience members then share with each group what worked in communicating their particular story.

HOMEWORK: Think of a time that you and your family or friend may have dealt with an accident, or been caught in a tight position. How did the different characters respond to this crisis? How did you get through it? What did you learn about yourself? Write about this in your journal.

CHECKING FOR UNDERSTANDING

Students answer questions in the story circle, journal responses and answering rubric, checklists will be ways to check for understanding. Student ability to perform a task when it is named such as tableau, talking statue, etc. is another way to check for understanding.

ENRICHMENT

Students learn how to do “Playback Theatre” where an audience member comes up and shares a story and the players play it back without rehearsal.

Students create family tree albums and write a 3 paragraph story given their family tree. The group dramatize a story about the people in the family tree, pending permission.

RESOURCES & MATERIALS

- *Believing in Yourself is What it is All About: A Monograph Describing the Use of Drama an Expressive Arts Therapy Technique with At-Risk Students*, Donna C. Breeden and Gail Parson, Project 2000, Juneau Douglas High School, Alaska Dept. of Education, 1990 (out of print).
- *A Dramatic Approach to Reading Comprehension*, Lenore Blank Kelner and Rosalind M. Flynn, Heinemann, Portsmouth, New Hampshire, 2006.
- *101 Drama Games and Activities: Theatre Games for Children and Adults*, including Warm-us, Improvisation, Mime and Movement, David Farmer, England, 2007.
- *Improvising Real Life: Personal Story in Playback Theatre*, Jo Salas, Tusitala Publishing, New Paltz, New York, 1997-3rd edition, 1999.
- *South East Tribal Values Chart*, Developed during Elders Forum on Traditional Values Sponsored by Central Council Tlingit, and Haida Indian Tribes of Alaska, Circles of Care, SAMSHA Substance Abuse Planning Project, Elderly Nutrition Program, Johnson, O'Malley Program and Alaska Rural Systemic Initiative, Alaska Association of School Boards, 2004.
- *Zoomy-Zoom: Improv Games and Exercises for Groups*, Hannah Fox, Tusitala Publishing, New Paltz, New York, 2010.

VOCABULARY

Audience etiquette: Students look, actively listen with comfortable body stillness, avoid side conversations

Characterization: What a performer does to show character; includes voice, posture, walk, personality traits, attitude, outlook

Cultural Values: Valuable, useful rules and expectations that becomes a guiding force in a group's life

Dramatization: To express or represent vividly, emotionally; to put into a form suitable to present on stage

Emotional Expression: Showing the emotion that is called for in the scene with voice, facial expression, body expression and inward emotional connection—feeling it inwardly.

Expressive Voices: Using the voice dramatically, varying pitch, rate, volume and expressing mood and characterization

Fluid Sculpture: (*Playback Theatre technique*) Players slowly ooze or fluidly move into a tableau. They start and stop together

Group Cooperation: Verbal and non-verbal work as an ensemble to plan, create and solve problems together

Improvisation: A creation that is composed extemporaneously

Neutral Line: Players stand in a horizontal line, usually at the end of a scene. They act as a kind of curtain. They stand still, feet planted with their hands at their side. Faces are relaxed. Students are encouraged to stand in a neutral line to silently receive feedback

Pairing: (*Playback Theatre technique*) Two players stand back-to-back and link arms. They improvise opposing views that exist in the same body. They turn slowly; the view is spoken as long as they can see the audience.

Pantomime: Art of silent acting. Performer strives to set up and maintain an environment and realistically use objects with exaggerated facial expressions

Playback Theatre: This form of theatre combines telling stories from real life with spontaneous improvisation. A Conductor sits by the Teller and elicits his/her story, briefly, then summarizes it. As the story is told, the Conductor has the Teller pick people from a group of about 5 or 6 players standing in neutral on the stage. An improvisational musician plays music as the performers set up the scene. They create a beginning tableau, freeze in place for 3 seconds then the action begins. The story is told; the players do NOT rehearse. At the end, the Conductor checks in with the Teller to see if the players captured the essence of the story.

Player: A person acting out a scene

Positive Feedback: Feedback given by students watching a scene. Since players cannot see themselves, the audience notes when someone is quite effective during performance. The question is asked, "What worked in this scene?"

Scene work: A team works together to enact a scene

Sculpture: A single person pose, sometimes a stance designed by someone other than the player

Self-Critique: Performer reflects on her/his planning and performance, and shares orally, in reflective writing, or by completing a rubric or checklist of things they did well and things he/she could work on in the future



Students work together during the Voices on the Land Summer Performing Arts Intensive, 2016.

Photo by Nobu Koch

Skit: A short scene

Slow-motion dream: A short enactment of a dream or hope, done very slowly

Snap shot: Nickname for a single person pose; also called a statue or sculpture

Stage freeze: Player stands still, very rigid and stares at one spot. This technique is often used at the beginning and endings of scenes

Statue: A frozen pose, usually done as a single person pose

Tableau: A group pose that physically communicates a story part or idea beyond words

Three Stars and a Wish: A feedback technique where, after a performance, players share 3 things they thought worked in their scene performance and planning, and one wish for something they might do differently

Talking Statue: A person in a statue-like pose says a line, then gestures and freezes in place.

Word Collage: (*Playback technique*) Instead of a silent fluid sculpture, players chant a phrase to represent the thinking of the Teller.

Voices-in-the-Head: Players stand behind and around the Teller, who is quiet. Players step forward and say a sentence to explore what might be going on in the Teller's mind in a given circumstance.

UNIT ASSESSMENT*Scene Work Assessment*

Lesson/Activity: _____

Date: _____

Score each category 2-5 with 5 being high

5 = Consistently

4 = Usually

3 = Rarely

2 = Never, but had the courage to perform

Student Name	Tableau	Pantomime	Expressive Voice	Emotional Believability	Storyline	Add scores
	<ul style="list-style-type: none"> • face out • exaggerate face • vary levels & angles • freeze at end • communicate idea 	<ul style="list-style-type: none"> • establish & maintain setting • believable use of objects 	<ul style="list-style-type: none"> • Clear enunciation • Vocal projection • Vocal Variety 	<ul style="list-style-type: none"> • Appropriate facial expression • Emotional connection • Speed up tension • Slow down tender moments 	<ul style="list-style-type: none"> • Capture teller's intent • Clear beginning • Middle — conflict • End — resolution • Storyline understandable throughout 	<ul style="list-style-type: none"> • $\times 4 = \text{Grade}$ • $5 \times 5 = 25 \times 4 = 100$ • $90 - 100 = A$ • $80 - 89 = B$ • $70 - 79 = C$ • Lower = Needs more practice

Student name: _____

CULTURAL STANDARD ASSESSMENT-CHECKLIST ___ Self ___ Teacher

D.6. Engage in a realistic self-assessment to identify strengths and needs and make appropriate decisions to enhance life skills

Criteria	Yes	No	Comments
Student can identify moments of making good and/or bad choices in their lives and share a story.			
Student can revise own ideas during rehearsal			
Student reflects orally and in writing in a journal some insights they have gained from life's experiences.			
Student can identify something that he/she did that "worked" in their life's journey			
Student can identify something that he/she did that "worked" in their drama presentation.			
Student is able to receive positive feedback/critique and just listen when completing a scene.			
Student is able to receive critique without self put-downs and improve future work.			
Student is able to identify a time they needed to make a change and what they did, or needed to do, to make it happen.			

Student name: _____

LANGUAGE ARTS – SPEAK/LISTEN ASSESSMENT ___ Self ___ Teacher

5-C. A student should be able to identify and select from multiple strategies in order to complete projects independently and cooperatively. When working on a collaborative project,

1. take responsibility for individual contributions to the project;
2. share ideas and workloads;
3. incorporate individual talents and perspectives;
4. work effectively with others as an active participant and as a responsive audience; and
5. evaluate the processes and work of self and others.

Criteria	Really has it!	Working it!	Getting ready ...
Student takes responsibility for individual contributions to the project.	Student always stays focused on the sharing stories and planning presentations throughout the whole venture.	Student may be partially focused some side talking. Student may listen well but needs an invite to speak	Student is not focused, wanders or does distracting side talking. Student will not participate because they don't like the ideas presented so they disconnect.
Student shares ideas and workload	Student is able to give ideas and accept ideas from others. Their contributions are relevant to the project and often used.	If the student does not contribute an idea, they are active participants in the enactment and supportive to the group, sharing the workload	Student might not have the courage to share; may become offended because they offered an idea but another was used by the group, they pull away.
Student incorporates individual talents and perspectives.	Student goes beyond the norm to show individuality like a sense of humor, poetry, music, dance, writing or believable emotional expression that captures the audience. Might give exceptional feedback.	Student is fully engaged in performing. They are able to share a story with clarity and heart and apparent connection. They are able to share their unique perspective during discussion and feedback.	Student stays quiet, does not reveal their individual talents and skills. May seem like they do not want to be noticed.
Student works effectively with others as an active listener	Student listens without interruption and gives input when asked.	Student listens yet interrupts at times or asks questions before the teller has completed their idea.	Student does not listen. May start side conversations, or is preoccupied with their own thoughts.
Student is able to evaluate the processes through positive feedback and can self critique.	Student can name things the group and self have done that "work" in the scene and share what they'd do different the next time, using drama terminology.	Student can give and receive positive feedback, but may be defensive when experiencing ideas for improvement.	Student listens to positive feedback but may not offer any. They may consider positive critique as a put-down.

WE HOLD EACH OTHER UP – To use with *Talking Statues and Fluid Sculptures (Tableaux)*

Teller's name: _____

Date: _____

		Yes	No	Sometimes
VOICE	Could be easily heard			
IMAGINATION	Came up with a sentence for each statue			
BODY	Came up with a pose for each statue			
TEAMWORK	Was able to adjust ending tableau.			

Team Members

Names: _____

		Yes	No	Sometimes
VOICE	Could be easily heard			
IMAGINATION	Able to gesture when saying sentence			
BODY	Able to freeze into statue pose			
	Able to ooze as fluid tableau			
	Varied body angles/levels			
	Exaggerated facial expression			
	Froze until audience clapped			
TEAMWORK	Transitions done with non-verbal cooperation			
	Was able to focus without side conversations			

This performance evaluation may not be necessary for this lesson.

Another assessment suggestion: Ask, at the end of each small group presentation ... what sayings did you connect with? Are there similarities in cultures?

Were all of the sayings positive, did some negative comments drive this person to be better? Write a saying on a class chart that you will remember.

VOICES ON THE LAND

*Educator-Designed Lesson Plans
Grades 9-12*



*High School:
Grades 9–12*





A River of Stories

Paul Conti

Bethel District Office; Lower Kuskokwim School District, August 4, 2017

SUBJECT, GRADE LEVEL/AUDIENCE, LENGTH

English Language Arts

Grades 9-10

10 days - 50 minute periods (this lesson is two periods)

SYNOPSIS

This unit explores the theme of *identity* in literature, using rivers as a unifying element. Students begin by developing a sense of individual identity and move toward developing a group and community identity as they explore their relationship with a local river (in this case, the Kuskokwim River). They learn elements of poetry and prose storytelling.

CULTURAL STANDARDS FOR STUDENTS

- D. Culturally knowledgeable students engage effectively in learning activities that are based on traditional ways of knowing and learning.
4. Gather oral and written history information from the local community and provide an appropriate interpretation of its cultural meaning and significance

ALASKA STATE STANDARDS

ALASKA ARTS STANDARD B: *Present*

A student should be able to interpret and share artistic work

2. Develop and refine artistic work for performances, presentations and/or productions

ALASKA LANGUAGE ARTS STANDARD

A student who meets the content standards should:

1. Apply elements of effective writing and speaking; these elements include ideas, organization, vocabulary, sentence structure, and personal style;
3. In speaking, demonstrate skills in volume, intonation, and clarity;
4. Write and speak well to inform, describe, entertain, persuade, and clarify thinking in a variety of formats, including technical communication;
6. When appropriate, use visual techniques to communicate ideas, including role playing, body language, mime, sign language, graphics, Braille, art, and/or dance

OVERARCHING UNDERSTANDINGS

ESSENTIAL QUESTIONS

- How do we define ourselves?
- What elements are essential to our place, the place where we live?
- What does our place tell us about ourselves?
- How does the Kukskokwim River shape us?

KNOWLEDGE

Students will know ...

- How to interpret poetry through rhythm and movement
- Ways to perform their interpretations of poetry
- Effective techniques to critique each other's work

SKILLS

Students will ...

- Create and perform a dance interpretation of a work of poetry

TRANSFER TASK(S) PERFORMANCE ASSESSMENTS

Students should...

- Choose key words from lines of poetry or other forms of literature, interpret their meaning and understanding with expressive tableaux movements

EVALUATION CRITERIA

See the Rubric at the end of this lesson plan

LEARNING EXPERIENCES

LESSON PREPARATION

Students' prior knowledge of Yup'ik interpretive dance and storytelling can be utilized, so determine the depth and breadth of their prior knowledge of dance and storytelling.

Provide each student with a handout of the poem, "The River" (See below).

INTRODUCTION

Explain that the class is going to do an activity with dance, rhythm, and poetry.

LESSONS

Lesson 1: Demonstration of Tableaux Movement

Show the class (2:32): <https://www.youtube.com/watch?v=9IPvRmMxcx0>

And (2:45) <https://www.youtube.com/watch?v=JBQ36QypVYk> (Yupik Dance, "Stink Shoes")

LESSON 2: Loosening Up

Direct students to stand and loosen up, shaking various parts of their bodies as directed. Then model for them several of the movements observed in the videos. Ask students to imitate your actions. As a class, practice a couple of the poses and movements demonstrated in the video.

LESSON 3: Reading the River poem

Explain to the class that they will read the poem that was distributed together once through as a class. Ask “what are the key words that you remember from this poem?”

Then direct them to begin visualizing those key words and images from the poem. How might they be interpreted through movement? Solicit ideas from several students.

LESSON 4: Acting out the River poem

Place students into groups of 3-4. Assign each group a stanza and at least one vocabulary word to interpret and dramatize in dance.

Each group has to include their assigned vocabulary word in their performance.

Introduce and explain the following guidelines for the interpretative work:

1. Read your assigned lines through a few times, just listening to the sound the words make.
2. Pick out which beats should be emphasized. What kind of a rhythm does it make? Can you tap out a rhythm as you say the lines? This also helps to identify the important words.
3. Use that rhythm and emphasis to guide your tableaux movement.
4. Your group will need to have at least one reader and one or more dancers. Your group must decide who performs which roles. Add a percussionist, drummer, or whatever else you have room for. Everyone should have a role.
5. Allocate time -5 minutes – for each group to work out lines and movements.
6. After all are done with “rehearsal” choose an order for the groups to perform and allocate minutes for each performance.
7. Allow 1-2 minutes for explanation/questions from the audience after each performance.

CHECKING FOR UNDERSTANDING

Students should demonstrate an ability to mimic and describe movements in the demonstrations prior to attempting their own interpretations. Observe or use a simple checklist to ensure that all are participating.

As an exit slip from the class, all students should provide a short (1-2 sentence) critique of another group's performance. This critique helps to clarify individual student's understanding of the connection between language, rhythm and movement--and requires that they have paid attention carefully to the other group performances.

ENRICHMENT

Depending on the size of the group, the tableau could be broadened to include rhythmic elements, parts of speech indicators, punctuation, or melody. This in turn could lead into discussions of meter, figures of speech, accents, emphasis, antonyms, or other topics.

RESOURCES & MATERIALS

- Handout of poem "The River"
- Dictionary
- Optional: drums, other percussion instruments
- YouTube videos:
 - <https://www.youtube.com/watch?v=9lPvRmMxcx0>
(Intro to tableaux)
 - <https://www.youtube.com/watch?v=JBQ36QypVYk>
(Yupik Dance, "Stink Shoes")

VOCABULARY

- tableaux
- rhythm
- hoarder
- gurgle
- nomad
- tramp
- vexed

Rubric for the short Critique:

https://docs.google.com/spreadsheets/d/1LPSiSI0F6UXJBHpn0iSdWozT9yGjq7CuyrPa_dpEaRQ/edit?usp=sharing

The River

The River

The River's a wanderer,
A nomad, a tramp,
He doesn't choose one place
To set up his camp.

The River's a winder,
Through valley and hill
He twists and he turns,
He just cannot be still.

The River's a hoarder,
And he buries down deep
Those little treasures
That he wants to keep.

The River's a baby,
He gurgles and hums,
And sounds like he's happily
Sucking his thumbs.

The River's a singer,
As he dances along,
The countryside echoes
The notes of his song.

The river's a monster
Hungry and vexed,
He's gobbled up trees
And he'll swallow you next.

from *Let Me Touch the Sky* (Macmillan Children's Books, 2000),
copyright © Valerie Bloom 2000, used by permission of the author

