

# ANCHORAGE MUSEUM

## WORDS AND SOUNDS FOR OUR NORTHERN PLACE

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### PRIMARY SOURCES LESSON PLAN

English Language Learner students will engage with visual and auditory primary sources to learn more about the words for both their past and present places. Students will acquire English proficiency through dialogue, hands-on learning such as foraging and jelly-making, and creative approaches such as drawing, photography, and producing sound recordings. This 6-week unit introduces students to their school while also learning about the Indigenous cultures and sovereign tribes of the land on which we live. Students will write and present two cinquain poems based on the memories of places they have lived and experienced as well as their current high school campus, which they will create visual and auditory documentation.

### STUDENTS WILL

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- Learn about and create a land acknowledgement
- Name, in speech and in writing, the Indigenous cultures and sovereign tribes of the land upon we live
- Observe and identify visual features of local plants in speech, drawing, and writing
- Hear, produce, and understand English vowel sounds of the weekly English vocabulary
- Capture a specific place by writing poems primarily in English
- Create visual and auditory primary sources by documenting their high school campus

### MATERIALS

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- Joe Redington Sr. Family Collection, Anchorage Museum, B2006.023
- William P. Freeborn Collection; Anchorage Museum, B2016.007.599
- Dorothy Stauter Collection; Anchorage Museum, B1972.067.20
- Dorothy Stauter Collection; Anchorage Museum, B1972.067.18
- **20 Questions Deck**
- **Booklet: Forage**
- **Voices of Glacier Bay Soundscape Project**
- Harvest activity: Re-purposed plastic containers with holes in the bottom for harvesting and cleaning
- Jelly-making activity: Portable electric burner, two saucepans, a wooden spoon, honey, hot mitts, canning jars with lids
- Cameras and recording devices, such as phones, sketchbooks
- Repurposed printer paper boxes, glue, markers, colored pencils, paper

### RECOMMENDED GRADE LEVEL

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- English Language Learners, ninth grade and up



## INQUIRY BASED METHODS AT THE ANCHORAGE MUSEUM

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The Anchorage Museum uses an expanded inquiry-based approach based in constructivism (constructivist learning theory). Through facilitated conversations which may begin much like Visual Thinking Strategies (VTS), students are encouraged to bring their knowledge to look closely at an object or image. In addition to the VTS methodology, educators at the Anchorage Museum provide context and content. This may include information about an object's artist or maker, examination of materials, processes, or uses of an object as well as relevant cultural or historical information.

Examinations of objects create an open-ended dialogue. In dialogue, learner-driven questions and observations, and facilitator provided content drive the process of meaning making between all participants.

### CONSTRUCTIVISM

Constructivism is a learning theory referring to the idea that knowledge is individually and socially constructed by the learners themselves. The learner actively constructs meaning using sensory input rather than passively accept knowledge.

### VISUAL THINKING STRATEGIES

Visual Thinking Strategies, or VTS, is an approach to teaching from visual materials, typically paintings, drawings and photographs. Developed by museum educators Philip Yenawine and Abigail Housen, this approach to teaching and learning is a learner-centered methodology that seeks to support close looking and communication skills.

The VTS teaching methodology centers around three questions:

*What's going on in this picture?*

*What do you see that makes you say that?*

*What more can we find?*

Educators use these open-ended questions to engage students in examination of images. Content or 'answers' are not provided, rather learners construct meaning individually and together. Educators reflect back what students respond and help facilitate the conversation moving forward.

VTS has been applied across disciplines. Extensive research on the strategy has demonstrated that students participating in multi-visit programs to museums using VTS techniques generated significantly more instances of critical thinking skills, said more, and were more likely to provide evidence for their thinking.

**LEARN MORE** [vtshome.org](http://vtshome.org)



## WHAT IS VISUAL LITERACY?

We live in an increasingly visual world and fostering skills to decode today's visual world is more critical than ever. By looking closely at visual sources and works of art, students develop visual literacy, critical thinking, and communication skills.

*Visual literacy is a set of abilities that enables an individual to effectively find, interpret, evaluate, use, and create images and visual media. Visual literacy skills equip a learner to understand and analyze the contextual, cultural, ethical, aesthetic, intellectual, and technical components involved in the production and use of visual materials. A visually literate individual is both a critical consumer of visual media and a competent contributor to a body of shared knowledge and culture.*

- Association of College and Research Libraries

## TIPS FOR OBJECT-BASED TEACHING

### LOOK CLOSELY

Invite students to look closely for several minutes before sharing observations or beginning discussion. Take different perspectives: encourage getting up close and stepping back. Sketching or writing about what students see invites close looking and engages the students directly with the object.

### A NOTE ON THIS TEACHING RESOURCE

We recognize that not all activities and materials in this unit apply to all classroom environments. Educators may follow the activities in this unit as is, supplement activities to existing curriculum, or omit and adapt activities and materials as needed.

## ASK OPEN-ENDED QUESTIONS

Invite students to share observations and what they notice from initial observations. In lieu of asking questions that have a right/wrong answer (ex *What color is it? When was this made? or How was this used?*) ask questions that allow students to bring critical and creative thinking to bear (ex *What colors do you notice? What materials do you see have been used to make this object? or What clues to how this object might be used to you observe?*).

## PROVIDE CONTENT

As questions or observations about an object arise in conversation, provide students with historical and cultural context or other relevant information. For example, if a student observes that a painting looks unfinished, you might share information that a painter was unable to complete his unfinished painting of Denali because his paints froze while painting *en plein air*.

## GET HANDS-ON

Drawing and writing support students in looking closely and thinking creatively and critically. Prompts might include:

- *Sketch a detail. Sketch the object from multiple perspectives.*
- [For paintings, drawings and photographs] *Sketch what you might imagine happened before this image. Sketch what you imagine might happen after.*
- [For objects] *Where do you imagine finding this object? Sketch an environment where this object might feel 'at home.' Sketch an environment where this object might feel 'out of place.'*
- *Write down a phrase that captures your emotion when you look at this work. Share with a partner. Are your reactions similar or different?*
- *Imagine the story behind the painting or photograph tells, or the story of how this object traveled from its original maker to the museum. Write a brief short story to capture your imaginings.*



# WORDS FOR OUR PLACE

## SUPPORT AND SCAFFOLD

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English Language Learners are often newcomers who receive support and scaffolding for both receptive and productive communication in English.

Newcomers arrive with a wide variety of experiences in formal schooling. Literacy in first language(s) and content knowledge of academic topics such as geography, history, or science may vary.

Many students will likely be familiar with skills relating to making visual and auditory observations, creative expressions, and having prior knowledge relating to themes of communication, culture, identity, and language diversity. There is no comprehensive way to predict what student's language backgrounds might be, and whether they will benefit from cognates between their first language(s) and English. Thus, it is critical to offer multi-modal ways of understanding such as connecting ideas to what can be seen in objects or images and utilizing drawing and writing as part of a learning process.

## SUGGESTIONS

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This 6-week lesson plan is best as the introductory unit for the new academic year. Using Google Translate and images to aid with vocabulary supports students in a classroom—in which a variety of first languages are spoken. Offering students with sentence frames to use in communication helps students build comfort and English competency. Invite students to self-assess prior knowledge of a concept or topic and communicate with thumbs up, sideways, or down. Confirm student comprehension or reveal gaps or misconceptions by regularly asking yes-no comprehension questions.

**Front-loading vocabulary** will be used primarily to assess prior knowledge of concepts and fill any contextual gaps. When covering vocabulary with students, utilize Google Translate and Google Image searches whenever questions or knowledge gaps arise.

**Vocabulary covered in this unit includes:** acknowledge, colonialism, culture, Dena'ina, father, honor, land, Indigenous, language, mother, welcome, berry, big, blue, branch, dark, draw, flower, fuzzy, green, leaf, light, orange, pointed, purple, red, rough, round, small, smooth, stem, thank you, yellow, buzz, chirp, crack, croak, different, fast, first, glacier, high pitch, hum, imagine, last, long, loud, low pitch, many, next, quiet, short, similar, slow, sound, then, thump, Venn diagram, whistle, axis, back, bottom, closed, consonant, front, lips, middle, mouth, nasal, nose, open, position, sound, soundscape, spectrograph, teeth, throat, tongue, top, vowel, adjective, arrange, choose, cinquain, detail, edit, gerund, imagery, noun, photo, place, play, poem, poster, present (verb), print, record, sample, select, senses, sensory, sentence, share (verb)

## WEEK 1: LAND ACKNOWLEDGEMENT

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*We would like to open this space by first acknowledging the Dena'ina people, on whose traditional lands we gather in Anchorage. We would also like to acknowledge all Indigenous peoples of Alaska. Thank you for your past and present stewardship of the waters, plants, and animals of this place.*

Begin by reading a **land acknowledgement** and sharing a personal introduction to the class.



## What is a land acknowledgement?

[From [usdac.us/nativeland](https://usdac.us/nativeland)]

IN COUNTRIES SUCH AS NEW ZEALAND, AUSTRALIA, CANADA, AND AMONG TRIBAL NATIONS IN THE U.S., it is commonplace, even policy, to open events and gatherings by acknowledging the traditional Indigenous inhabitants of that land. While some individuals and cultural and educational institutions in the United States have adopted this custom, the vast majority have not. Together, we can spark a movement to change that.

We call on all individuals and organizations to open public events and gatherings with acknowledgment of the traditional Native inhabitants of the land.

Acknowledgment is a simple, powerful way of showing respect and a step toward correcting the stories and practices that erase Indigenous people's history and culture and toward inviting and honoring the truth. Imagine this practice widely adopted: imagine cultural venues, classrooms, conference settings, places of worship, sports stadiums, and town halls, acknowledging traditional lands. Millions would be exposed—many for the first time—to the names of the traditional Indigenous inhabitants of the lands they are on, inspiring them to ongoing awareness and action.

**WATCH** the **#HonorNativeLand** video and download the Guide at [usdac.us/nativeland](https://usdac.us/nativeland)

## Land Acknowledgment Example

By Lindsey Meyn, Classroom Teacher 9th-12th ELL

*I am a participant in the United States school system. This system was used in an attempt to destroy Indigenous cultures. That attempt failed in its mission but succeeded in causing extreme damage and trauma to those cultures. With this in mind, I want to acknowledge and honor the Dena'ina people of the sovereign Eklutna tribe, whose land we occupy today. I invite you to do so as well. The Dena'ina tended to the plants, animals, and waters of this land for at least the past 15,000 years. They and all Indigenous groups are currently doing the hard work of healing from the traumas caused by colonialism. Chin'an, thank you.*

## Introduction

*Tlingit Introduction: Wáa sá yeeyatee. Shaa Kwit Wat yóo xát duwasáakw Tlingit x'einax. Lindsey Meyn yóo xát duwasáakw dleit kaa x'einax. Waashdaankwan áya xát ka Ch'aak' áyá xát tsu. Kaagwaantaan naax xát sitee. Ankwitz yei yatee ka Ankwitz kwáandáx áyá xát. Ax tlaa Mindy Meyn yóo duwasáakw. Ax éesh John Meyn yóo duwasáakw. Ax kaawú X'ulteen ka L'aakaw Éesh yóo xát duwasáakw Tlingit x'einax ka Kyle Wark yóo xát duwasáakw dleit kaa x'einax tsu. Haa sée L'eex'indu.oo yóo xát duwasáakw Tlingit x'einax ka Naomi Wark yóo xát duwasáakw dleit kaa x'einax tsu. Gunalchéesh.*

*Hello. Shaa Kwit Wat is my name in Tlingit. Lindsey Meyn is my name in English. I am White and was adopted into the Eagle moiety. My clan is the Kaagwaantaan. I live in Anchorage and was born in Anchorage. My mother is Mindy Meyn. My father is John Meyn. My husband's names are X'ulteen and L'aakaw Eesh in Tlingit and Kyle Wark in English. Our daughter's name is L'eex'indu.oo in Tlingit and Naomi Wark in English. Thank you.*



**FIELD TRIP** Reserve a 90-minute field trip for the unit's first Friday to visit the **Alaska Native Heritage Center** to learn more about Alaska Native cultures.

**DISCUSS** the concept of land, **Indigenous cultures**, the **Eklutna Dena'ina** tribe, harvesting practices, and languages of Alaska.

For thousands of years, Alaska Native peoples have maintained a harmonious, respectful, and reciprocal relationship with nature. For Alaska Native peoples as well as many Indigenous peoples, the wilderness is their ancestral domain and homeland. Unlike the western notion that the wilderness is pristine and uninhabited, Alaska Native peoples and Indigenous peoples consider wilderness as a "well-conserved nature that intrinsically includes people" (ICLS Forum, WILD10, 2013).

Responsible and adaptive harvesting practices have allowed Alaska Native peoples to thrive entirely from the land and waters. Harvesting—the sustainable and responsible use of wild, renewable resources from the land by individuals, families and communities for food, shelter, fuel, and other essential needs—are fundamental to the life-ways and cultural traditions of Alaska Native peoples. The process of harvesting is concurrent with the Alaska Native people's long-standing responsibilities and long-held beliefs in being good stewards of the animals, plants, land, and waters.

In *First Peoples of Alaska: Living Our Cultures, Sharing Our Heritage*, Eliza Jones shares the Dene belief:

Everything around has life. The land and trees have spirits, and we treat them with respect. If we need to cut a tamarack, which gives the best wood for making fish traps, it is Koyukon courtesy to explain our need to the tree and leave an offering of a bead or ribbon behind. Animals and fish are given the same kind of care.

In *Perspectives on Indigenous Issues*, Ilarion (Larry) Merculieff and

Libby Roderick discusses English language word *natural resources*:

From an Indigenous standpoint, the lands, waters, wildlife, plant life, and elemental forces that surround and support human beings are part of a highly complex, interconnected, ever-changing, living network of 'relatives.' There is no 'human' separate from 'nature.' All life forms—even those that appear inanimate to Western minds—possess a spirit, and have much to teach and contribute to human beings. Humans are not superior to other forms of life, and they have no right to exploit the earth solely to gratify their own needs and wants. Rather, they need to co-exist in a relationship based on reciprocity, respect, reverence and partnership with other life forms recognizing the interdependence of all things. To refer to these 'relatives' as natural resources implies that they have no independent spirits, no rights and needs of their own, and that they exist largely or solely to be used by humans.

### **There are many words for our place.**

In Alaska, there are 20 officially recognized Alaska Native languages. Anchorage, specifically situated upon the land of the Eklutna Dena'ina tribe, is part of the Dene which is the largest Indigenous language family in North America. The Dene language family is commonly identified as 'Athabascan,' which is not a word native to any of the Indigenous languages to which it refers. In the Anchorage School District (ASD), 99 languages other than English are spoken at home. The top 5 languages spoken in the city after English are: Spanish, Samoan, Hmong, Filipino, and Yup'ik.

Diverse in its environment, cultures, resources, and peoples, there is much to notice, listen to, and learn from in Alaska. Cultural and language diversity is crucial to dynamic and thriving societies. Thus, it is critical to recognize and celebrate cultural and language diversity of our place as a resource. Through diversity, many ways of knowing can further open up and strengthen networks of ideas and perspectives.





“For the Dena’ina, and other Alaskan Native groups, self-identification quickly establishes where a person is from, who they are, and who their people are. In the old days, the Dena’ina were divided into matrilineal clans and you would usually identify what clan you were from so you could identify who your clan relatives were in a particular village or area.”

- Aaron Leggett, Senior Curator of Alaska History and Indigenous Cultures

**Week One Vocabulary:** acknowledge, colonialism, culture, Dena’ina, father, honor, Indigenous, land, language, mother, welcome

**Week One Sentence Frames:** My name is \_\_\_\_\_. My mother’s name is \_\_\_\_\_. My father’s name is \_\_\_\_\_. I was born in \_\_\_\_\_. My mother was born in \_\_\_\_\_. My father was born in \_\_\_\_\_. I grew up in \_\_\_\_\_. I am from \_\_\_\_\_ culture(s). Today, I live on the traditional homeland of \_\_\_\_\_.

**LISTEN** to **self-introductions** from the museum’s Perspectives page.

**INVITE** students to apply the vocabulary and sentence frames to adapt their own land acknowledgment.

**FIELD TRIP** For the Friday of Week 1, visit the **Alaska Native Heritage Center** to learn more about Alaska Native cultures.

## WEEK 2: LOCAL FLORA

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Begin by **front-loading** vocabulary with images, tangible examples, and translations.

**Week Two Vocabulary:** berry, big, blue, branch, dark, draw, flower, fuzzy, green, leaf, light, orange, pointed, purple, red, rough, round, small, smooth, stem, thank you, yellow

**Week Two Sentence Frames:** The plant is \_\_\_\_\_. The plant has \_\_\_\_\_ leaves. The leaves are \_\_\_\_\_. The plant has \_\_\_\_\_ stems. The plant has \_\_\_\_\_ flowers. The plant has \_\_\_\_\_ branches.

**VENTURE** out to a nearby park or woods by the school to sketch plants that students see. Upon returning to the classroom, invite students to apply the vocabulary and sentence frames to describe one of the plants. With a partner, ask students to take turns sharing aloud their descriptions.



Homer, Alaska, red baneberry, *actea rubra*, August 1975, Konica William P. Freeborn Collection; Anchorage Museum, B2016.007.599

**PRESENT** the photograph of the red baneberries. Invite students to describe what they see with a partner.

**ASK** *What do you see? What do you notice first? What details do you observe?* Make sure to draw attention to its distinguishing features.

Red baneberries (*Actaea rubra*) have large leaves, which are oblong and finely toothed. Small white clusters appear above the leaves in May and June. In July and August, berries develop a black dot in its center while growing on an elongated stem. Red baneberries, also known as bugbane, chinaberry, dolls eye, and cohosh, are a highly toxic plant when chewed, crushed, pulped, or damaged. All parts of the red baneberry, especially the roots and berries, are poisonous. When ingested, baneberries may ultimately lead to a cardiac arrest.

**PRESENT** students with a photograph of the high-bush cranberry.



Close-up of high-bush cranberries on a branch.  
Joe Redington Sr. Family Collection, Anchorage Museum, B2006.023

**INVITE** students to describe what they see with a partner. Ask students to make observations by applying the vocabulary and sentence frames used earlier. Encourage student's attention to any important identifying features that were not discussed.

**ASK** *What do you see? What do you notice first? What details do you observe?*

The fruit of a **high-bush cranberry** (*Viburnum edule*) is bright red-orange and hangs onto the bush even during winter. It has white flowers that grow in clusters. The dull, green hairless leaves can grow 1 to 4 inches long and wide, and has been traditionally used by Upper Cook Inlet Dene peoples to treat colds, sore throat, and laryngitis. In autumn, the leaves fall off but its berries can still be picked as long as it has not yet been blown down.<sup>1</sup> The Upper Inlet Dena'ina word for high-bush cranberry is *nettsu'tsa*. High-bush cranberries can be found and foraged in Dene, Iñupiaq, St. Lawrence Island Yupik, Eyak, Haida, Tsimshian, and Tlingit regions.

**LEARN MORE** about high-bush cranberries in *Discovering Wild Plants: Alaska, Western Canada, The Northwest* by Janice Schofield Eaton.

**DISCUSS** the safety and ethics of foraging with the **Forage** booklet.

**HARVEST ACTIVITY** Together, harvest high-bush cranberries outside. Invite students to wash the harvested high-bush cranberries.

With the teacher's supervision in the classroom, students will prepare and can the jelly on an electric burner. Sample the sauce in class and offer to students to taste. Invite students to share their initial reactions of the sauce before canning. Students will then write

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<sup>1</sup> Learn more about High-bush Cranberries in *Plants That We Eat: From the traditional wisdom of the Iñupiat Elders of Northwest Alaska* by Anore Jones.



a thank you card for the Alaska Native Heritage Center staff. At the end of this week, distribute permission slip forms for the upcoming Anchorage Museum field trip in week four.

**LEARN MORE** about [wild berry preservation](#). Present students with the recipe for high-bush cranberry jelly to read and discuss together.

### **HIGH-BUSH CRANBERRY JELLY<sup>2</sup>**

*From Roxie Rodgers Dinstel and Marci Johnson*

Yield: 8-10 cups

#### INGREDIENTS

- 5 cups high-bush cranberry juice
- 7 cups sugar
- 3 ounces liquid pectin

#### INSTRUCTIONS

1. Sterilize jars by boiling in water for 5 minutes and prepare lids.
2. Open liquid pectin pouch and stand upright in a cup or glass. Combine juice and sugar in a large saucepan.
3. Place on high heat; stir constantly and bring to a full rolling boil that cannot be stirred down.
4. Add the liquid pectin and heat again to a full rolling boil.
5. Boil hard for 1 minute, stirring constantly.
6. Remove from heat and quickly skim off foam.
7. Immediately pour hot jelly into hot canning jars, leaving ¼ inch headspace.
8. Wipe jar rims and cover with prepared two-piece lids.
9. Process for 5 minutes in a boiling water bath.

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<sup>2</sup> Dinstel, Roxie Rodgers, and Marci Johnson. "High-bush Cranberries." Cooperative Extension Service, University of Alaska Fairbanks, [cespubs.uaf.edu/index.php/download\\_file/1244](http://cespubs.uaf.edu/index.php/download_file/1244).

## SOUNDS FOR OUR PLACE

### WEEK 3: GLACIAL SOUNDS OF THE SOUTHEAST

Begin by front-loading vocabulary to describe sounds.

**Week Three Vocabulary:** buzz, chirp, crack, croak, different, fast, first, glacier, high pitch, hum, imagine, last, long, loud, low pitch, many, next, quiet, short, similar, slow, sound, then, thump, whistle, Venn diagram

**Week Three Sentence Frames:** First, I heard a \_\_\_ sound. The sound was \_\_\_. Then, I heard a \_\_\_ sound. The sound was \_\_\_. Lastly, I heard a \_\_\_ sound. The sound was \_\_\_. There were many \_\_\_ sounds. There were not many \_\_\_ sounds.

**PRESENT** the photograph of two men overlooking the glaciers a from the elevation of 1800 feet to students. Invite students to describe what they see with a partner.

**ASK** *What do you see? What do you notice first? What details do you observe?*

20 mins

**USE 20 Questions Deck** for more group discussion questions about the photographs. Share observations with the class.

**PROVIDE** students with a Venn Diagram, and prompt students to list and share the vocabulary words they think the sounds a glacier would make.





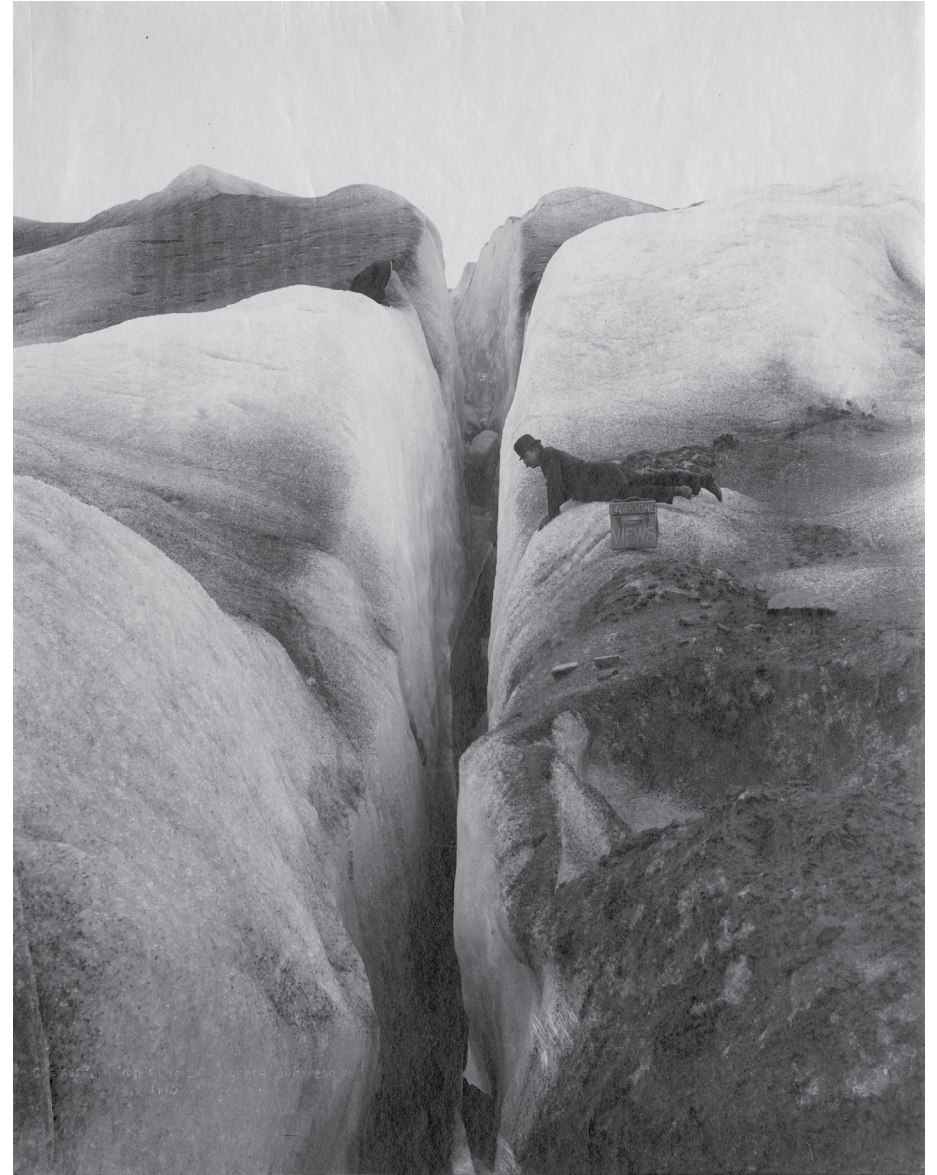
Dorothy Stauter Collection; Anchorage Museum, B1972.067.20

**SHARE** the photo of the two men on a glacier looking into a crevasse of Muir Glacier. Invite them to consider what sounds might be different or the same, explaining where to list words on the Venn Diagram.

**LISTEN** and take notes of the audio files from the **Voices of Glacier Bay Soundscape Project**

**PROMPT** students to compare their Venn Diagram with the audio from the Glacier Bay Soundscapes. *What was similar or different to what you imagined?*

Both photographs depict Muir Glacier in Glacier Bay of Southeast Alaska, which were previously occupied by the Huna Tlingit clans. The Tlingit place name for Glacier Bay was *S'e Shuyee*, 'edge of the glacial silt.' When the glacier surged forward around 1700, the clans moved throughout the Icy Strait, Excursion Inlet, and northern Chichagof Island until settling to *Xunniyaa*, 'shelter from the north



Dorothy Stauter Collection; Anchorage Museum, B1972.067.18

wind’—now known as Hoonah. After the ice retreated, they returned to their ancestral homeland which was renamed, *Sit’ Eeti Gheeyi*, ‘the bay in place of the glacier.’

On February 25, 1925, President Calvin Coolidge proclaimed the area around Glacier Bay a national monument under the Antiquities Act. Consequently, the Huna Tlingit peoples were displaced from their ancestral homeland and lost access to the lifeways and traditions they have relied on for thousands of years. Although still a national monument today, the National Park Service and tribal government of the Hoonah Indian Association have been collaborating in recent years to provide Tlingit peoples access to the traditional harvesting activities.

**WATCH** the Glacier Bay National Park & Preserve video [‘Journey to Homeland: Berry Pickers 2011’](#) and learn more from the [National Park Service](#)

**EXTENSION ACTIVITY** Prompt students to share their thoughts and reactions to the *Journey to Homeland: Berry Pickers* video. Ask students to share their earlier foraging experiences. *What did you notice is similar or different?*

**VENTURE** outside to a nearby park or woods by the school with a Biology class. With a Biology student partner, prompt each pair to notice the sounds they hear and take notes independently.

- *What do you hear?*
- *Where does this sound come from?*
- *Who or what makes this sound?*

Discuss observations together.

## WEEK 4: SOUNDSCAPES

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Begin by front-loading vocabulary to describe sounds.

### Week Four Vocabulary:

**Week Four Vocabulary:** axis, back, bottom, closed, consonant, front, lips, middle, mouth, nasal, nose, open, position, sound, soundscapes, teeth, throat, tongue, top, vowel

Transition to an overview of the English vowel sounds and letter names. For each sound, lead a **choral repetition** of the sound and look at a diagram of mouth position.

**FIELD TRIP** Mid-week, go on a facilitated field trip to the [Anchorage Museum](#) with the Biology class to learn about soundscapes.

On Friday, introduce the final project for this unit.





## WEEK 5-6: FINAL PROJECT

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### PLACE CINQUAIN POEMS

For the final project, students will select a place on the high school campus they want to explore and present to classmates. Explore the high school campus together to inspire students of school areas that might be of interest. At various points throughout the day, students will take photographs and audio recordings of the place they selected. Encourage students to use their phones for photo and audio recording. Students without phones should be able to borrow classmates' phones and share files via Google Drive. Alternatively, students may make sketches in addition to or instead of taking photos.

Invite students to record visual, auditory, and write about other sensory details using English vocabulary from the unit. Students may also record in their first language(s), which they may choose to translate to English.

Prompt students to select three images and one sample from their audio clips. Using their written observations, photographs, and audio clips, students will write a cinquain poem about their selected high school place.

Students will share their final photographs via Google Drive for the teacher to print using the color library printer.

Prompt students to write a second poem based on another special place of their choosing. Encourage students to reflect on their cultural heritages, languages, and life experiences. Invite students to capture the sounds and imageries of this special place.

**Week Five-Six Vocabulary:** adjective, arrange, choose, cinquain, detail, edit, gerund, imagery, noun, photo, place, play, poem, poster, present (verb), print, record, sample, select, senses, sensory, sentence, share (verb)

A cinquain is a poetic form that consists of five unrhymed lines. Each line has a set number of syllables:

Line 1: 2 syllables

Line 2: 4 syllables

Line 3: 6 syllables

Line 4: 8 syllables

Line 5: 2 syllables

Students will create posters showcasing the adapted land acknowledgement, photographs, and cinquain poems. For the unit's final presentation, students will play their audio recordings and read their land acknowledgement and two poems aloud to the class.

**CONTRIBUTE TO THE ANCHORAGE MUSEUM ARCHIVES** Digitally document the student's final projects and e-mail the file to [fieldtrips@anchagemuseum.org](mailto:fieldtrips@anchagemuseum.org) to be stored as part of the Anchorage Museum's Education Archives.



## WEB RESOURCES

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### [alaska.si.edu](http://alaska.si.edu)

Smithsonian Alaska Native Collections

### [Engaging Students with Primary Sources](#)

Smithsonian National Museum of American History

### [usdac.us/nativeland](http://usdac.us/nativeland)

Honor Native Land - U.S. Department of Arts and Culture

### [vilda.alaska.edu/digital](http://vilda.alaska.edu/digital)

Vilda Database - Alaska's Digital Database

This lesson plan was created by Lindsey Meyn as the final project for the 2019 ASD Summer Academy workshop at the Anchorage Museum, and edited by Marion Gajonera, Education Interpretation Manager.

For more teaching resources, visit  
[anchagemuseum.org/teachingresources](http://anchagemuseum.org/teachingresources)

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## RELATED CONTENT AREAS

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### ALASKA STANDARDS FOR CULTURALLY-RESPONSIVE STUDENTS

- B. 1. acquire insights from other cultures without diminishing the integrity of their own;
- B. 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
- E. 7. determine how cultural values and beliefs influence the interaction of people from different cultural backgrounds;
- E. 8. Identify and appreciate who they are and their place in the world.

### ALASKA STANDARDS FOR HISTORY 2-12

- Hist.A5 understand that history is a narrative told in many voices and expresses various perspectives of historical experience
- Hist.A6 know that cultural elements reflect the ideas and attitudes of a specific time and know how the cultural elements influence human interaction
- Hist.A8 know that history is a bridge to understanding groups of people and an individual's relationship to society
- Hist.A9 understand that history is a fundamental connection that unifies all fields of human understanding and endeavor

### COMMON CORE STATE STANDARDS FOR ENGLISH LANGUAGE ARTS & LITERACY

- CCS.ELA-Literacy.RH3-1 Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.
- CCS.ELA-Literacy.RH3-7 Use information gained from illustrations (i.e. maps, photographs) and the words in a text to demonstrate understanding of the text (i.e. where, when, why, and how key events occur).

### SPEAKING AND LISTENING 2

- 1. Participate in collaborative conversations with diverse partners about grade 2 topics and texts with peers and adults in small and larger groups.
- 3. Ask and answer questions about what a speaker says in order to clarify comprehension, gather additional information, or deepen understanding of a topic or issue.
- 4. Tell a story or retell an experience with relevant facts and relevant, descriptive details, speaking audibly in coherent sentences.

### WRITING 2

- 3. Write narratives in which they recount a well elaborated event or short sequence of events, include details to describe actions, thoughts, and feelings, use temporal words to signal event order, and provide a sense of closure.
- 8. Recall information from experiences or gather information from provided sources to answer a question.

### SPEAKING AND LISTENING 3-5

- 1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher led) with diverse partners on grade 3-5 topics and texts, building on others' ideas and expressing their own clearly.
- c. Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.
- d. Explain their own ideas and understanding in light of the discussion.
- 2. Determine/Paraphrase/Summarize the main ideas and supporting details of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.
- 4. Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace

### WRITING 3-5

- 3. Write narratives to develop real or imagined experiences or events using elective technique, descriptive details, and clear event sequences.
- 7. Conduct short research projects that build knowledge about a topic.

### SPEAKING AND LISTENING 6-8

- 1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others' ideas and expressing their own clearly.
- 2. Interpret/Analyze information/main ideas/purpose of information presented in diverse media (included but not limited to podcasts) and formats (e.g., visually, quantitatively/ data-related, orally) and explain how it contributes to a topic, text, or issue under study
- 4. Present claims and findings, sequencing/emphasizing salient focus ideas logically and using pertinent descriptions, facts, and details to accentuate main ideas or themes



## WRITING 6-12

3. Use narrative writing to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well structured event sequences

- a. Engage and orient the reader by establishing a context and point of view and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically.
- b. Use narrative techniques.
- c. Use a variety of transition words, phrases, and clauses to convey sequence and signal shifts from one time frame or setting to another.
- d. Use precise words and phrases, relevant descriptive details, and sensory language to advance the action and convey experiences and events.
- e. Provide a conclusion that follows from and reflects on the narrated experiences or events.

7. Conduct short research projects to answer a question, drawing on several sources and generating additional related, focused questions for further research and investigation.

## SPEAKING AND LISTENING 9-12

1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

4. Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.

## ALASKA STANDARDS FOR VISUAL ARTS 9-12

VA:RE7a-HSP a. Speculate and analyze ways in which art impacts people's perception and understanding of human experiences.

VA:RE7b-HSAD b. Identify commonalities in visual images made in the same era or culture

## NCSS

Culture 1.b Social studies programs should include experiences that provide for the study of culture and cultural diversity, so that the learner can give examples of how experiences may be interpreted differently by people from the diverse cultural perspectives and frames of reference.

## SEL SKILLS SOCIAL AWARENESS

3B Students demonstrate consideration for others and a desire to positively contribute to the community.

3C Student demonstrates and awareness of cultural issues and respect for human dignity and differences.

W.9-10.2.D: Use precise language and domain-specific vocabulary to manage the complexity of the topic.

W.9-10.6: Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.

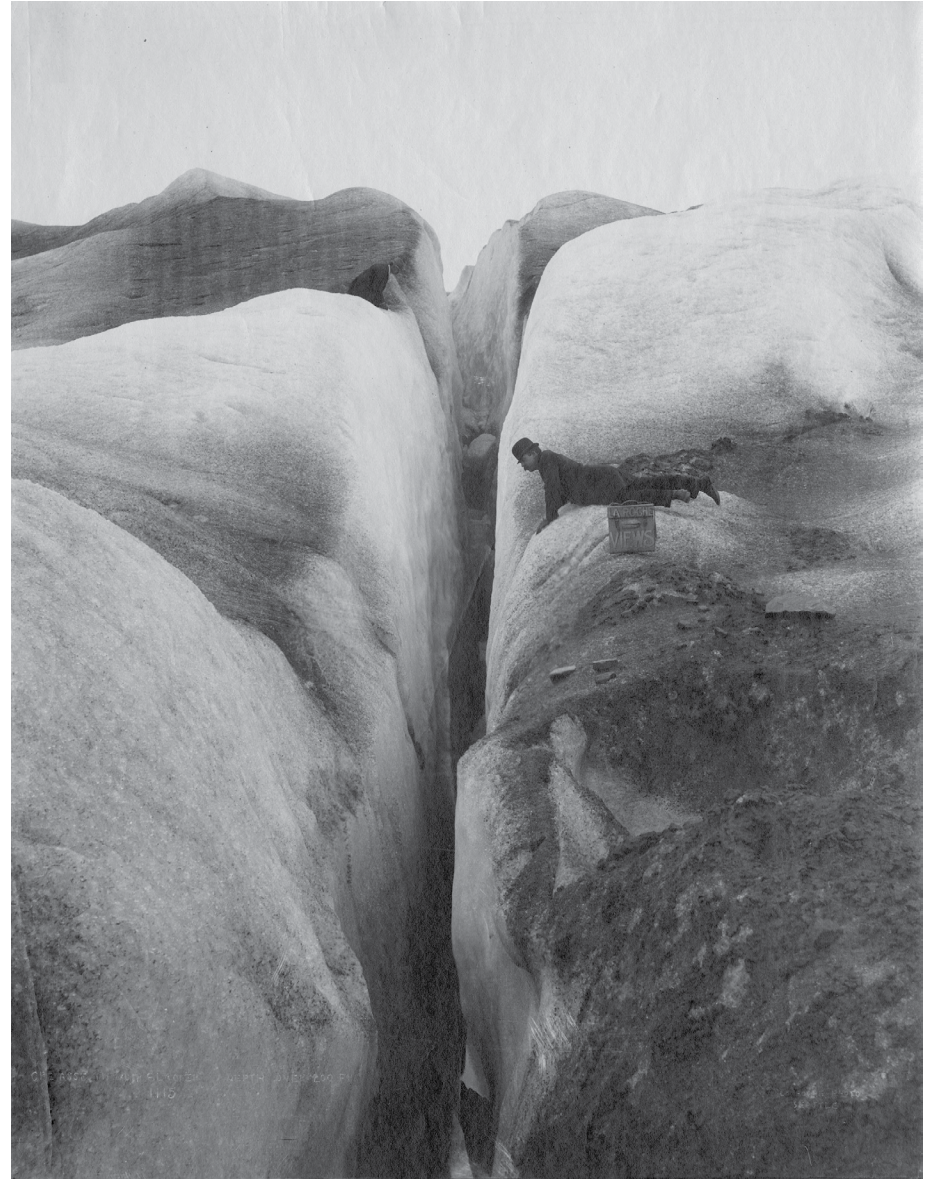
SL.9-10.5: Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

L.9-10.4.C: Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, or its etymology.





Dorothy Stauter Collection; Anchorage Museum, B1972.067.20



Dorothy Stauter Collection; Anchorage Museum, B1972.067.18





Homer, Alaska, red baneberry, *actea rubra*, August 1975, Konica  
William P. Freeborn Collection; Anchorage Museum, B2016.007.599



Close-up of high-bush cranberries on a branch.  
Joe Redington Sr. Family Collection, Anchorage Museum, B2006.023