Origin of the Killer Whale
from John Swanton, *Tlingit Myths & Texts*

Mosquito
As told by Robert Zuboff, *Haa Shuká, Tlingit Oral Narratives*, Nora Marks Dauenhauer and Richard Dauenhauer

Tlingit Renaissance
From *Life Woven with Song*, by Nora Marks Dauenhauer
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Literature
Introduction

The Developmental Language Process (DLP) is designed to instill language into long term memory. The origin of the Process is rooted in the struggles faced by language-delayed students, particularly when they first enter school.

The Process takes the students/children through developmental steps that reflect the natural acquisition of language in the home and community. Initially, once key language items have been introduced concretely to the students, the vocabulary are used in the first of the language skills, Basic Listening. This stage in the process represents input and is a critical venue for language acquisition and retention. A baby hears many different things in the home, gradually the baby begins to listen to what he/she hears. As a result of the input provided through Basic Listening, the baby tries to repeat some of the language heard – this is represented by the second phase of the Process, Basic Speaking - the oral output stage of language acquisition.

As more language goes into a child’s long-term memory, he/she begins to understand simple commands and phrases. This is a higher level of listening represented by the stage, Listening Comprehension. With the increase in vocabulary and sentence development, the child begins to explore the use of language through the next stage in the Process, Creative Speaking. All of these steps in the Process reflect the natural sequence of language development.

The listening and speaking skill areas represent true language skills; most cultures, including Alaska Native cultures, never went beyond them to develop written forms. Oral traditions are inherent in the listening and speaking skills.

However, English does have abstract forms of language in reading and writing. Many Native children entering kindergarten come from homes where language is used differently than in classic Western homes. This is not a value judgment of child rearing practices but a definite cross-cultural reality. Therefore, it is critical that the Native child be introduced to the concepts of reading and writing before ever dealing with them as skills areas. It is vital for the children to understand that reading and writing are talk in print.

The Developmental Language Process integrates the real language skills of listening and speaking with the related skills of reading and writing. At this stage in the Process, the students are introduced to the printed words for the first time. These abstract representations are now familiar, through the listening and speaking activities, and the relationship is formed between the words and language, beginning with Basic Reading.

As more language goes into the children’s long-term memories, they begin to comprehend more of what they read, in Reading Comprehension.
Many Alaskan school attics are filled with reading programs that didn’t work – in reality, any of the programs would have worked had they been implemented through a language development process. For many Native children, the printed word creates angst, particularly if they are struggling with the reading process. Often, children are asked to read language they have never heard.

Next in the Process is Basic Writing, where the students are asked to write the key words. Finally, the most difficult of all the language skills, Creative Writing, has the students writing sentences of their own, using the key words and language from their long-term memories. This high level skill area calls upon the students to not only retrieve language, but to put the words in their correct order within the sentences, to spell the words correctly and to sequence their thoughts in the narrative.

The Developmental Language Process is represented in this chart:

![The Developmental Language Process Chart]

At the end of the Process, the students participate in enrichment activities based on recognized and research-based best practices. By this time the information and vocabulary will be familiar, adding to the students’ feelings of confidence and success.

The Unit’s Assessment is also administered during the Extension Activities section of the Process. This test provides the teacher with a clear indication of the students’ progress based on the objectives for basic listening, basic reading, reading comprehension, basic writing and creative writing.

Since the DLP is a process and not a program, it can be implemented with any materials and at any grade or readiness level. A student’s ability to comprehend well in listening and reading, and to be creatively expressive in speaking and writing, is dependent upon how much language he/she has in long-term memory.
Origin of the Killer Whale
from John Swanton,
Tlingit Myths and Texts
Literature • Origin of the Killer Whale
Alaska State Literature Standards
Used in the Process

Origin of the Killer Whale

From John Swanton, Tlingit Myths and Texts, 1909

Alaska State Standards used in the process

R3.2 Read text aloud
   3.2.1, 3.2.2

R4.1 Read unfamiliar words
   4.1.1, 4.1.2, 4.1.3, 4.1.4, 4.1.5

R4.2 Summarize information
   4.2.1, 4.2.2

R4.3 Support main idea/critique arguments
   4.3.1, 4.3.2, 4.3.4

R4.4 Follow multi-step directions
   4.4.1

R4.5 Analyze conventions of genres
   4.5.1

R4.6 Analyze story elements
   4.6.1

R4.7 Make assertions
   4.7.2

R4.8 Analyze themes
   4.8.1, 4.8.2, 4.8.3

R4.9 Analyze historical/cultural influences
   4.9.1, 4.9.2
<table>
<thead>
<tr>
<th><strong>Introductory Vocabulary</strong></th>
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<tbody>
<tr>
<td><strong>hemlock</strong></td>
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<td><strong>succession</strong></td>
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Order of Operations

Activities below from Replacing Thing-a-ma-jig- The Developmental Language Process by Jim MacDiarmid

Motivation
Introduce/develop the vocabulary illustrations for the key words. Students will not see printed words until Basic Reading (Sight Recognition) activities, later in the lesson.

BASIC LISTENING
1. Show students the pictures and speak each vocabulary word. Continually repeat the vocabulary words to the students as you go through the process.

2. Sequence Match - pg. 81 - Number flash cards 1-3. Line up the DLP pictures on the board. Say three sequences of three vocabulary words in different order. Students should hold up the number of the correct sequence that is on the board.

BASIC SPEAKING
1. Illustration Build-Up - pg 104 - Point to two of the illustrations. Students should say the vocabulary words. Keep pointing and adding another word until students lose track of sequence.

2. Disappearing Illustrations -pg 96 - Hang five or six illustrations on the board, vertically. Point to the top picture and students should name it. Continue this way until the students have named all of the illustrations from top to bottom. Remove the last illustration, but continue to say the word as you repeat the words.

LISTENING COMPREHENSION
1. The Revealing Illustration - pg 129 – Mount all illustrations on the board. Students close their eyes. Cover one illustration with a sheet of paper. Students open their eyes. Slowly uncover the picture until students can name illustration.

CREATIVE SPEAKING
1. High Card Draw - pg 145 - Each student gets a playing card. Two students should show their cards. The student with the highest card has to say a sentence using the vocabulary word that the teacher points to. Continue and switch cards as often as needed.
Sight Recognition
1. Funnel Words - pg 161 - Group students into two teams. Give the first player in each team a funnel. Mount the sight words on the walls, and chalkboards around the room. Say one of the sight words. The students with the funnel look through them to locate the words. The first student to do this correctly wins. Repeat until all students have played.

2. Student Support Materials

READING COMPREHENSION
1. Sentence Halves - pg 209 - Write sentences related to the concept and including the sight words. Cut each sentence in half. Mix all pieces up and mount on board. Number each sentence half. Each student should have paper and pen. Students should write down the sentence numbers that go together. More than one sentence combination may work.

BASIC WRITING
1. Use the activity pages from the Student Support Materials.

2. Write one definition for each word.

CREATIVE WRITING
1. Use the activity pages from the Student Support Materials.

2. Make sentences with words missing. Students complete orally or written.
STUDENT SUPPORT MATERIALS

Basic Listening Activity Page
Mini Illustrations
<table>
<thead>
<tr>
<th>![Image 1]</th>
<th>![Image 2]</th>
<th>![Image 3]</th>
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<td>![Image 7]</td>
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<td>![Image 13]</td>
<td>![Image 14]</td>
<td>![Image 15]</td>
</tr>
</tbody>
</table>
STUDENT SUPPORT MATERIALS

Sight Recognition Activity Pages
Highlight/circle the correct word to match the picture.

- hemlock succession inlet caste conceal bough proved quantity pursued approach entrails skids projected enable

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STUDENT SUPPORT MATERIALS

Encoding Activity Pages
Activity Page 1
Match the word halves to create the proper vocabulary word.

proste
skceal
succesued
entrlock
ca ssion
incted
quan able
con ved
purtity
hemgh
en oach
appr ids
bou ails
proj let
Activity Page 2
Each set of boxes contains the syllables of the vocabulary words. Use the boxes to correctly spell the words below the boxes.

- lock
- hem

- able
- en

- sion
- suc
- ces

- let
- in

- su
- pur
- ed

- ceal
- con

- proach
- ap

- trail
- en

- ty
- ti
- quan

- ca
- e
- st

- ject
- pro
- ed

- gh
- bo
- u

- ov
- ed
- pr

- ki
- s
- ds
The vocabulary words below are missing letters. Write in the missing letters to spell the vocabulary correctly.

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<td>en___e</td>
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<td>___rails</td>
<td>qua___ty</td>
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</table>
STUDENT SUPPORT MATERIALS

Creative Writing
Write a complete sentence containing the vocabulary.

conceal

pursued

skids

inlet

quantity

succession

entrails

caste

projected

approach

hemlock
enable

proved

bough
STUDENT SUPPORT MATERIALS

Large Vocabulary Illustrations
hemlock
caste
pursued
approach
entails
skids
projected
STUDENT SUPPORT MATERIALS

Word Wall
hemlock succession
inlet

caste
conceal

bough
proved quantity
pursued

approach
entrails

skids
Sealaska Heritage Institute

projected

enable
Story
A man named Naatsilanéi, belonging to the Tsaagweidi (Seal people), made killer whales. He first tried to carve them out of red cedar, then out of hemlock, then out of all other kinds of wood in succession. He took each set of figures to the beach and tried to make them swim out, but instead they floated up on the surface. Last of all he tried yellow cedar, and was successful.

He made these of different sorts. On one he marked white lines with Indian chalk from the corners of its mouth back to its head. He said, "This is going to be the white-mouthed killer whale." When he first put them into the water he headed them up the inlet, telling them that whenever they went up to the heads of the bays they were to hunt for seal, halibut, and all other things under the sea; but he told them not to hurt a human being. When you are going up the bay, people will say to you, "Give us something to eat." Before this people did not know what the killer whale is.

Another thing people did not know was that the killer whale could go ashore and camp. One time a man married a high-caste woman and went up to the head of a certain bay with her, because he knew that the killer whales always went there. On the way they saw a camp fire blazing upon the shore. There were killer whales encamped here, but he thought they were human beings and landed to see them. When they got close in, he jumped into the water to urinate. All at once the killer-whale chief said, "I feel people's looks. Go outside and look on the beach." But, when they saw him urinating, they started off, leaving their camp just as it was, jumped into the water, and swam away.

Then he went up to the camp with his wife, and they saw all kinds of food there. His wife said, "It is lucky that we came across this;" and after awhile the man said, "Let us cook some, my wife." Then the woman took her cooking basket and put some water into it. Presently she said, "Way out there is a canoe coming." It was a black canoe. She said, "We better leave this alone until the canoe comes so that we can invite them to eat with us." Her husband said, "All right." By and by his wife said, "What is the matter? To my eyes it does not appear like a canoe. It is too black." It was really a young killer whale, under which the other killer whales were swimming to make it appear like a canoe. When the supposed canoe reached land, the whales rushed ashore, seized the woman, who had concealed herself behind her husband, and carried her down to the sea. They took her away because her husband had taken their provisions. This time, when the killer whales rose again, instead of appearing like only one canoe, they came up out of the water thick everywhere and began to swim down the bay very fast. Meanwhile the husband went down to his canoe, got in, and paddled after them along the shore. But, when they came to a high cliff where the water went down deep, all the whales suddenly dived out of sight.

Now the man climbed to the top of this cliff, fastened a bough to his head and another slim spruce bough around his waist, filled the space inside of his shirt with rocks, and jumped into the ocean at the spot where his wife had disappeared, falling upon a smooth, mossy place on the bottom. When he awoke, he arose, looked about, and saw a long town.
near by. He entered the last house, which proved to belong to the chief of the shark people.

In this house he saw a man with a crooked mouth peeping out at him from behind a post. A long time before, when he had been fishing, a shark had cut his line and carried off the hook, and it was this hook that now peeped out at him. He said, "Master, it is I. When your line broke, they took me down here and have made me a slave."

Then he said to the shark chief, "Is there any news in this town?" and he replied, "Nothing especial in our town, but right across from us is the killer-whales' town, and recently we heard that a woman had been captured there and is now married to the killer whale chief." Then the shark chief continued: "The killer-whale chief has a slave who is always chopping wood back in the forest with a stone ax. When you come to him, say within yourself, 'I wish your stone ax would break.' Wish it continually." So the shark instructed him.

Then he went over to the killer-whale town, and, when the slave's ax did break, he went up to him and said, "I will help you to fix that stone ax if you will tell me where my wife is." So he began to fix it in place for him. It was the only stone ax in the killer-whale tribe. Then the slave said, "I always bring wood down and make a fire in the evening, after which my master sends me for water. When you see me going after water, come to the door and wait there for me. As soon as I come in I am going to push over the fire. At the same time I am going to empty the water into it so as to make a quantity of steam. Then rush in and carry out your wife."

The man followed these directions and started away with his wife. Then his halibut hook shouted, "This way, my master, this way." So he ran toward the shark people's town, and they pursued him. Now the killer whales attacked the shark people because they said that the sharks had instructed him what to do, and they killed many sharks.

In return the sharks began to make themselves strong. They were going out again to fight the killer whales. They went to some rocks and began sharpening their teeth. Then they began the battle, and whenever the killer whales approached, the sharks would run against their bellies and rip them open, letting out their entrails. The whole bay was full of killer whales and sharks. What happened to the woman is not told.

When the killer-whale tribe starts north the seals say, "Here comes another battle. Here come the warriors." They say this because the killer whales are always after seals. Killer whales are of different kinds, and the one that always swims ahead is the red killer whale, called "killer-whale-spear" (Kéét eeshaañk’i). It was so named by the man who made these animals because he shaped it long and slender. The Tsaagweidi, to which this man belonged, are a branch of the Daklaweidi; therefore the Daklaweidi are the only people who make the killer whale their emblem.

On their way to us the first killer whales came into a bay called Kutséil after Tséil, the first man who came to that bay. They encamped at its head and the day after began
digging into the cliff. The land there is not very high, so they were soon through, laid skids down, and carried their canoes across. Some people watched them. The killer whales always used to cross at the place where they laid down these skids, and now people cross there. It is called Killer-whale-crossing place (Kîtgû'nî), but is now overgrown with trees and underbrush.

[This place is said to be on the north arm of Tenakee Bay, where a canal has been projected to enable boats to reach Huna more easily.]
Story with Closure
4. ORIGIN OF THE KILLER WHALE

A man named Naatsilanéi, belonging to the Tsaagweidi (Seal people), made killer whales. He first tried to carve them out of red cedar, then out of _______________, then out of all other kinds of wood in _______________. He took each set of figures to the beach and tried to make them swim out, but instead they floated up on the surface. Last of all he tried yellow cedar, and was successful.

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4. ORIGIN OF THE KILLER WHALE

A man named Naatsilanéi, belonging to the Tsaagweidi (Seal people), made killer whales. He first tried to carve them out of red cedar, then out of hemlock, then out of all other kinds of wood in succession. He took each set of figures to the beach and tried to make them swim out, but instead they floated up on the surface. Last of all he tried yellow cedar, and was successful.

He made these of different sorts. On one he marked white lines with Indian chalk from the corners of its mouth back to its head. He said, "This is going to be the white-mouthed killer whale." When he first put them into the water he headed them up the inlet, telling them that whenever they went up to the heads of the bays they were to hunt for seal, halibut, and all other things under the sea; but he told them not to hurt a human being. When you are going up the bay, people will say to you, "Give us something to eat." Before this people did not know what the killer whale is.

Another thing people did not know was that the killer whale could go ashore and camp. One time a man married a high-caste woman and went up to the head of a certain bay with her, because he knew that the killer whales always went there. On the way they saw a camp fire blazing upon the shore. There were killer whales encamped here, but he thought they were human beings and landed to see them. When they got close in, he jumped into the water to urinate. All at once the killer-whale chief said, "I feel people's looks. Go outside and look on the beach." But, when they saw him urinating, they started off, leaving their camp just as it was, jumped into the water, and swam away.

Then he went up to the camp with his wife, and they saw all kinds of food there. His wife said, "It is lucky that we came across this;" and after awhile the man said, "Let us cook some, my wife." Then the woman took her cooking basket and put some water into it. Presently she said, "Way out there is a canoe coming." It was a black canoe. She said, "We better leave this alone until the canoe comes so that we can invite them to eat with us." Her husband said, "All right." By and by his wife said, "What is the matter? To my eyes it does not appear like a canoe. It is too black." It was really a young killer whale, under which the other killer whales were swimming to make it appear like a canoe. When the supposed canoe reached land, the whales rushed ashore, seized the woman, who had concealed herself behind her husband, and carried her down to the sea. They took her away because her husband had taken their provisions. This time, when the killer whales rose again, instead of appearing like only one canoe, they came up out of the water thick everywhere and began to swim down the bay very fast. Meanwhile the husband went down to his canoe, got in, and paddled after them along the shore. But, when they came to a high cliff where the water went down deep, all the whales suddenly dived out of sight.

Now the man climbed to the top of this cliff, fastened a bough to his head and another slim spruce bough around his waist, filled the space inside of his shirt with rocks, and jumped into the ocean at the spot where his wife had disappeared, falling upon a smooth, mossy place on the bottom. When he awoke, he arose, looked about, and saw a long town near by. He entered the last house, which proved to belong to the chief of the shark people.
In this house he saw a man with a crooked mouth peeping out at him from behind a post. A long time before, when he had been fishing, a shark had cut his line and carried off the hook, and it was this hook that now peeped out at him. He said, "Master, it is I. When your line broke, they took me down here and have made me a slave."

Then he said to the shark chief, "Is there any news in this town?" and he replied, "Nothing especial in our town, but right across from us is the killer-whales' town, and recently we heard that a woman had been captured there and is now married to the killer whale chief." Then the shark chief continued: "The killer-whale chief has a slave who is always chopping wood back in the forest with a stone ax. When you come to him, say within yourself, 'I wish your stone ax would break.' Wish it continually." So the shark instructed him.

Then he went over to the killer-whale town, and, when the slave's ax did break, he went up to him and said, "I will help you to fix that stone ax if you will tell me where my wife is." So he began to fix it in place for him. It was the only stone ax in the killer-whale tribe. Then the slave said, "I always bring wood down and make a fire in the evening, after which my master sends me for water. When you see me going after water, come to the door and wait there for me. As soon as I come in I am going to push over the fire. At the same time I am going to empty the water into it so as to make a quantity of steam. Then rush in and carry out your wife."

The man followed these directions and started away with his wife. Then his halibut hook shouted, "This way, my master, this way." So he ran toward the shark people's town, and they pursued him. Now the killer whales attacked the shark people because they said that the sharks had instructed him what to do, and they killed many sharks.

In return the sharks began to make themselves strong. They were going out again to fight the killer whales. They went to some rocks and began sharpening their teeth. Then they began the battle, and whenever the killer whales approached, the sharks would run against their bellies and rip them open, letting out their entrails. The whole bay was full of killer whales and sharks. What happened to the woman is not told.

When the killer-whale tribe starts north the seals say, "Here comes another battle. Here come the warriors." They say this because the killer whales are always after seals. Killer whales are of different kinds, and the one that always swims ahead is the red killer whale, called "killer-whale-spear" (Kéet eeshaank'í). It was so named by the man who made these animals because he shaped it long and slender. The Tsaagweidi, to which this man belonged, are a branch of the Dáklaweidi; therefore the Dáklaweidi are the only people who make the killer whale their emblem.

On their way to us the first killer whales came into a bay called Kutséil, after Tséil, the first man who came to that bay. They encamped at its head and the day after began digging into the cliff. The land there is not very high, so they were soon through, laid skids down, and carried their canoes across. Some people watched them. The killer whales always used to cross at the place where they laid down these skids, and now people cross there. It is called Killer-whale-crossing place (Kîtgû'nî), but is now overgrown with trees and underbrush.
[This place is said to be on the north arm of Tenakee Bay, where a canal has been projected to enable boats to reach Huna more easily.]
Assessment
Matching: Match the words on the left from the story with their definitions on the right. Place the letter of the definition in front of the word it matches.

1) _____ inlet
2) _____ skids
3) _____ hemlock
4) _____ entrails
5) _____ bough

Multiple Choice: Read each statement carefully and choose the word that fits best. Circle the answer.

6) A man belonging to the Seal people made killer whales. He used many different kinds of wood in ________________, one right after the other.
   a) succession
   b) line
   c) quality

7) When he first put his carved killer whales in the water, he headed up the _____________ , putting them in the narrow head of the bay so they could hunt for seal, halibut, and other things under the sea.
   a) river
   b) inlet
   c) ocean

8) The killer whales had left their camp, and the man and his wife thought no one was there. When they saw the food, they decided to cook it. Then they looked out in the water and saw canoes coming to land, but the canoes were really the killer whales. The woman tried to _______________ herself, by hiding behind her husband.
   a) protect
   b) hide
   c) disguise
9) The man’s wife was taken by the killer whales. After jumping in the ocean trying to find his wife, he arose and found a town nearby. He went into a house which _____________, or turned out to be, the house of the chief of the shark people

   a) wasn't really
   b) changed into
   c) proved

10) One man married a woman of a high ______________, or high rank in the society, and went up to head of the bay with her where the killer whales always were.

   a) caste
   b) level
   c) elevation

Illustrations: In the section below you will see illustrations that need labels. For each label there is a phrase or sentence from the story. Explain how this phrase or sentence fits the story. Explain that part of the story.

11) Look at the following illustration. Label the illustration and explain how it fits into the story.

   _________________ of steam

12) Look at the following illustration. Label the illustration and explain how it fits into the story.

   They would....rip them open, letting out their ________________.
13) Look at the following illustration. Label the illustration and explain how it fits into the story.

Whenever the killer whales ______________ , the sharks would run against their bellies....

True/False: Read the next two statements. Decide if they are true or false. Circle the answer.

14) The place where this happened is said to be the north arm of Tenakee Bay, where a canal has been projected to be dug.
   a) True
   b) False

15) This canal should reach the village of Huna more easily.
   a) True
   b) False
Grade 11 Literature:
Origin of the Killer Whale Story

Name: ___________________
Date: ___________________

Matching: Match the words on the left from the story with their definitions on the right. Place the letter of the definition in front of the word it matches.

1) ___________ inlet
   a. a log or plank for supporting something
2) ___________ skids
   b. an evergreen tree
3) ___________ hemlock
   c. a branch of a tree; especially a main branch
4) ___________ entrails
   d. internal organs
5) ___________ bough
   e. a small or narrow bay

Multiple Choice: Read each statement carefully and choose the word that fits best. Circle the answer.

6) A man belonging to the Seal people made killer whales. He used many different kinds of wood in ________________, one right after the other.
   a) succession
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Illustrations: In the section below you will see illustrations that need labels. For each label there is a phrase or sentence from the story. Explain how this phrase or sentence fits the story. Explain that part of the story.

11) Look at the following illustration. Label the illustration and explain how it fits into the story.

__________ of steam

quantity of steam.
The man (slave) wants to make a big fire, pour water on the fire to make a quantity or large amount of steam so he can rush in a carry out his wife.
12) Look at the following illustration. Label the illustration and explain how it fits into the story.

They would...rip them open, letting out their entrails.
This is what happened when the killer whales approached the sharks. The sharks ripped open the killer whales, and let out their entrails.

13) Look at the following illustration. Label the illustration and explain how it fits into the story.

Whenever the killer whales approached, the sharks would run against their bellies...

True/False: Read the next two statements. Decide if they are true or false. Circle the answer.

14) The place where this happened is said to be the north arm of Tenakee Bay, where a canal has been projected to be dug.

a) True

b) False

15) This canal should reach the village of Huna more easily.

a) True

b) False
Mosquito

As told by Robert Zuboff, Haa Shuká, Tlingit Oral Narratives, Nora Marks Dauenhauer and Richard Dauenhauer
Alaska State Literature Standards
Used in the Process

Mosquito
As told by Robert Zuboff, Haa Shuká, Tlingit Oral Narratives, Nora Marks Dauenhauer and Richard Dauenhauer

Alaska State Standards used in the process

R3.2 Read text aloud
  3.2.1, 3.2.2

R4.1 Read unfamiliar words
  4.1.1, 4.1.2, 4.1.3, 4.1.4, 4.1.5

R4.2 Summarize information
  4.2.1, 4.2.2

R4.3 Support main idea/critique arguments
  4.3.1, 4.3.2, 4.3.4

R4.4 Follow multi-step directions
  4.4.1

R4.5 Analyze conventions of genres
  4.5.1

R4.6 Analyze story elements
  4.6.1

R4.7 Make assertions
  4.7.2

R4.8 Analyze themes
  4.8.1, 4.8.2, 4.8.3

R4.9 Analyze historical/cultural influences
  4.9.1, 4.9.2
## Introductory Vocabulary

<table>
<thead>
<tr>
<th>Word</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Seine</td>
<td>a large fishing net kept hanging in the water by weights and floats</td>
</tr>
<tr>
<td>Razed</td>
<td>to destroy completely by knocking down or breaking to pieces</td>
</tr>
<tr>
<td>Interior</td>
<td>existing or occurring within the limits</td>
</tr>
<tr>
<td>Exigent</td>
<td>requiring immediate aid or action</td>
</tr>
<tr>
<td>Cannibal</td>
<td>a human being or an animal that eats its own kind</td>
</tr>
<tr>
<td>Migrate</td>
<td>to move from one country, place, or locality to another</td>
</tr>
<tr>
<td>Scarce</td>
<td>lacking in quantity or number</td>
</tr>
<tr>
<td>Immediately</td>
<td>right away</td>
</tr>
<tr>
<td>Territory</td>
<td>an assigned area</td>
</tr>
<tr>
<td>Discard</td>
<td>to get rid of as useless or unwanted</td>
</tr>
<tr>
<td>Twine</td>
<td>a string made of two or more strands twisted together</td>
</tr>
<tr>
<td>Anguish</td>
<td>extreme pain or distress of body or mind</td>
</tr>
<tr>
<td>Incinerate</td>
<td>to burn to ashes</td>
</tr>
<tr>
<td>Escalate</td>
<td>to increase in extent, number or amount</td>
</tr>
<tr>
<td>Impart</td>
<td>to make known</td>
</tr>
</tbody>
</table>
Order of Operations

Activities below from Replacing Thing-a-ma-jig - The Developmental Language Process by Jim MacDiarmid

Motivation
Introduce/develop the vocabulary illustrations for the key words. Students will not see printed words until Basic Reading (Sight Recognition) activities, later in the lesson.

BASIC LISTENING
1. Show students the pictures and speak each vocabulary word. Continually repeat the vocabulary words to the students as you go through the process.

2. Sequence Match - pg. 81 - Number flash cards 1-3. Line up the DLP pictures on the board. Say three sequences of three vocabulary words in different order. Students should hold up the number of the correct sequence that is on the board.

BASIC SPEAKING
1. Illustration Build-Up - pg 104 - Point to two of the illustrations. Students should say the vocabulary words. Keep pointing and adding another word until students lose track of sequence.

2. Disappearing Illustrations - pg 96 - Hang five or six illustrations on the board, vertically. Point to the top picture and students should name it. Continue this way until the students have named all of the illustrations from top to bottom. Remove the last illustration, but continue to say the word as you repeat the words.

LISTENING COMPREHENSION
1. The Revealing Illustration - pg 129 – Mount all illustrations to the board. Students close their eyes. Cover one illustration with a sheet of paper. Students open their eyes. Slowly uncover the picture until students can name illustration.

CREATIVE SPEAKING
1. High Card Draw- pg 145- Each student gets a playing card. Two students should show their cards. The student with the highest card has to say a sentence using the vocab word that teacher points to. Continue and switch cards as often as needed.
Sight Recognition
1. Funnel Words - pg 161 - Group students into two teams. Give the first player in each team a funnel. Mount the sight words on the walls, chalkboards, around the room. Say one of the sight words. The students with the funnel look through them to locate the words. The first student to do this correctly wins. Repeat until all students have played.

2. Student Support Materials

READING COMPREHENSION
1. Sentence Halves - pg 209 - Write sentences related to the concept and including the sight words. Cut each sentence in half. Mix all pieces up and mount on board. Number each sentence half. Each student should have paper and pen. Students should write down the sentence numbers that go together. More than one sentence combination may work.

BASIC WRITING
1. Use the activity pages from the Student Support Materials.

2. Write one definition for each word.

CREATIVE WRITING
1. Use the activity pages from the Student Support Materials.

2. Make sentences with words missing. Students complete orally or written.
<table>
<thead>
<tr>
<th>Image 1</th>
<th>Image 2</th>
<th>Image 3</th>
<th>Image 4</th>
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</tbody>
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STUDENT SUPPORT MATERIALS

Sight Recognition
Activity Pages
Highlight/circle the correct word to match the picture.

- **seine**
- **razed**
- **interior**
- **exigent**
- **cannibal**
- **migrate**
- **scarce**
- **immediately**
- **territory**
- **discard**
- **twine**
- **anguish**
- **incinerate**
- **escalate**
- **impart**
seine
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mpqoalseinelqpiopqimparteertysdfgmigrataseklh
vsdqcianguishklabyasdbycnhgyincineratebxczcvjkjhasdfadsfljfjdkqcliexigentwawiuyqwerazedq
wlimmediatelyjahcnaogysdfbjbterritoryasdfkacndiscardiuryalaocldsfjkgeincinerateroiqwadfadiegoescalateurkjasdeadganguishmkbasdfkjhinternio
weriouequatoryabasdmigratehasdfiuyeklseinejhad
adsfkwerkfjeijhadsltwineefadsfggioadfgiiieafji
gaaainteriorscarceeridianheuexigentlkaflkjhaedi
qkgafcannibaliuywpadfjeigetwinehasdfiuayahboasingiescalateturhdafaeitjgowimpartgaqwradieriscard
seine  razed  interior
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ajdujdbtoakarazednearlscarcekajbdfterritoryea
dsflkiejgiusgcannibalbgbvhceialdkimmediately
mpqoalseinelqpiopqimparteertysdfgmigrateasklhl
vsdqlianguishklabyasdbycnhgyincineratebxczc
vjkjhasdfadsflfjfkqlclexigentwawiuyqwerazedq
wlimmediatelyjahcnaogysdfbjbterritoryasdkacn
discardiruycloldsflkgiincinerateroiqwadfadieg
oescalateurkjasdeadganguishmkbasdfskfj히nterior
wriouequatoryabasdmigratehasdfiuqyeklseinejh
adsfkwerkfjeijhadsltwineefadsfgjgiaadfjiiefjgi
gaaibernateorbscarceeridianheuexigentlkaflkjhadei
qkgafcannibaliuywqadfjeigetwinehasdfiuuyahboa
ingiescalateturhdafaeitjgowimpartgaqwradiscard
Activity Page 1
Match the word halves to create the proper vocabulary word.

se  zed
ra  ent
int  rate
exig  iately
can  ine
mig  ard
scar  erior
immed  ine
terr  nibal
disc  ish
tw  erate
angu  ce
incin  itory
escal  ate
imp  art
Activity Page 2
Each set of boxes contains the syllables of the vocabulary words. Use the boxes to correctly spell the words below the boxes.

es | late | ca

ter | in | ior

part | im

i | gent | ex

cin | er | ate | in

grate | mi

ni | bal | can

guish | an

sca | rce

ly | im | med | iate

rit | ter | or | y

card | dis
The vocabulary words below are missing letters. Write in the missing letters to spell the vocabulary correctly.

<table>
<thead>
<tr>
<th>s___ ne</th>
<th>ra___</th>
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<tbody>
<tr>
<td>___ terior</td>
<td>ex___ ent</td>
</tr>
<tr>
<td>ca___iba_</td>
<td>mi__ate</td>
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<tr>
<td>sc___ce</td>
<td>___ med___ tely</td>
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<tr>
<td>terr____y</td>
<td>dis_____d</td>
</tr>
<tr>
<td>___ine</td>
<td>an___ish</td>
</tr>
<tr>
<td>in___era___</td>
<td>es_____ate</td>
</tr>
<tr>
<td>___ part</td>
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</tbody>
</table>
Write a complete sentence containing the vocabulary.

cannibal

territory

anguish

interior

immediately

razed

twine

exigent

incinerate

discard

seine
escalate

scarce

migrate

impert
STUDENT SUPPORT MATERIALS

Large Vocabulary Illustrations
Seine
raze
interior
exigent
cannibal
migrate
scarce
immediately
twine
anguish
incinerate
STUDENT SUPPORT MATERIALS

Word Wall
seine
razed
cannibal

migrate
scarce

immediately
territory
discard
Story
1. It was
2. in this boat of mine,
3. it was called “Guide,”
4. I would travel around in it,
5. seining.
6. Well,
7. my name
8. in Tlingit
9. is Shaadaax’.
10. It was
11. because of my name
12. Geetwéin called me over.
13. The one of long ago,
14. he died long ago.
15. I was a young man.
16. From the time I was a young man
17. I had a seine boat.
18. I had
19. a nineteen hundred and six model,
20. from when they first came out.
21. I had
22. two of these big boats.
23. The last one
24. I gave to my son.
25. But he razed it.
26. He razed the boat,
27. the same one I used to go around in.
28. Then, knowing what my name was,
29. Geetwéin said to me:
30. “I would like very much to explain to you
31. this name of yours.”
32. We were living there
33. in the Interior.
34. Our life there
35. was so exigent.
36. The salmon.
37. From the ocean
38. they would come up for us to eat.
39. The salmon.
40. and these how good they tasted to us,
41. the salmon.
42. It was very
43. exigent
44. to live in the Interior.
45. It was so exigent
46. the people
ate each other.

There were cannibals at that time. That was what we would tell about when we migrated to the coast. What we would tell about. What we would still tell about. There was this one family whose food was getting scarce. Then one of them went hunting for something he could kill. When he didn’t come back down his younger brother went to search for him. Then he didn’t come back down either. When he didn’t come back down the youngest one, maybe he was seventeen years old, maybe eighteen years old, the youngest one, was crying as he kept on searching for his older brothers. Inland between the mountains when he reached there he saw it was the man. He immediately knew it was a cannibal. It was coming toward him. He couldn’t run from it. He was like a frozen thing. It was fear that did this to him. When it came near him it struck him on the head, the cannibal struck him on the head. He fell, he fell there. How good the cannibal felt. It picked him up from there, that young man and put him into a sack into a sack. Then it packed him on its back to its territory to where its house was standing. Outside out by the entrance it discarded its pack. The cannibal went inside
92. inside its home.
93. But the young man
94. was inside the pack.
95. He was trying to get out of it.
96. He broke those ties,
97. small twine of spruce roots tying the pack
98. When he came out
99. he got the cannibal’s club.
100. He waited where it was going to come out
101. As it stuck its head out, he struck it.
102. He struck it again.
103. He struck it again.
104. He struck it again.
105. He said,
106. “I know I killed this cannibal.
107. But it caused much **anguish** to me.
108. It killed two of my older brothers.
109. What more can I do to make it feel more **anguish**?
110. Maybe it will be better
111. if I build a fire under him, and **incinerate** him.”
112. So just like that
113. when he fabricated a fire.
114. he pulled him into it,
115. he pulled the **cannibal**
116. into the fire.
117. When only the ashes were left,
118. when he couldn’t make up his mind, he thought,
119. “What more can I do to the **cannibal**’s ashes?”
120. And while he couldn’t make up his mind, he blew on it,
121. he blew on the **cannibal**’s ashes.
122. They ascended into the air,
123. they became mosquitoes.
124. That’s why mosquitoes
125. when they bite someone,
126. hurt you bad, they’re still the **cannibal**; even today.
127. When it can’t do this
128. it tries to take all the blood from a person.
129. That’s what happened.
130. The Lord above created
131. this world.
132. He loved us very much,
133. us in this world.
134. Mosquitoes
135. were created by the world.
136. That is why
137. there is a story
138. about it, when we were living in Teslin,
139. Teslin.
140. It’s beside the big lake.
141. The place
142. is called
143. Caribou Cross,
144. the place where animals cross.
145. Right near it is called Teslin.
146. There are many people there,
147. we are many.
148. We are still there.
149. They speak our language.
150. This is how I’ll end it.
151. And now
152. I will **impart** stories
153. to the children
154. in English.
Story with Closure
1. It was
2. in this boat of mine,
3. it was called “Guide,”
4. I would travel around in it,
5. _________  .
6. Well,
7. my name
8. in Tlingit
9. is Shaadaax’.
10. It was
11. because of my name
12. Geetwéin called me over.
13. The one of long ago,
14. he died long ago.
15. I was a young man.
16. From the time I was a young man
17. I had a _________  boat.
18. I had
19. a nineteen hundred and six model,
20. from when they first came out.
21. I had
22. two of these big boats.
23. The last one
24. I gave to my son.
25. But he _________  it.
26. He _________  the boat,
27. the same one I used to go around in.
28. Then, knowing what my name was,
29. Geetwéin said to me:
30. “I would like very much to explain to you
31. this name of yours.”
32. We were living there
33. in the _________  .
34. Our life there
35. was so _________  .
36. The salmon.
37. From the ocean
38. they would come up for us to eat.
39. The salmon.
40. and these how good they tasted to us,
41. the salmon.
42. It was very
43. _________
44. to live in the Interior.
45. It was so _________
46. the people
ate each other.
There were _________
at that time
That was
what we would tell about
when we _________ to the coast.
What we would tell about.
What we would still tell about.
There was
des one
gamily whose food
was getting _________
Then one of them
gent hunting
gor something he could kill.
When he didn’t come back down
gyounger brother went to search for him.
Then he
didn’t come back down either.
When he didn’t come back down
gickest one,
maybe he was seventeen years old,
maybe eighteen years old,
gickest one,
g was crying as he kept on searching for his older brothers.
Inland between the mountains
then he reached there he saw it was the man.
He _________ knew
it was a _________
It was coming toward him. He couldn’t run from it. He was like a frozen thing. It was
t that did this to him.
When it came near him it struck him on the head,
the cannibal struck him on the head.
He fell,
hell there.
How good the cannibal felt.
It picked him up from there, that young man
and put him into a sack
into a sack.
Then it packed him on its back
to its _________
to where its house was standing.
Outside
out by the entrance it _________
its pack.
The cannibal went inside
92. inside its home.
93. But the young man
94. was inside the pack.
95. He was trying to get out of it.
96. He broke those ties,
97. small _________ of spruce roots tying the pack
98. When he came out
99. he got the cannibal’s club.
100. He waited where it was going to come out
101. As it stuck its head out, he struck it.
102. He struck it again.
103. He struck it again.
104. He struck it again.
105. He said,
106. “I know I killed this cannibal.
107. But it caused much _________ to me.
108. It killed two of my older brothers.
109. What more can I do to make it feel more _________?
110. Maybe it will be better
111. if I build a fire under him, and _________ him.”
112. So just like that
113. when he _________ a fire.
114. he pulled him into it,
115. he pulled the _________
116. into the fire.
117. When only the ashes were left,
118. when he couldn’t make up his mind, he thought,
119. “What more can I do to the _________ ashes?”
120. And while he couldn’t make up his mind, he blew on it,
121. he blew on the _________ ashes.
122. They _________ into the air,
123. they became mosquitoes.
124. That’s why mosquitoes
125. when they bite someone,
126. hurt you bad, they’re still the _________; even today.
127. When it can’t do this
128. it tries to take all the blood from a person.
129. That’s what happened.
130. The Lord above created
131. this world.
132. He loved us very much,
133. us in this world.
134. Mosquitoes
135. were created by the world.
136. That is why
137. there is a story
138. about it, when we were living in Teslin,
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140. It’s beside the big lake.
141. The place
142. is called
143. Caribou Cross,
144. the place where animals cross.
145. Right near it is called Teslin.
146. There are many people there,
147. we are many.
148. We are still there.
149. They speak our language.
150. This is how I’ll end it.
151. And now
152. I will _________ stories
153. to the children
154. in English.
Student Story
1. It was
2. in this boat of mine,
3. it was called “Guide,”
4. I would travel around in it,
5. seining.
6. Well,
7. my name
8. in Tlingit
9. is Shaadaax’.
10. It was
11. because of my name
12. Geetwéin called me over.
13. The one of long ago,
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16. From the time I was a young man
17. I had a seine boat.
18. I had
19. a nineteen hundred and six model,
20. from when they first came out.
21. I had
22. two of these big boats.
23. The last one
24. I gave to my son.
25. But he razed it.
26. He razed the boat,
27. the same one I used to go around in.
28. Then, knowing what my name was,
29. Geetwéin said to me:
30. “I would like very much to explain to you
31. this name of yours.”
32. We were living there
33. in the Interior.
34. Our life there
35. was so exigent.
36. The salmon.
37. From the ocean
38. they would come up for us to eat.
39. The salmon.
40. and these how good they tasted to us,
41. the salmon.
42. It was very
43. exigent
44. to live in the Interior.
45. It was so exigent
46. the people
47. ate each other.  
48. There were cannibals  
49. at that time  
50. That was  
51. what we would tell about  
52. when we migrated to the coast.  
53. What we would tell about.  
54. What we would still tell about.  
55. There was  
56. this one  
57. family whose food  
58. was getting scarce.  
59. Then one of them  
60. went hunting  
61. for something he could kill.  
62. When he didn’t come back down  
63. his younger brother went to search for him.  
64. Then he  
65. didn’t come back down either.  
66. When he didn’t come back down  
67. the youngest one,  
68. maybe he was seventeen years old,  
69. maybe eighteen years old,  
70. the youngest one,  
71. was crying as he kept on searching for his older brothers.  
72. Inland between the mountains  
73. when he reached there he saw it was the man.  
74. He immediately knew  
75. it was a cannibal.  
76. It was coming toward him. He couldn’t run from it. He was like a frozen thing. It was fear that did this to him.  
77. When it came near him it struck him on the head,  
78. the cannibal struck him on the head.  
79. He fell,  
80. he fell there.  
81. How good the cannibal felt.  
82. It picked him up from there, that young man  
83. and put him into a sack  
84. into a sack.  
85. Then it packed him on its back  
86. to its territory  
87. to where its house was standing.  
88. Outside  
89. out by the entrance it discarded  
90. its pack.  
91. The cannibal went inside
92. inside its home.
93. But the young man
94. was inside the pack.
95. He was trying to get out of it.
96. He broke those ties,
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107. But it caused much anguish to me.
108. It killed two of my older brothers.
109. What more can I do to make it feel more anguish?
110. Maybe it will be better
111. if I build a fire under him, and incinerate him.”
112. So just like that
113. when he fabricated a fire.
114. he pulled him into it,
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152. I will impart stories
153. to the children
154. in English.
Assessment
Illustrations: Illustrate OR define the key vocabulary for each of the following items. Draw your illustration in the space provided or write you definition on the lines below.

1) The story teller, Robert Zuboff had a "seine boat". Illustrate OR write a description of a **seine boat** below.

__________________________________________________________________________
__________________________________________________________________________
__________________________________________________________________________

2) Due to the harshness of the interior and the lack of food, the people migrated to the coast. Illustrate OR write a description of **migrated** below.

__________________________________________________________________________
__________________________________________________________________________
__________________________________________________________________________

3) The story teller talks about the hard life in the Interior. Illustrate Interior OR write a definition of **interior** below.

__________________________________________________________________________
__________________________________________________________________________
__________________________________________________________________________

4) The story teller talks about one family whose food was getting very scare and one of them went hunting. Illustrate OR write a description of **scarce** below.

__________________________________________________________________________
__________________________________________________________________________
__________________________________________________________________________
Fill in the Blank: Continuing reading the story below and fill in the blank with the word that fits best. Choose words from the Word Bank.

**Word Bank**

<table>
<thead>
<tr>
<th>anguish</th>
<th>cannibals</th>
<th>discard</th>
</tr>
</thead>
<tbody>
<tr>
<td>escalating</td>
<td>exigent</td>
<td>immediately</td>
</tr>
<tr>
<td>impart</td>
<td>incinerate</td>
<td>razed</td>
</tr>
<tr>
<td>territory</td>
<td>twine</td>
<td></td>
</tr>
</tbody>
</table>

5) The story teller also tells about how he had a boat that he went around in that was wrecked or ________ by his son.

6) When the youngest son reached the man, the one who killed and ate his brothers, he knew ________ what he was.

7) Life was so hard in the Interior that some people became ________ and were forced to eat one another.

8) As the family food became harder and harder to find, they were in ________ circumstances, so urgent, that one of them had to go hunting.

9) The sons of the family living in the Interior kept disappearing when they went looking for food. The third son was picked up by a person and packed to his ________, or own special area.

10) The third son knew he had to get rid of this cannibal, ________ him because it had killed his two brothers.

11) The third son who went looking for his brothers was struck on the head by the cannibal, fell and was put into a pack. When he was left alone, he tried to get out of the pack by breaking the ________ or ties that were tying it closed.

12) When he got out of the pack he struck the cannibal on the head again and again with a club. it was very painful for him to do this, and he was in ________ over it.

13) But he wanted revenge for the death of his two brothers, and he wanted the dead cannibal to feel more pain. He decided to build a fire and ________ him until only ashes were left.

14) He increased the fire by blowing on it , ________ the fire until only ashes were left, and finally when he blew on the cannibal’s ashes they went into the air and became mosquitoes.

15) The story teller ends the story by letting the reader know that he will tell and ________ stories to the children in English.
Grade 11 Literature: Mosquito Story

Name: ___________________
Date: ___________________

Illustrations: Illustrate OR define the key vocabulary for each of the following items. Draw your illustration in the space provided or write your definition on the lines below.

1) The story teller, Robert Zuboff had a "seine boat". Illustrate OR write a description of a **seine boat** below.

   ![Seine Boat Illustration]

   **Definition:** A boat with a large fishing net made to hang vertically in the water by weights at the lower edge and floats at the top...also called a seiner.

2) Due to the harshness of the interior and the lack of food, the people migrated to the coast. Illustrate OR write a description of **migrated** below.

   ![Migration Illustration]

   **Definition:** to move from one country, place, or locality to another; to move from the Interior to the coastal area

3) The story teller talks about the hard life in the Interior. Illustrate Interior OR write a definition of **interior** below.

   ![Interior Illustration]

   **Definition:** existing or occurring within the limits; located on the inside of the state, the inland part, away from the coastal areas.

4) The story teller talks about one family whose food was getting very scarce and one of them went hunting. Illustrate OR write a description of **scarcce** below.

   ![Scarcce Illustration]

   **Definition:** lacking in quantity or number
5) The story teller also tells about how he had a boat that he traveled in that was wrecked or **razed** by his son.

6) When the youngest son reached the man, the man who killed and ate his brothers, he knew **immediately** what he was.

7) Life was so hard in the Interior that some people became **cannibals** and were forced to eat one another.

8) As the family food became harder and harder to find, they were in **exigent** circumstances, so urgent, that one of them had to go hunting.

9) The sons of the family living in the Interior kept disappearing when they went looking for food. The third son was picked up by a person and packed to his **territory**, or own special area.

10) The third son knew he had to get rid of this cannibal, **discard** him because it had killed his two brothers.

11) The third son who went looking for his brothers was struck on the head by the cannibal, fell and was put into a pack. When he was left alone, he tried to get out of the pack by breaking the **twine** or ties that were tying it closed.

12) When he got out of the pack he struck the cannibal on the head again and again with a club. It was very painful for him to do this, and he was in **anguish** over it.

13) But he wanted revenge for the death of his two brothers, and he wanted the dead cannibal to feel more pain. He decided to build a fire and **incinerate** him until only ashes were left.

14) He increased the fire by blowing on it, **escalating** the fire until only ashes were remained. Finally when he blew on the cannibal’s ashes they went into the air and became mosquitoes.

15) The story teller ends the story by letting the reader know that he will tell and **impart** stories to the children in English.
Tlingit Renaissance
From *Life Woven with Song*,
by Nora Marks Dauenhauer
Alaska State Literature Standards Used in the Process

Tlingit Renaissance

*Life Woven with Song, By Nora Marks Dauenhauer, 2000*

Alaska State Standards used in the process

R3.2 Read text aloud
   3.2.1, 3.2.2

R4.1 Read unfamiliar words
   4.1.1, 4.1.2, 4.1.3, 4.1.4, 4.1.5

R4.2 Summarize information
   4.2.1, 4.2.2

R4.3 Support main idea/critique arguments
   4.3.1, 4.3.2, 4.3.4

R4.4 Follow multi-step directions
   4.4.1

R4.5 Analyze conventions of genres
   4.5.1

R4.6 Analyze story elements
   4.6.1

R4.7 Make assertions
   4.7.2

R4.8 Analyze themes
   4.8.1, 4.8.2, 4.8.3

R4.9 Analyze historical/cultural influences
   4.9.1, 4.9.2
## Introductory Vocabulary

<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Renaissance</td>
<td>a movement or period of great activity</td>
</tr>
<tr>
<td>Contexts</td>
<td>the parts of something written or spoken that are near a certain word or group of words and that help to explain its meaning</td>
</tr>
<tr>
<td>Convention</td>
<td>a custom or a way of acting or doing things that is widely accepted and followed</td>
</tr>
<tr>
<td>Repertoire</td>
<td>a supply of skills or devices possessed by a person</td>
</tr>
<tr>
<td>Band</td>
<td>something that binds or restrains legally, morally, or spiritually</td>
</tr>
<tr>
<td>Tunic</td>
<td>a shirt or jacket reaching to or just below the hips</td>
</tr>
<tr>
<td>Unveiled</td>
<td>to remove a veil or covering from</td>
</tr>
<tr>
<td>Accreditation</td>
<td>to send with credentials and authority to act as representative</td>
</tr>
<tr>
<td>Folklore</td>
<td>customs, beliefs, stories, and sayings of a people handed down from generation to generation</td>
</tr>
<tr>
<td>Anthropology</td>
<td>the science of human beings and especially of their physical characteristics, their origin, their environment and social relations, and their culture</td>
</tr>
<tr>
<td>Subsequently</td>
<td>following in time, order, or place</td>
</tr>
<tr>
<td>Linguistics</td>
<td>the study of human speech including the units, nature, structure, and development of language, languages, or a language</td>
</tr>
</tbody>
</table>
Order of Operations

Activities below from Replacing Thing-a-ma-jig - The Developmental Language Process
by Jim MacDiarmid

Motivation
Introduce/develop the vocabulary illustrations for the key words. Students will not see printed words until Basic Reading (Sight Recognition) activities, later in the lesson.

BASIC LISTENING
1. Show students the pictures and speak each vocabulary word. Continually repeat the vocabulary words to the students as you go through the process.

2. Sequence Match - pg. 81 - Number flash cards 1-3. Line up the DLP pictures on the board. Say three sequences of three vocabulary words in different order. Students should hold up the number of the correct sequence that is on the board.

BASIC SPEAKING
1. Illustration Build-Up - pg 104 - Point to two of the illustrations. Students should say the vocabulary words. Keep pointing and adding another word until students lose track of sequence.

2. Disappearing Illustrations - pg 96 - Hang five or six illustrations on the board, vertically. Point to the top picture and students should name it. Continue this way until the students have named all of the illustrations from top to bottom. Remove the last illustration, but continue to say the word as you repeat the words.

LISTENING COMPREHENSION
1. The Revealing Illustration - pg 129 – Mount all illustrations to the board. Students close their eyes. Cover one illustration with a sheet of paper. Students open their eyes. Slowly uncover the picture until students can name illustration.

CREATIVE SPEAKING
1. High Card Draw - pg 145 - Each student gets a playing card. Two students should show their cards. The student with the highest card has to say a sentence using the vocabulary word that the teacher points to. Continue and switch cards as often as needed.
Basic Reading

Sight Recognition
1. Face - pg 160 - Mount words around the room. Darken room. Give first student a flashlight. Say a word. Student should turn on the flashlight and try to find the word. Can do in two teams and race against other team to find word.

2. Student Support Materials
Sight Word Sequence Bingo - pg 162 - Give each student a sheet with all of the sight words. Students should cut words apart and place three words on their desk in any sequence. Teacher should say a sequence of three words. If a student has those three words in the order given, they win. Continue.

READING COMPREHENSION
1. Bingo - Give students Bingo sheet; have them write each word in a square. Say definition of DLP word. Students should cover up the word that you are defining. Repeat play as needed.

2. What’s the Answer - pg 206 - Students should choose the correct answer.

BASIC WRITING
1. Use the activity pages from the Student Support Materials.

2. Write one definition for each word.

CREATIVE WRITING
1. Use the activity pages from the Student Support Materials.

2. Make sentences with words missing. Students complete orally or written.
STUDENT SUPPORT MATERIALS

Basic Listening Activity Page

Mini Illustrations
STUDENT SUPPORT MATERIALS

Sight Recognition Activity Pages
Highlight/circle the correct word to match the picture.

- renaissance
- contexts
- convention
- repertoire
- band
- tunic
- unveiled
- accreditation
- linguistics
- folklore
- anthropology
- subsequently
- conceptual
- anthropology

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Sealaska Heritage Institute

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renaissance contexts convention unveiled repertoire tunic unveiled accreditation folklore anthropology subsequently linguistics
literature  •  tlingit renaissance

- renaissance contexts
- repertoire unveiled anthropology
- convention tunic folklore

- unveiled accreditation folklore subsequently linguistics
STUDENT SUPPORT MATERIALS

Encoding Activity Pages
Activity Page 1
Match the word halves to create the proper vocabulary word.

renai exts
cont ic
conven stics
reper toire
ba logy
tun ditation
unvei ntly
accre nd
lingui tion
folk led
anthropo lore
subseque ssance
Activity Page 2
Each set of boxes contains the syllables of the vocabulary words. Use the boxes to correctly spell the words below the boxes.

- sance
- nais
- re
- quent
- sub
- ses
- tion
- con
- ven
- nic
- tu
- lore
- folk
- tion
- ta
- i
- cred
- ac
- veil
- ed
- un
- lin
- tics
- guis
- gy
- an
- pol
- o
- thro
- toire
- rep
- er
- text
- con
Activity Page 3
The vocabulary words below are missing letters. Write in the missing letters to spell the vocabulary correctly.

<table>
<thead>
<tr>
<th>Re__aiss__ce</th>
<th>Con___ts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Con___tion</td>
<td>F__lkl____e</td>
</tr>
<tr>
<td>Un__il__d</td>
<td>Re___rtoi__e</td>
</tr>
<tr>
<td>An__ro__lo__</td>
<td>A__redi____tion</td>
</tr>
<tr>
<td>B___d</td>
<td><strong>bse____ent</strong></td>
</tr>
<tr>
<td>Lin__ist__s</td>
<td>T__n__c</td>
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</table>
STUDENT SUPPORT MATERIALS

Basic Writing
<table>
<thead>
<tr>
<th><img src="image1.png" alt="Image 1" /></th>
<th><img src="image2.png" alt="Image 2" /></th>
</tr>
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<tbody>
<tr>
<td><img src="image3.png" alt="Image 3" /></td>
<td><img src="image4.png" alt="Image 4" /></td>
</tr>
<tr>
<td><img src="image5.png" alt="Image 5" /></td>
<td><img src="image6.png" alt="Image 6" /></td>
</tr>
<tr>
<td><img src="image7.png" alt="Image 7" /></td>
<td><img src="image8.png" alt="Image 8" /></td>
</tr>
</tbody>
</table>

This page contains images and text related to the Tlingit Renaissance in Literature. The images depict various cultural symbols and figures, likely illustrating key themes or characters in this literary movement.
STUDENT SUPPORT MATERIALS

Creative Writing
Write a complete sentence containing the vocabulary.

band

folklore

linguistics

convention

accreditation

contexts

subsequently

repertoire

anthropology

renaissance

unveiled

tunic
renaissance
contexts
convention
repertoire
tunic
accreditation
linguistics
anthropology
subsequently
folklore
STUDENT SUPPORT MATERIALS

Word Wall
renai ssance

con texts
convention

repertoire
band

tunic
unveiled accreditation
subsequently

linguistics
Story
Tlingit Renaissance
An Excerpt from Life Woven with Song, 2000
By Nora Marks Dauenhauer

In 1968 my uncle Jim Marks passed away, leaving Auntie Jennie a widow. She set aside this retirement stage of her life to teach us Tlingit dancing, and we formed the Marks Trail Dancers in 1968. She taught us our Lukaax.ádi clan songs and we danced to them. We became a popular group. As far as I know, we were the first such organized dance group, with membership from different clans, that traveled and performed on invitation. If not the first, we were certainly one of the first. Up to that time, songs and dances were mostly performed in ceremonial contexts only and by members of a single clan, or at non-Tlingit civic events such as the dedication of libraries and such. Now, twenty-five years later, more than a thousand dancers gather every other year in Juneau for a Tlingit folk festival called Celebration.

I often think back to our first public performance, at an annual Tlingit and Haida convention. We had only one song in our repertoire, which we called in English “Go for Broke.” Composed by a clansman named K’astook Eesh (who lived before the arrival of English family names), the song describes the disruption and dysfunction of cultural contact and changing times, and urges people to band together in love and mutual support.

Pop got excited and made me a tattle. Mom was also excited and made us dance jewelry and tunics. I made button robes for friends and fund-raisers. Our brother John and Mom made ear yarns for dancing our special dances. My father and mother, with the help of my brother, made a set of Raven wings and headdress in which my daughter Le performed the Raven dance. Mom made me a dance tunic that I still wear. My father later made me a headdress called Geesán Shakee.át and sent it to me for Christmas. I unveiled it at Auntie Jennie’s memorial.

I taught Tlingit in the Juneau high school for a semester in the early 1970s, but was not rehired. The official district plan was, because of the demands of accreditation, to replace me with a Tlingit teacher with certification. Now, almost a quarter of a century later, they still have not located a certified Tlingit instructor, nor have they found any other way to teach the Tlingit language on a regular basis. [Note: Since this was written, today there are certified Tlingit instructors working in the school system.]

By this time we were splitting off into education institutions. My daughter Le went off to Harvard. After my children were out of school, I completed my GED and went off to college at Alaska Methodist University in Anchorage, where I received formal training in linguistics and folklore. I graduated in 1976 with a B.A. in anthropology with a concentration in Tlingit literature. At the university I began the literary work that is now finding its way into publication some twenty years later.

While I was at the university I read Beowulf and Njal’s Saga. They seemed so Tlingit to me in their concern with funerals and family trees. I read Homer, Ferlinghetti, E. E. Cummings, Basho, John Haines, Gary Snyder, Dennis Tedlock, and Han Shan. They became some of my teachers. I transcribed and translated Jessie Dalton and the rest of the oratory delivered at my uncle Jim Marks’s memorial as a direct study with R.L. Dauenhauer, who would later become my husband. I realized later that these Tlingit orators had become my instructors in Tlingit literature.
As younger Native American writers began to appear in print, I became excited and inspired initially by their work and subsequently by meeting in person Simon Ortiz, James Welch, Joy Harjo, Luci Tapahonso, and others. (I still get excited by the work of new generations of Native American writers.) I also began to discover the work of earlier Native writers such as D’Arcy McNickle.

Following my first year at the university, I was hired by Dr. Michael Krauss of the University of Alaska-Fairbanks to do field work with Tlingit elders in southeast Alaska as a project of the Alaska Native Language Center (ANLC). These elders also became my instructors as I worked with them. Some of them gave me advice when I worked with them; others told me off and declined to have their traditions documented. Working with the ANLC helped me to be in the right place at the right time and to tape-record many elders who have since passed on. We are still working with the backlog. This work gives rise to mixed emotions. On the one hand, it gives me great delight to restore and polish these priceless gems of Tlingit oral literature, composed by the great masters of the tradition. On the other hand, it can be stressful always to be dealing with death, dying, and grief.
Story with Closure
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Assessment
Word Unscramble: In this section about the Tlingit Renaissance, there are important vocabulary words that help explain the events. Unscramble the words below and write them at the end of the test item. Use the definition to help with your answer.

1) reeoitrrep: a supply of skills or devices possessed by a person. The story teller had only one song in her collection or ______________

2) gyoloprohtna: the science of human beings and especially of their physical characteristics, their origin, their environment and social relations, and their culture ______________

3) scitguisnil: the study of human speech including the units, nature, structure, and development of language, languages, or a language ______________

4) erolklof: customs, beliefs, stories, and sayings of a people handed down from generation to generation _______ ______________

5) cenassianer: a movement or period of great activity ______________
Matching: Match the key vocabulary words on the left with their definition on the right. Place the letter of the definition in front of the word it matches.

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- a. a custom or a way of acting or doing things that is widely accepted and followed
- b. follow in time, order and place; the author met authors who inspired her
- c. a shirt or jacket reaching to or just below the hips; like those used in traditional Tlingit dance
- d. the parts of something written or spoken that are near a certain word or group of words and that help to explain its meaning; Tlingit songs and dances were mostly performed at ceremonies by members of the clan so people who listened could understand them
- e. to send with credentials; like a teacher with a certificate or degree
- f. something that binds or restrains legally, morally, or spiritually; the Tlingit people were encouraged to come together in love and mutual support.
- g. to remove a veil or covering or to wear for the first time as the storyteller did with her headdress at her Auntie’s memorial
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3) **scitguisnil**: the study of human speech including the units, nature, structure, and development of language, languages, or a language **linguistics**

4) **erolklof**: customs, beliefs, stories, and sayings of a people handed down from generation to generation **folklore**

5) **cenassianer**: a movement or period of great activity **renaissance**
Matching: Match the key vocabulary words on the left with their definition on the right. Place the letter of the definition in front of the word it matches.

6)  **b**  subsequently
7)  **d**  contexts
8)  **e**  accreditation
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