

I/uan:

Unit I

UNIT I, LESSON A

THE MAGAZINE

OBJECTIVE: (students will be able to)

1. Appreciate the *Iluani* magazine by recording observations about past issues.

STEP 1: **CHECK** your school for past issues of *Iluani: Inside the Life and Culture of Kodiak Island*. (At the least you will have copies of the 2001, 2002, and 2003 issues. See if you can find some of the older ones, spelled Elwani and Iluani)

(see appendix V for several copied articles)

STEP 2: Set the class in a circle in the middle of the room. **DISTRIBUTE** copies of the magazine to students. If you don't have enough magazines, have them look at the copies in groups.

STEP 3: Give them 3- 5 minutes to look at their copy. During that time, they need to **WRITE** down 2 observations each about the magazine on a sheet of paper. These can be anything. The goal is that they peruse the magazine.

STEP 4: After 3-5 minutes, **PASS** the magazines to the right, and repeat STEP 3.

STEP 5: **REPEAT** as many times as you have magazines.

STEP 6: **SHARE** observations.

UNIT I, LESSON B

WHAT IS THE POWER OF ORAL HISTORY

OBJECTIVES: (students will)

1. Compare the strengths and weaknesses of oral vs. written history.
2. Develop an understanding of what oral history is.
3. Discuss the value of oral history.

No song lives until it is sung and heard.

No story lives until it is told and heard.

~ Ruth Tooze

STEP 1: LIST the following textbook style statistic on the board regarding the second World War in Japan.

Reports indicate that the Atomic Bomb dropped on Hiroshima, Japan at the end of WWII killed anywhere from 65,000 to 400,000 people.

STEP 2: Ask students to **DISCUSS** in small groups what this means to them. Have each group report back to the class on their findings. List these on the board.

STEP 3: **READ** the attached description of Hiroshima from Death in Life by Robert Lifton, a collection of oral histories from the survivors of the attack.

STEP 4: **DISCUSS** the following questions as a group:

- Are there any advantages to textbook style facts?
- Are there any weaknesses to this type of history?
- What might you need to worry about when recording or reading oral history? (People don't always remember things accurately. They might exaggerate. They might say things that make them look good, but were not actually true.)
- What does oral history give you that the written history can't?

STEP 5:

TITLE a piece of butcher paper with this question, “**What is the value of oral history?**” **RECORD** their responses and keep it posted in the classroom during the project.

If students have trouble getting started, you may want to suggest some of the following:

- Did one make you feel more than the other?
- Which one gives history a voice?
- Is it important to know what people were thinking and feeling in the past?
- When people die, where does their knowledge go?

STEP 6:

Repeat STEP 3, STEP 4, and STEP 5 with the attached excerpts about the 1964 earthquake.

First had account of the effects of the Atomic bomb dropped on Hiroshima, Japan by a survivor.

“The appearance of people was ... well, they had skin blackened by burns.... They had no hair because their hair was burned, and at a glance you couldn't tell whether you were looking at them from in front or in back.... They held their arms bent (forward) like this (he proceeded to demonstrate their position)... and their skin – not only on their hands, but on their faces and bodies too – hung down. If there had been only one or two such people... perhaps I would not have had such a strong impression. But wherever I walked I met these people.... Many of them died along the road – I can still picture them in my mind – like walking ghosts. They didn't look like people of this world.”

Robert J. Lifton, *Death in Life: Survivors of Hiroshima* (New York: Random House, 1967), p.27.

Excerpt from:

Tsunami Stories: an interview with Joe Terabasso, by Ben Christman

He told me that the earthquake shook so bad that the communication lines were broken for most of the week. Then he started to tell me how people reacted.

“But [Haw] thought the end of the world was coming, cause his mother had been preaching to him and he never wanted to listen. Then he thought that was it [the end of the world was coming]. He got pretty nervous.”

The Coast Guard station wasn't in Kodiak then, so they all went to the station to stay.

“I remember one little Coast Guard guy..he thought he was never going to see his momma [again], so [Francis] had to hold him in her arms. He was about seventeen, he was crying up a storm; boy he was shook up.”

Joe said that they helped that guy out by hooking up power for a ham operator set.

“They would get a phone patch in to his mom to let her know that everything was all right; to let her know that we outlived the wave. The boys rigged it all up we watched the movies.”

He stopped and thought a little.

“I remember that I was going to sit close to that door [while watching a movie] so that when the tremor comes I'd be the first out that door, but I was too slow and they run me down. I had footprints on my back. Then I heard someone yell, “Help me, help me.” It was the cook. He jumped out one of the windows, and he was so fat that it stuck on his belly and he is running around with the window frame on his belly.”

Excerpt from a textbook on Alaska

People will always remember the Friday before Easter, March 27, 1964. At that time, the area was hit by the hardest earthquake ever to shake the North American continent.

On that Friday, the weather was normal for March – in the 20s and 30s F. It was 5:36 in the evening. When the quake hit, the shaking and rolling of the earth was frightening! The jolts broke roads in half. Great slabs of earth dropped, tearing apart buildings, roads, railroad track, and bridges. The heaving of the earth snapped electric poles and water pipes. Worst of all, more than 100 people died.

Away from towns, mountains shook and glaciers jumped. A great tsunami washed away homes and some entire coastal towns.

Nancy Warren Ferrell, *Alaska: A Land In Motion*. (University of Alaska Fairbanks, Alaska Department of Education, Alaska Geographic Alliance, 1992), p.170-171.

UNIT I, LESSON C

ARTICLE REVIEW

OBJECTIVES: (students will be able to)

1. Read articles for central focus.
 2. Learn the skill of concept mapping.
 3. Identify commonalities in 3 different articles
 4. Develop an understanding of the range of oral history article possibilities.
 5. Categorize different types of oral history articles.
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STEP 1: **READ:** Scrap Heap Heights, from Chamai
(Either in small groups, or out loud to the class.)

STEP 2: As a class, view the sample **STORY MAP** on the overhead.
NOTE the relative size of the items. This is connected to their importance in the story.

ASK: *What is this article mostly about?*

They may be confused and think it is about the junkyard – the title is misleading that way. Help guide them to see that the story revolves around Smokey and his personality. Ask them to look at what item seems to be connected to everything else.

STEP 3: **READ:** How Deer came to the Kodiak Archipelago, by Josh Wood,
(Either in small groups, or out loud to the class)
Students **DEVELOP** a **STORY MAP** of this story in small groups.
SHARE with the class. Have each group explain their choices with their map.

Why are some things smaller / larger than others?

What are the connections between bubbles?

DISCUSS the central focus of the article. Is it Ed Opheim? Is it an event?

STEP 4: **READ,** Making a Basket out of White Oak Splits. From The Foxfire Book. (Either individually, in small groups, or out loud to the class)
Students **DEVELOP** a story map individually.
SHARE maps with the group.

DISCUSS the central focus of the article. Is it about Aunt Arrie? An event? A process?

STEP 5:

THREE TYPES OF ORAL HISTORY ARTICLES

READ the descriptions of each of the 3 types of articles. In small groups have them put the articles they have read into one of these three categories. **LIST** two specific parts of the text that prove this.

GROUPS SHARE their findings with the class. Make sure they explain how their 2 parts of the text support their classification.

STEP 6:

VENN DIAGRAM

Create a large Venn Diagram on a piece of butcher paper or the blackboard. Fill this in as a group on the board. Our goal is to get at the center where all 3 overlap.
What do these articles have in common? What are their differences?

STEP 7:

DEVELOP as a group a working definition of an oral history article.

Post it on butcher paper in the room so it can be viewed throughout the project.

EXTENSION ACTIVITY: You may want to have your students continue reading, mapping, and categorizing, articles from *Iluani* Magazine throughout the project. It will give them a better understanding of the form, and help them with ideas for how to write up their own articles.

Keep a collection of oral history magazines somewhere in the classroom where students can access articles during free reading time.

There is a sample "Article Analysis Form" in the appendix. I find this a good anchor activity for students to complete if they have been held up in their progress on their story for some reason.

How Deer Came to the Kodiak Archipelago

by Josh Wood

I felt nervous as I walked up the hallway to Ed Opheim, Sr.'s apartment. I wasn't sure if Ed was going to talk much, but as soon as I asked him a question I could tell he loved to tell stories. I heard Ed took part in planting the deer on Kodiak Island, so I went to him to record his story of how they got planted. Ed not only told me how he helped plant the deer, but also how the elk were planted on Afognak Island and how the rabbits got started on Spruce Island.

Knock, knock, knock. "Come in," Ed Opheim said anxiously. He was sitting back at the other side of the room by the window and he was watching the news. Ed had a weather-beaten wrinkled face and gray hair that showed he has worked a hard, long life. Ed was born in Sand Point, Alaska, on Popov Island, May 10,

1910. His father was from Norway and his mother was Russian-Aleut. On the walls in the living room were several pictures of dories, small wooden fishing boats that he has built. He is most known for his dory craftsmanship, but I chose to interview him because I felt it is important that everybody knows how and why animals got planted in the Kodiak Archipelago.

Ed sat down and got comfortable in his recliner. Then I asked him to tell me about the experience he had in 1940 planting the deer on the islands. "They were first brought up from Sitka I believe or somewhere down in there, maybe around Ketchikan—southeastern [Alaska] anyway. They were [Sitka] Blacktail deer.

"I got a surprise one morning. A fellow came up to me in Kodiak here, he asked

me if I could do something with the deer and take them out somewhere away from the dogs because they were gonna take them and [let them go] around Hillside. Anyone knows the dogs would kill them off because they were so weak."

Fred Hinton, a bear guide, came to Ed and asked if he could help. "A ship came in down in the channel here and tied up to the dock and they wanted to get them over to somebody to take care of them and do something with them. Fred said, 'Oh, we got seven deer down here in crates and we got to get them out because on account they're getting pretty weak. They've been on the ship for quite a long time since they were put in crates.' Anyway I got my boat and a barge.

"It was a nice sunny day at low tide, spring of the year, the grass was just about

Students Give Voice to Place

A high school student from Kodiak, Alaska, Josh Wood became fascinated with the question of how certain animals came to live on islands of the Kodiak Archipelago. This interview for the student magazine *Iliuani* answers his question and illuminates his engagement with a community Elder. In the interview, he explores the rich language of everyday speech and the relationship between humans, animals, and places. Students chose the name *Iliuani* (roughly translated in Aleut as "the interior of it") for their oral history magazine launched on Kodiak Island in 1976. For 10 years students worked to get at the heart of the community's collective culture by interviewing Elders and long-time residents. After a long hiatus, the

magazine is back. Students from eight villages in the Kodiak Archipelago can apply to be part of the *Iliuani* staff each semester. They become, social science researchers in their communities, pursuing topics of interest to them. Arrangements are made with their local teachers to integrate their projects into the regular school curriculum. This project-oriented approach is an ideal fit for our small schools, which cannot offer a full range of courses like a large high school. It is another step toward moving education in our rural areas to a more community-centered model.

—Eric Waltenbaugh

Interim Curriculum Specialist
Kodiak Island Borough
School District



Josh Wood

Photo by Eric Waltenbaugh

STUDENT GALLERY

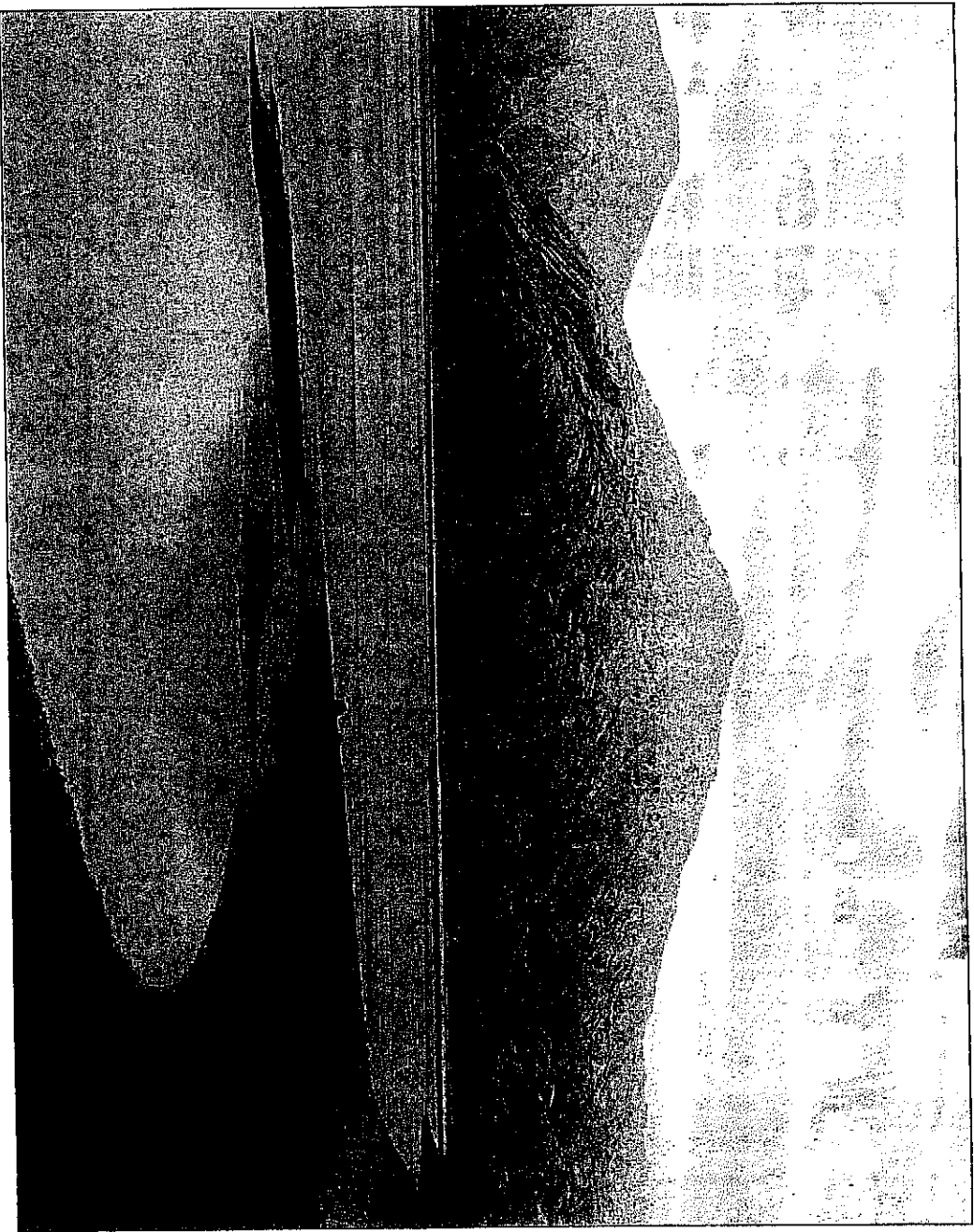


Photo by Josh Wood. Kodiak Island's dense spruce forest, tundra, and mountains provide exceptional deer habitat.

10 inches high, and so I got my brother-in-law, a young kid just came up from the States, to help me. A man that had this transfer outfit, he brought it over to where I had my barge and put them [the deer] aboard the barge and took them out to Middle Bay. Now I'd heard from a friend of mine a number of years before that there was a time years before they'd tried to plant deer on up there, and the winter was so severe none of them ever survived. I can't verify that, I don't know. They've got to be in the courthouse somewhere, records of whatever was going on here.

"But anyway, we took the deer out there and landed on the beach at Middle

Bay. A nice calm morning, low tide, [we] brought the barge onto the beach and set the crates down on the sand. We took the deer out of the crates, and they all ran back in the crates so we had to put the crates back up on the barge, and the little deer just stood around. They milled around amongst us. They were so tame, people been handling them, they just milled around us, you know.

"So pretty soon one of them took the lead and looked up quite a distance at a high water mark where the grass was. He started to walk real slow, and then each one of them got behind and all seven walked slowly up the beach to where the grass meets the sand and they'd smell the

grass. There was a little knoll about 70 or 80 feet high. I think it's out there on the left side of Middle Bay going in. They all followed one another around that little ridge right up to the top. [When we let] them out there it was getting towards afternoon light and the sun was in the southwest. These deer walked up on that little ridge, one behind the other, and the leader and the whole works of them was riding into the skyline. [It was] the beautifullest darn picture you ever laid eyes on and nobody had a camera."

Josh Wood, age 15, is a student at Kodiak Alternative High School, Kodiak, Alaska.

MAKING A BASKET OUT OF WHITE OAK SPLITS

I've been a'hopin' and a'hopin'
I'd have company today. That
just shows you if you wish and

want somethin' bad enough, God'll usually bless y' with it." With a delighted look on her wrinkled face, Aunt Arie greeted us early one hot summer day.

I first met Aunt Arie in June. My immediate reaction was one of shock. How could such a tiny, delicate woman, eighty-five years old maintain her own garden, do all her cooking and cleaning, make quilts every winter for her family and friends, and still manage to survive without luxuries? I didn't wonder long. During the day, as Aunt Arie patiently taught us how to make white oak split baskets, I realized why Mike and Paul spoke of her with such affection. She is, to put it simply, just plain good. She is full of vitality and determination, and she radiates a warmth that few people have. Aunt Arie is really hard to explain. She's downright likable and fun.

While we were making the basket, Aunt Arie talked of her childhood. Her eyes sparkled as she told us how she used to carry corn and eggs for miles in baskets like the one we were making.

At noon, she cooked dinner for us. Mary and I tried to help, but with an old wooden stove, black iron kettles, water drawn from the well, and general inexperience, we could do little more than watch Aunt Arie hustle about laughing gently at our mistakes.

THE FOXFIRE BOOK

With people like Aunt Arie and Beulah Perry, this work has been very rewarding for me. I've learned not only the skills required to make baskets, but also the value of sincere friendliness, honesty, and hard work—and that may be the most important lesson of all.

JAN BROWN



PLATE 167 Tommy Wilson and Butch Darnell begin by whirling ten ribs for the basket out of heavy, quarter-inch thick splits. The ribs should be about a half inch wide, pointed on both ends, and long enough to reach around half of the basket.

PLATE 168 Next, construct two hoops of approximately equal circumference out of four- to seven-foot heavy splits, depending on the size of the basket you want. Place one inside the other and nail them together at their intersecting points.



MAKING A BASKET

PLATE 169 The weaving is done with thin green splits. It is a simple repeating pattern, as shown here. Work from both hoop intersection points simultaneously so your weaving will meet in the middle of the basket (see Plates 177 and 178).

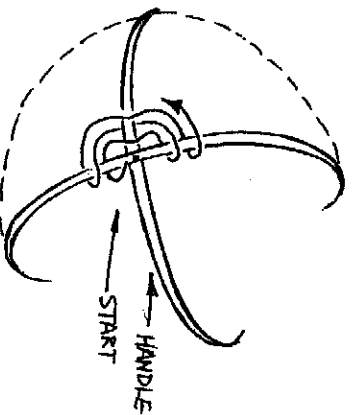


PLATE 170 The weaving begins where the hoops intersect. The following two plates illustrate the first few steps.

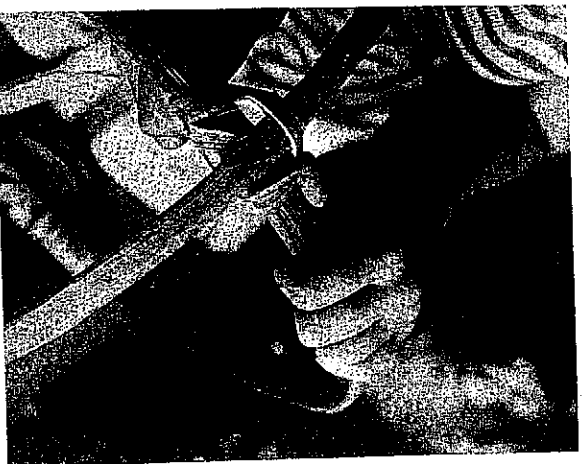


PLATE 171



PLATE 172



PLATE 173 When one split runs out, tuck in its end, insert the point of another into the weave, and continue.



PLATE 174 When the weaving is progressing well at both hoop intersection points, insert the first two ribs. Simply force their sharpened ends into the weave.

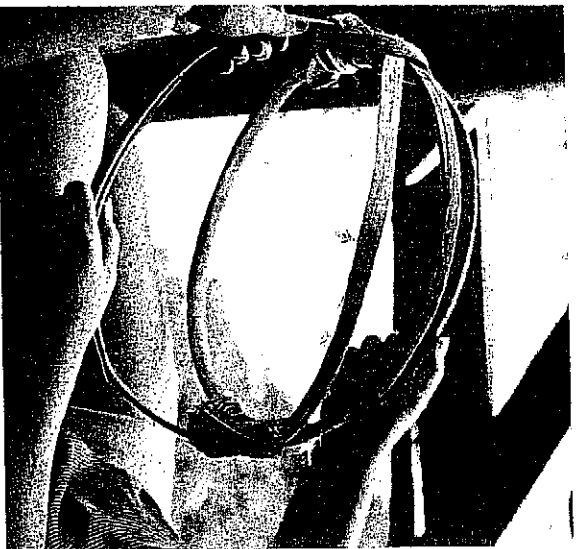


PLATE 175 The first rib in place (arrow).

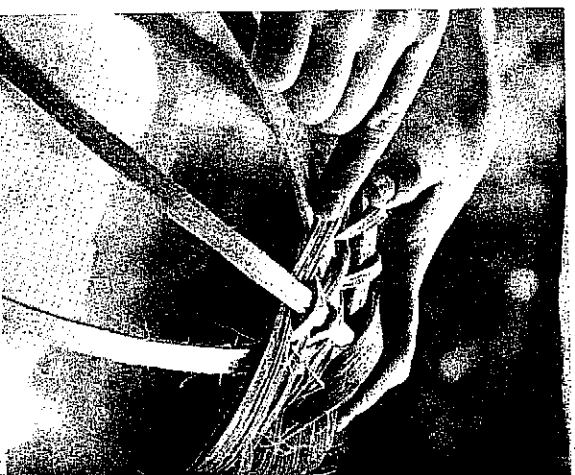


PLATE 176 Continue weaving as before.

MAKING A BASKET

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PLATE 177 . . . inserting ribs until there are five on either side of and parallel to the main hoop.

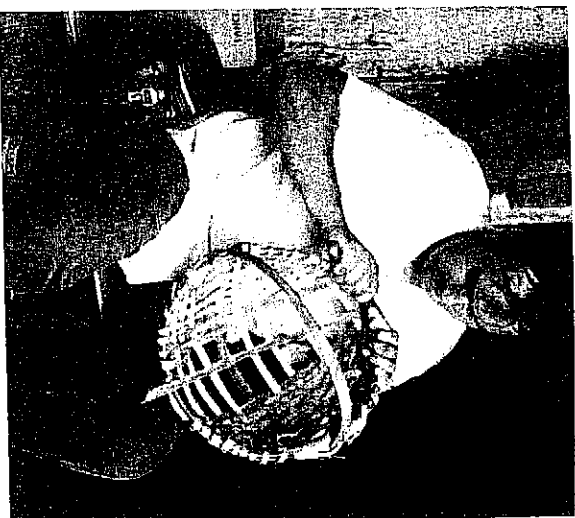
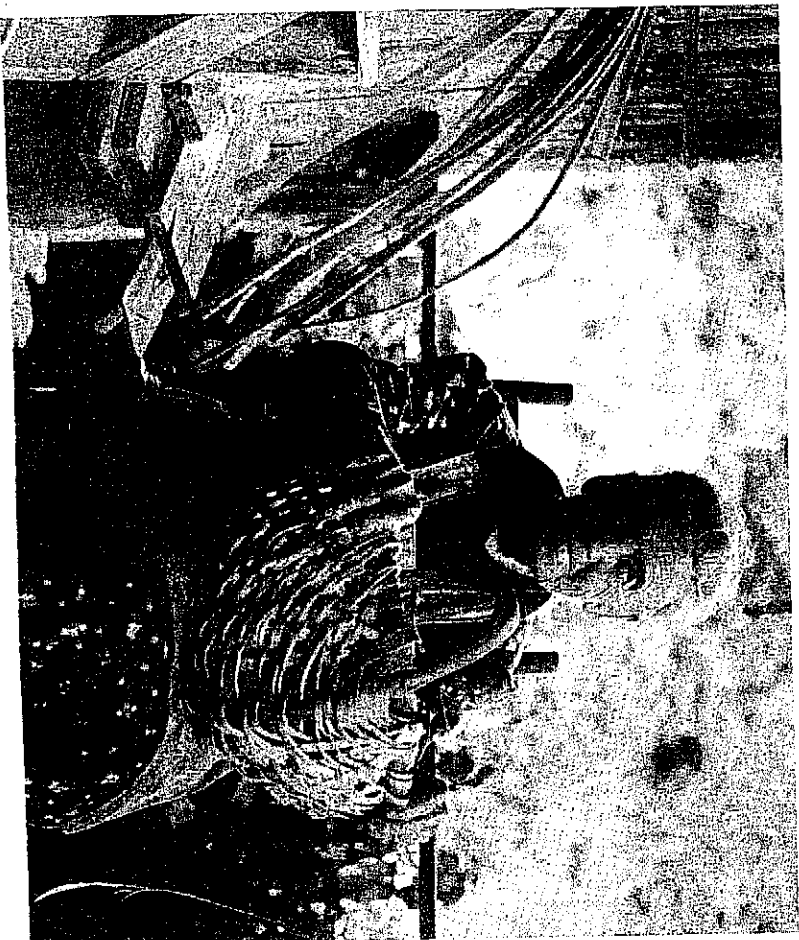


PLATE 178 Here, the basket is well over half completed. All the ribs have been worked in.

PLATE 179 The finished product.



ScRAP h e A P HeigHts

By Karl Wasson, Mimi Bonney, &
Donna Streeper

'Scrap Heap Heights, our local junkyard and exclusive diner is owned and operated by Smokey Stover, with the help of his wife, Lois. Arriving at his respectable place of business, we were offered a drink and a warm hello.

'When asked how he started the junkyard, Smokey replied, "I might say that in starting the local junkyard, it was necessary, due to the fact that I was in charge of the Highway Department, and everybody dumped junk along my road. Ladybird Johnson wanted the highways cleaned up, so I started the

junkyard some distance from the highway, but at the same time, handy enough to where they would use it. I would say they are now, and still, using it profusely. Having a conflict, (of interests) highways and also junkyards, it was necessary that I retire a failure, from the highway department.

The junkyard is a losing proposition. Even the Internal Revenue will vouch for the fact that I don't make any money, but I don't need the money. Don't worry, I do enjoy it. So I do have an enjoyable occupation. The reason I don't get

out, (of the junkyard business) is because I can't, and besides I perform a community service. A very much needed one. Everybody has junk, and everybody wants junk, so you have supply and demand. You can call it a dump or a junkyard. Really it's a dumpy junkyard.

"Most of what I collect is auto wreckage and salvage, and I sell parts off of the cars. But we do accept a little garbage once in a while, when the other dump isn't open."

And you work out here every day from when to when? "Oh, when to when is fine. Well, I'm off four months every summer, and then I take the winter off, when I can."

"I was born in Kirkland, Washington, and raised in Snohomish. I went to Snohomish High School and played for the Snohomish ball team. I was left field and I also used to pitch."

"When I was seventeen I ran away from home and came to Alaska. My first job in Alaska was in Juneau, where I worked at the A.J. Mine, which was a gold mine. There wasn't too much gold though and it made me very poor."

"At the beginning of World War II, I was drafted into the Army and sent to Attu, as a photographer and barber for the Army Engineers. That was during 1943, '44, and part of '45."

"In 1945 I went back to Juneau after being released from the arms of the Army, and came to Kodiak in '46 as a shovel operator for the great United States Navy."

"Very shortly after coming

here, I acquired the job of city superintendent. Then, after a year of that occupation, I acquired the job of general foreman of the Alaska Road Commission. Also known as Alaska Road Commotion.

"At the turn of statehood, I took over the State Highway Department. I promised to stay five years, but due to the earthquake, I had to stay another five years."

Lois Stover has as interesting a background as Smokey. "I was born in Akiak, which is up the river from Bethel. That's in the Kuskokwim Basin. I've lived up and down the Kuskokwim River."

"The younger days of my life, my family had the Northern Commercial store in Akiak and Aniak. They moved to Takotana which is a ghost mining town. I was there 'til I was thirteen. I trapped my limit of beaver when I was thirteen, so I could go to high school. We were a great big family and my folks couldn't afford to send us to school."

"The school only went up to the 8th grade. We had a one room schoolroom. First and second graders sat in one row, third, fourth, and fifth sat in another row and the older kids had their own row."

"We had a Yukon stove for heat. We all lived the same way. We had Yukon stoves for heat, carried water and had dog teams."

"It's a little different now, although they still have dog teams and people trap for a living. I left there when I was thirteen and moved to Fairbanks. I moved in with a family and

worked for room and board. In the meantime my family moved from Takotana to Anchorage. I went to Anchorage and lived with them for part of the year. After Smokey and I got married, I finished school here and graduated."

"My first job in Kodiak, I worked for Kraft & Son with Jess Ballard in men's wear. Then when I had my children I quit. I didn't work again till Cherie, my youngest, was in kindergarten. In that year I went to work for Sutliff's and I've been there ever since."

At this point, Smokey began to talk about their marriage.

"My wife has been married 16 years, but I didn't think it'd last 90 days. We were married on Valentine's Day, 1959, so I could remember our anniversary, and you only have to buy one thing."

"We have 2 kids, Cherie and Alan. They're 12 and 13. They both look like my wife. I'm not even sure I'm the father. I am kinda stuck with the name. Rather than have to change diapers and what not, I told my wife, to introduce the kids to me when they're 12 years old. They're 12 and 13 now so they call me dad. I'm building them a playhouse right now, called a condominium."

"I wrote a book called THE RETIRED FAILURE which should be on the market within 2 to 3 months. It's a story about 30 some years in Alaska. It's a book of fact and fiction and is more or less on the humorous side of life. The publishing company, Dorrance & Co., back in Philadelphia, was very happy to

receive the manuscript that I sent, and they will publish it as quickly as possible and it will be sold nationwide in Canada and Alaska. I'm due to get interviewed by national T.V. here pretty quick. They called me from New York a while back, and they put me on the agenda. I'm practicing now. You guys are really getting me built up."

Everyone has side hobbies including Smokey.... "Drinking is my side hobby. Other than that I just like to run around and visit the local taverns, which is enough. Scotch and water is my favorite drink. I used to get it in pints, then fifths, then quarts, then half gallons, then gallons, then fifty-five gallon drums. And I just ordered a hogs head which is from 130 to 145 gallons."

"Another thing that I enjoy is the fish hatchery that I started at Island Lake where I raise silver salmon. They come back every year. Right now I also have a gillnet site at Onion Bay on Raspberry Island, where I spend my summers. Winters are spent here at the dump. We live between Dark Lake and Island Lake, by my fish hatchery site. We have a clam site at Onion Bay along with 3 other residents. I do plan on moving to Onion Bay someday. It's 40 miles away."

As a chef, Smokey is the best, and everyone agrees that his clam chowder is delicious. "We serve clam chowder every Friday at noon - clam chowder at Scrap Heap Heights Diner. We always have a gang out here. Last week there was around thirty. When I serve lunch on Fridays, I use a different uni-

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form for different times. Smokey greets the guests in his white silk jacket, then he changes to his waitress uniform. This consists of a wig and apron. The menu consists of clam chowder, for which Smokey is famous, and scotch and water.

Smokey's humor is brought out in some of the stories he told us.

"A guy that lives at Onion Bay handed me this old crumpled letter, so I was going to put a sign on it, on the back of the envelope and just write on it, 'Our boy asked me to mail this by helope and he got eat up by a bear yesterday.' We're following the bear tracks and as soon as we find the droppings, we'll send you his last remains."

The last story that Smokey told us was the best. "I haven't gone to church in my whole life. I almost joined the Catholic Church. Father Talbut asked me, 'Smokey, did you read Father Jackson's instructions?' And I said, 'Father, I read them.' And he said 'Smokey, you don't have to confess anything until after your're baptised.' Sure, so I told him, 'Fine Father,

that sounds good. I got 2 to 3 more things I want to do.' So he kinda turned around and walked away, and didn't say anything more to me."

Smokey has 'strong' thoughts on subjects like the pipeline and the growth of Kodiak. "Well, the pipeline is a big hole on top of the ground. In the first place, I think they should have laid it along the Alaska Railroad where they already had a right-of-way and a port at Seaward, and save the country a lot of grief and money. It also wouldn't have much to do with disturbing the country itself."

"As far as the growth of Kodiak is concerned, Kodiak is changing all the time. It has changed considerably since I've been here, about 25 years or so. It has changed, but not for the best. Now if you want-to keep it changing for the worst, as it has been in the past, the future doesn't look good. If you want to go back to Seattle or California, go right ahead, but don't try to change Kodiak, or Alaska too much. We like it the way it is. It was a nice little town when we had boardwalks and beer bottles in the middle of the street."

Types of articles

Personality ARTICLES

These articles get inside someone and are usually combined, if possible, with informal portraits of the individual doing the talking. The person being interviewed is the focus of the article. Generally, you won't be interested in the person's entire life. So, you may want to focus on a specific aspect of that person's life.

How-To-Do-It

or HOW-IT-USED-TO-
BE ARTICLES

This type of article describes in a step-by-step fashion how to build, create, make or do something. It is a way of preserving skills, traditions, values, and ways of life from the past. These articles generally have detailed drawings or photos at each step of the process. The goal is to have someone read it and be able to complete the task on their own.

Feature ARTICLES

Feature articles are the most diverse. They deal with any subject that does not focus on an individual's personality or document specific skills. Features can be about a specific event, an historical event, an occupation, or something that interests you in your community.

UNIT I, LESSON D

RUBRIC SCORING LESSON

OBJECTIVES: (students will be able to)

1. Develop critical standards for oral history articles by reviewing the rubric and examining several articles.

STEP 1: **POSE** this question to the students.

“What makes a good oral history article?”

Ask them to create a bubble diagram of different aspects of a good article.
You can do this as a class, in groups, or individually.

STEP 2: **DISCUSS** their answers.

STEP 3: **EXPLAIN** that we organized these things into 3 categories:

- STORY CONTENT,
- RESPECT FOR THE INTERVIEWEE, and
- LAYOUT AND DESIGN.

STEP 4: Have the students circle /group their responses into these 3 categories. If there is time, have them expand on each category, going one layer deeper.

STEP 5: **READ:** the Story Content section of the rubric together

READ article: The Art of Coral Carving. (or any other *Iluani* article)

Evaluate the STORY CONTENT ONLY. Start at ‘work in progress’ level and move up.

Read aloud and score together by circling the appropriate box.

Discuss what is missing in this article.

What more do you want to know?

What could the author have done to move up a column?

STEP 6: **REPEAT** with any of the following stories (see appendix) or any story from the last three issues of *Iluani*, as many times as is necessary for your students to fully understand the rubric.

- “Uksgaaq,”
- “Tugidak Tales,”
- “It saved your bacon,”
- “Jack of All Trades,”
- “Joe Melovedoff,”
- “When the Tide is out the Table is Set.”
- Hugh Brody excerpt

STEP 6: **REPEAT** with the same articles using the following section:

- **RESPECT FOR THE INTERVIEWEE**

YOU DO NOT NEED TO GO OVER THE LAYOUT AND DESIGN RUBRIC
BECAUSE THOSE SKILLS WILL BE TAUGHT AT THE WORKSHOP IN KODIAK
IN APRIL.

ILUANI: ARTICLE RUBRIC: Respect for the Interviewee

	PUBLISHABLE		NOT PUBLISHABLE	
	Distinguished	Proficient	Work in Progress II	Work in Progress I
Significance	The author shares the personal significance of the interview and its importance to others.	The author shares either his/her personal significance or the importance of this information to others.	Some attempt is made by the author to address the significance of the interview or its importance to others.	Little effort has been made to address the personal significance of the interview or its importance to others.
Opinions	The author's opinions about the interviewee offer insight into the story, and are presented respectfully.	The author's opinions about the interviewee are thoughtful, and presented respectfully.	The author's opinions about the interviewee are presented respectfully.	The author's opinions may be absent or presented in a negative way.
Manner of Speaking	The interviewee's manner of speaking has been preserved clearly, and has been presented, as he/she wants it.	The interviewee's manner of speaking is clear, and presented as he/she wants it.	The interviewee's manner of speaking has been preserved, but may not be completely clear or understandable to the reader.	The interviewee's manner of speaking has been lost in the article, or may be presented in a way that he/she did not intend.
Oral Language	The oral language has been effectively transferred into a written format that enhances the reader's understanding of the story.	Efforts have been made to clean up the oral language so that it is understandable in written form. The reader can easily follow the story without any confusion.	The oral language is generally understandable in written form, but there are places where the reader may get confused.	Little to no effort has been made to adjust oral language into an understandable written format. There are numerous places where the reader gets confused and cannot follow the story.

ILUANI: ARTICLE RUBRIC: Story Content

	PUBLISHABLE		NOT PUBLISHABLE	
	Distinguished	Proficient	Work in Progress II	Work in Progress I
Importance	The importance of the article is clear without having to state it directly.	The author explains the importance of the article.	There is a purpose to the article, but it may not be completely clear to the reader.	There is no clear purpose for the article, and the author does not highlight its importance.
Introduction	A specific strategy or combinations of strategies were used to effectively hook the reader. After reading this introduction you will not be able to put the article down.	A specific strategy or combinations of strategies were used to effectively hook the reader into the story.	There is a clear introduction that makes and attempt to interest the reader in the article.	If there is an introduction, there was no attempt to use a strategy to hook the reader's attention.
Background Information	All important background information on the interviewee is included.	Relevant background information has been included.	Some background information has been included, but important information is missing	The reader doesn't have a clear picture of who the interviewee is.
Transitions	All transitions between segments of the interview are smooth and insightful, making it easily readable.	Transitions between segments of the interview consistently tie parts of the story together making the article flow.	Most transitions between segments of the interview help the reader follow the story.	Transitions may be absent or do not help the article flow.
Conclusion	A specific strategy or combinations of strategies were used to end the article powerfully.	A specific strategy was used to end the article effectively.	The article has a clear ending that leaves the reader with a sense of closure.	The article ends with a weak attempt at making a point, or no attempt at all.
Focus	The article is focused, and tells a coherent whole story with a clear sense of closure.	The article is focused, covers enough relevant content to leave the reader satisfied and with a sense of closure.	The article leaves some gaps in the story. The reader wants to know more.	The article is scattered, covering many different, unrelated things, or is incomplete.
Spelling / Grammar	There are no spelling/grammar errors.	There are no spelling/grammar errors.	There may be a few errors, but they do not detract from the understanding of the story.	Errors detract from the story and confuse the reader.

UNIT I, LESSON E

ORAL AUTOBIOGRAPHY

OBJECTIVES: (students will be able to)

1. Formulate questions for themselves that will help them recall important details of their lives.
2. Utilize basic forms of research and organize information.
3. Understand that oral history is a valid form of researching and recording the past.
4. Discover the basics of how the long-term memory works.
5. Use the digital recording equipment effectively by recording their own autobiography.
6. Feel community in the classroom by sharing their life history.

STEP 1: Inform students that they will be researching and producing an oral history of themselves. This will involve doing a little research into their own lives and then narrating it on tape.

Research

STEP 2: **RECORD** memories as they occur on notecards (These can be from this morning to your first memory. The only rule is that you record 1 memory per notecard.

STEP 3: **DISCUSS** these questions: Was this easy? Did you have a hard time remembering things? What problems did you run into? What helped you remember things?

STEP 4: As a class, **GENERATE** some questions we might ask ourselves if we were to interview ourselves -- general questions that would help us remember our past experiences.

STEP 5: Individually students **FORMULATE AND RECORD** questions to ask themselves about their personal history.

You may need to prompt them with some of the following to get them started

What are my earliest memories?

Why do those stick with me and not others?

What sort of things did I like to do as a baby? As a small child?

What sorts of activities often got me into trouble?

Was there anything I was forbidden to do as a child?
Were there places I wasn't allowed to go?
What were my greatest childhood fears?
What do I remember about the day I first went to school?
What were the stand-out events (teachers incidents, and the like) in my early school days?
What roles have friends played in my life?

STEP 6: **SHARE** their questions as a group on the board.

STEP 7: **ASK** students to choose 4-5 of the questions and answer them on notecards.

STEP 8: **DISCUSS:** Which questions helped trigger your memory? Why?
Did you find you remembered more as you thought about the questions?
As you wrote about the experience?

STEP 9: Further your research by asking your parents, siblings, and grandparents about your life as a child. Record any new information on notecards.

Organizing

STEP 10: **ARRANGE** notes in rough chronological order
This will be the script of topics they will use to narrate their oral autobiographies.

Recording

STEP 11: Teach students how to use the recording equipment.

STEP 12: **NARRATE** their oral autobiography into the tape in one session, or as many as it takes.
Download digital files onto the computer.
Label files in the following way "10.25.02 – EW " [date + Initials]

Assessment

STEP 13: Students **COMPLETE** the Unit I review sheet. It covers the 3 lessons in this unit: Why Do Oral History?, Article Review, and Oral Autobiography.

STEP 14: **DEBRIEF** with the entire class
What was difficult about this process?
Why do you think we did this?
How will this help us when we do our own interviews?

Iluani: program K.I.B.S.D. **Oral** history

UNIT I: ASSESSMENT FORM

NAME: _____

DATE: _____

Directions: Answer the following questions based on our discussions and your experience creating your own oral autobiography.

____ Why is oral history a valid form of recording history? (3pts)

____ List 3 things oral history does that written history cannot. (3 pts)

____ List 2 of the limits of oral history? (2pts)

____ List 3 things that the 3 types of oral history articles (Personality, How-to-do-it, and Feature) have in common? (3 pts)

) _____ What did you notice about how you best remembered your past history? (5 pts)
(Think about the types of questions that worked best for you, how writing about it helped you remember, talking with parents or friends, thinking of a place, etc.)

_____ Which activities that we have done helped you best remember events from your past? Explain how this worked. (6 pts)

) _____ List at least 3 things you have learned about yourself through completing this assignment. (3 pts)

) _____ TOTAL
25