

# Qikitaq – Bashful Dance Tutorial



Taught by Natalia Schneider

Supported by Sun'aq Tribe of Kodiak,  
Kodiak Alutiiq Dancers, and City of Kodiak

Watch tutorial at <https://vimeo.com/515863177>

## Qikitaq – Bashful Lyrics

Gifted by Irene Coyle

Gui gwani. Gui gwani. Qikitaq. Qikitaq.  
Ikani. Ikani. Qikitaq. Qikitaq.  
Ikani. Ikani. Qikitaq. Qikitaq.  
Ikani, cali.  
Guangkuta. Guangkuta.  
Qikitaq. Qikitaq. lingalak. lingalak.  
Qikitaq. Qikitaq. lingalak. lingalak.



The Kodiak Alutiiq Dancers

*I am here. I am here. Bashful. Bashful.  
Over there. Over there. Bashful. Bashful.  
Over there. Over there. Bashful. Bashful.  
Over there, also.  
All of us. All of us.  
Bashful. Bashful. Eyes. Eyes.*

This song is about being bashful. The song says I am bashful, the ones over there are bashful, everyone has bashful, bashful eyes. This song was written by Elder Irene Coyle.

# Story as Dance

**Grade:** 6-12

**Time:** 3 Days, 30-45 minutes/day

**Lesson Description:** Students will learn about traditional Alutiiq songs and dance. Students will read Kodiak Alutiiq Legends and create their own song and dance to share the story.



**Photo:** Kodiak Alutiiq Dancers

**Kit Includes:**

- *Cuumillat'stun*: Like our Ancestors DVD
- Unigkuat— Kodiak Alutiiq Legends Book
- Unigkuat— Kodiak Alutiiq Legends Podcast Story Readings: <https://anchor.fm/alutiiqmuseum>
- Educational Handout: Songs
- Educational Handout: Stories

**Materials Needed:**

- Computer

Vocabulary	Alutiiq Vocabulary	Art Elements	Art Principles	Content Connections
Choreography Repetitive Beat Movement Compose Legends	Cauyaq — Drum Atuutet — Songs Kalla'utaaq — Dance Rattle Agnguaq— Dance Agnguarta —Dancer Quliyanguarluni — Storytelling	<input type="checkbox"/> Line <input type="checkbox"/> Shape <input type="checkbox"/> Color <input type="checkbox"/> Value <input type="checkbox"/> Texture <input checked="" type="checkbox"/> Space/ Perspective	<input checked="" type="checkbox"/> Pattern <input checked="" type="checkbox"/> Rhythm/ Movement <input type="checkbox"/> Proportion/ Scale <input type="checkbox"/> Balance <input type="checkbox"/> Unity <input type="checkbox"/> Emphasis	Art  Language Arts  Movement

**Objectives and Assessment Criteria:**

Students will learn...

- Students will learn the importance of songs and dance in Alutiiq society.
- Students will analyze the elements of a Kodiak Alutiiq Legend.
- Students will convert the story into an Alutiiq style dance and song.
- Students will compose, choreograph, and perform their own dance and song.

**Cultural Relevance:**

Dancing was a favorite activity at Alutiiq winter festivals. Moving to the rhythmic beat of skin drums, Alutiiq men reenacted hunting scenes and women danced in praise of ancestors. Performances were held in the men's house, a large single-roomed structure built and maintained by a wealthy chief. Here men also met to discuss politics, repair their tools, and prepare for war. In the winter, Alutiiq people transformed this building into a ceremonial center. Here families gathered to celebrate the events of the year and give thanks to animal spirits for sustenance. In preparation for dancing, people decorated the

men's house elaborately with hunting gear and animal skins. Paddles, harpoons, sea otter pelts, and even kayaks were tied together and suspended from the ceiling. Guests arrived in their finest clothing and sat according to their social position along the walls. Men sat on benches and women and children on the floor. As masked dancers appeared, the audience swayed and a person in the corner pulled on a rope to rock the gear hanging from the ceiling. This mimicked the movement of the ocean, adding ambiance to the dance.

Today Alutiiq dancing groups continue the performing tradition. Dressed in ceremonial regalia, they celebrate and perpetuate the traditions of their ancestors with joyous songs and movements inspired by the wind, waves, animals, and history of Kodiak.

Singing is a favorite pastime in Alutiiq communities. People of all ages enjoy sharing a tune or learning an Elder's favorite melody. In addition to expressing joy and companionship, songs are a form of storytelling. They record community history, express values, and once helped people to communicate with the spirit world. There are many different types of songs. Today people join in favorite Orthodox hymns, but they also remember traditional verses sung for hunting, curing illness, praising ancestors, dancing, and visiting. Many of these traditional songs helped Alutiiq people obtain assistance from spirits. Powerful Alutiiq whalers sang songs to control the movement of an injured whale. Hunters learned animal songs to attract game. Shamans used songs to drive away illness caused by evil.

Singing was also a central activity at winter festivals. The host of such a gathering hired a spiritual leader, a member of the community well versed in traditional songs and ceremonial etiquette, to lead the festivities. Here, songs helped to move participants from the everyday world into a magical realm. Singing invited spirits to the gathering and appealed to them for aid. People also sang songs in honor of their ancestors. An ancestor might be memorialized with a mask and a specially written tune. Masks and songs were also paired to tell stories: to remember a great hunt, to recount a battle, or to share a family legend.

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## Create:

Day 1:

- Introduce Alutiiq dancing with sharing the cultural relevance section of the lesson plan. Ask the students if they are apart of the Kodiak Alutiiq dancers? And if they have seen them perform anywhere.
- Explore the Alutiiq Museum's Dancing online resources.
  - Play the Cuumillat'stun: Like Our Ancestors DVD (13:51) <https://vimeo.com/147190438>
  - Alutiiq Museum: Alutiiq Dance Workshop: <https://www.youtube.com/watch?v=zYn-JA4SGNg>
  - Alutiiq Museum: Alutiiq Dance Songs: [https://www.youtube.com/watch?time\\_continue=1&v=OrRxixkawNo&feature=emb\\_logo](https://www.youtube.com/watch?time_continue=1&v=OrRxixkawNo&feature=emb_logo)
- Explore the Kodiak Alutiiq Dancers (YouTube Channel): <https://www.youtube.com/channel/UCpYElayPhyiGV5MgaCrYW5A/featured>
  - Kodiak Alutiiq Dancers perform at Elders and Youth Conference – YouTube (1:11) (Anchorage Daily News) [https://www.youtube.com/watch?v=OeblO\\_BVPmU&t=17s](https://www.youtube.com/watch?v=OeblO_BVPmU&t=17s)
- Discuss any observations the students have made about Alutiiq dancing.
  - What types of movements do you notice?
  - Do the dancers move their feet, their arms?
  - Do they use facial expressions?
  - Were there a lot of words used in the songs?
  - Were they repetitive?
  - What types of instruments were used?

- Depending on the class size, select 3-5 different Kodiak Alutiiq Legends. Share copies of the Unigkuat— Kodiak Alutiiq Legends stories and the podcast readings <https://anchor.fm/alutiiqmuseum> with the students.
- Have the students read/listen to the different legends. Discuss the elements of the story:
  - Who are the characters?
  - What is the setting?
  - What is the plot/conflict?
  - What is the resolution?

#### Day 2:

- Review the legends and the different elements from the day before.
- Create groups of 4-5 students and assign each group a Kodiak Alutiiq legend.
- Each group will compose an original song and dance to tell the story of their legend. Each group will perform their song and dance in a classroom 'festival'.
- In the groups students will:
  - Write a song that has repetitive features and reflects their section of the story.
  - Each group will use an object such as a rattle, drum or clap their hands to keep the beat of their song.
  - Use the Alutiiq Word of the Week Archive to incorporate Alutiiq words into their songs and hear the Alutiiq pronunciations.
  - Once students have written their song, they can begin to choreograph their dance.
  - Each group must have at least 3-4 hand movements in their dance.

#### Day 3:

- Students will return to their groups and have 10-15 minutes to finalize and practice their song and dance.
- Students will perform their dance for the other groups.
- After the 'festival' lead students in a discussion about the performance.
- Did the groups tell the story? Did any groups use similar hand gestures or beat? etc.

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### Close and Assessment:

- Students successfully told the story of the legend through dance.
- Students incorporated Alutiiq words into their dance performance.
- Students have an understanding of the importance dance and songs had in traditional Alutiiq society.
- Students understand the history of Alutiiq dance and acknowledge the importance of dance today.

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### Modification:

- Include an extra day for students to make their own traditional Alutiiq dance rattles using the lesson provided in the box.
- Schedule a field trip to the Alutiiq Museum to learn more about Kodiak Alutiiq Dancing.
- Invite the Kodiak Alutiiq Dancers (there is a fee) to perform in your class/school or lead a dance workshop.
- Extend activities to include creating dance regalia.
- Invite Elders, community members, parents, or another class to the classroom festival to watch the performances.

- Watch the Alutiiq Museum Dance Workshop video and teach students a dance and song all together. <https://www.youtube.com/channel/UCpYEIayPhyiGV5MggCrYW5A/featured>
  - Watch and learn the Alutiiq Dance Tutorial: Qikitaq – Bashful Dance Tutorial Instructions
    - Video: <https://vimeo.com/515863177>
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### **Additional Resources:**

- Alutiiq Word of the Week: Legend – Unigkuaq
- Kodiak Alutiiq Dancers (Sun’aq Tribe of Kodiak)  
<https://www.sunaq.org/special-projects/kodiak-alutiiq-dancers>
- Kodiak Alutiiq Dancers, Celebration 2018: (Sealaska Heritage)  
<https://www.youtube.com/watch?v=X3HFCxInWv4>

# Alutiiq Toy Drums

**Grade:** 3<sup>rd</sup>-6<sup>th</sup>

**Time:** 2 Days

**Lesson Description:** Students will learn about traditional Alutiiq/Sugpiaq drums and create their own Alutiiq style toy drum.



Photo: Alutiiq Toy Drum

## Handouts Included:

- Alutiiq Petroglyphs
- Painted Elements from Alutiiq and Unangaġ Hats

## Materials Needed:

- 6 or 12-inch wooden embroidery hoops
- Airplane fabric (medium fabric, no stamp)
- Wood glue
- Scissors
- Thin dowel stick (1/8 or 1/4 inch) sticks or popsicle sticks.
- Paint (acrylic) and paint brush or paint markers

Alutiiq Vocabulary	Art Elements	Art Principles	Content Connections
Cauyaq – Drum, Music	<input checked="" type="checkbox"/> Line	<input checked="" type="checkbox"/> Pattern	AK Arts Standards
Cauyaq nitniġġu. – Listen to the drum.	<input checked="" type="checkbox"/> Shape	<input checked="" type="checkbox"/> Rhythm/ Movement	AK Cultural Standards
Agnguaq – Dance	<input checked="" type="checkbox"/> Color	<input checked="" type="checkbox"/> Proportion/Scale	
Agnguart'skuk! – Let's dance!	<input checked="" type="checkbox"/> Value	<input checked="" type="checkbox"/> Balance	
	<input checked="" type="checkbox"/> Texture	<input checked="" type="checkbox"/> Unity	
	<input checked="" type="checkbox"/> Space/ Perspective	<input checked="" type="checkbox"/> Emphasis	

## Objectives and Assessment Criteria:

Students will learn...

- The significance of traditional Alutiiq drums.
- The materials Alutiiq drums are made from today and in the past.
- How traditional Alutiiq drums are decorated.

## Cultural Relevance:

In the Alutiiq language, the word for drum and music are the same: cauyaq. This duality illustrates the importance of drums to traditional Alutiiq music. Although Alutiiq people also perform with rattles and whistles, the drum, with its penetrating beat, is their main instrument. Drumming is an

ancient practice. Prehistoric petroglyphs from both Afognak and Kodiak Islands show people holding drums. Archaeological sites with well-preserved wooden artifacts include drum handles and drum rims many hundreds of years old. In the past, crafts people made drums by stretching a dehaired seal hide, a seal bladder, or a halibut stomach over a wooden frame. The frame was carved from a single piece of wood, bent into a circle with steam, and lashed together. To the frame, artists attached cross braces and a sturdy handle. Like other ceremonial objects, drums were often decorated. A drum's skin might be painted with images of spirit helpers, or its handle carved, painted, and adorned. Some drum handles displayed tiny masks attached so they faced the audience as the drummer played. A drum handle from an archaeological site in Karluk shows a human face inset with two tiny animal teeth. Today, artists continue to fashion drums from local wood, carving and bending frame parts to shape. In addition to skin covers, some artisans use a resilient airplane fabric, treated with resin. This fabric is durable but still reverberates with deep resonant tones.

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### **Create:**

#### **Prep:**

- Before starting the lesson, we suggest you review the lesson plan and prep materials where you think it is needed. We suggest cutting the airplane fabric ahead of time to squares that are about 1 to 2 inches wider than the hoop. You can also have students do this.
  - Ask the class if they have ever seen the Kodiak Alutiiq Dancers perform. Play the short clip of the **Kodiak Alutiiq Dancers perform at Elders and Youth Conference** [YouTube: Anchorage Daily News 1:11] [https://www.youtube.com/watch?v=OeblO\\_BVPmU](https://www.youtube.com/watch?v=OeblO_BVPmU)
  - Ask the students what instruments they saw the dancers playing. Ask students if they have ever played an Alutiiq drum before. Share the cultural relevance section of this lesson plan with your class. You can also listen to the recording of this section on the Alutiiq Word of the Week Archive: Drum, Music — Cauyaq.
  - Tell the students they will be making their own Alutiiq toy drums. Pass out the embroidery hoops, wood glue, and airplane fabric.
    1. Have the students separate the inner embroidery hoop from the outer hoop.
    2. If you prepared the airplane fabric ahead of time, give one piece to each of your students. If not, have students cut a piece of airplane fabric about 1 to 2 inches wider than the hoop.
    3. Have the students put wood glue around the inside of the outer hoop and around the outside of the inner hoop. We suggest you put some wood glue onto paper plates and give students paint brushes to apply it.
    4. Once the wood glue is on the embroidery hoop, have the students place the airplane fabric in between the outer and inner hoops.
    5. When the embroidery hoop is in place, students secure it by tightening the metal piece on the bottom of the hoop.
    6. After tightening the metal piece, have students gently pull the edges around the hoop holding on to the rim to tighten the drum.
    7. Once the drum is securely tightened, let it dry.
    8. Once the drum is dry, provide students with a blank piece of paper with a circle the size of the hoop. Provide students with the attached 'Painted Elements from Alutiiq and Unangax̂ Hats' and 'Alutiiq Petroglyphs' for design inspiration.
    9. Have them practice their design on paper first. Next, provide them with paint and paintbrushes or paint markers to decorate their drums.
    10. Once the students have finished painting their design, they can cut the extra airplane fabric around the edges of the embroidery hoop.
    11. Encourage students to use popsicle sticks, stick, or dowel sticks to play their toy drum.
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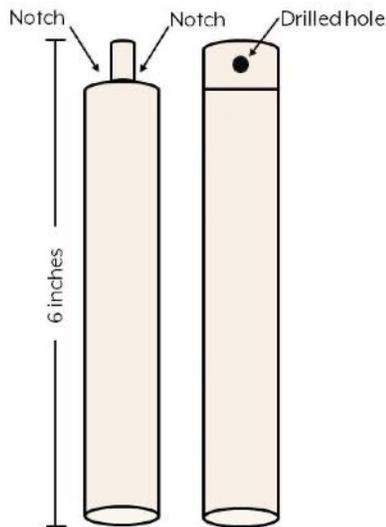
### Close and Assessment:

- Students have made an Alutiiq toy drum.
- Students understand the significance of traditional Alutiiq drums.
- They know the materials Alutiiq drums are made from today and in the past.
- They know how traditional Alutiiq drums are decorated.

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### Modification:

- As an advanced extension to the lesson, create a drum handle.
  1. Get a thicker dowel stick (1/2 or 2/3 inch) to create a handle. Cut the handles (thicker dowels) to 6 inches in length.
  2. Cut notches into the side of the top end, then a drill hole wide enough for the embroidery hoop screw to pass through. Use sandpaper to rough the spots.
  3. Put a bead of wood glue around the inside of the outer hoop and around the outside of the inner hoop.
  4. Stretch airplane fabric tight across inner hoop. Press outer hoop over the inner hoop and airplane fabric. Let it dry.
  5. Insert the cut dowel into the metal prongs of the embroidery hoop and screw on tightly.
  6. Use paint (acrylic) and paint brushes or paint markers to decorate.



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### Additional Resources:

- Alutiiq Traditions Handout: Drum — Cauyaq
- Alutiiq Traditions Handout: Alutiiq Colors — Alutiit Kraas'kait
- Alutiiq Traditions Handout: Lliilercipet – Our Native Dancing Tradition
- Alutiiq Word of the Week: Dance — Agnguaq
- Alutiiq Word of the Week: Drum, Music — Cauyaq

# Alutiiq Dance Rattle

This activity creates an Alutiiq/Sugpiaq style dance rattle.



## MATERIALS

- Wooden hoop
- 2 Sticks
- Scissors
- Synthetic sinew
- Lighter
- Deer hooves or shells



## STEP ONE: GETTING STARTED

Buy or make a wooden hoop. You can use an embroidery hoop, a floral wreath hoop, or a flexible branch that can be bent and tied into a circle, etc. The hoop can be any size. We suggest 6 to 8 inches across. If you select a flexible branch, form a circle and lash the ends together.



## STEP TWO: ADD HANDLES

1. Find two sticks longer than the diameter or your hoop (e.g., tongue depressors, small branches, popsicle sticks)
2. Place the sticks on one side of the hoop, crossing them in the middle.
3. Use synthetic sinew to lash the sticks together in the center of the hoop.
4. Now lash the four ends of the handles to the hoop. Tie a knot to secure each.



Optional: Adults can use a lighter to melt the ends of the sinew beside the knots, to make them more secure.

### STEP THREE: LAY OUT ORNAMENTS

1. Lay your attachments (e.g., shells, hooves, pieces of antler) around the hoop, spacing them evenly and close enough to touch when hanging.
2. If your adornments are not pre-drilled, drill a hole in each so it can be attached to the hoop. Place the hole at the end of the ornament that you want to lie closest to the hoop.  
**CAUTION:** drilling shells can generate harmful dust. Buy predrilled shells or drill holes with shells immersed in water.



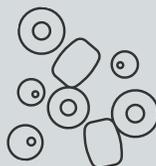
### STEP FOUR: SECURE THE ORNAMENTS

1. Tie a long length of synthetic sinew to the end of one of the handles.
2. Loop the sinew through one of the adornments and tie a basic knot.
3. Loop the tail of the sinew over the hoop completely. Then, take the tail of the sinew and put it back under the sinew to create a secured loop.
4. Repeat until the hoop is filled with ornaments. Pay attention to the spacing. When all the ornaments are attached, tie a knot to secure.



### OPTIONAL: DECORATE

Paint your rattle handles or add more ornaments.



## ***Kalla'un, Kalla'utaq* – Rattle**

This Alutiiq/Sugpiaq instrument is made from a set of two to five nested, wooden hoops. Pictures of ancestral rattles show that artists lashed or pegged these hoops to a pair of crossed wooden handles. Then, they attached many puffin beaks, drilling a tiny hole in every beak and lashing them to the hoops. Rattles collected on Kodiak in the early nineteenth century have at least fifty beaks each. Decoration was the final step. Some rattle handles were painted in red and black. Other rattles had feathers attached.

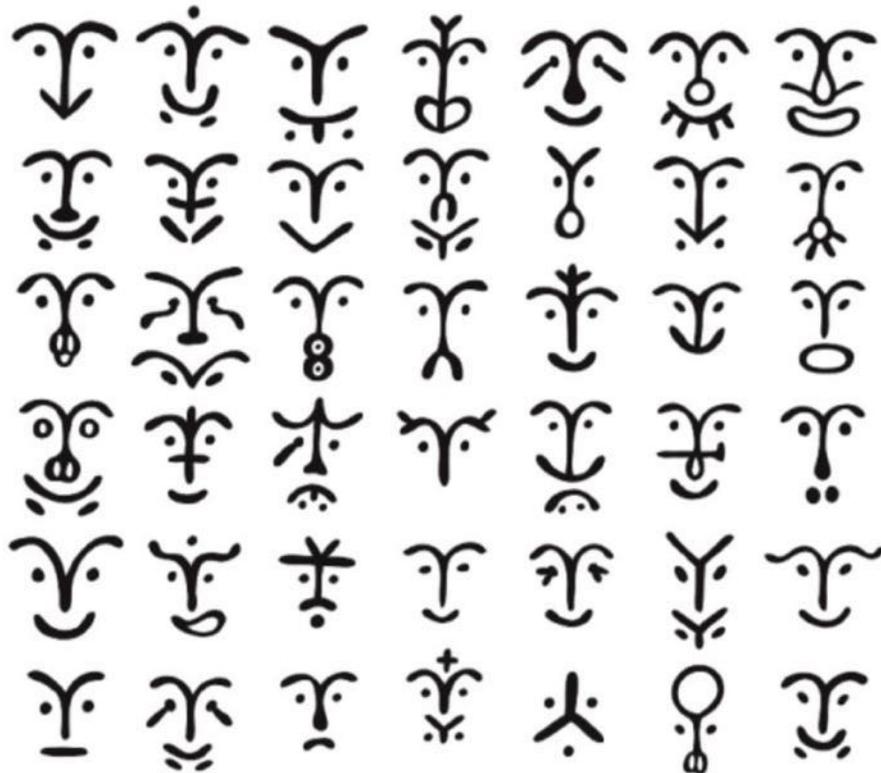
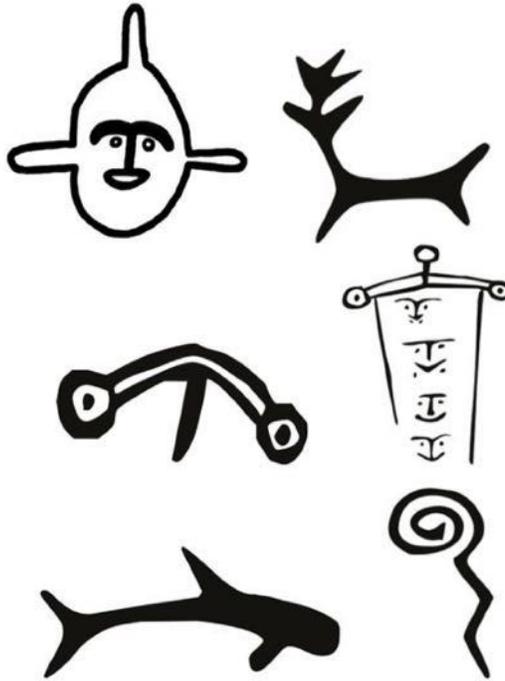
Loosely translated, the word *kalla'un* means “magical object” or “shaman’s object”. Rattles were part of the ceremonial gear that helped dancers and shamans interact with the spirit world, a process that involved singing, whistling, drumming, and shaking rattles. The noise brought spirits to the room. The connection between rattles and the non-human world is also seen in the design of the puffin beak rattle. Its nested hoops represent the multi-layered Alutiiq universe where circles are passageways between Earth and the sea and sky worlds. Here, birds are powerful creatures that can travel anywhere. They can fly in the sky, walk on land, and swim and dive in the ocean. The puffin beaks, feathers, and bird images on rattles channel the power of birds to reach other worlds.



Puffin Beak Rattle, Courtesy of the National Museum of Finland, Etholén Collection.

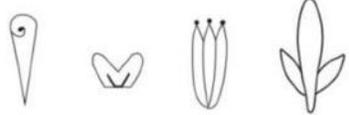
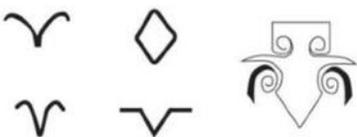
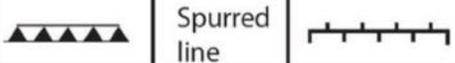
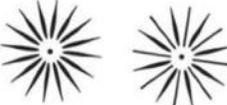


# Alutiiq Petroglyphs



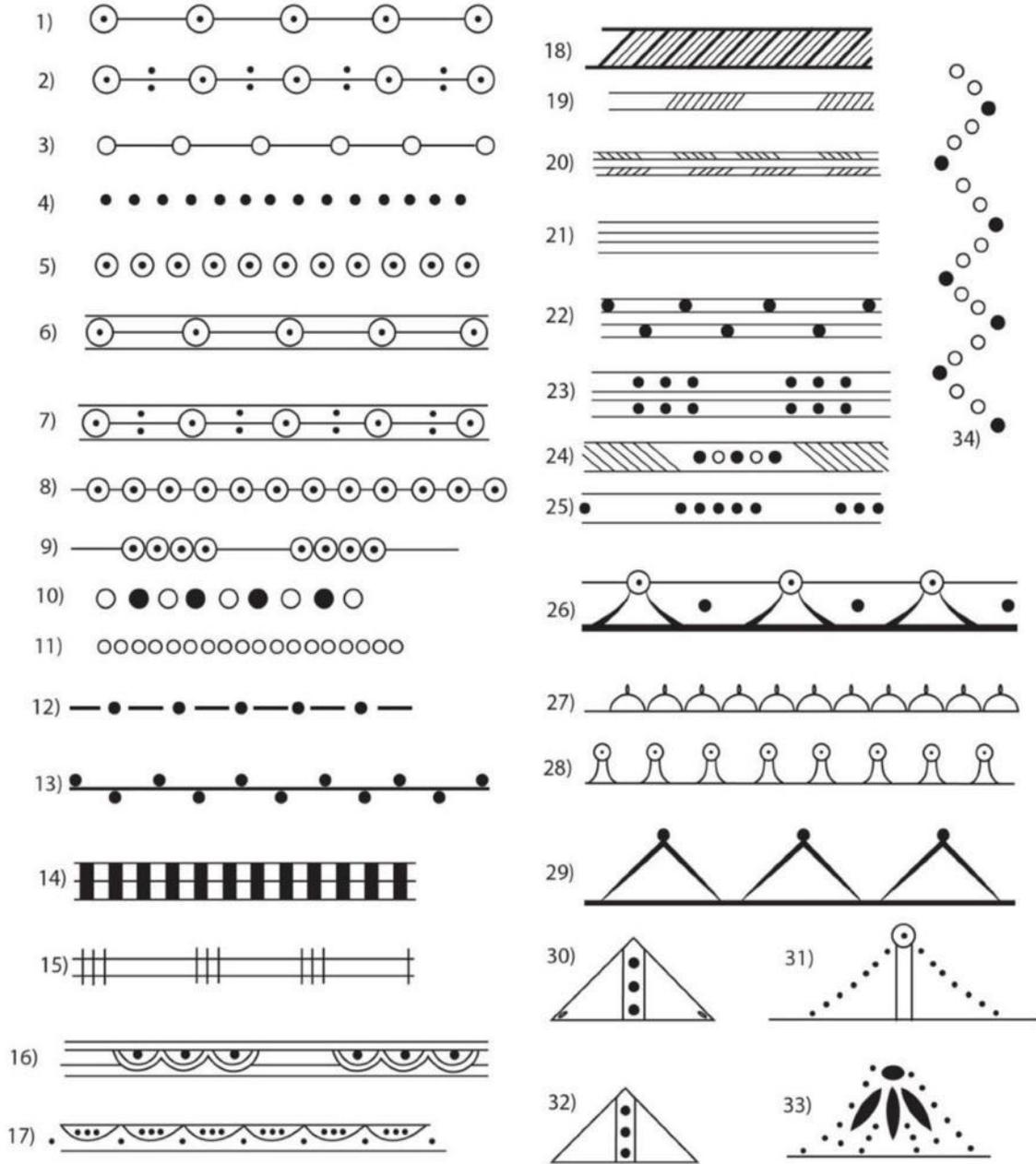
# Painted Elements from Alutiiq and Unanga Hats

From: Glory Remembered Wooden Headgear of Alaska's Sea Mammal Hunters, Lydia T. Black, 1991, Alaska State Museum, Juneau.

Parallel bands design			
Spirals			
Curvilinear		Complex geometric designs	
4-Spur		Geometrics	
Rosettes		Circle-and-dot design	
Floral		"eye" design	
8-spur		Tooth or killer whale motif	
12-spur		Anthropomorphic/ Representational	
16-spur		Zoomorphic/ Representational	

# Painted Elements from Alutiiq and Unangax̂ Hats

From: Aleut Hunting Headgear and its Ornamentation, S. V. Ivanov, 1930, Proceedings of the Twenty-third International Congress of Americanists.



# Alutiiq Dance Rattles



**Grade:** Any

**Time:** 45 minutes

**Lesson Description:** Students will learn about traditional Alutiiq dance rattles and how to make them.



**Photo:** Alutiiq Dance Rattle

**Kit Includes:**

- Dance Rattle Activity Images

**Materials Needed:**

- 6" Wooden embroidery hoops
- 6" x 3/4" x 1/16" Craft wood sticks
- Wood glue
- Markers or paint
- Shells with holes (approximately 10 – 40 each)
- Imitation sinew, string, or waxed thread

Vocabulary	Alutiiq Vocabulary	Art Elements	Art Principles	Content Connections
Music Rattle Festival Drum Songs Spirits Storytelling	Cauyaq — Drum Atuutet — Songs Kalla'utaq — Dance Rattle Agnuarta — Dancer Quliyanguarluni — Storytelling	<input type="checkbox"/> Line <input checked="" type="checkbox"/> Shape <input checked="" type="checkbox"/> Color <input type="checkbox"/> Value <input type="checkbox"/> Texture <input type="checkbox"/> Space/ Perspective	<input checked="" type="checkbox"/> Pattern <input type="checkbox"/> Rhythm/ Movement <input type="checkbox"/> Proportion/ Scale <input type="checkbox"/> Balance <input type="checkbox"/> Unity <input type="checkbox"/> Emphasis	Art  Language Arts

**Objectives and Assessment Criteria:**

Students will learn...

- The function and importance of dance and dance rattles in Alutiiq culture.
- The process and steps to make their own Alutiiq dance rattle.

**Cultural Relevance:**

The puffin beak rattle is one of two types of Alutiiq rattles. This instrument is made from a set of two to five nested, wooden hoops. Pictures of ancestral rattles show that artists lashed or pegged these hoops to a pair of crossed wooden handles. Then, they attached many puffin beaks, drilling a tiny hole in every beak and lashing them to the hoops. Rattles collected on

Kodiak in the early nineteenth century have at least fifty beaks each. Decoration was the final step. Some rattle handles were painted in red and black. Other rattles had feathers attached.

Merck, a German naturalist who visited Kodiak in 1790, observed men dancing with puffin beak rattles. He described the dancers with a rattle or a bundle of feathers in each hand. The men held their arms in the air moving the rattles forward and back, alternating arms. Alutiiq craftsmen made another type of rattle from two carved pieces of wood lashed together. An example from the village of Ugashik features the face of a bird, with an inset copper eye and an amulet bundle inside. This piece was part of a shaman's gear.

Loosely translated, the word kalla'un means "magical object" or "shaman's object". Rattles were part of the ceremonial gear that helped dancers and shamans interact with the spirit world, a process that involved signing, whistling, drumming, and shaking rattles. The noise brought spirits to the room. The connection between rattles and the non-human world is also seen in the design of the puffin beak rattle. Its concentric hoops represent the multi-layered Alutiiq universe where circles are passageways between Earth and the sea and sky worlds. Here, birds are powerful creatures that can traverse all layers of the world. They fly in the sky, walk on land, and swim and dive in the ocean. The puffin beaks, feathers, and bird images on rattles channel the power of birds to reach other worlds.

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### Create:

- Introduce Alutiiq dancing and dance rattles by sharing the cultural relevance section of the lesson plan. Ask the students if they are a part of the Kodiak Alutiiq dancers? And if they have seen them perform anywhere?
- Explore the Alutiiq Museum's Dancing online resources:
  - Play the Cuumillat'stun: Like Our Ancestors video (13:51)  
<https://vimeo.com/147190438>
  - Alutiiq Museum: Alutiiq Dance Workshop:  
<https://www.youtube.com/watch?v=zYn-JA4SGNg>
  - Alutiiq Museum: Alutiiq Dance Songs:  
[https://www.youtube.com/watch?time\\_continue=1&v=OrRxixkawNo&feature=emb\\_logo](https://www.youtube.com/watch?time_continue=1&v=OrRxixkawNo&feature=emb_logo)
- Explore the Kodiak Alutiiq Dancers (YouTube Channel):  
<https://www.youtube.com/channel/UCpYElayPhyiGV5MgaCrYW5A/featured>
- Discuss with students the importance and symbolism of the Alutiiq dance rattles.
- Tell the students that they will be making their own Alutiiq dance rattle. Share the step-by-step process and photos of a traditional Alutiiq dance rattle in the lesson plan and images found on the USB.
- Provide the students with craft materials. Have students write their name in pencil on the inside of their embroidery hoop and/or craft stick.
- Once the students understand the steps have them start creating their dance rattles.
- Play the Generations CD while students work on their dance rattles to listen to Alutiiq songs.

1. Color the embroidery hoops and craft wood sticks using paint or markers. If using paint, allow time to dry.



2. Use wood glue to attach the craft wood stick across the inside diameter of the embroidery hoop. Allow glue to dry.



3. Prepare shells if necessary. This may include drilling holes in shells if not already present, and painting or coloring shells if desired.
4. String imitation sinew, string, or waxed thread through holes in one or two shells, then tie shells around desired spot onto the embroidery hoop. If the string slides around, glue may be used to keep it in place. Repeat around the hoop spaced out.



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**Close and Assessment:**

- Each student will have completed their own dance rattle.
- Students will understand the role that dance, and rattles played and continues to play in Alutiiq culture.

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**Modifications:**

- Create a math lesson by calculating the circumference of the embroidery hoop and spacing out decorations at set intervals around the hoop.
- Use multiple embroidery hoops of different sizes and multiple craft sticks crossing each other to create a more complex rattle.
- Collect shells from a beach and drill holes in the shells. Collect other natural materials to decorate the rattles with.
- Learn an Alutiiq song and dance to perform with the rattles.

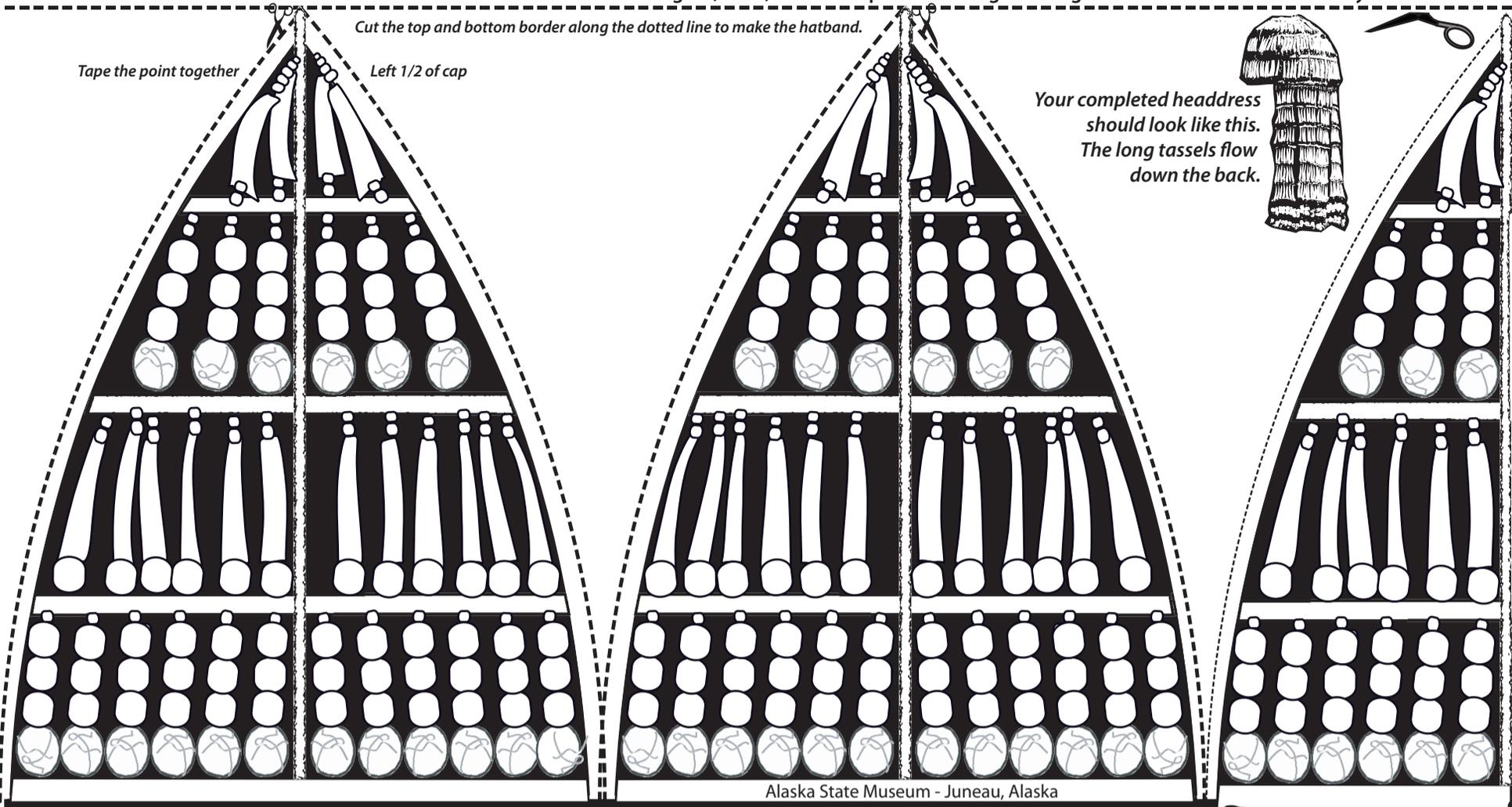
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**Additional Resources:**

- Alutiiq Museum Online Exhibits: Alutiit Cauyait — Alutiiq Music
- Alutiiq Word of the Week: Dance — Agnguaq

# Dentalium Shell Headdress

A fitted hat with long flowing tassels down the back, covered with stringed shells and/or beads makes a regal headdress. During ceremonies headdresses like these have been worn by Tlingit, Unangan (Aleut) and Alutiiq women and girls along Alaska's coast for hundreds of years.



Tape the point together

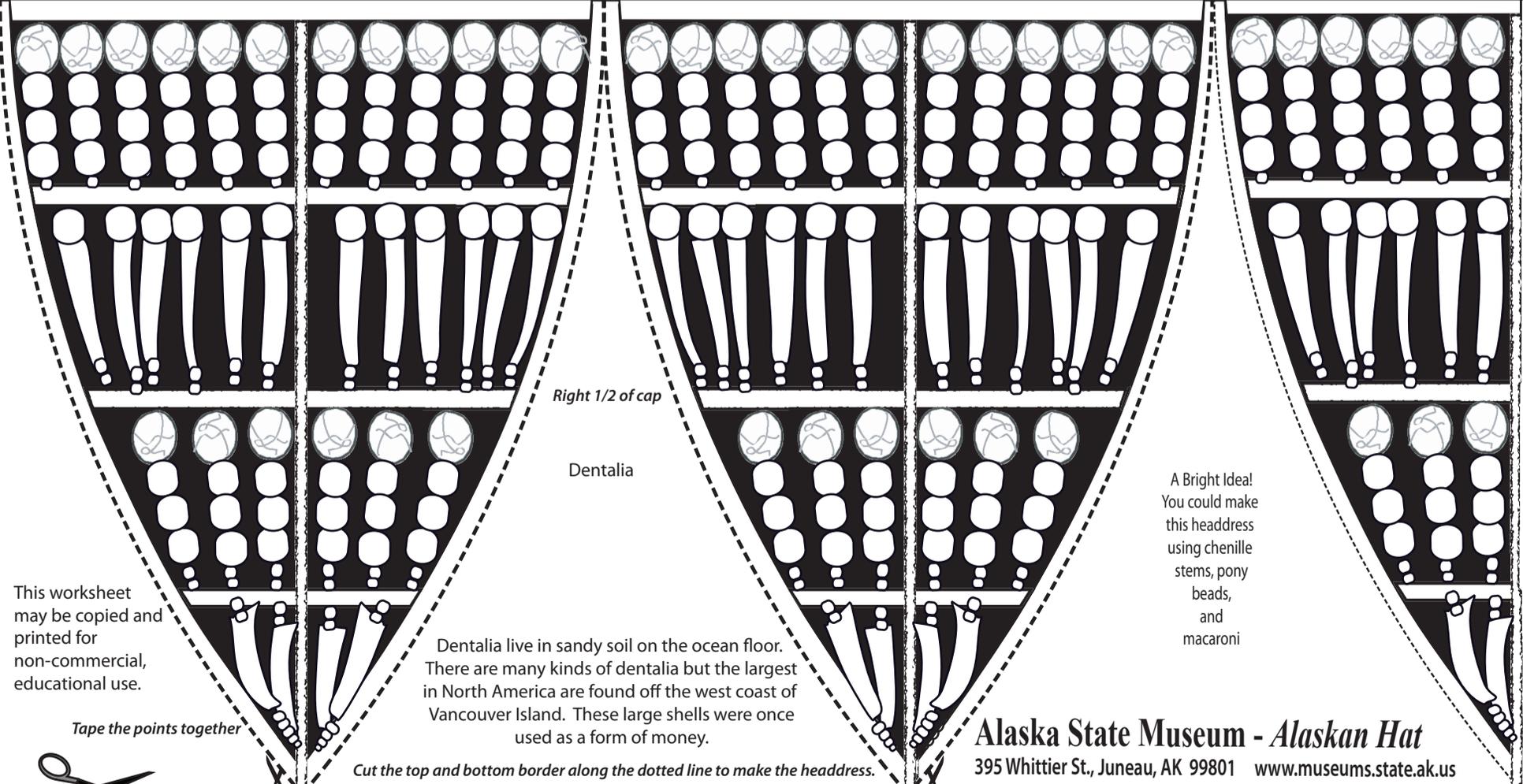
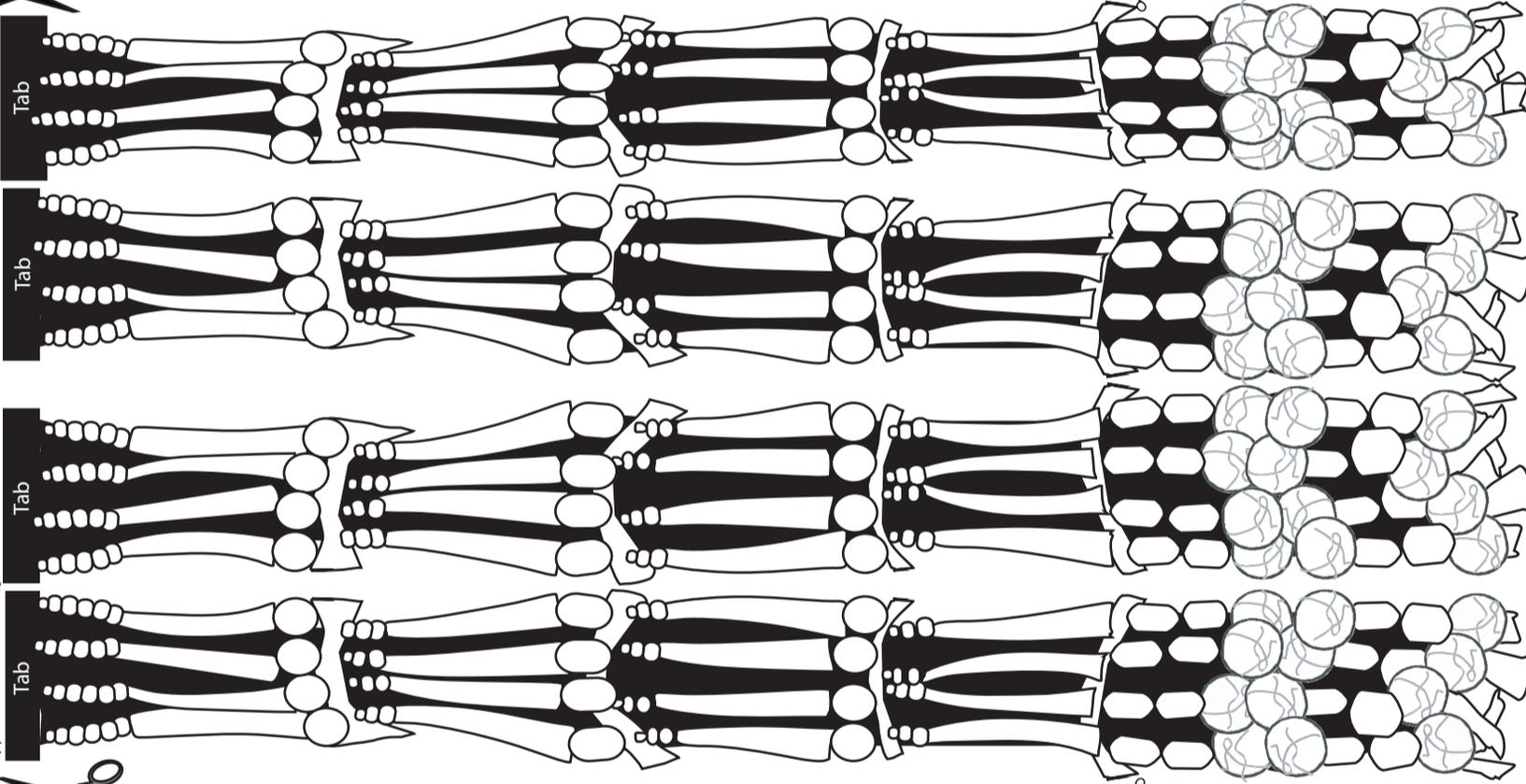
Cut the top and bottom border along the dotted line to make the hatband.

Left 1/2 of cap

Your completed headdress should look like this. The long tassels flow down the back.

Alaska State Museum - Juneau, Alaska

- Make the Hat**
1. Color the headdress parts.
  2. Cut off the top and bottom borders along the dotted lines and tape the ends together to make a long band. Wrap the band around your head and tape to make a fitted head band.
  3. Carefully cut out the triangles and the long tassels.
  4. Tape the 1/2 triangles together down the center seam.
  5. Arrange the 5 triangles in a circle with the peak of each section coming together in the center and tape like this.
- 
6. Fit and tape the lower edge of each triangle around the hat band. Leave a gap between each section of the triangle.
  7. Tape the tabs on the long tassels to the inside of the hat band on the back of the hat.



Right 1/2 of cap

Dentalia

A Bright Idea!  
You could make this headdress using chenille stems, pony beads, and macaroni

This worksheet may be copied and printed for non-commercial, educational use.

Dentalia live in sandy soil on the ocean floor. There are many kinds of dentalia but the largest in North America are found off the west coast of Vancouver Island. These large shells were once used as a form of money.

Tape the points together

Cut the top and bottom border along the dotted line to make the headdress.

**Alaska State Museum - Alaskan Hat**  
395 Whittier St., Juneau, AK 99801 [www.museums.state.ak.us](http://www.museums.state.ak.us)

One headdress in the Alaska State Museum made of white dentalium shells and glass beads was worn by a Tlingit woman named *Jiyal.áxch*. Dentalium shells are white tiny tusk-like shells found along the coast of North America from Southeast

Alaska to California. Dentalia can be seen on very old and new Native regalia on the coast and inland through the Great Plains, Canada, and Alaska. Long ago dentalia was harvested from the ocean floor in 50 to 60 feet of water using long poles.

# Nacaq—Headdress



**Grade:** 4-8<sup>th</sup> and 9-12<sup>th</sup> (Advanced)

**Time:** 40 minutes, 1-2 months

**Lesson Description:** Students will learn about the traditional Alutiiq beaded headdresses and make their own.



## Kit Includes:

- Alaska State Museum Dentalium Shell Headdress Template
- Nacaq How to Make an Alutiiq Beaded Headdress Booklet by The Alutiiq Museum with assistance from Kayla McDermott. (Advanced)
- Nacaq Project: Creating a headdress videos (Advanced)

## Materials Needed:

- Tape
- Scissors
- 11x17 paper
- Beads
- Pipe cleaners

**Photo:** Old Time Memories, 2008. Headdress by June Simeonoff Pardue AM650. Modeled by Leilani Kabbaz

Alutiiq Vocabulary	Art Elements	Art Principles	Content Connections
Nacaq — Beaded Headdress	<input checked="" type="checkbox"/> Line <input checked="" type="checkbox"/> Shape <input type="checkbox"/> Color	<input checked="" type="checkbox"/> Pattern <input type="checkbox"/> Rhythm/ Movement	Alaska Cultural Standards: A.1, B.3
Pinguaq — Bead	<input type="checkbox"/> Value <input type="checkbox"/> Texture	<input type="checkbox"/> Proportion/Scale <input type="checkbox"/> Balance	Art: A.3, C.1, C.2,
Aimhnaq — Dentalium Shell	<input type="checkbox"/> Space/ Perspective	<input type="checkbox"/> Unity <input type="checkbox"/> Emphasis	

## Objectives and Assessment Criteria:

Students will learn...

- The importance of Alutiiq headdresses in society and what it symbolized.
- What they were made of and when they were worn.
- How to make their own traditional Alutiiq headdress.

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## Cultural Relevance:

Alaska Natives in communities from interior Alaska to the southeast coast once wore beaded headdresses. Among the Alutiiq people, headdresses were an important item of ceremonial regalia, worn at festivals for dancing, feasting, and visiting. Women's headdresses were typically made from hundreds of glass beads strung on sinew and embellished with feathers colored with cranberry or blueberry juice. Strands of small beads were tied into a tight-fitting cap with many dangling lengths attached to the sides and the back. These attachments often featured larger, heavier beads that swayed, glittered, and jingled as the wearer moved.

In Prince William Sound, the daughters of Alutiiq chiefs wore headdresses of beads and dentalium shells that extended far down their bodies, sometimes reaching their heels. Such lavish garments were a symbol of wealth. Teenage girls and young women typically wore beaded headdresses, perhaps to symbolize their passage into adulthood.

Men also wore headdresses. These garments were hood-shaped, and although they might include beads, they lacked the long strings associated with women's headdresses. Some were made of ermine skins decorated with feathers, pieces of animal hair, strips of leather, and gut and embellished with embroidery. These ornate decorations symbolized social prestige, but they also indicated respect for the spirit world.

Dentalium, the long, slender white shells Alutiiq people used for jewelry and decoration, come from scaphopods, a type of hollow-shelled mollusks. The name dentalium is derived from the Latin word *dentis*, meaning tooth. Aply, dentalium are sometimes referred to as tusk shells as they are whitish and gently curved.

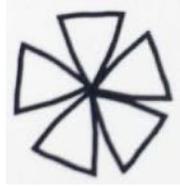
Empty dentalium shells are ideal for beading, as they have a hole at each end. Alutiiq people sewed dentalium shells to hats and used them in beaded earrings, bracelets, necklaces, and headdresses, and as nose pins. The shells were considered very valuable, and their use maybe hundreds of years old. Pebbles incised with drawings of people more than 500 years ago seem to show dentalium shell necklaces.

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## Create:

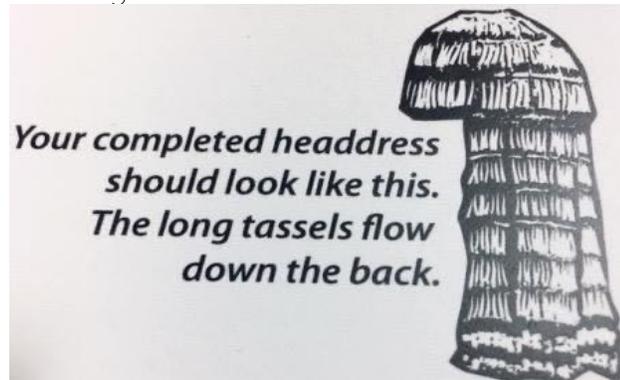
- Ask students how people use personal adornment (jewelry, clothing, hats, etc.) to signal information about themselves?
  - Wedding rings to indicate that someone is married.
  - Expensive jewelry, handbags, or shoes to signify wealth.
  - Tattoos that represent a person's religion or beliefs, military service, zodiac sign, or the name of a loved one.
  - T-shirt, hat, or other clothing with graphics indicating places one has visited, athletic events one participated in, sports teams one supports, or groups one belongs to.
- 1. Hand out the Alaska State Museum Dentalium Shell Headdress Templates.
- 2. Have the students color the headdress sections.
- 3. Cut off the top and bottom borders along the dotted lines and tape the ends together to make a long band. Wrap the band around your head and tape to make a fitted headband.
- 4. Carefully cut out the triangles and the long tassels.
- 5. Tape the ½ triangles together down the center seam.

6. Arrange the 5 triangles in a circle with the peak of each section coming together in the center and tape like this:



Template: Alaska State Museum

7. Fit and tape the lower edge of each triangle around the hatband. Leave a gap between each section of the triangle.
8. Tape the tabs on the long tassels to the inside of the hatband on the back of the hat.



Template: Alaska State Museum

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### Close and Assessment:

- Ask the students why they think people would share information about themselves with clothing and personal adornment? What is the purpose of signaling your social status?
- Students will understand traditional Alutiiq headdresses.

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### Modification:

- Watch the Alutiiq Museum's Pinguat Video (Also found on USB): Beaded Headdress: [https://vimeo.com/403459516?embedded=true&source=video\\_title&owner=32371545](https://vimeo.com/403459516?embedded=true&source=video_title&owner=32371545)
- Have students learn about the different traditional Alutiiq colors and incorporate those colors into their headdresses.
- For more advanced students (9-12<sup>th</sup> Grade): Create a traditional Alutiiq beaded headdress using the Alutiiq Museum Nacaq resources:
  - Nacaq—How to Make an Alutiiq Beaded Headdress Booklet by The Alutiiq Museum with assistance from Kayla McDermott.
  - Nacaq Project: Creating a headdress videos:

Part 1: <https://vimeo.com/725749287>

Part 2: <https://vimeo.com/725733495>

Part 3: <https://vimeo.com/725763688>

Part 4: <https://vimeo.com/725771136>

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**Additional Resources:**

- Alaska State Museum Dentalium Shell Headdress Template:  
<https://museums.alaska.gov/PDF/teachersResources/hat/dentaliaHat.pdf>
- Explore the Alutiiq Museum's Beading Online Resources.
- Explore the Alutiiq Museum's Headdress Pageant Photos on Facebook.

# Beaded Doll Headdress

## Instructions by Kayla McDermott



This activity creates an Alutiiq woman's beaded headdress that fits a Glitter Girls Doll (<https://myglittergirls.com>). It can be adapted for other dolls.

### MATERIALS:

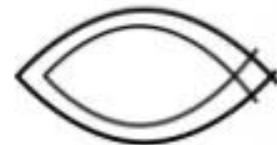
60 Oval Spaghetti Beads	Doll
100 Pony Beads	Doll Stand
40 Decorative Beads	Measuring Tape
Waxed Thread or Imitation Sinew	Wool Felt
Scissors	Leather Hole Punch
Template (page 4)	Plastic Canvas Needle
Optional: Rotary Cutter, Cutting Mat, Pins, Hot Glue, Glue Gun	

### STEP 1: CUT FELT PIECES

Cut out the template and trace it onto the piece of wool felt. You can use pins to secure the paper template to the felt. After tracing, cut out the felt pieces. If not using the template, measure out a circle that is 1" inch across, then measure two strips—one small, one large. The small strip will be 8" long and  $\frac{3}{4}$ " wide. The long strip will be  $10\frac{1}{2}$ " long and  $\frac{3}{4}$ " wide. For other dolls, use a measuring tape to measure around the doll's head in two places to estimate the length of the felt strips.

### STEP 2: SECURE ENDS OF FELT STRIPS

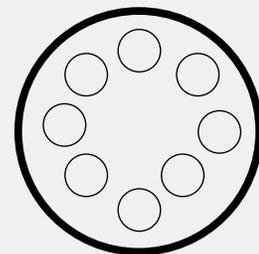
Once all the felt pieces are cut out, sew or hot glue the ends of the small felt strip together about  $\frac{1}{2}$ " inch from the ends. Repeat for long strip.



Stitched Felt Band

### STEP 3: PUNCH HOLES IN FELT CIRCLE

Use the leather hole punch on the smallest setting to punch 8 holes around the felt circle piece. This is the top of the headdress. These holes should be about  $\frac{1}{16}$ " of an inch from the edge.



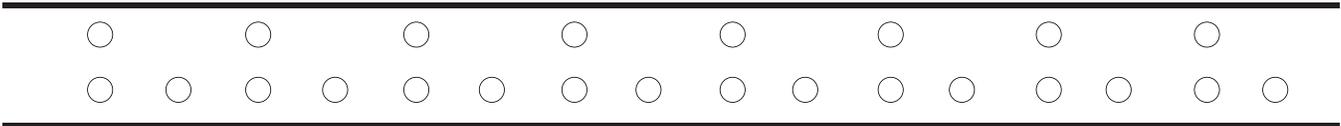
1" Felt Circle with Holes

# Beaded Doll Headdress

## STEP 4: PUNCH HOLES IN SMALL STRIP

Next punch 8 holes along the top of the small felt strip and 16 holes along the bottom. Make sure the top 8 holes line up with those in the circular felt piece, with holes in between the spaces.

Top: 8 Holes

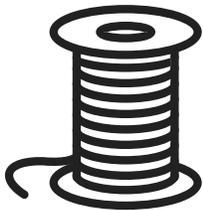


Bottom: 16 Holes

Small Strip: 8 inches long and 3/4" wide

## STEP 5: PUNCH HOLES IN LARGE STRIP

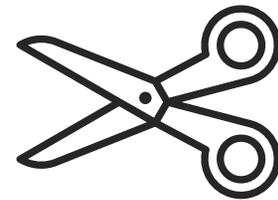
Repeat Step 4 with the large felt strip, but punch 16 holes on the top and bottom, matching up all the holes.



## STEP 6: CUT WAX THREAD

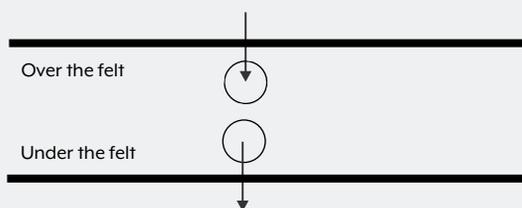
Cut wax thread pieces as follows:

- 3 pieces @ 8" each for the front bangs
- 4 pieces @ 10" each for the side fringe
- 9 pieces @ 15" each for the back



## STEP 7: START BEADING

Start with the hole punches next to the back seam. Take a piece of the 15-inch waxed thread, thread the plastic needle and tie a knot. Put the needle through the hole punch top circle piece. Starting with the back middle, string 1 oval spaghetti bead through the needle. Next, string the thread over and under the middle-felt piece.



## STEP 8: CONTINUE BEADING

Continuing with the back middle string. Add 1 oval spaghetti bead and thread it through the long strip. Follow the back tail bead pattern - see next page.

# Beaded Doll Headdress

## Back Tail Pattern - 15" threads



- Circle felt
- Oval spaghetti bead
- Small felt strip
- Oval spaghetti bead
- Long felt strip
- Oval spaghetti bead
- Pony bead (x2)
- Decorative bead
- Pony bead (x2)
- Oval spaghetti bead
- Pony bead (x2)
- Decorative bead
- Pony bead (x2)
- Oval spaghetti bead
- Decorative bead
- Knot



Reverse

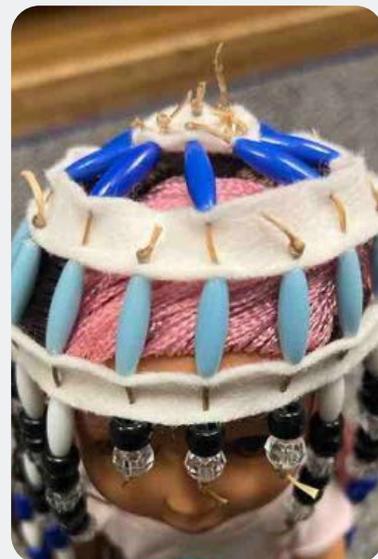
## STEP 9: BEAD THE BANGS

After beading the bangs, follow the order of work diagram on page 5. Bead the back pieces again and then the side fringe..

## Front Bang Pattern - 8" threads



- Circle felt piece
- Oval spaghetti bead
- Small felt strip
- Oval spaghetti bead
- Long felt strip
- Pony bead
- Decorative bead
- Knot



Reverse

# Beaded Doll Headdress

## STEP 10: BEAD THE SIDE FRINGE

Once finished with the back middle string, follow the order of work diagram on page 5. Bead the back pieces again and then the side fringe.

### Side Fringe Pattern - 10" threads



- Circle felt
- Oval spaghetti bead
- Small felt strip
- Oval spaghetti bead
- Long felt strip
- Oval spaghetti bead
- Pony bead (x2)
- Decorative bead
- Pony bead (x2)
- Decorative bead
- Knot



Reverse

## STEP 11: FINISH BEADING

Continue to work around the headdress following the order for the top 8-hole punched pieces. Once you have completed all 8 top pieces. Start filling in the hole punched places in between on the small strip. Tie a knot underneath and continue with the patterns for the section you are working on.

## STEP 12: FINAL STEPS

Flip the headdress inside out. Cut another felt circle, small, and long strip. Hot glue another piece on top of the knots to secure them under the headdress.



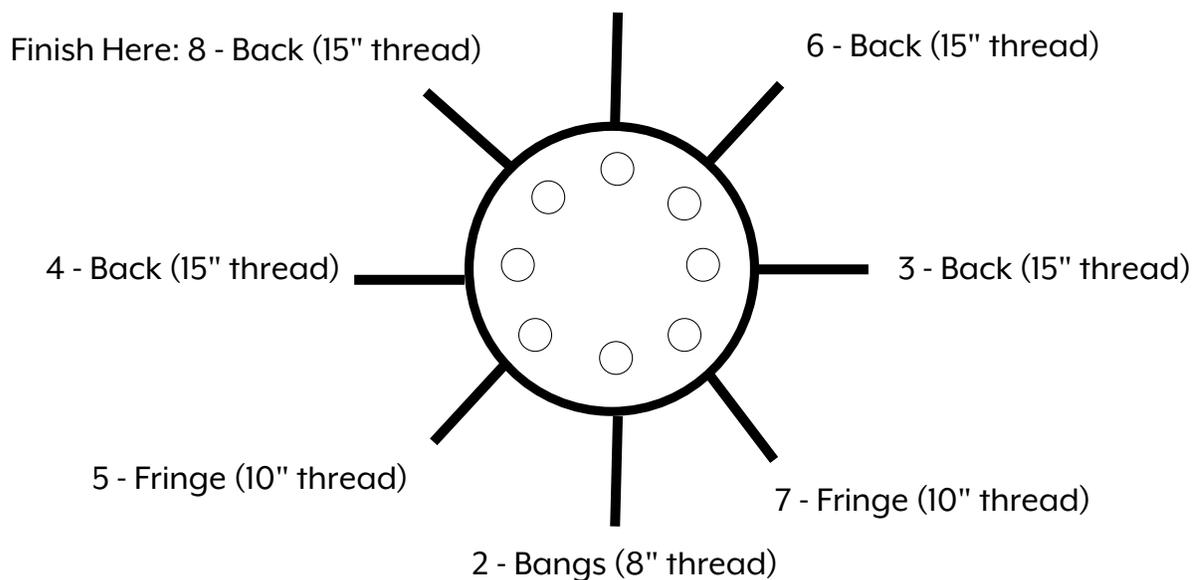
# Beaded Doll Headdress

## ORDER OF WORK

Follow the numbered steps in this diagram below and add the beaded strands filling in the headdress.

## BACK OF HEAD

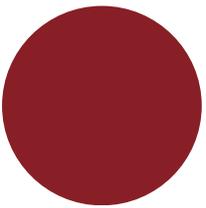
Start Here: 1 - Back (15" thread)



## FRONT OF HEAD



# TEMPLATES FOR FELT PIECES



**Circle -1" Around**

**Small Strip - 8 "inches 3/4" wide**



**Long Strip- 10.5 inches and 3/4" wide**



# Male Doll Headdress

## INSTRUCTIONS BY KAYLA MCDERMOTT

This activity creates an Alutiiq/Sugpiaq man's headdress from felt and beads. It fits an Our Generation doll (<https://ourgeneration.com>) and can be adapted for other dolls.



Doll parka  
by Hanna Sholl

## MATERIALS

- 20 oval, plastic, spaghetti beads
- 56 pony beads
- 8 decorative beads
- Wool felt
- Waxed thread or imitation sinew
- Paper templates (see page 6)
- Scissors
- Measuring tape
- Leather hole punch
- Doll with doll stand

Optional: Rotary cutter, cutting mat, pins, glue gun

## STEP 1: CUT FELT PIECES

Cut out the paper templates and trace them onto the piece of wool felt. There will be four pieces (see page 6)—1 large, 1 medium, and 2 small. Use pins to secure the paper templates to the felt. Trace the templates onto the felt and cut out each piece.

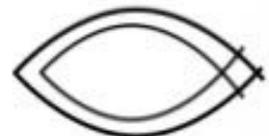
If not using the templates, cut out a circle that is 1" across, and four strips of the following dimensions: 1 long strip at 10 1/2" long and 3/4" wide; 1 medium strip at 8" long by 3/4" wide; 2 short strips at 1 1/2" long and 11/16" wide.

*Tip: For other dolls, measure around the head in two places to estimate the length of the felt strips.*

## STEP 2: SECURE ENDS OF FELT STRIPS

Sew or hot glue the ends of the medium felt strip together about 1/2" from the ends. Repeat for long strip.

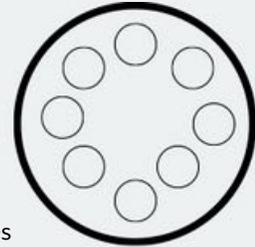
Stitched Felt Band



# Male Doll Headdress

## STEP 3: PUNCH HOLES IN FELT CIRCLE

Use the leather hole punch on the smallest setting to punch 8 holes around the felt circle piece. These holes should be about 1/16" of an inch from the edge. This is the top of the headdress.

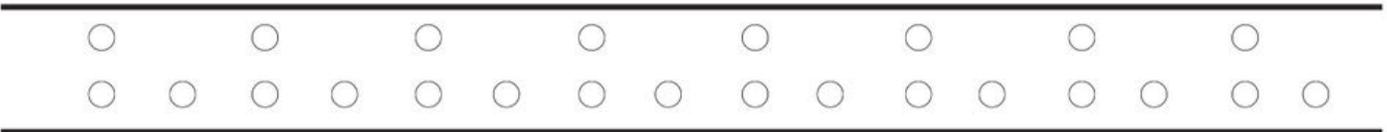


1" felt circle with holes

## STEP 4: PUNCH HOLES IN MEDIUM STRIP

Next punch 8 holes along the top of the medium felt strip and 16 holes along the bottom. Be sure the top 8 holes line up with those in the circular felt piece, with holes in between the spaces.

Top: 8 Holes



Bottom: 16 Holes

8" medium felt strip

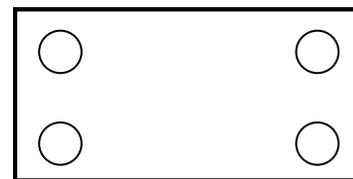
## STEP 5: PUNCH HOLES IN LARGE STRIP

Repeat step 4 with the large felt strip, but punch 16 holes on the top and bottom. Match up all the holes on the top and bottom of the strip.

## STEP 6: PUNCH HOLES IN SMALL STRIPS

Punch 4 holes in each small strip, with one hole in each corner.

1 1/2" felt strip with holes



## STEP 7: CUT WAX THREAD

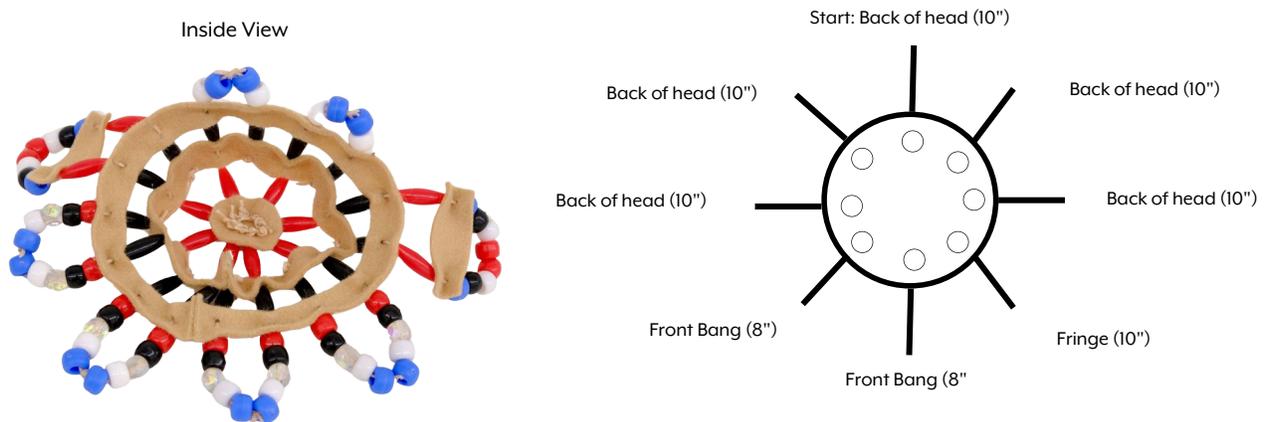
Cut wax thread pieces as follows:

- 4 pieces @ 8" each for the front bangs
- 12 pieces @ 10" each for the side fringe and back

# Male Doll Headdress

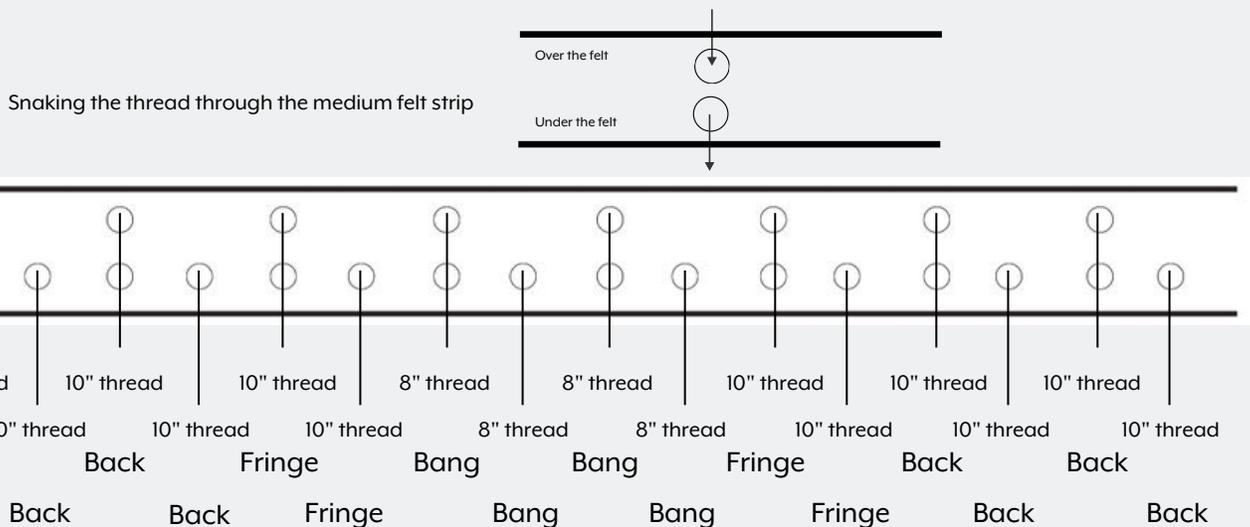
## STEP 8: BEGIN BEADING

Start with the small felt circle. This is the top of the headdress. Take a 10" length of waxed thread. Tie a not in one end. Put the thread through a hole in the circle, so that the knot rests on the top of the inside of the cap. String 1 spaghetti bead on the thread, on the outside of the cap. Continue adding a string and spaghetti bead to each hole in the felt circle. Follow the diagram below for thread lengths and placement.



## STEP 9: CONTINUE BEADING

Line up each of the spaghetti beads with one of the eight punched holes on the top of the medium felt strip. Snake a thread through each. Go over the felt first, then under it, as shown below. Then, add 1 spaghetti bead. Repeat for each strand. Now, put a waxed thread through each single hole along the bottom edge of the medium strip and add a spaghetti bead. Take the large strip, and line up the seam with that of the medium strip. This will be the back of the headdress. Now snake each of the 16 threads through the double holes on the long strip.



# Male Doll Headdress

## STEP 10: BEAD THE FRONT BANG

Follow the pattern to bead the front bangs on four 8" waxed threads. When all the beads are on, tie the ends of the adjacent strings together, as pictured.



PATTERN  
 Circle Felt  
 Spaghetti bead  
 Small felt strip  
 Spaghetti bead  
 Long felt strip  
 Pony bead (x2)



Inside

## STEP 11: BEAD THE SIDE FRINGE

Follow the pattern to bead the side fringe on two 10" waxed threads—on either side of the bangs. After adding a spaghetti bead, snake the thread through the small felt strip and bead as shown. When all the beads are on, tie the ends of the adjacent strings together.



PATTERN  
 Circle Felt  
 Spaghetti bead  
 Small felt strip  
 Spaghetti bead  
 Long felt strip  
 Spaghetti bead  
 Small felt strip  
 Pony bead (x4)



Inside

## STEP 12: BEAD THE BACK

Follow the pattern to bead the back on eight 10" waxed threads. Add beads below the long strip as shown. When all the beads are on, tie the ends of the adjacent strings together.



PATTERN  
 Circle Felt  
 Spaghetti bead  
 Small felt strip  
 Spaghetti bead  
 Long felt strip  
 Pony bead (x2)  
 Decorative bead  
 Pony bead (x2)



Inside

# Saapeq — Hat



Man's headdress, Lalla Williams, ermine, sea otter, glass beads, 2010, AM772, purchased with support from Rasmuson Foundation, Alutiiq Museum Collections.

Collections of ancestral Alutiiq clothing are filled with hats—bentwood visors, broad-brimmed hats woven from spruce root, carved wooden helmets, beaded headdresses, and embroidered fur caps. Hats protected people from Kodiak's cold, rainy weather, and they carried messages about the wearer—their gender, social position, wealth, and ties to helping animal spirits.

Men and women wore elaborate headdresses to winter festivals. Men's hats were hood-shaped garments stitched from animal skins and then decorated with beads, feathers, animal hair, strips of leather, and embroidered gut. Each hat was a unique work of art.

## EXPLORE MORE BEADING ACTIVITIES

### Doll Beaded Headdress

Create a woman's beaded headdress for a doll.

<https://alutiiqmuseum.org/alutiiq-people/art/arts-blog/beading/#doll>

### Beaded Bracelet

Make a three-strand bracelet to wear or share.

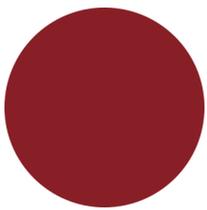
<https://alutiiqmuseum.org/alutiiq-people/art/arts-blog/beading/#projects>



Kayla McDermott



## TEMPLATES FOR FELT HEADADDRESS PIECES



**Circle - 1" Around (1 piece)**

**Small Strip - 1.5" long, 3/4" wide (2 pieces)**



**Medium Strip - 8" long, 3/4" wide (1 piece)**



**Long Strip - 10.5" long, 3/4" wide (1 piece)**



## Animal Masks

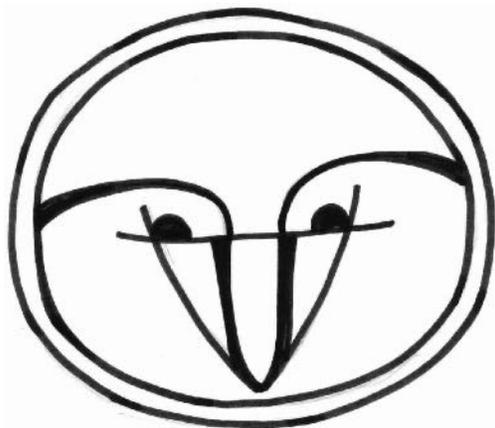
### MATERIALS:

Mask Template (below)  
Light Colored Card Stock  
Scissors  
Markers, Crayons, or Colored Pencils  
Yarn  
Hole Punch

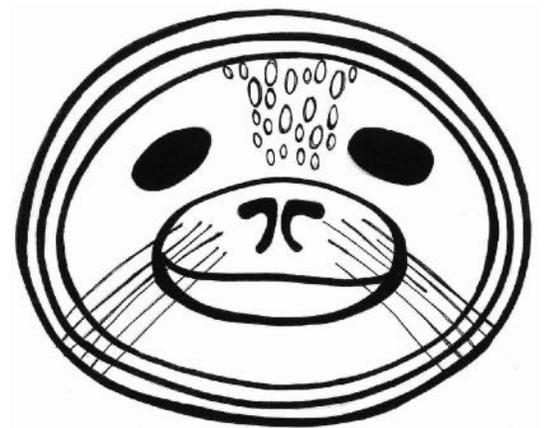
### INSTRUCTIONS:

- Print template on card stock.
- Color mask.
- Cut out mask and eyeholes.
- Punch a hole in either side of mask.
- Cut a piece of yarn and tie it to one side of mask.
- Measure the mask and length of string around the child's head, then cut to desired length and tie to the other side of the mask.

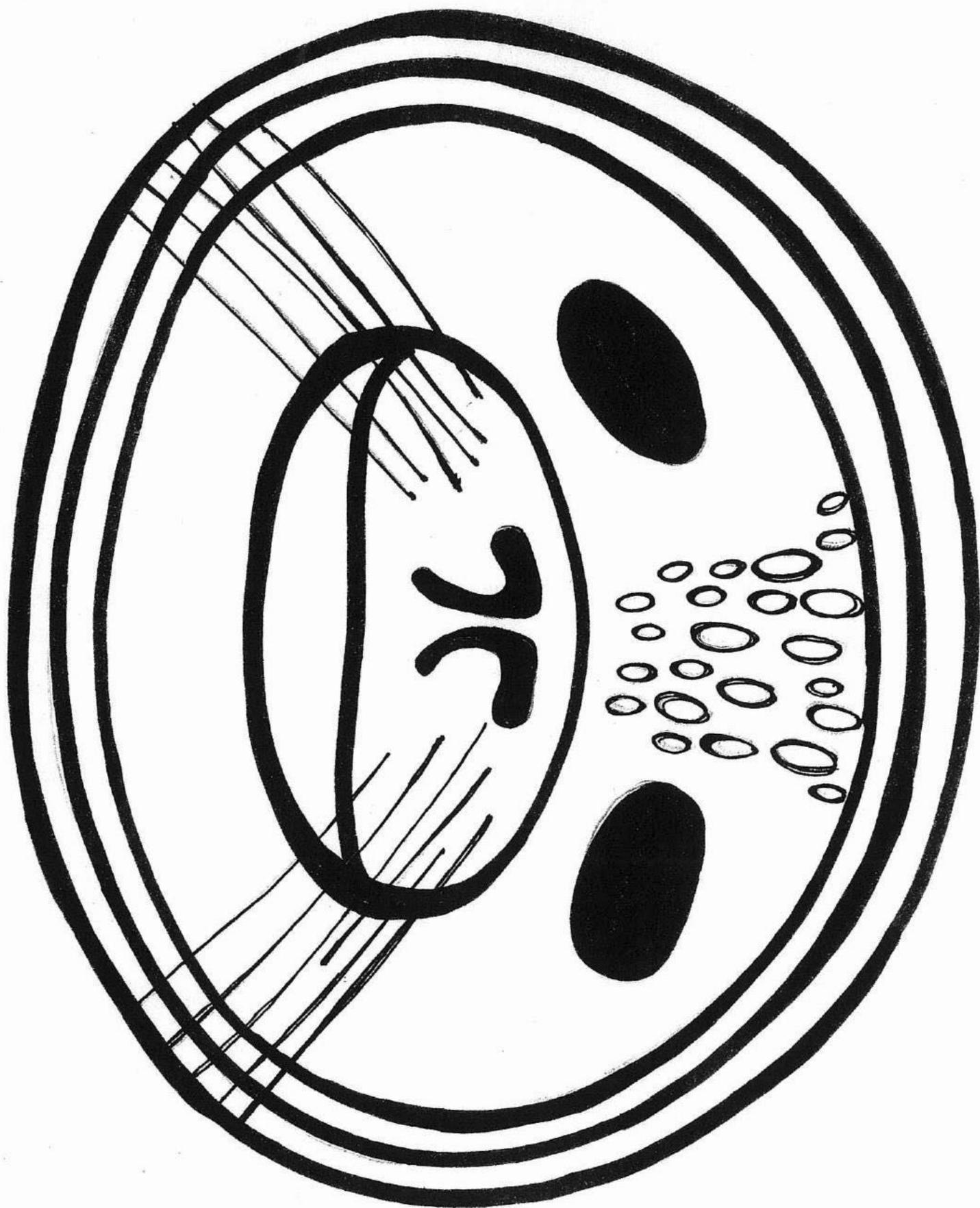
Produced with kind assistance from  
Lena Amason

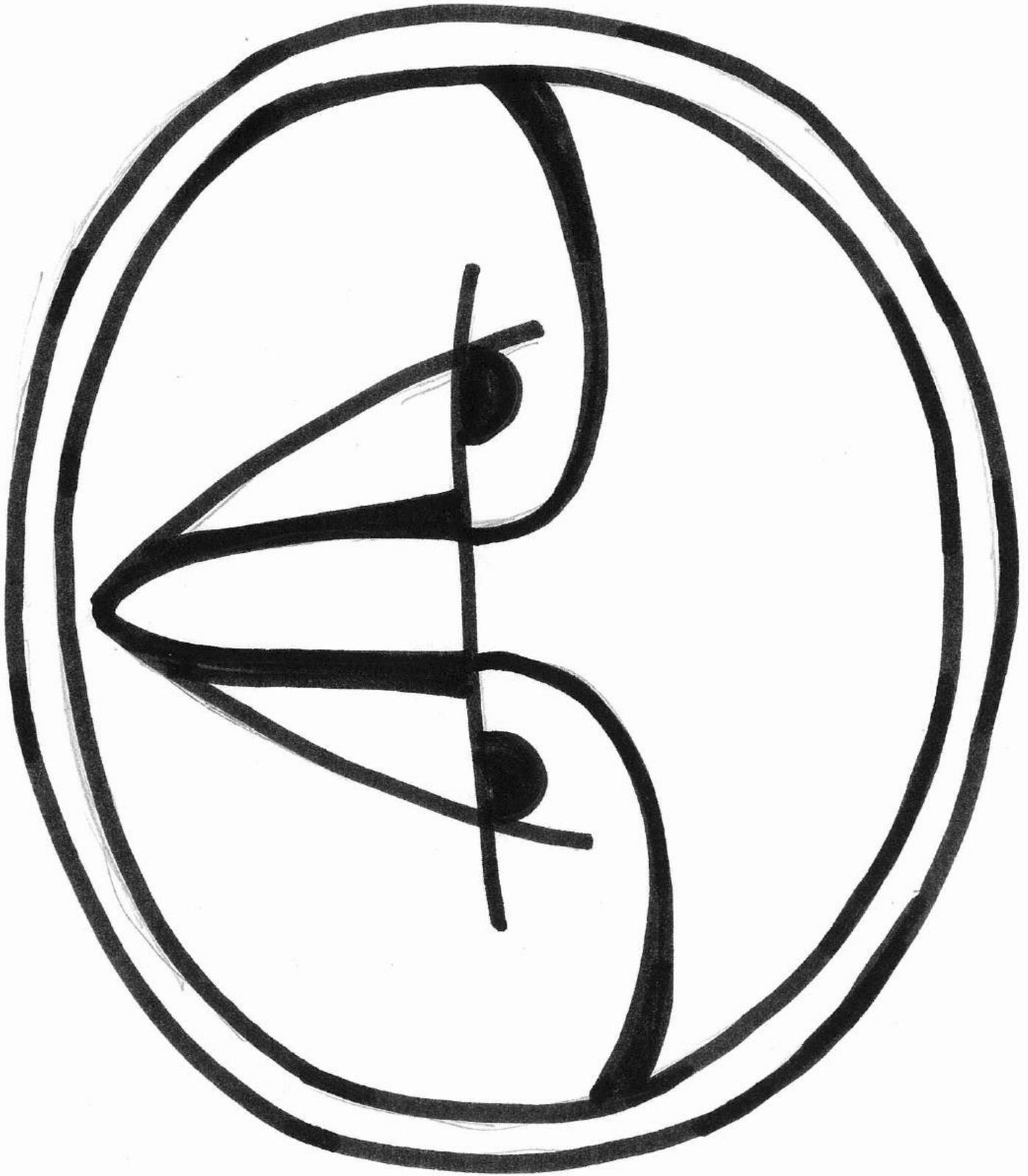


Ikauwiitii(q), Ikuwitii(q), liyapawawi'i — Golden-crowned Sparrow



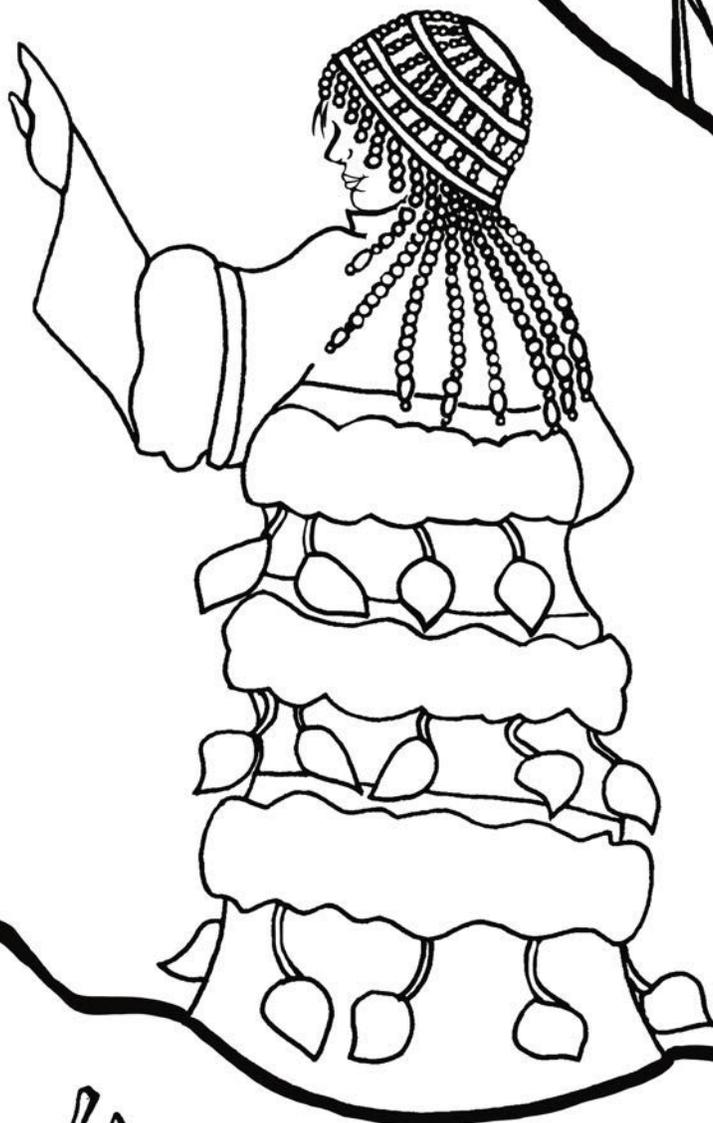
Isuwiq — Seal



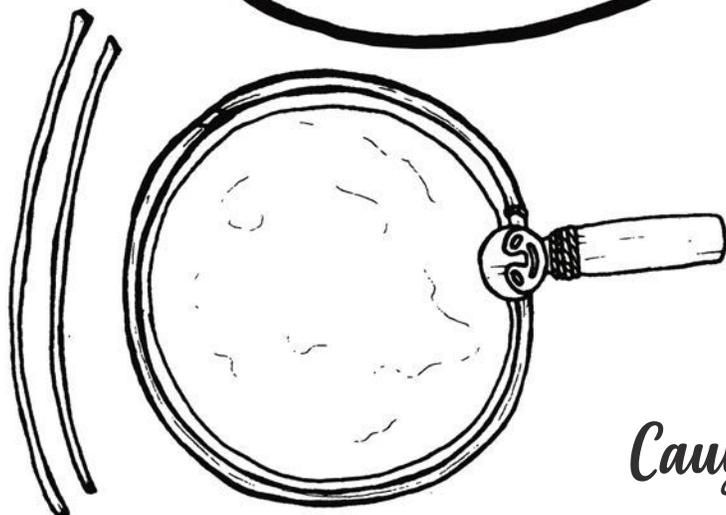
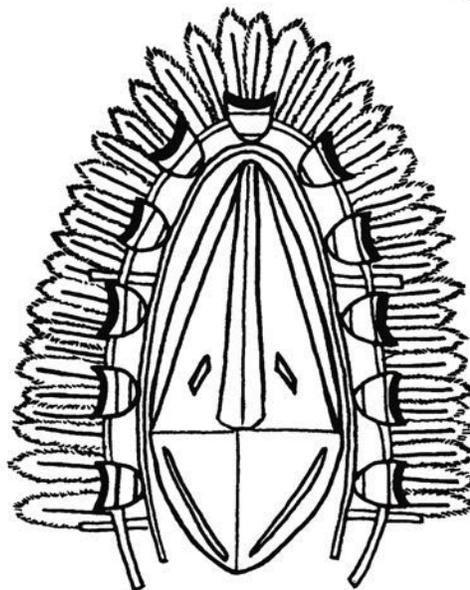




*Agnguartaasqaq—Dancer*

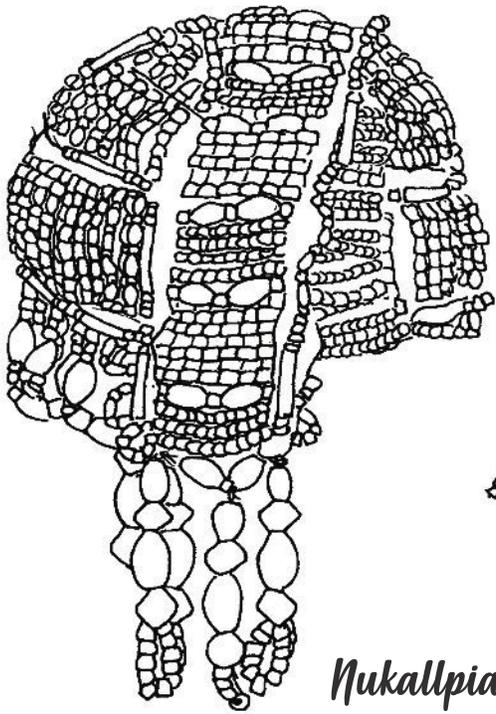
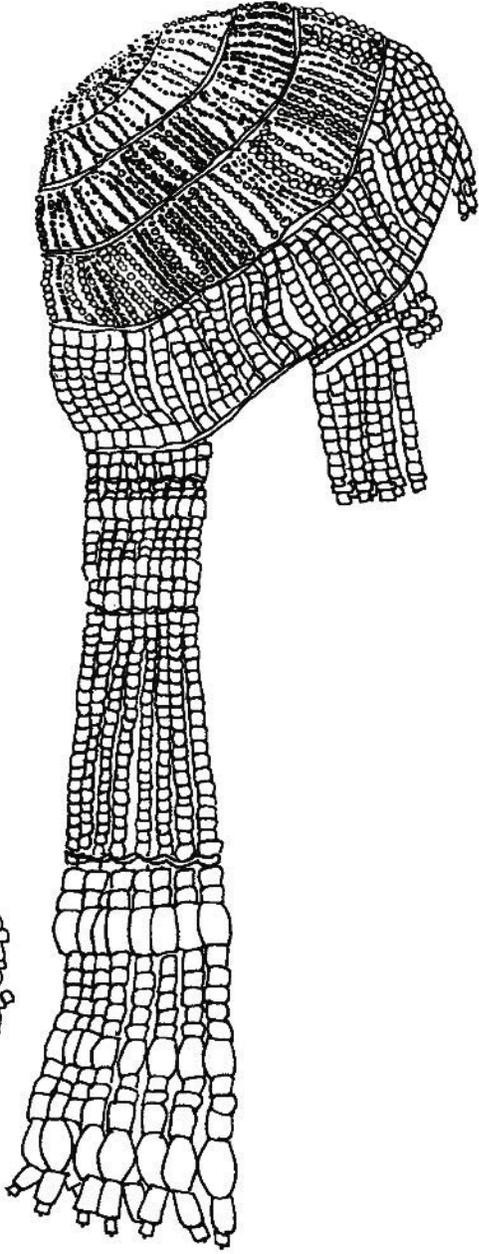


*Giinaruaq—  
Mask*



*Cauyaq—Drum*

*Arnam Nacaa—Woman's Headdress*



*Nukallpiam Nacaa—Men's Headdress*

Worn at celebrations