



THE
KAWÉSQAR

A Companion Guide
for
Elementary and Middle School Teachers
(Grades 4-8)

By
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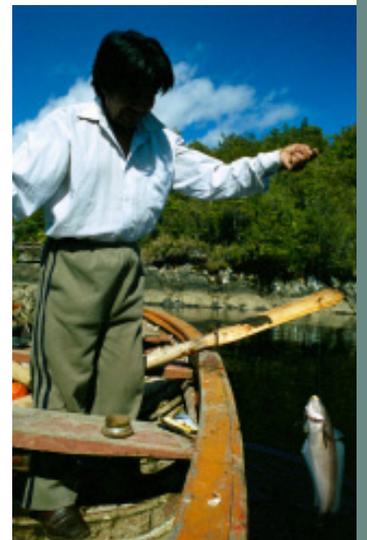


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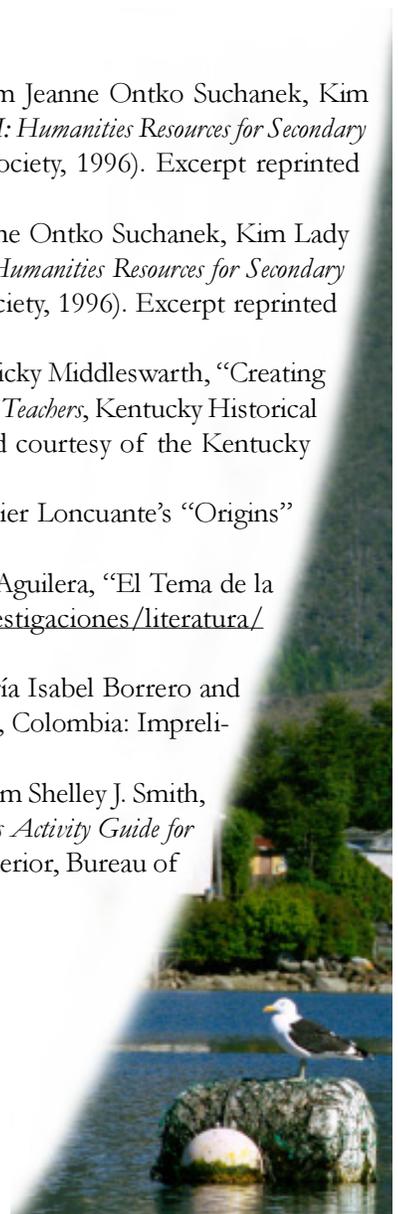
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ACTIVITY SHEETS AND HANDOUT CREDITS

1. **“Oral History Guidelines Teacher Planning Activities” handout.** Excerpted from Jeanne Ontko Suchanek, Kim Lady Smith, and Bob Gates, “Conversations With The Past,” in *Kentucky and World War II: Humanities Resources for Secondary Teachers*, Kentucky Historical Society, 123-124 (Frankfort, KY: Kentucky Historical Society, 1996). Excerpt reprinted courtesy of the Kentucky Historical Society: <http://history.ky.gov>.
2. **“Oral History Guidelines Student Planning Activities” handout** taken from Jeanne Ontko Suchanek, Kim Lady Smith, and Bob Gates, “Conversations With The Past,” in *Kentucky and World War II: Humanities Resources for Secondary Teachers*, Kentucky Historical Society, 124-125 (Frankfort, KY: Kentucky Historical Society, 1996). Excerpt reprinted courtesy of the Kentucky Historical Society: <http://history.ky.gov>.
3. **“Creating Exhibits In The Classroom” handout** taken from Michael Hudson and Vicky Middleswarth, “Creating Exhibits In The Classroom,” in *Kentucky and World War II: Humanities Resources for Secondary Teachers*, Kentucky Historical Society, 129-131 (Frankfort, KY: Kentucky Historical Society, 1996). Excerpt reprinted courtesy of the Kentucky Historical Society: <http://history.ky.gov>.
4. **“Remembrances of a Kawésqar Woman” handout.** Excerpted from Patricia Messier Loncuante’s “Origins” Essay, 2005.
5. **“The Importance of Stories by José Tonko Wide” handout** taken from Oscar E. Aguilera, “El Tema de la Muerte en la Literatura Oral Kawésqar,” 2005, <http://www.kawesqar.uchile.cl/investigaciones/literatura/tema1.html>. Reprinted courtesy of Oscar E. Aguilera.
6. **“Tell Me A Story Grandfather by Teobaldo Hernández” handout** taken from María Isabel Borrero and Gloria Bejarano, *El Abuelo de Mi Abuela. Hace Cien Años Era Un Niño*, 79 (Carvajal, S.A., Colombia: Imprelibros, 2004). Permission courtesy of María Isabel Borrero.
7. **Comparing Cultures handout** adapted from Comparing Cultures handout adapted from Shelley J. Smith, Jeanne M. Moe, Kelly A. Letts, and Danielle M. Paterson, *Intrigue of the Past. A Teacher’s Activity Guide for Fourth through Seventh Grades*, 13 (Washington, D.C.: United States Department of the Interior, Bureau of Land Management, 1996).



EDUCATOR INFORMATION

Overview

This study guide has been prepared as an educational tool to accompany the *Kawésqar* Community component of the Smithsonian Institution National Museum of the American Indian's Internet-based ***Indigenous Geography Project***. *The Kawésqar: A Companion Guide for Elementary and Middle School Teachers* has been designed to help educators in grades 4-8 teach about one Native community in South America today: The Kawésqar.

There are a total of two lessons that explore in more depth topics addressed by the Kawésqar community in the Indigenous Geography Project. These topics include the importance of oral traditions as a form of history to preserve and strengthen cultural identity, how geography has shaped Kawésqar culture, the technological and subsistence strategies devised by this ancient community to live in a harsh environment, and the impact of Western culture on their traditional way of life. While preparing these lessons, we worked closely with members of the Kawésqar community to ensure relevance and accuracy of topics explored in the lessons. Also, efforts were made to reveal the interdependency of these topics and to target particular National Geography Standards and National Social Sciences Standards. These standards provide direction for helping students become geographically and historically informed and further understanding and appreciation of the complex web of relationships between people, places, and the environment through time.

What You Will Find

This Guide contains two lesson plans.

Lesson 1

Nomads of the Sea provides students the opportunity to examine the close relationship that exists between Kawésqar culture and the environment. Students study maps to learn about the environment and the interdependence and accessibility of different places. They put together two jigsaw puzzles about ancient and modern day Kawésqar to draw inferences about the technological, subsistence and other practices devised by the Kawésqar to inhabit this territory. Students conclude the lesson by reflecting on the commonalities and differences between the Kawésqar community and their own.

Lesson 2

Navigating Our Memory introduces students to the importance of storytelling and oral traditions as a form of history and as a venue to pass on traditions and strengthen cultur-

al identity. Students explore different stories and activities designed to prepare them to carry out an oral history project that will help them to discover history through the eyes of their grandparents and indeed to learn about themselves.

What's In Each Lesson

Each lesson consists of fourteen sections. **Lesson Objective** highlights what the lesson is designed to achieve. **Estimated Time** provides an average estimate of lesson length. **Materials Required** lists the materials that will be needed to carry out the lesson. **Connections to the Curriculum** lists what curriculum areas the lesson touches on, for example, social sciences, geography, history, language arts, and/or language. **Connections to the National Geography Standards** lists what standards the lesson explores. **Connections to Students' Geographic Skills** describes what kinds of abilities students will acquire or develop further as a result of doing the lesson. **Connections to the National Social Sciences Standards** points out what strands this lesson examines. **Vocabulary** words are underlined in the background information and defined in the vocabulary portion of each lesson section. Words from the Kawésqar language are in *italics*. **Background** provides information that enhances understanding of the lesson topic and may be reproduced for classroom use, if needed. **Setting the Stage** serves as an icebreaker to introduce students to different themes. **Procedure** describes the different steps teachers need to follow to carry out the lesson successfully. The **Student Assessment** activities allow students to integrate what they have learned and communicate it to others. They also provide educators with ways to evaluate students' understandings of the topic. **Extension** suggests ways students can explore a similar topic in their own community. Finally, **Sources Consulted For Content** points out which bibliographical references were used to develop the lesson content.

How You Can Help

Let us hear from you! Email your comments to NMAI-IndGeog@si.edu.

Indigenous Geography Website:
www.IndigenousGeography.si.edu

LESSON 1

NOMADS OF THE SEA

GRADE LEVEL: 4-8

Lesson Objectives

At the completion of this lesson, students will be able to:

- Explore how geography has shaped Kawésqar culture through time.
- Discuss the different ways the Kawésqar and other cultures meet their basic human needs.

Estimated Time

Two to three sessions of 45 minutes each

Materials Required

- “Ancient Kawésqar Puzzle,” Activity Sheet A
- “Modern Kawésqar Puzzle,” Activity Sheet B
- “Comparing Cultures,” Activity Sheet C
- Roll of manila paper
- Thick crayons
- Glue
- Boxes
- Scissors
- Paint Colors

Connections to Curriculum Areas

- Geography
- Social Sciences
 - Language Arts
 - Arts

Connections to the National Geography Standards

Standard #3: How to analyze the spatial organization of people, places, and environments on Earth's surface

Standard #6: How culture and experience influences people's perceptions of places and regions

Connections to Student's Geographic Skills

- Explain the different ways in which places are connected and how these connections demonstrate interdependence and accessibility.
- Explain how technology affects the ways in which cultural groups perceive and use places and regions.
- Explain how the characteristics of different environments affect human activities.

Connections to the National Social Sciences Standards

Strand I: Culture. Social studies programs should include experiences that provide for the study of culture and cultural diversity.

Strand II: Time, Continuity, and Change. Social studies programs should include experiences that provide for the study of the ways human beings view themselves in and over time.

Strand III: People, Places, and Environments. Social studies programs should include experiences that provide for the study of people, places, and the environments.

Vocabulary

Culture: Concept developed by anthropologists to describe a set of learned beliefs, values, and behaviors generally shared by members of a society.

Kawésqar: The name Kawésqar comes from the joining of two words: *kawes* (flesh) and *kar* (bone), of flesh and bone, also meaning person.

Cultural relativism: The study of other cultures without making judgments about them.

Background

As people we all share the same fundamental human needs (e.g., shelter, food, protection) but we meet these needs in different ways depending on our culture. When doing this lesson, students will have an opportunity to examine the *Kawésqar* lifeways and their own. Emphasize the importance of studying a culture in its right without making value judgments. This is what anthropologists call cultural relativism.

Kawésqar lifeways have been closely intertwined with the landscape and available resources in the southern channels of Chile throughout history. At their peak, the Kawésqar inhabited the area located between the Gulf of Penas to the north, Brecknock Peninsula to the south and Río Verde to the east all the way eastward to the outlet of the Strait of

Magellan and west to the Pacific Ocean. As a seafaring people, “the essence of life is the sea, the channels, and the islands”, where they traveled from one area to another. Both the sea and land have offered them the foods and raw materials they needed in order to survive in an environment subjected to heavy rainfall and strong winds. Over time, they developed a strong relationship with this territory, one that also has endured in their cosmology, language, stories, and music.

Since contact with Europeans in the sixteenth century, the Kawésqar population and traditional lifeways have been significantly affected. At present, only twenty-two individuals, mostly adults, live in the XII region, in the towns of Puerto Edén and Puerto Natales, and in the city of Punta Arenas. It was not until the 1990s, during the government of Patricio Aylwin Azocar, that Indigenous Law No.19.253, Article 72 was passed, recognizing, for the first time in the history of Chile, that the Kawésqar, the Yagán, and other ethnic groups and their progeny are native peoples of the southern canals of Chile.

The twentieth century marked the end of their nomadic life and the establishment of permanent settlements in Puerto Edén, Puerto Natales, and Punta Arenas. Their traditional subsistence of shellfish, sea lions, fish, marine birds, land game, and vegetable foods has been replaced by canned foods and only occasionally by sea products. The plank canoes, harpoons, spears, and bird pole snares have been substituted by the comforts and technologies of today. Today, the Kawésqar are struggling to maintain a sense of cultural integrity in the midst of rapid changes.

Setting the Stage

Project or hang a map on the board and brainstorm with students why maps are useful and what kind of information we can obtain from examining a map.

Procedure: Putting the Pieces of Kawésqar Culture Together

1. Divide the class into groups of four students. Give out the “Ancient Kawésqar Puzzle,” Activity Sheet A, and the “Modern Kawésqar Puzzle,” Activity Sheet B, alternating the two different puzzles so that half of the class has one puzzle and the other half has the other.
2. Tell them they are going to be detectives of Kawésqar culture. To learn about this new culture, each group has to put the pieces of the puzzle together.
3. When they complete the puzzle, ask them to carefully examine each photograph and make inferences about Kawésqar life. Some questions to get them started: What does the photograph reveal about the Kawésqar lifestyle? What is the object made of? How might it have been used? What does the object tell us about the people who made it or the environment in which they lived? Have the students write their observations and inferences on a piece of paper.
4. After they have studied all the photographs, have each group designate a spokesperson. Note on the board their interpretations in two separate columns: Ancient Kawésqar and Modern Kawésqar.
5. Have them compare and contrast the information on both columns and reflect on the ways Kawésqar lifeways have transformed over time.

Student Assessment: The Kawésqar and My Community

The following activity will help teachers assess how well students understood some key concepts about the Kawésqar lifeway and to reflect on their own community.

1. List on the board students' responses to the following:
*What do you need to have in order to live? (Possible answers: food, water, shelter, clothing, protection, transportation, education, etc.)
2. Give each student the "Comparing Cultures" activity sheet. Under the category of "Basic needs" write: shelter & clothing, food & water, technology, education.
3. Ask students to think about the differences and similarities between the Kawésqar today and their community and to write them in the columns provided.
4. Have students share their responses with the whole class. Draw students' attention to the fact that as people we all share the same needs but we often meet them in different ways depending on our culture.

Extension: A Portrait of My Community

1. Divide the class into groups of four students. Move desks and chairs to one side of the classroom and have them sit on the floor.
2. Give each group manila paper, cardboard, a box of thick crayons, boxes, scissors, glue, and paint colors.
3. Tell each group to depict their community highlighting the places, geographical features, and buildings that best describe their community to them. Encourage them to discuss within groups the places that have most meanings to them and why.
4. Have them share their artistic productions and explanations with the whole class.
5. The teacher may want to exhibit the students' artwork in a special room in the school.

Sources Consulted for Content

Bird, Junius. "The Alcauf." In *Handbook of South American Indians, Vol. 1, The Marginal Tribes*, edited by Julian Steward, 55-80. Washington, D.C.: Smithsonian Institution, Bureau of American Ethnology, 1946.

Patricia Messier Loncuante's content material.

Internet Site of the School of Social Sciences of the University of Chile dedicated to the *Languages and Cultures of Chile: The Kawésqar*: (Researcher: Oscar E. Aguilera) <http://www.kawesqar.uchile.cl/>.

Smith, Shelley J., Jeanne M. Moe, Kelly A. Letts, and Danielle M. Paterson. *Intrigue of the Past. A Teacher's Activity Guide for Fourth through Seventh Grades*. Washington, D.C.: United States Department of the Interior, Bureau of Land Management, 1996.

LESSON 2

NAVIGATING OUR MEMORY

GRADE LEVEL: 4-8

Lesson Objectives

- Develop student's awareness of the importance of oral histories and storytelling in American Indian culture.
- Recognize that oral histories are a form of history and that we all make history in different ways.
- Explore first-hand the richness of oral traditions as a vehicle to strengthen one's personal and cultural identity.
- Establish an intergenerational dialogue between children and their grandparents.
- Provide students with the tools to carry out an oral history project in order to document their own family's history.

Estimated Time

Three to four sessions of 45 minutes each

Materials Required

- "Remembrances of a Kawésqar Woman," Handout A, from Patricia Messier Loncuante's "Origins" essay
- "The Importance of Stories" by José Tonko Wide, Handout B
- "Tell me a Story Grandfather" by Teobaldo Hernández, Handout C
- "Oral History Guidelines Student Planning Activities," Handout D
- "Oral History Guidelines Teacher Planning Activities," Handout E
- "Creating Exhibits in the Classroom," Handout F (optional)
 - Cardboard material
 - Scissors
 - Pencils
 - Tapes, tape recorders, and batteries

Connections to the Curriculum Areas

- Social Sciences
- Language Arts

Connections to the National Social Sciences Standards

Strand I: Culture: Social studies programs should include experiences that provide for the study of culture and cultural diversity.

Strand II: Time, Continuity, and Change: Social studies programs should include experiences that provide for the study of ways human beings view themselves in and over time.

Strand IV: Individual Development and Identity: Social studies programs should include experiences that provide for the study of individual development and identity.

Vocabulary

Kawésqar: The name Kawésqar comes from the joining of two words: *kawes* (flesh) and *kar* (bone), of flesh and bone, also meaning person.

Background

We are born with stories. Stories are the memories woven by our ancestors. Throughout history, people have relied on the power of the oral word to pass on the traditions, knowledge, values, and beliefs of their communities from one generation to the next. The oral tradition of storytelling is an important and vibrant part of many cultures today. As W.S. Penn (1984:6) says: “Storytelling for Indians is not something that happens in the past, though stories may tell about the past; it is a process that continues—its meaning and importance are present and even future.”

Every American Indian community has a story that explains how the world and the different beings that inhabit it came to be. While stories may vary from culture to culture, they all share some things in common. On the one hand, they are intimately connected with American Indian religious beliefs, spirituality, and knowledge. On the other hand, stories educate, offer guidance, illustrate processes, entertain, explain, and are told in different circumstances. The presentation of stories can take a few minutes or several days.

The oral traditions of the Native peoples of southern Chile are one of the most ancient ones in the Americas. The oral history of the Kawésqar, although rich in accounts, is not well known. As in the past, most children continue to learn about their traditional culture by listening to stories and learning the crafts taught by their grandparents and parents. In some cases, however, young people do not have the opportunity to acquire such knowledge due to disinterest on the part of the adults, involvement in western culture and urban activities, and/or little interest in or knowledge of their ancient traditions. The western lifestyle with its own norms and rules exerts a powerful influence on the Kawésqar way of life. Traditional

Kawésqar cultural practices are sometimes hindered by environmental protection laws, such as the prohibition of hunting seals and the huemul deer (*jekèál*) as well as the need for permits to obtain cinnamon tree (*saltálxar*) poles for building Kawésqar tents. In the midst of all these changes, present-day Kawésqar people strive to maintain their culture.

Setting the Stage

This activity serves as an icebreaker encouraging students to think about stories told to them by their grandparents.

*Let's Play: Talking Shoes**

- Our feet are our special guests. When the students come into the classroom, they find the teacher barefoot and the students have to take their shoes off and put them in the middle of the classroom. Everyone greets each other using their feet, creating groups and shapes with the feet. How many shapes can we make with our feet?
- In pairs, students make soles with cardboard material and create the first *talking shoes*. With all their shoe soles, they write a poem, song or story inspired by the stories told to them by their grandparents. Display the *talking shoes* on the walls of their classroom.

*Note: This game was created by Lil María Herrera and was taken from María Isabel Borrero and Gloria Bejarano, 2004. *El Abuelo de Mi Abuela. Hace Cien Años Era Un Niño*, Imprelibros, Carvajal, S.A., Colombia, p.32.

Procedure

Part A: A Window into Kawésqar Culture: Weaving Memories

Tell students that stories are a vital part of the Kawésqar culture. Some of these stories explain how things were created; others are personal accounts of memories. Hand out a copy of “The Importance of Stories” by José Tonko Wide (Kawésqar storyteller who lived in Puerto Edén and died in 1983), Handout B. Have students read the story and elicit their reactions.

Part B: Developing My Own Oral History Project: Discovering My Personal and Family Histories

1. Both the talking shoes game and the Kawésqar story provided students with the opportunity to recognize stories as an essential dimension of who we are, serving as a point of reference to navigate our own personal stories and through them a window into our own family.
 - Have students reflect on the story “Tell me a Story,” Handout C, by Teobaldo Hernández to introduce them to the oral history project of interviewing a grandparent or other family adult. If a grandfather/grandmother is not available at the time of the project, the student may choose an aunt/uncle or any other relative. Because of the nature of the personal interaction between grandparents and grandchildren, which varies from culture to culture, some students may be able to carry out a more structured interview while others may

engage in a more informal dialogue with their family member. Either way, what matters is that the student actually establishes this dialogue to learn about their childhood memories and to build a family tree.

2. Students will interview a grandfather/grandmother to learn about his/her story and origins and indeed to reconstruct the family history. (Ideas to get them started: How was your life grandpa/grandma when you were my age? Where did you come from? What things did you enjoy/dislike?)
(Note for Teachers: See “Oral History Guidelines: Teacher Planning Activities,” Handout D.)
3. To prepare students for conducting an interview:
 - Hand out “Oral History Guidelines: Student Planning Activities,” Handout E, and discuss it with them.
4. Have each student conduct an interview, transcribe it, and use the interviewee’s information to write an account of the person’s life. Encourage students to document this exchange with pictures taken by them. The students may also do research at the school library and town’s local library and historical society to expand on the information provided by the interviewee. The information also can be presented in a family tree.
5. This exercise also can be used to have students reflect on their own childhood and examine the differences and similarities between their experiences and that of their grandparents.
6. Collect and compile all the students’ stories into one document and put on file at school. If possible, encourage students to obtain pictures, music, copies of letters or any other form of document from their grandfather/grandmother to enhance the appeal and content of compilation.
7. As a follow up, invite the grandfather/grandmother to share their stories, games, food, etc. with the students in class. This project may be organized as a festival in collaboration with the art and history teachers to celebrate “Living History Month” or any other event dedicated to celebrating our traditions.
8. Conclude this lesson by reminding students of the importance of our own family stories as a form of history and the fact that we all play an active part in history, making history in different ways.

Student Assessment

1. Each student will be assessed based on how well the students developed their interview questions, transcribed the interview tape (if applicable), and wrote up the account of their grandfather/grandmother’s life.
2. Encourage students to reflect on their personal experience about participating in the Oral History Project. The following questions may facilitate a reflection session:
 - What was your first impression of the Oral History Project?
 - What fears/concerns did you have before starting this project?
 - What was the best thing that happened during the project?
 - What could you do better?
 - How would you describe to a friend what you learned after participating in this project?

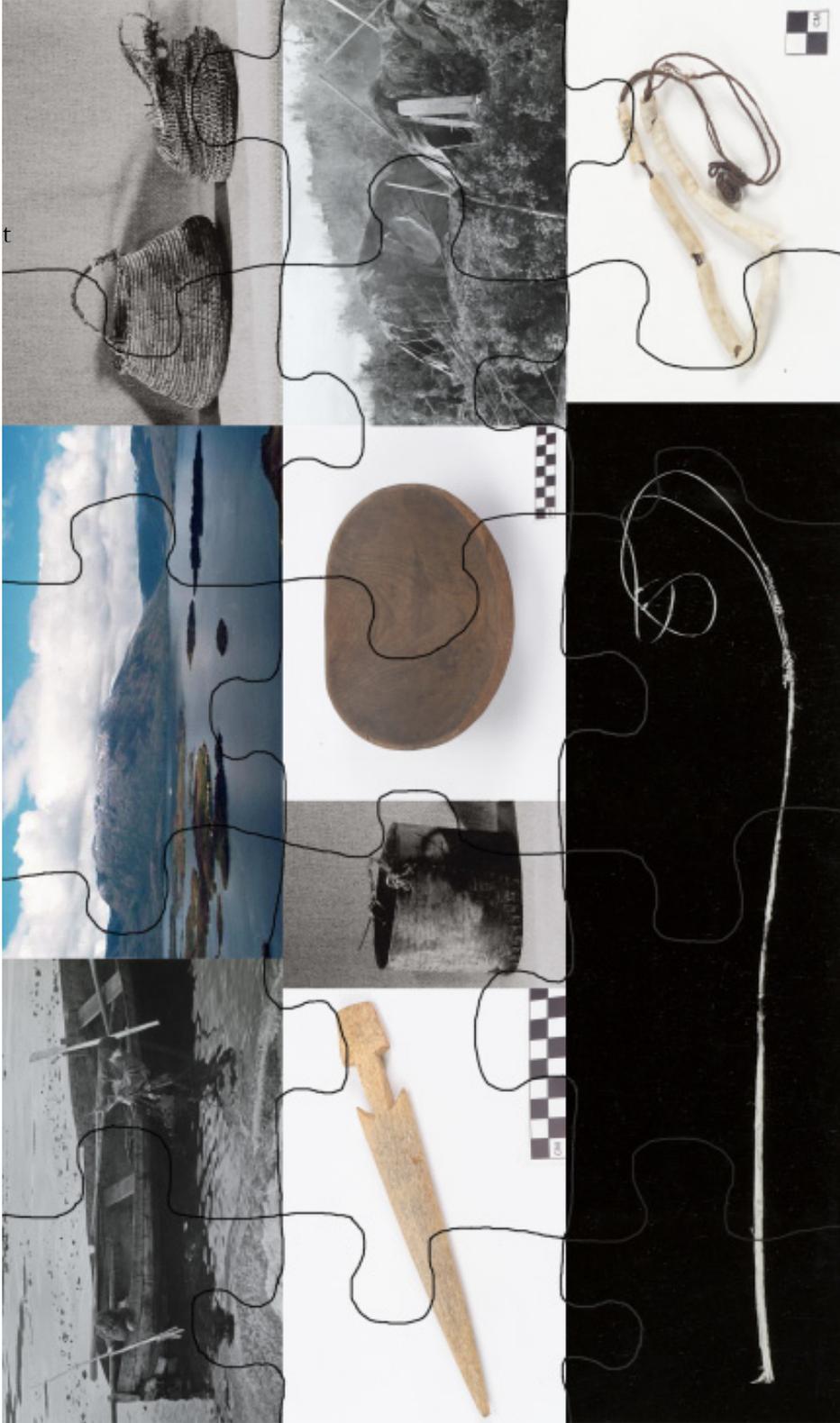
Extension: Design an Exhibit

Develop an exhibit for your school, town library, local museum or city hall as seen through the eyes of the grandmothers and grandfathers of the children. Include pictures, documents, maps, music, and letters in addition to selected portions of students' accounts. Follow "Creating Exhibits in the Classroom," Handout F, for guidelines on how to prepare an exhibit.

Sources Consulted for Content

- Penn, W. S., ed. *The Telling of the World: Native American Stories and Art*. Singapore: Stewart, Tabori and Chang, 1996.
- Borrero, María Isabel y Gloria Bejarano. *El Abuelo de Mi Abuela. Hace Cien Años Era Un Niño*. Carvajal, S.A., Colombia: Imprelibros, 2004.
- Internet Site of the School of Social Sciences of the University of Chile dedicated to the *Languages and Cultures of Chile: The Kawésqar* (Researcher: Oscar E. Aguilera): <http://www.kavesqar.uchile.cl/>.
- Patricia Messier Loncuante's content material.

ANCIENT KAWÉSQAR PUZZLE



Top row (left to right): Photo Junius B. Bird. Courtesy, Division of Anthropology, American Museum of Natural History; Photo Óscar Aguilera Fáunderz. Courtesy, School of Social Sciences, University of Chile; Photo Junius B. Bird. Courtesy, Division of Anthropology, American Museum of Natural History

Middle row (left to right): Photo from NMAI Indigenous Geography Kawésqar profile; Photo Junius B. Bird. Courtesy, Division of Anthropology, American Museum of Natural History; Photo from NMAI Indigenous Geography Kawésqar profile; Photo Junius B. Bird. Courtesy, Division of Anthropology, American Museum of Natural History;

Bottom row (left to right): Photos Junius B. Bird. Courtesy, Division of Anthropology, American Museum of Natural History; Photo from NMAI Indigenous Geography Kawésqar profile

MODERN KAWÉSQAR PUZZLE



Bottom row, end: Photo courtesy of Arlette García Lobos.
Middle row, second from left: Photo courtesy of Communications Department of the Punta Arenas Municipality.
All other photos courtesy of Marisol Villanueva.

COMPARING CULTURES

Name _____

Basic Needs	My Community	Kawésqar Community Today

REMEMBRANCES OF A KAWÉSQAR WOMAN, FROM PATRICIA MESSIER LONCUANTE'S "ORIGINS" ESSAY

I imagine remembering the past; everything seems to be in obscurity, in the obscurity of my ancestors. How I long for the footsteps of my grandmother, whom I never knew and who would have told me beautiful stories in Kawésqar if she were alive today. My eyes would fill with happiness. I imagine her as a person who is simple and honest, but with the sincerity in her eyes of a loving grandmother. Her hands would be like rose petals, her face like the purity of a charming woman, and her body would be that of a fighter and a kind woman. Grandmother, I will imagine you until my thoughts are exhausted or until I reach you in my dreams, a granddaughter who awaits your kind affection and simplicity.

I imagine the Kawésqar family that I never knew, like my grandmother, my grandfather, my aunts and uncles. I have the happiness of having with me at all times my father, who is no longer on this earth. Heaven received you, father, with open arms, and that calms me and makes me happy. You will shine a light on the long road I will have to travel in this world. I imagine my Messier family that has disappeared. It feels as though it is in the clouds, the family I never had but try to imagine in my dreams.

THE IMPORTANCE OF STORIES

by
José Tonko Wide

The old man was around long ago. And now everyone has died, they've been dying off [the old ones] and the latest ones [= the people of modern times] don't know anything anymore. And he told old stories and about his experiences, and when he told them he got into it, and when they asked he used to begin telling. And he went and died! When they asked him, he told everything. And now that he has died there is no one else who tells stories [like he did], because everyone has forgotten about everything; I know that all those people on the other side (=on the other side of the bay) don't know anything. And I know how to tell stories and when people tell me to, I start telling them. And I learned from him. The mouse tale and the bird story, the *Quetro* duck story; when he felt like it he used to tell them.

I learned it there and here I am, and when people ask me, I speak.

Taken from Oscar E. Aguilera, "El Tema de la Muerte en la Literatura Oral Kawésqar," 2005,
<http://www.kavesqar.uchile.cl/investigaciones/literatura/tema1.html>.

TELL ME A STORY GRANDFATHER

by

Teobaldo Hernández (Kuna cartographer)

Grandfather, tell me a story...

..If you want me to tell you a story, you will have to walk a long way with me, a long way...

Every time the grandfather started a story, he took a pencil, paper, and a recording machine, and the grandfather suddenly changed topic or kept silence.

One day the grandfather invited him to go fishing and when they were far from the coast, he told him:

Get ready. I'm going to tell you a story...and he spent two days telling...

When he finished, he whispered: keep it in your memory, what's important is what stays in your memory...because our memory is our book.

Taken from María Isabel Borrero and Gloria Bejarano, *El Abuelo de Mi Abuela. Hace Cien Años Era Un Niño*, 79 (Carvajal, S.A., Colombia: Imprelibros, 2004).

ORAL HISTORY GUIDELINES

Student Planning Activities

Before Conducting the Interview

- Determine what you want to accomplish in the interview.
- Write a mission statement that explains the purpose of the interview. Be as specific as possible so the interview won't get out of control.
- Prepare a list of open-ended questions. Open-ended questions will encourage the interviewee to answer with more than just a "yes" or "no". Instead of "Did you ever visit the old general store?", ask "What do you remember about the old general store?"
- Practice the interview with a partner. Make sure you know how to use the recording equipment and can ask questions and listen to responses with genuine interest!
- Develop an Oral History Interview Release Form.
- Schedule an interview time as conveniently as possible for the interviewee. Mornings usually work best for the elderly.
- Check equipment before the interview and pack everything you will need to make it run smoothly: tape recorder, microphone, towel to cushion mike or recorder from vibrations, extra cassettes and batteries, extension cord, release form, and so on. Take more than you think you will need.

Conducting the Interview

- Be prompt and courteous. This is the time to practice your best manners!
- Determine a location to conduct the interview so that the interviewee will feel comfortable and relaxed. Make sure that there will be few distractions in order to prevent any interruptions, which can cause both the interviewer and interviewee to get nervous or want to end the interview quickly.
- Review what you plan to do before turning on the recorder, so the interviewee will feel comfortable.
- Record a header on the beginning of the tape before beginning the interview. Include your name, the interviewee's name, the title of the project and the date and location of the interview. For example, "My name is...and I am interviewing...at...on the subject of... Today is..."
- Begin the interview by asking the interviewee for his or her name, address, and date and place of birth. Play back the tape to make sure the recorder is working.
- Put the interviewee at ease by beginning with easy questions that call for short answers. Asking the names of parents, brothers, and sisters, for example, help to relax an interviewee.
- Ask open-ended questions, LISTEN TO THE ANSWERS, and ASK FOLLOW-UP QUESTIONS to get more details. Write your questions on separate index cards. Although you will have a list of prepared questions, some of the best interviews result from questions asked as a direct response to what the interviewee has said.
- Maintain eye contact and show that you are truly interested in the interviewee's story.

- Let the interviewee do the talking. Do not challenge accounts or interrupt, even if you think the interviewee is wrong.
- Allow short digressions but keep the interview on track. Take advantage of pauses to say, “That’s really interesting, but today I want to learn about... Maybe we can talk about that in another interview.”
- End the interview at a reasonable time, generally one to one and a half hours. Record a closing statement that reiterates names, the date and location, and the name of the project. When you get home, make a label for the cassette with the same information.

Follow-Up Activities

- Send a copy of the tape to the interviewee, along with a note of appreciation for participating in the project. If tapes are used in stories, send a copy to the interviewee. If they become part of an exhibit, invite the interviewee to the opening.

Taken from Jeanne Ontko Suchanek, Kim Lady Smith, and Bob Gates, “Conversations With The Past,” in *Kentucky and World War II: Humanities Resources for Secondary Teachers*, Kentucky Historical Society, 124-125 (Frankfort, KY: Kentucky Historical Society, 1996). <http://history.ky.gov>

ORAL HISTORY GUIDELINES

Teacher Planning Activities

1. Have students think who they would like to interview and why. In class, develop a list of potential interviewees and lists reasons.
2. Decide how the interviews will be conducted. Will interviews take place in people's homes, at school, or another location?
3. Contact potential interviewees to explain the project. If they agree to participate, suggest that they prepare by looking over old letters, photographs, or other personal materials from the community. These materials can be shared with students during a pre-interview visit or during the actual interview and may be borrowed for the exhibit.
4. Make sure the students have a good understanding of the interview's purpose.
5. Identify an appropriate repository for the interviews-probably the school library-and prepare a legal release agreement for interviewees to sign, giving permission to use the tapes. Do not forget to describe in the form that you plan to use this information in a compilation and exhibit.
6. Assemble the best recording equipment available, including extra cassettes and batteries, and plan time for students to practice using it. Use external microphones.
7. Have students transcribe the interview and use its information to write an account of the interviewee.

Taken from Jeanne Ontko Suchanek, Kim Lady Smith, and Bob Gates, "Conversations With The Past," in *Kentucky and World War II: Humanities Resources for Secondary Teachers*, Kentucky Historical Society, 123-124 (Frankfort, KY: Kentucky Historical Society, 1996). <http://history.ky.gov>

CREATING EXHIBITS IN THE CLASSROOM

Student-organized exhibits make excellent culminating events. In creating an exciting product for an authentic audience, students use a variety of skills to synthesize content-area knowledge. The guidelines below suggest a process for organizing a class of students to organize an exhibit.

Initial Activities for the Whole Class

1. **Select the exhibit theme as a class.** Strive to identify a topic that is broad enough to explore in a meaningful way but focused enough to be manageable. Best bets include local people, events, or issues or universal themes that can be viewed through a local lens. To test the validity of the topic as an exhibit theme, brainstorm a list of objects and images that could be used to illustrate it.
2. **Identify a location for the exhibit and set an opening date.** Both of these factors will have a big impact on the project, so be as realistic as possible. The ideal location would be an artificially lighted, air-conditioned space that can be locked to protect borrowed objects. If large groups of visitors are expected, look for a roomy area as well.
3. **Divide the class into four teams:** Research and Scripting; Collections, Design and Installation; and Education and Public Programs. Ask each team to appoint a leader who can represent the group on a core exhibit team. Plan to meet regularly with the core team to review progress.
4. **To make sure all the groups can get to work, identify tentative exhibit subtopics as a class.** Write a sentence or two describing the imagined content of each section and brainstorm a list of possible artifacts and images. Type up this list and give a copy to each group.

Research and Scripting Checklist

1. **Divide up subtopics to research.**
2. **Distill research into several main ideas per subtopic.** Try to spell out each main idea in a short paragraph.
3. **Write a script organizing subtopics and main ideas into a list, outline, or essay.** Provide each team with a copy so they can finalize artifact lists, design exhibit components, and plan programs.

4. **Meet with the core team to chart subtopics, main ideas, artifacts, and exhibit techniques.**
5. **Write short, concise labels** (50-75 words) at two levels: subtopic and main ideas.

Collections Checklist

1. **Expand the list of artifacts brainstormed by the class** based on the script prepared by the Research and Scripting group.
2. **Prepare a plan for collecting the desired objects and images.** Possible strategies include sending a checklist home with classmates, contacting local community organizations, purchasing small items in antiques stores, and so on.
3. **Devise a loan form** that includes a place for a snapshot of the borrowed item and basic information about it: name and address of lender, short description of the object, and a short condition report that notes any abnormalities present on the object when it is received.
4. **Create an information form** for gathering basic data for the loan form and information about the artifact or image that might be useful for labels. Some museum curators like to conduct a full interview with object donors to learn as much as possible about the object's history.
5. **Meet with the core team to chart subtopics, main ideas, artifacts, and exhibit techniques.**
6. **Keep meticulous loan records as the objects and images come in!** Take snapshots to attach to loan forms and store the forms in a safe place. Make arrangements to store artifacts in a locked closet until it's time to install them in the exhibit.
7. **Take responsibility for the safe installation of the collection in the exhibit** and the prompt return of loan objects to their owners when the exhibit closes.

Design and Installation Checklist

1. **Identify exhibit formats on the basis of the subtopic/artifact list devised by the class.** Possibilities can range from desks or tables pushed against walls or bulletin boards to self-standing panels and display cases. Consider the space where the exhibit will be located, the security of borrowed artifacts, the availability of exhibit "furniture," (platforms, cases and pedestals), the budget, and the time frame.
2. **Make an initial sketch of the exhibit area** illustrating the locations and arrangement of subtopics and artifacts. Share the sketch with the core team before proceeding and plan to modify it when the script is complete.

3. **Select a color scheme** for paints, wall and table coverings, and other exhibit components.
4. **Generate a list of exhibit furniture and all the materials that will be needed to build or modify it.** Plan to tap local merchants, printers, and other businesses for donations of materials. Make arrangements for furniture to be built by the team, vocational education classes, or others.
5. **Make copy prints of borrowed images** and mount for installation.
6. **Make arrangements with the Research and Scripting team to obtain labels for production.** Select paper, a typeface and point size, and cut and mount computer-produced copy for installation.
7. **Produce a plan for the installation of the exhibit by the class and supervise the work crews.**
8. **Take responsibility for maintaining the exhibit once it opens.**

Education and Public Programs Checklist

1. **Identify the primary audiences your exhibit will reach:** students, parents, the community-at-large, and so on.
2. **Brainstorm a list of programs that will help the main audience(s) learn from the exhibit.** Possibilities might include visitor-activated exhibit components that stimulate the senses and encourage viewers to think; student-guided tours offered at regular intervals; a brochure that provides guidelines for self-touring; and/or lecture, film, or musical programs.
3. **To plan interactive exhibit components,** identify subtopics or main ideas that can be enhanced or explained with a hands-on object, recorded sound, or a guessing game rigged with pushbuttons or answers concealed under flips. Meet with the Design and Installation group to discuss production of the components.
4. **Devise a publicity plan for promoting the exhibit.** Identify all the places that need to know about the exhibit and prepare a media release describing it. If time permits, coordinate the design and production of a poster or flier to distribute.
5. **Plan a special event to open the exhibit.** Make arrangements for music, refreshments, and a ribbon-cutting ceremony. Design, produce, and send invitations to make sure there's a crowd!

Installation by the Whole Class

1. **Clear and clean the exhibit space.**

2. **Set up exhibit furniture; install interactive components; install images.**
3. **Install artifacts.**
4. **Attach labels to furniture.**

Technical Assistance

For more detailed information about planning and building exhibits, you may want to contact the American Association of Museums (1225 Eye Street, N.W., Suite 200, Washington, DC 20005) or the American Association for State and Local History (530 Church Street, Suite 600, Nashville, TN 37219-2325). Both distribute books and technical leaflets about creating museum exhibits. Some good examples include:

- Ames, Ken et al. *Ideas and Images: Developing Interpretive History Exhibits*. Nashville, Tenn.: American Association for State and Local History, 1992.
- Belcher, Michael. *Exhibitions in Museums*. Washington, D.C.: Smithsonian Institution Press, 1990.
- Lord, Barry et al. *The Manual of Museum Exhibitions*. Lanham, MD.: Alta Mira Press, 2001.
- Neal, Arminta. *Exhibits for the Small Museum: A Handbook*. Nashville, Tenn.: American Association for State and Local History, 1976.
- Witteborg, Lothar P. *Good Show! A Practical Guide for Temporary Exhibitions*, 2nd ed. Washington, D.C.: Smithsonian Institution Traveling Exhibition Service, 1988.

Taken from Michael Hudson and Vicky Middleswarth, "Creating Exhibits in the Classroom," in *Kentucky and World War II: Humanities Resources for Secondary Teachers*, Kentucky Historical Society, 129-131 (Frankfort, KY: Kentucky Historical Society, 1996). <http://history.ky.gov>