

ANCHORAGE MUSEUM

ALASKAN SALMON, MIGRATION, AND IMMIGRATION

PRIMARY SOURCES LESSON PLAN

Through the two primary sources, *Canoe Brand Canned Red Salmon Label* and the *Automated Fish Butchering Machine*, students will build knowledge about how Alaskan canneries have influenced Alaska Native land and harvesting rights, and impacted human migration and immigration in Alaska. Students will learn about the representation of Alaska Native peoples over time in commercial print media. Synthesizing what has been learned, students will create and pitch a research-based and culturally responsive design of a contemporary canned salmon label.

STUDENTS WILL

- Demonstrate visual literacy to interpret primary sources
- Learn about 19th and 20th-century fishing, cannery industry, and cannery workers in Alaska
- Design a culturally responsive salmon can label

MATERIALS

- Canoe Brand Canned Red Salmon Label, Cameron Campbell Collection Anchorage Museum, B1991.031.2
- **20 Questions Deck**
- Paper and coloring materials

RECOMMENDED GRADE LEVEL

- Second grade and up

INQUIRY BASED METHODS AT THE ANCHORAGE MUSEUM

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

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

CONSTRUCTIVISM

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

VISUAL THINKING STRATEGIES

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



The VTS teaching methodology centers around three questions:

What's going on in this picture?

What do you see that makes you say that?

What more can we find?

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

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

LEARN MORE vtshome.org

WHAT IS VISUAL LITERACY?

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

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

- Association of College and Research Libraries

TIPS FOR OBJECT-BASED TEACHING

LOOK CLOSELY

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

ASK OPEN-ENDED QUESTIONS

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

PROVIDE CONTENT

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

GET HANDS-ON

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

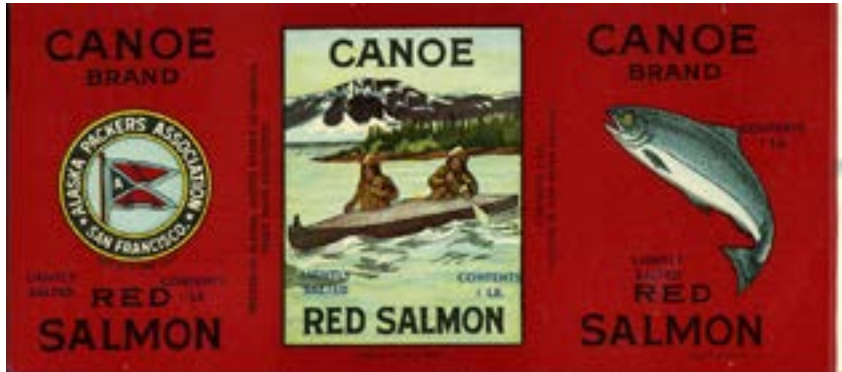
- *Sketch a detail. Sketch the object from multiple perspectives.*
- [For paintings, drawings and photographs] *Sketch what you might imagine happened before this image. Sketch what you imagine might happen after.*
- [For objects] *Where do you imagine finding this object? Sketch an environment where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



ALASKAN SALMON, MIGRATION, AND IMMIGRATION

OBSERVE

ASK *What is a saltery? What is a cannery?* Invite students to share their experiences, ideas, and definitions with the class. Fish are preserved with salt in a saltery and canneries are establishment where food, like salmon, is processed for canning.



Canoe Brand Canned Red Salmon Label

Cameron Campbell Collection; Anchorage Museum B1991.031.2

8 mins

Invite students to describe what they see with a partner.

ASK *What do you see? What do you notice first? What details do you see? What do you notice about the people, the objects and the words represented?*

20+ mins

USE 20 Questions Deck for more discussion questions about the object. Share observations with the class. *What makes you say that? Why does that stand out to you?* Paraphrase student's observation.

EXTENSION ACTIVITY In groups, students will research Alaskan salmon species: King (Chinook), Coho (Silver), Sockeye (Red), Pink (Humpies), and Chum (Dog). Prompt students to research and present a profile of the species: its characteristics, life-cycle and the ecosystem necessary for this salmon species to thrive. Using images, students will present their findings for at least 5 minutes.

REFLECT

Through the design of the label, what is the maker trying to convey to the audience? Who was the initial audience? What was happening when this label was made? What biases and stereotypes do you see? **NOTICE** the texts, brand name, and the depicted watercraft.

Look closely at images of a Athabascan/Dene birchbark canoe and Unanga¹ *ulu²ta²*, 'two-hatch kayak.' Compare and contrast the watercrafts.

LEARN MORE about a Dene birchbark canoe: alaska.si.edu/record.asp?id=303

LEARN MORE about an Unanga¹ *ulu²ta²*: alaska.si.edu/record.asp?id=115

For thousands of years, Alaska Native peoples have relied on water to support surviving and thriving in Alaska. The various bodies of water of Alaska continue to be essential for transportation as well as hunting and fishing. Alaska Native peoples build and innovate technologies to navigate the vast oceans, icy seas, rushing rivers, and glacial lakes as well as harvest fish and other marine life from the waterways of Alaska.

One of the main Athabascan/Dene watercraft is the birchbark canoe which was frequently used to traverse lakes in the interior of Alaska until the 1920s. The birchbark canoe has specific names across the Dene language family. In Alaska, the Dena'ina term is *baqay*, the Deg Xinag term is *tr'eyh*, and the Gwich'in term is *k'ii tr'ih*. The skin boat, *elgheji* in Dena'ina, was historically made of moose skin for temporary use to carry meats after hunting trips. In the Aleutian Islands, the *ulu²ta²* is an important part of Unanga¹ life—initially used for carrying cargo or children and later adapted by Russian fur traders. During Russia's colonization of the Aleutian Islands, the *ulu²ta²* became a popular hunting vessel because it allowed for the stern paddler to maintain stability while the forward paddler hunted seals with a rifle.

¹ The largest Indigenous language family in North America is the Dene language family, which is commonly identified as 'Athabascan' — a word that is not native to any of the Indigenous languages to which it refers. Unanga¹ is the name of the Indigenous peoples of the Aleutian Islands. The name 'Aleut' comes from Russian colonizers in the 18th century.



CONTEXT

With the arrival of foreign explorers and merchants in the mid-18th century came new methods of using the land and its resources. For the first time, Alaska's natural resources became a commodity extracted and shipped elsewhere. Interest in fur and then gold led to conflicts about how the land should be used and who possessed it, though Alaska Native peoples have stewarded local lands and waters for thousands of years. Salmon—a wild, renewable resource from the land—became a vital export and industry. With this new industry, salmon stocks were depleted in their traditional areas of harvest, forcing Alaska Native peoples to travel greater distance to fish salmon for their communities.

Alaska Native Salmon Harvest

Sustainable harvesting and hunting is central to Alaska Native lifeways. Harvest provides for community and supports individual and collective well-being. In Southeast Alaska, a fish trap's construction, use, assembly, and fishing duration were carefully monitored by Tlingit and Haida men. Fishing techniques and technologies—such as iron barbed points, gaff hooks, harpoons, and reef nets made of natural resources—were adapted specifically to the types of fish found and its correlating ecosystems. Tlingit women historically filleted, stripped, dried, and smoked the salmon. Dried salmon and fish oil—prized foods that traditionally served as an indicator of wealth, status and prestige—continues to be an important aspect of potlatch cultures.

LEARN MORE [Southeastern Alaska Salmon Industry](#)

Traditionally from spring to summer, the Dena'ina people were based in what is now known as downtown Anchorage for their traditional fishing and hunting camps. The Dena'ina people traditionally used the *tanik'edi*, 'dipnet platform built over mudflats,' to catch salmon before switching to gill nets around 1900.

Commercialized fishing greatly impacted Alaska Native access to salmon. The Dena'ina living in Nushagak village experienced famine from the four operating canneries' unregulated salmon traps, and ultimately, had to relocate to Lake Clark where salmon was more abundant due to the near extinction of salmon in the Cook Inlet and Nushagak Bay area. In 1889, the U.S. Congress passed the first legislation to regulate fish traps and outlaw fish barricades on rivers due to canneries' overfishing.

In 1924, Congress passed the White Act [C. 272, 43 Stat. 464]: "An act for the protection of the fisheries of Alaska, and for other purposes," which authorized the Secretary of Commerce to "set apart and reserve fishing areas in any of the waters of Alaska over which the United States has jurisdiction."

HIGH SCHOOL DEBATE ACTIVITY Prompt students to research the White Act of 1924. Assign the class in two teams to debate either *for* or *against* the White Act.

INVITE students to define resource and commodity:

[from Merriam-Webster]

re-source - *noun* - a source of supply or support: an available means—usually used in plural; a natural source of wealth or revenue —often used in plural; a natural feature or phenomenon that enhances the quality of human life; computable wealth —usually used in plural; a source of information or expertise

com-mod-i-ty - *noun* - an economic good; one that is subject to ready exchange or exploitation within a market

From generation to generation, the Dena'ina people pass knowledge about the land and the tradition of *ye'uh qach'dalts'iyi* which means 'what we live on from the outdoors.' Today, the Dena'ina people continue their fish camp traditions and of 'putting up salmon,' the processing of salmon. Karen Evanoff, cultural anthropologist for Lake Clark National Park and Preserve, reflects about Dena'ina fish camps: "My earliest fish camp memory is of my grandmother, who was blind, pulling grass and short brush by hand to clear the path and the area around the dock, or sitting near a pile of fish bones, pulling threads from a gunny sack and tying together the bones that had been split from the salmon. Now we're preparing for another summer at fish camp. A familiar excitement is in the air."²

PROMPT students to reflect on their earliest memory of a fish or fishing experience. Invite students to think and jot down notes about their earliest sensory experience: *what did you see, smell, taste, touch, and hear?* Students may write about the experience and share their essay with the class.

² Jones, Suzi, et al. *Dena'inaq' Huch'ulyeshi: The Dena'ina Way of Living*. Fairbanks: University of Alaska Press, 2013.



CANNERY INDUSTRY IN ALASKA

The first salmon saltery, later turned to a cannery, was built in Klawock around 1869 by George Hamilton, who would later sell to Sisson, Wallace & Co. in 1878.

The second saltery-turned-cannery was also built that same year in Sitka. In 1878, Sisson, Wallace & Co. re-constructed Hamilton's Klawock saltery into a cannery. The Klawock cannery was twice as productive as the cannery in Sitka—making 129,600 cans of salmon. In 1878, the Alaska Commercial Company built the first saltery on the Kenai River. The first cannery in Kodiak Island was built on the Karluk Spit in 1882. By 1888, 16 canneries operated along Alaska's coastline and rivers, where salmon would migrate to spawn. The following year, this number increased to 37, and in 1898, there were 55 canneries.

Salmon were harvested and sold to canneries by independent fishermen and Alaska Native fishers, who used seine, gill nets, and fish traps. Canning season revolved around the peak of salmon runs, typically in late June, July, and August. Most canneries operated through autumn with a smaller crew, who would stay behind to finalize the last shipments of canned salmon.

In the early 1900s, the market for canned salmon boomed as refrigerators were not yet common home appliances. Sealed in metal and sterilized with heat, Alaska canned salmon companies sought to stand out with highly-individualized labels based upon company, region, and political climate. These labels were designed to convey a distinct sense of place and history through commercial marketing.

By 1917, there were 118 canneries operating in Alaska. In that year alone, more than half of the world's supply of salmon—about six million cases valued at \$46 million—was packed in Alaska.

Who worked in Alaska's first salmon canneries?

In 1870, 12 Chinese cannery workers were employed by George Hume, making up 10 percent of his total employees, at a Columbia River cannery in the Pacific Northwest region. During this period, the work available to those of Chinese descent were limited to seasonal railroad, agricultural, and manual jobs. Within four years, the majority of the thirteen canneries along the Columbia River relied on a Chinese labor crew. Chinese cannery workers were contracted to complete

The Canoe Brand, represented in the Canned Red Salmon Label, was a brand of the Alaska Packers Association. To avoid competition with each other, 27 of 33 canneries merged as the Alaska Packers Association (APA) in 1893, the largest salmon enterprise in Alaska stretching from Bristol Bay to the Southeast Alaska panhandle. The APA was based in San Francisco since its establishment and its assets were ultimately sold in 1982 due to decline in the canning industry.

WATCH the Alaska Packers Association video: youtu.be/OTUQvcp9t6k

all 'inside' labor (sorting, butchering, sliming, packing, adjusting the fish amount, placing and sealing the lids, and arranging cans) as well as recruiting, supervising, and cooking for their crew.

In 1878, Chinese cannery workers traveled to organize the first canneries at Sitka and Klawock. The Tlingit people initially refused to let the Chinese workers to disembark from the Cutting Packing Company ship after learning that the cannery planned to only hire Chinese workers. The U.S. Treasury consequently negotiated for canneries to buy fish from the Indigenous peoples while Chinese cannery workers were to create tin cans. About 2,400 salmon were sold by Tyonek Dena'ina to commercial interests in 1887.

The Klawock cannery first opened with a majority of Alaska Native workers although they would later rely on Chinese immigrants. Early cannery work required rapid and technical efficiency to butcher fish, make cans out of tins by hand, and ensure proper sealing procedures. Invention of mechanized processes to minimize manual labor was not heavily pursued as Chinese labor was inexpensive. Due to the cost of shipping to Alaska, cans were still made by hand in Alaska despite new mechanized canning technologies. In 1908, manual manufacture of cans in Alaska ended due to the invention of flattened cans that could be reshaped upon arrival.

EXTENSION ACTIVITY Invite students to research the history of newcomers in Alaska's salmon regions during the early 20th century. *Who worked in the canneries? What were their working and living conditions?* Delve deeply into the history and effects of the 1918 Spanish influenza to Alaska's cannery industry and Indigenous populations.



How did the canneries influence Alaska's diverse population? How did 19th and early 20th century immigration laws affect the Alaskan canneries?

On May 6, 1882, the Chinese Exclusion Act was approved by the Congress and President Chester A. Arthur, providing a 10-year moratorium on Chinese labor immigration of “both skilled and unskilled laborers and Chinese employed in mining” due to “the opinion of the Government of the United States [that] the coming of Chinese laborers to this country endangers the good order of certain localities within the territory thereof.”³

The Chinese Exclusion Act was the first significant law restricting immigration into the United States. Chinese cannery workers were consequently replaced by Japanese workers who were ultimately replaced by Filipino nationals.

Following the Spanish-American War in 1898 and as a result of the Treaty of Paris, Spain ceded the Philippines to the United States. The Philippines became an American territory—despite a three-year Philippine-American War—thus allowing Filipinos, as new American nationals, to migrate to the United States. Despite their new American passports, Filipinos did not have the right to vote, purchase property, or marry white women. Filipinos worked in primarily low paying jobs. In Alaska, they would ultimately replace the majority of aging cannery workers. Alaskeros, the name Filipino cannery workers chose for themselves, worked in all aspects of the cannery industry. Although the majority of Alaskeros were fluent in English, they still experienced derogatory remarks and discrimination from their white peers, much like the Chinese and Japanese crews.

The 1917 Immigration Act, also known as the Asiatic Barred Zone Act, was passed by Congress to restrict immigration of “undesirables” and those from “any country not owned by the U.S. adjacent to the continent of Asia.” Filipino and Japanese migration, however, was possible during this time due to the Filipinos’ U.S. national status and the informal Gentlemen’s Agreement of 1907 between Japan and the United States, which limited the number of passports issued to Japanese emigrant to United States to business and professional men. The Gentlemen’s Agreement expired in 1924 due the Immigration Act and consequently limited the number of immigrations permitted into the United States. In this way, the Immigration Act

³ Learn more about anti-Chinese immigration policies at

<https://www.pbs.org/weta/thewest/resources/archives/seven/chinxact.htm>

TERMS

[from the U.S. Dept. of Interior]

in-su-lar ar-e-a - *noun* - a jurisdiction that is neither a part of one of the several States nor a Federal district. This is the current generic term to refer to any commonwealth, freely associated state, possession or territory

ter-ri-to-ry - *noun* - an incorporated United States insular area

pos-ses-sion - *noun* - equivalent to territory. Although it still appears in Federal statutes and regulations, possession is no longer current colloquial usage

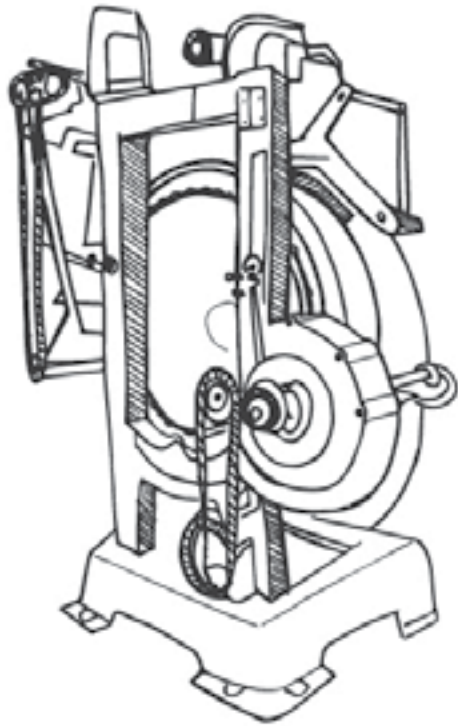
com-mon-wealth - *noun* - an organized United States insular area, which has established with the Federal Government, a more highly developed relationship, usually embodied in a written mutual agreement. Currently, two United States insular areas are commonwealths, the Northern Mariana Islands and Puerto Rico. A United States insular area from April 11, 1899, the Philippine Islands, achieved commonwealth status on March 24, 1934 (Public Law 73-127), and remained as such until the United States recognized the Philippine Islands’ independence and sovereignty on July 4, 1946.

completely prevented all Asians from immigrating. People of Asian lineage were not able to become naturalized citizens due to existing nationality laws of 1790 and 1870.

During the late 19th and 20th century, payment for the same work in the canneries was based on the worker’s ethnicity. Scandinavian fishermen and those in the ‘white crew’ were paid the highest, while Italian and Greek fishermen who did the same work were paid less. Chinese, Japanese, and Filipinos were paid the least. Bunkhouses, mess halls, bath houses, and work assignments were also segregated by ethnicity. The minority crews received rice and fish for their meals, and were expected to supplement their limited diet by buying more food, at their own expense, in the company store. The white crews, comparatively, received a more nutrient rich ‘American’ diet of meat, potatoes, and milk daily. Workers were also segregated in their transportation to and from Alaska’s canneries. White crews travelled in first class cabins while the minority crews were placed in the overcrowded steerage with minimal food, water, and poor sanitary facilities.



IN GALLERY EXPERIENCE



Drawing of *Automated Fish Butchering Machine*

c. 1903

Iron, steel

Alaska exhibition

20+ mins

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

WATCH archival footage of the **'Iron Chink' from Wing Luke Museum of the Asian Pacific American Experience.**

Invented by Edmund Smith in 1870, the automated fish butchering machine uses a vertical wheel to convey salmon past gut-

ting knives and cleaning attachments in preparation for canning. Smith originally called it 'the Iron Chink,' a crude reference to the Chinese cannery workers it would replace. On its first day, it cleaned 22,000 fish in nine hours, or about 40 fish per minute, revolutionizing the commercial salmon industry and forcing many to search for a new line of work.

DISCUSS *What are the implications of the name 'Iron Chink'?*

EXTENSION ACTIVITY Prompt students to research present-day working and living conditions of cannery workers in Alaska. Research the changes in technology, working conditions, and market demand. *Who works in Alaska's salmon canneries today? Where? What do they wear? What is their work day like? When and how much do they work? How much are they paid?*

ALASKA AND SALMON TODAY

Between 1980 and 2017, Anchorage's immigrant population grew by 180.4%, from roughly 11,5000 people more than 32,000. Today, Alaska's 58,544 immigrants make up 7.9% of the state's population. Philippines (35.1%), Mexico (7%), South Korea (6.9%), Ukraine (4.2%) and Russia (4.1%) lead the top countries of origin for immigrants in Alaska. In 2016, the Alaskan salmon industry employed about 1,757 workers in May, 15,146 in June, 21,047 in July, and 12,172 in August. In the Bristol Bay region, the 2016 monthly average for workers was 1,267 employees. Workers are typically employed from June to September. In 2016, there were 8,102 workers in June and only 20 workers in September in all of Alaska. Seafood processing accounts for more than 70% of the state's manufacturing employment—employing about 26,000 Alaska residents and 29,000 residents from other states in 2016. Immigrants and refugees contribute enormously to the culture and the economy of the state. Foreign-born workers make up 74.3% of Alaska's seafood industry, which is the largest export industry in the state after oil and gas. Salmon, pollock, cod and crab represent most of these exports, which totaled more than 2 billion pounds in 2016—enough to feed every person on the planet one serving that year.

QUESTION

What more do you want to learn about Alaskan canneries?



FINAL PROJECTS

DESIGN: SECOND GRADE AND UP

1. Invite students to brainstorm a new, culturally responsive design of a canned salmon label for the commercial market.

CULTURALLY RESPONSIVE REASONING Encourage students to make conscious choices for their design.

- *What are you trying to convey to the audience through the design of the label?*
- *Who is your audience?*
- *What is the story of your label?*
- *How is your design relevant to the place the salmon product comes from?*
- *Do you recognize any biases and stereotypes?*

NOTICE the relationship of the texts, brand name, and symbols. Consider why specific elements, fonts, and colors are being selected.

- *Why would you select a red background for a salmon label? Perhaps to mimic the fish's coloring or to entice hunger?*
- *What fonts are being selected? Does a sans-serif font look more informal than a serif font? Which tone is more appropriate for this piece?*
- *When the object appears on a store shelf, what makes your label stand apart from the others?*

PROMPT Students to prepare a 5-minute design pitch to the class. Remind students to be confident in their design decisions during the presentation.

VISUAL HIERARCHY THEORY

Visual Hierarchy Theory is based on organization and importance. *How does our brain perceive visuals and our understanding of the content?*

CONSIDER size, color, contrast, alignment, repetition, proximity, whitespace, texture and style of the logo.

WRITE: SECOND GRADE AND UP

2. Everyone has a story about how they came to be in their current hometown. For those whose family have lived here for thousands of years, or settled within the past 200 years, or are immigrants, or are refugees: *what stories does your family have about your town? How did you come to your town? Why?*

Write a 500-word of this story with a beginning, middle, and end. Students may share their writing to the class.

EXTENSION ACTIVITY Contribute to the [Immigrant Stories](#) digital storytelling and archiving project by the University of Minnesota's Immigration History Research Center (IHRC).

RESEARCH: SIXTH GRADE AND UP

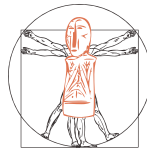
3. In pairs, students will research one of the 27 APA canneries. Utilizing the [Vilda database](#), prompt students to locate and select a photograph related to their APA cannery. The photograph can represent or be related to the cannery's interior, exterior, landscape, peoples, or objects. Students should use the [20 Questions Deck](#) to guide their close-looking, research, and writing about the photograph and the cannery.

ASK *What information did you find about this APA cannery? Where is the APA cannery located and whose traditional Alaska Native homeland are they on? What is its diamond name? How does the photograph relate to the APA cannery?*

Students will present about their APA cannery and share the photograph's significance.



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ALASKA
HUMANITIES
FORUM



ATWOOD
FOUNDATION

HEARST *foundations*

This lesson plan was inspired by Sara Fineman's project for the 2018 ASD Summer Academy workshop: Engaging Primary Sources for Alaska Studies at the Anchorage Museum, and written by Marion Gajonera, Education Interpretation Manager.

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

WEB RESOURCES

alaska.si.edu

Smithsonian Alaska Native Collections

alaskahistoricalsociety.org/category/alaska-canneries

Alaska's Historic Canneries

baranovmuseum.org/canned-at-karluk

"Canned at Karluk," Baranov Museum

kmxt.org/2013/11/way-back-in-kodiak-canned-at-karluk

Canned at Karluk Podcast

[Engaging Students with Primary Sources](#)

Smithsonian National Museum of American History

americanimmigrationcouncil.org/research/immigrants-in-alaska

Fact Sheet: Immigrants in Alaska

live.laborstats.alaska.gov/ces

Fishing and Seafood Industry in Alaska

usdac.us/nativeland

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

immigrantstories.umn.edu

Immigrant Stories (IHRC) at the University of Minnesota

anjuligrantham.com

Salmon Canning History in Alaska

vilda.alaska.edu/digital

Vilda Database - Alaska's Digital Database



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RELATED CONTENT AREAS

ALASKA STANDARDS FOR CULTURALLY-RESPONSIVE STUDENTS

- B. 1. acquire insights from other cultures without diminishing the integrity of their own;
- B. 2. make effective use of the knowledge, skills and ways of knowing from their own cultural traditions to learn about the larger world in which they live
- E. 7. determine how cultural values and beliefs influence the interaction of people from different cultural backgrounds;
- E. 8. Identify and appreciate who they are and their place in the world.

ALASKA STANDARDS FOR HISTORY 2-12

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

COMMON CORE STATE STANDARDS FOR ENGLISH LANGUAGE ARTS & LITERACY

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

SPEAKING AND LISTENING 2

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

WRITING 2

- 3. Write narratives in which they recount a well elaborated event or short sequence



of events, include details to describe actions, thoughts, and feelings, use temporal words to signal event order, and provide a sense of closure.

8. Recall information from experiences or gather information from provided sources to answer a question.

SPEAKING AND LISTENING 3-5

1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher led) with diverse partners on grade 3-5 topics and texts, building on others' ideas and expressing their own clearly.

c. Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.

d. Explain their own ideas and understanding in light of the discussion.

2. Determine/Paraphrase/Summarize the main ideas and supporting details of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

4. Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace

WRITING 3-5

3. Write narratives to develop real or imagined experiences or events using elective technique, descriptive details, and clear event sequences.

7. Conduct short research projects that build knowledge about a topic.

SPEAKING AND LISTENING 6-8

1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others' ideas and expressing their own clearly.

2. Interpret/Analyze information/main ideas/purpose of information presented in diverse media (included but not limited to podcasts) and formats (e.g., visually, quantitatively/ data-related, orally) and explain how it contributes to a topic, text, or issue under study

4. Present claims and findings, sequencing/emphasizing salient focus ideas logically and using pertinent descriptions, facts, and details to accentuate main ideas or themes

b. Use narrative techniques. c. Use a variety of transition words, phrases, and clauses to convey sequence and signal shifts from one time frame or setting to another.

d. Use precise words and phrases, relevant descriptive details, and sensory language to advance the action and convey experiences and events.

e. Provide a conclusion that follows from and reflects on the narrated experiences or events.

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

SPEAKING AND LISTENING 9-12

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

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

ALASKA STANDARDS FOR VISUAL ARTS 9-12

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

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

NCSS

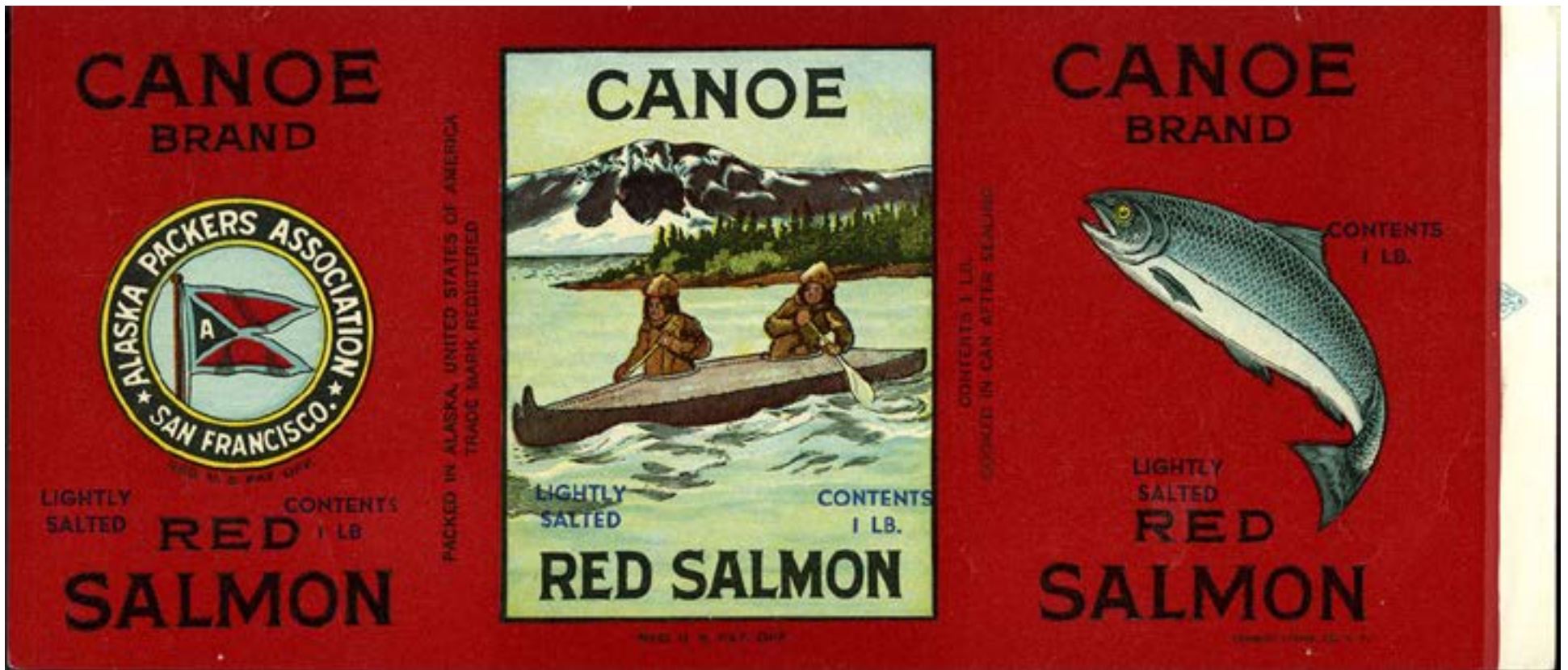
Culture 1.b Social studies programs should include experiences that provide for the study of culture and cultural diversity, so that the learner can give examples of how experiences may be interpreted differently by people from the diverse cultural perspectives and frames of reference.

SEL SKILLS SOCIAL AWARENESS

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

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





Canoe Brand Canned Red Salmon Label
Cameron Campbell Collection; Anchorage Museum B1991.031.2