



NEW VICTORY® SCHOOL TOOL®

RESOURCE GUIDE

AJIJAAK ON TURTLE ISLAND



2018-19 SEASON

THE NEW VICTORY® THEATER

New York's Theater for Kids and Families

A PROJECT OF THE NEW 42ND STREET

THE NEW VICTORY THEATER

The New Victory Theater brings kids to the arts and the arts to kids. Created in 1995 on iconic 42nd Street, this nonprofit theater has become a standard-bearer of quality performing arts for young audiences in the U.S. Reflecting and serving the diverse city it calls home, The New Victory is committed to arts access for all students, teachers, kids, families and communities of New York to experience and engage with the exemplary international programming of theater, dance, circus, puppetry and opera on its stages. A leader in arts education, youth employment and audience engagement, The New Victory Theater has been honored by the President's Committee on the Arts and the Humanities with the 2014 National Arts and Humanities Youth Program Award, by Americans for the Arts with a national Arts Education Award, and by the Drama Desk for "providing enchanting, sophisticated children's theater that appeals to the child in all of us, and for nurturing a love of theater in young people."

The international productions on NEW VICTORY stages inform and inspire the work of the award-winning NEW VICTORY Education Program through a dynamic combination of school and public programs. Our school programs serve over 40,000 Pre-K through 12th grade students and teachers each season at almost no cost to the kids or their schools. Many of our partners are NYC-area Title I schools, with a high percentage of students who would be unable to experience live theater if it weren't for The New Victory. This nationally-recognized program exemplifies the organization's long-standing commitment to the intrinsic value of cultural participation in the lives of New York City kids.

The NEW VICTORY Education Department is committed to building impactful and long-lasting relationships with schools and after-school programs. We believe that creating strong and meaningful partnerships between schools and arts organizations allows school communities to deeply enrich their arts programs and infuse creativity across the curriculum. By annually enrolling in the unique and award-winning NEW VICTORY Education Partnership Program, schools take advantage of \$2 tickets to NEW VICTORY school-time and after-school performances, free classroom workshops led by highly skilled teaching artists, in-depth resources and professional development that allow teachers to incorporate the arts into their classrooms.

NEW VICTORY® SCHOOL TOOL® Resource Guides

Available to Education Partners for every show in our season, NEW VICTORY SCHOOL TOOL Resource Guides provide educators with comprehensive materials that explore the artistry and key themes of each production. Filled with practical, ready-to-implement activities that allow any teacher to incorporate The New Victory into their classroom, the NEW VICTORY SCHOOL TOOL Resource Guides are designed to enrich the performance experience before, during and after the students' trip to the theater.

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Making Connections to Learning Standards

NEW VICTORY SCHOOL TOOL Resource Guides align with the Common Core State Standards, New York State Learning Standards and New York City Blueprint for Teaching and Learning in the Arts. We believe that these standards support both the high quality instruction and deep engagement that The New Victory Theater strives to achieve in its arts education practice.

The NEW 42ND STREET® Youth Corps

Available for high school and college-age youth, the NEW 42ND STREET Youth Corps offers paid employment, job training, academic support and mentorship through jobs in the arts. At The New Victory you are greeted by the NEW VICTORY Usher Corps, a rigorous three-year program for New Yorkers ages 16-22, and at The Duke on 42nd Street you are greeted by the NEW 42ND STREET College Corps, a program offered to current CUNY students pursuing graduation. Participants of these programs are paid for their time as front of house staff and for participating in professional development workshops. In our administrative offices, the NEW 42ND STREET Apprentice Corps employs college and graduate students who want hands-on experience in the daily operations of a nonprofit performing arts organization. They are joined by members of the NEW 42ND STREET Fellows Corps, which provides career-launching employment and networking opportunities for former NEW VICTORY Ushers who are actively pursuing non-performing theater careers. Together, these four programs of the NEW 42ND STREET Youth Corps expose students to invaluable life skills and the power of live performance.



NEW VICTORY® SCHOOL TOOL® Resource Guides are made possible by a generous gift in memory of Fr. John R. Scarangelo, OFM whose lifelong passion for the theater was a powerful influence on all who were fortunate to know and love him.



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WHAT GUIDES NEW VICTORY EDUCATION: **OUR GUIDING PILLARS!**

*Want to know what guides the work we do in New Victory Education? We'll tell you!
The Guiding Pillars on this page are the foundation of how we strive to cultivate
collaboration and creativity for everyone!*

PLAY

How is the work sparking imagination,
encouraging joy in learning
and evoking laughter?

DISCOVERY

What methods are we employing and questions
are we asking to encourage opportunities for
meaning-making, deepening understanding, inquiry,
curiosity, risk-taking and learning about oneself,
ones' peers, and the world around us?

COMMUNITY

How are we encouraging ensemble and
collaboration within the communities
we work with?

ART FORM

How are we honoring and exploring
the technique of the art forms
presented on our stage?

CREATE

How can we activate art-making and creativity
to explore the art form in each production?

ARTS FOR ALL

How is the work accessible
to and inclusive of everyone?

INSIDE

A behind-the-curtain look at the artists, the company and the art form of this production

COMMON CORE STANDARDS

Reading: 1; 2; 3; 4; 8; 9; 10

Writing: 1; 2; 3; 4; 5; 7; 8; 9

Speaking and Listening: 1; 2; 3; 4; 5; 6

Language: 1; 2; 3; 5

NEW YORK STATE STANDARDS

Arts: Creating, Performing, Responding, Connecting

Languages Other Than English: 2

English Language Arts: 1; 2; 3; 4

Social Studies: 1; 2; 3; 5

Science: 4; 6; 7

BLUEPRINT FOR THE ARTS

Theater: Theater Making, Developing Theater Literacy, Making Connections, Careers and Lifelong Learning

Visual Arts: Art Making

Dance: Dance Making

Summary

Kites morph into soaring birds and branches transform into a gentle deer. Visionary puppetry artist Heather Henson and Grammy Award winner-Ty Defoe bring together an ensemble of Indigenous First Nations peoples to tell the tale of Ajijaak, a young whooping crane who must face her first migration south. Indigenous songs, languages, and dance weave together in a spectacle of artistry to create this affecting story about the dangerous effects of climate change on animals and our Mother Earth. With puppets from Jim Henson's Creature Shop, lyrics by Ty Defoe and Grammy nominee Dawn Avery and Traditional Music composer Kevin Tarrant of The SilverCloud Singers, AJIJAAK ON TURTLE ISLAND takes flight in a celebration of the natural world.



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A Land Acknowledgement

FROM THE NEW VICTORY THEATER

We wish to respect and honor the histories of the Indigenous First Nations peoples who once inhabited and protected the land on which The New Victory Theater stands.

Prior to colonization by Europeans, the five boroughs that make up the city of New York were inhabited by the Lenape, Merrick, Canarsie, Rockaway and Matinecock Nations. It's important to acknowledge the Peoples of these Nations, their cultures, their communities, their elders both past and present, as well as future generations.

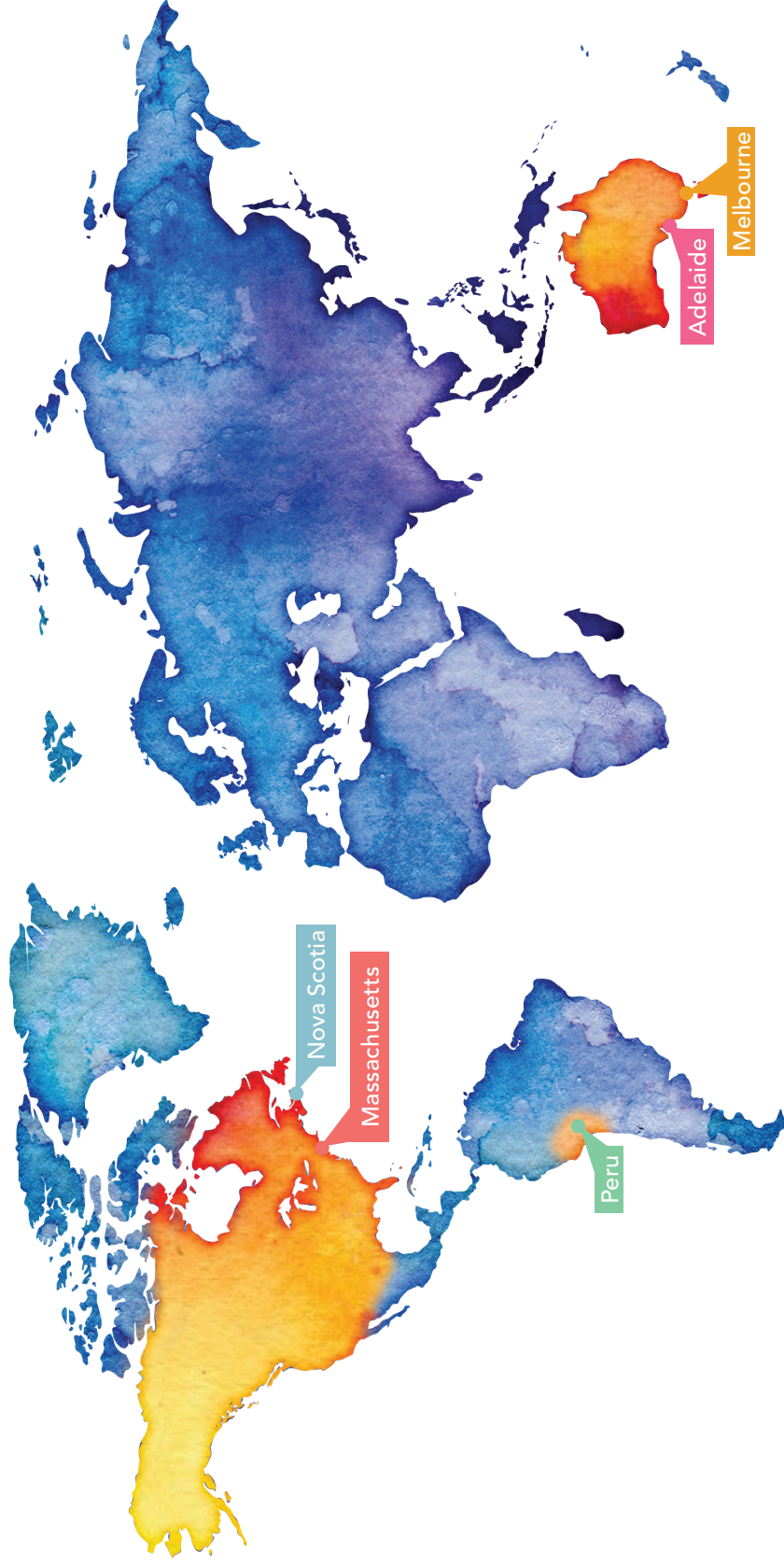
The land on which The New Victory Theater stands was once part of the land protected by the Lenape Peoples and was founded upon exclusions and erasures of many Indigenous peoples. The intention of this land acknowledgment is to demonstrate our fervent commitment to educating ourselves and sharing information with our audiences about the enduring consequences of settler colonialism.



Land Acknowledgements

FROM AROUND THE WORLD

The act of publicly acknowledging the original inhabitants of the land on which we live is a meaningful and respectful means of honoring Indigenous First Nations Peoples, resisting the erasure of their heritage and building accountable relationships and practices.



Land Acknowledgements

FROM AROUND THE WORLD

Below are some examples of acknowledgements from across the globe.

CANADA (NOVA SCOTIA): We [I] would like to begin by acknowledging that we are in Mi'kma'ki, the ancestral and unceded territory of the Mi'kmaq People. This territory is covered by the "Treaties of Peace and Friendship" which Mi'kmaq and Wolastoqiyik (Maliseet) People first signed with the British Crown in 1725. The treaties did not deal with surrender of lands and resources but in fact recognized Mi'kmaq and Wolastoqiyik (Maliseet) title and established the rules for what was to be an ongoing relationship between nations.

UNITED STATES (MASSACHUSETTS): Related to our mission of supporting and fostering learning through the generation and dissemination of knowledge, ACPA-College Student Educators International would like to acknowledge that the land we are meeting on today is the original homelands of the Mashpee Wampanoag, Aquinnah Wampanoag, Nipmuc, and Massachusetts tribal nations. We acknowledge the painful history of genocide and forced removal from this territory, and we honor and respect the many diverse Indigenous peoples still connected to this land on which we gather.

AUSTRALIA (ADELAIDE AND MELBOURNE): As part of our Adelaide Australians Together offices, we would like to acknowledge that the land we meet on is the traditional lands for the Kurna people, and that we respect their spiritual relationship with their country. We would like to acknowledge the Kurna people as the custodians of the Adelaide region and recognise that their culture and heritage is still important to the Kurna people today. As part of our Melbourne Australians Together offices, we would like to acknowledge that the land we meet on is the traditional lands for the Wurundjeri people, and that we respect their spiritual relationship with their country. We would like to acknowledge the Wurundjeri people as the custodians of the Melbourne region and recognise that their culture and heritage is still important to the Wurundjeri people today.

PERU: WE RESOLVE: 1. To self-recognize the permanent existence of the Wampis Nation as a people with the right to self-determination and equality with the other peoples and nations of the world; 2. To recognise and self-recognise our traditional territory, the area between the Kanús (Santiago) and Kankaim (Morona) river basins and the headwaters of the river Cenepa (Sinit), which includes both titled lands and other areas, as of yet not titled by the State, but owned by the Wampis Nation by right of occupation and traditional and ancestral use in accordance with treaties and international jurisprudence. 3. To assume the commitments and responsibilities incumbent upon the present generation of Wampis for the generations to come, especially: to govern our territory in the general interest, protect it from external aggressions, maintain a healthy environment, claim collective rights when required, as well as define the structures of government, participation and external representation, in accordance with the right to autonomy and the customary law of the Wampis Nation. In order to implement these resolutions, recognising the importance of the present act, which solemnly expresses the self-determination of the Wampis Nation, and fully aware of its implications for the future of those generations to come, those here present sign, of their own free will and with full use of their faculties, the present Statute of the Autonomous Territorial Government of the Wampis Nation. Irukamu Soledad, 29 November, 2016.

Sources: See the Sources page for citations.

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Where in the world is
IBEX PUPPETRY from?

NEW YORK, NEW YORK



FUN FACTS:

AJIJAAK ON TURTLE ISLAND was developed with members of the Indigenous Two-Spirit Community of New York City and workshopped to include dances inspired by Fancy Shawl Dance, Grass Dance, Southern Men Traditional Dance, Swan Dance, Round Dance, Circle Dance, Crow Hop and Sneak up.

New York City's borough Manhattan comes from the Lenape word "Mannahatta" meaning "island of many hills."

Turtle Island is the name for the North American Continent. This term is used by the Lenape, Haudenosaunee and Anishinaabe Nations.

"Ajijaak" literally translates to "voice of the people" in the Ojibwe language.

The character, Ajijaak, is an endangered whooping crane. There are currently only 757 left in the world.

The whooping crane is the tallest bird in North America.

In addition to enchanting environmental spectacles, IBEX Puppetry produces Heather's sing along events and supports the work of independent puppet artists creating art for the stage, screen and gallery scene.

A closer look:

Heather Henson's company, IBEX Puppetry, nurtures the creation of contemporary puppetry and promotes harmony and healing with nature. Telling stories about Earth and its inhabitants, IBEX Puppetry's environmentally-themed theatrical experiences are almost otherworldly with large-scale puppets, video projections, soaring kites, music and more. While her parents, Jane and Jim, may be best known for creating a certain green frog and posh pig, Heather has dedicated the past 25 years to highlighting the plight of the highly-endangered whooping crane, through puppetry and education.

IBEX Puppetry is an entertainment company dedicated to promoting puppetry in all of its mediums. AJIJAAK ON TURTLE ISLAND is co-directed by Ty Defoe, an artist and writer whose credits include a Grammy for his work on *Come to Me Great Mystery*, and Heather Henson. The puppets were designed and fabricated by Jim Henson's Creature Shop™.

The cast is made up of performers from several Indigenous First Nations communities and cultures, who tell the story through puppetry, traditional dances, projections, music, and kites.

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TRADITIONAL INDIGENOUS ARTS

Traditional Indigenous art forms refers to any form of artistic expression that represents Indigenous culture, such as music (singing, percussion), dance (social, ceremonial) or visual art (paintings) created by, passed down by and still practiced by the Indigenous inhabitants of the Americas of the past, present and future. AJIJAAK ON TURTLE ISLAND incorporates and celebrates the music, dance and spoken languages of five First Nations, and engages the audience in a truly culturally responsive theatrical experience.

PUPPETRY

When an object is animated and manipulated by a performer giving the illusion of independent movement, this is known as puppetry! Examples of puppetry include the Muppets, and the puppets in *Sesame Street* and the Broadway production of *The Lion King*. There are many kinds of puppets, such as marionettes, hand puppets, rod puppets and shadow puppets. AJIJAAK ON TURTLE ISLAND is told through many styles of puppetry, including rod and string puppets. In both instances, you'll notice that the performers are not hidden from view at all, and are integrated into their puppet characters through voice, costume, movement, etc. They use their hands to manipulate the puppets and other objects while music, sound effects and lighting are used to help create or enhance the environment and action of the play.

STORYTELLING

Storytelling is a social activity that can sometimes include improvisation, theatrics and, at times, a bit of exaggeration. Every culture has its own stories or narratives, which are shared as a means of entertainment, education, cultural preservation or instilling moral values. AJIJAAK ON TURTLE ISLAND is a blend of the traditional storytelling methods, such as music, puppetry, movement and language of several Indigenous First Nations. The play takes the audience on a touching and whimsical journey of Ajijaak's whooping crane migration across Turtle Island.

SPECTACLE

A visual spectacle, by definition, is something that is meant to be viewed by a spectator and evokes wonderment or appreciation. In AJIJAAK ON TURTLE ISLAND, the dynamic IBEX Puppetry team creates spectacle by combining various styles of puppets, digital projections, Indigenous dance and music, and beautiful storytelling.

WHAT DO YOUR STUDENTS ALREADY KNOW?

Prior to exploring AJIJAAK ON TURTLE ISLAND with your students, find out how much they already know about **PUPPETRY** and **INDIGENOUS DANCE** and **MUSIC**. In addition, allow them to explore the theme: **WILDLIFE CONSERVATION**.

Have you ever seen a puppet performance in real life?

Have you ever seen or heard of Indigenous dance or music before? What did you enjoy about it and why?

What element(s) of puppetry do you like best? Why?

What is wildlife conservation? Why is it important?

How do you think wildlife conservation will be explored in AJIJAAK ON TURTLE ISLAND?

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EXPRESS YOURSELF!

(ENGLISH LANGUAGE ARTS, SOCIAL STUDIES, THEATER)

IBEX Puppetry's production of *AJIJAAK ON TURTLE ISLAND* uses myriad mediums, including various forms of Indigenous dance and music, puppetry and digital projection to bring the journey of AjiJaak's migration across Turtle Island to life! Have each of your students write a personal story that they will feel comfortable sharing with the class about a time in their life when they were challenged to overcome a personal obstacle. Next, have students choose an art form or two that is connected to their own cultural heritage, that they've learned in class or at home or that they feel a close connection to, (i.e., dance and spoken word; music and painting; physical movement and acting) and tell them they will be using their two chosen art forms to tell their personal story. When each student has finished creating their personal performance piece, have them share it with the rest of the class. **Note:** *Encourage students to use their written text to help tell their individual story. They can use it as written, turn it into a poem, speak only key words or use it as inspiration to create a nonverbal piece! This allows each student to choose a comfortable entry point into performing a self-made work that celebrates individuality!* To support this unit, use the **Creativity Page: What Connects Us All** in the **En Route** section.

TRADITIONAL HEALING IN THE MODERN WORLD

(ENGLISH LANGUAGE ARTS, SCIENCE, SOCIAL STUDIES, HISTORY, VISUAL ARTS)

AJIJAAK ON TURTLE ISLAND will introduce you and your students to some of the traditional medicines and healing practices of the Indigenous First Nations peoples. In our modern day colonized lives, we often see medicine as pharmaceuticals, but nature also offers healing elements. Discuss with your students what they think of when they hear the words medicine, doctor and illness, and generate a list of their responses. As a class, or independently, have students research the origins of some of the medicines the class listed, healers other than doctors and cultural reasoning for illness. Prompt students to discuss the three words again, this time with their family or caregiver. Further encourage students to question and discover the healing elements and practices used in their own culture. To make this project more practical, have students write a list of findings about their culture's healing practices and create a visual representation of them to share with the class. To support this unit use the **Creativity Page: Healing Culture** and **Handout: Traditional Healing of First Nations Peoples** in the **Before** section.



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EXPLORING INDIGENOUS CULTURES AROUND THE WORLD (ENGLISH LANGUAGE ARTS, SOCIAL STUDIES)

The musicians, dancers and storytellers who helped devise and also perform in AJIJAAK ON TURTLE ISLAND all represent a number of Indigenous First Nations peoples. Indigenous First Nations peoples were the first to inhabit, among other areas across the continent, the land on which New York City sits. Before colonization by Europeans, the Lenape, Merrick, Canarsie, Rockaway and Matinecock Nations were the only Peoples here. *But what about other Indigenous peoples across the globe? Who were/are they? What's their story? What are their cultures like and how do their cultural contributions inform their modern societies' practices?* Over the course of time, embark on a research project to answer these questions and more by allowing students to explore the history of Indigenous cultures from around the world, including the US! Then, in pairs, have students exchange their writings and draw what they feel or visualize as they learn more about Indigenous cultures from around the world. Finally, in pairs or groups, students can share their findings and describe what they've drawn based on their research. To support this unit, use the **Creativity Page: Healing Culture** in the **Before** section.

CLIMATE CHANGE: A CALL TO ACTION (ENGLISH LANGUAGE ARTS, SCIENCE, SOCIAL STUDIES)

One of the main themes of AJIJAAK ON TURTLE ISLAND is something that connects us all—the negative environmental impact that humans have had on the planet, particularly because of substantial progress made since colonization and the Industrial Revolution. Global climate change and its overwhelming impacts on the earth's natural resources, animals and humans pose substantial threats to our ways of life. As a class, or in small groups, conduct some preliminary research on the short and long term effects of climate change on all inhabitants of the earth. Guide this research by asking questions such as: *What systems were put into place by colonizers that might have caused this issue? Who or what is most affected by climate change? How can we counteract these systems? How can we have a more positive impact on the planet and its inhabitants?* Next, facilitate a group discussion about the things you can do as a class to help counter the effects of climate change. Then, think globally about actions that everyone in the city, state, country or around the globe, can do to make a difference in the ways we treat our planet. Finally, as a class, choose a leader, such as a community organizer or someone in Congress, and reach out to them by writing them a letter making the case for cleaner water, breathable air and a better tomorrow for their and future generations! To support this unit, use the **Creativity Page: Pass It On!** in the **After** section.

CO-EXISTING AND STEWARDSHIP (ENGLISH LANGUAGE ARTS, SCIENCE, SOCIAL STUDIES)

An important theme in AJIJAAK ON TURTLE ISLAND is humans' relationship to the earth and the precious inhabitants and other living things with which they share the planet—animals and their habitats! Human encroachment on the planet's animals and their homes in nature has not only had an extremely negative impact on the earth's ecosystems, it has also caused the extinction of thousands of species, tipping nature's balance. This is due, primarily, to the effects of post-settler colonialism, capitalism and the inconsiderate habits of modern-day humans. But, if we work together, maybe we can help make things better! Put on your ecologist cap and embark on a research project to explore the ecology of our planet, finding ways that we can be better stewards of the land on which we live. Guide your students by asking questions like: *What do you think were the various temperate zones of this continent like before the European settlers arrived? In what ways were Indigenous Native Americans stewards of this land? How has the landscape of North America changed since European colonization? In what ways might the Industrial Revolution have changed the ecosystems of this continent and planet? What ways can we practice being kinder and more mindful when it comes to our planet and all of its inhabitants?* Have students use their findings to create visual art pieces showing what they've learned and what they hope the future will look like for humans, animals and the earth using recycled or biodegradable materials. Then, create a gallery to show off their visual art masterpieces! To support this unit, use the **Activity: Humans and Animals: Making the Connection** in the **Before** section.

Ajijaak's Journey

We first meet Grandma Aki, from the Crane Clan, who tells us that there once was a time when animals could talk to each other. As Grandma Aki begins to tell the story of Ajijaak and her migration across Turtle Island, she invites her grandchildren from all Nations of Turtle Island (North America) to help her. And thus the story of AJIJAAK ON TURTLE ISLAND begins.

A baby crane hatches from an egg and all of creation celebrates. The crane, Ajijaak, is gifted a bundle of medicine and given instructions on how to use this sacred medicine. She is also given a song and is instructed to use it should she ever find herself in danger. This song will help her find her way home. Suddenly, a fire breaks out and consumes the cranes' nesting grounds and, in an instant, Mama and Papa Crane are separated from Ajijaak. Sad and alone, Ajijaak makes her way to the river to mourn. There, she meets Ada the Deer who comforts her and shows her the ways of the forest, mentoring Ajijaak as she grows into adolescence. Suddenly, the sound of chainsaws and falling trees echo through the forest. Ajijaak investigates the sounds and becomes angry that humans are taking over her home.

Grandma Aki appears and Ajijaak asks her why all of the trees are being taken away. Grandma Aki tells her about deforestation and how it affects Mishibizhiw, who is a brother of hers. She then tells Ajijaak to channel her anger into action and, using her gift of kinnikinnick, use her voice. Ajijaak finds the power of her voice and begins to sing. She understands that she must find her parents and complete her journey across Turtle Island. This realization gives her the strength to take flight for the first time!

As Ajijaak soars over the plains and sees the open prairies, she grows tired and wishes to rest. She stops for a moment, landing on the back of an old bison. A neighboring bison sneezes, knocking Ajijaak to the ground where she meets Brings Humble, who is of the Lakota, Dakota and Nakota Nations. He tells Ajijaak that there is a storm coming and, in order for her to make it through the storm, she must work with nature, not against it. In offering her this knowledge and a braid of sweetgrass, he tells Ajijaak that she can bring the gift of humbleness to others. Brings Humble then prays for her in the form of a prairie grass dance. The storm approaches and Ajijaak and the bison push through the storm with the help of her song. Ajijaak notices birds flying over head and thinks they are her family, but they are not. Suddenly, Mishibizhiw appears, disturbing Ajijaak. She Has Corn, of the Pawnee, Cherokee, Choctaw and Omaha Nations, tells Ajijaak not to worry and teaches her how to plant seeds. She Has Corn asks Ajijaak to sing her song in exchange for cedar, a new medicine to add to her sacred bundle.

Coyote interrupts She Has Corn's teaching, tells Ajijaak that he knows where her family is and urges her to be her authentic self. Little does Ajijaak know that the coyote is tricking her to follow him into the city where they see Mishibizhiw among the trash. Ajijaak feels defeated, and that she will never find her family. Ajijaak is ready to give up, but Walks in Two Worlds, Coyote's friend, tells her to keep going. He offers her sage and gives her the hope she needs. Ajijaak gains confidence and flies until she finds a group of cranes who are eating. But, there is still no sign of her family. She realizes how hungry she is and, after meeting the Queen of the Blue Crabs, eats an entire crab buffet! Ajijaak finds a nearby rock to rest on while she digests. There, she meets Sam the Turtle, who shows Ajijaak his back of broken shells from fracking. Sam the Turtle tells her she must heal the earth with her medicine and that she is the one who can put Mishibizhiw back to sleep. Then, Mishibizhiw appears and rumbles, knowing that Ajijaak is trying to reach her family, and rips things from the earth.

Will Ajijaak be saved? Will she finally calm Mishibizhiw? Will she find her family? You'll have to watch AJIJAAK ON TURTLE ISLAND to find out!

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HANDOUT: WHO'S WHO?

MAMA AND PAPA CRANE

Ajijaak's parents who give her a medicine bundle to hold sacred herbs to use for protection when she is in danger



GRANDMA AKI

Grandmother of the Crane Clan who serves as narrator and invites the grandchildren of all the Nations to share this story with her. She gifts Ajijaak her first sacred medicine, kinnikinnick (tobacco).



BRINGS HUMBLE

Of the Lakota, Dakota and Nakota Nations who gives her the gift of humbleness and a braid of sweetgrass



ADA THE DEER

Adopts Ajijaak after her separation from her parents and mentors Ajijaak through to adolescence. Ada expresses great disdain for human encroachment on their lands.



SAMMY THE TURTLE

A wise turtle who has had its shell damaged by fracking. They instruct Ajijaak to use her medicine to heal the earth.



WALKS IN TWO WORLDS

Uplifts Ajijaak after she begins to lose hope. He urges her to push ahead, rubs or smudges her with sage to give her a refreshed sense of hope.



MISHIBIZHIW

Chaos, awakened by human destruction to teach AJIJAAC a lesson.



SHE HAS CORN

Of the Pawnee, Cherokee, Choctaw and Omaha Nations. The Guardian of the Corn who teaches Ajijaak to plant with the community and asks her to share her song in exchange for cedar.



KYLE THE COYOTE

A trickster who meets Ajijaak in the corn fields saying they know where her parents are, and lures her to a city.

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HANDOUT: IBEX DESIGNS

AJIJAAK ON TURTLE ISLAND, featuring handmade puppets created by IBEX Puppetry and The Jim Henson Company, is a spectacle of environmental theater, music, kite flying and dance. The story of our she-ro, Ajijaak, a young whooping crane, incorporates Indigenous First Nations peoples contemporary rituals and ceremony that reflect our connectedness to creation.

Learn more below!



Bison: The bison, a walkaround puppet, represent the grasslands of the Dakotas as well as the Lakota Nation that lived there. Using grasslike fringe materials, master creators at IBEX have created these walkaround puppets to honor regalia worn in traditional dance and to symbolize the wildlife of the Dakotas.



Kyle the Coyote: The coyote, a rod puppet, represents corn, and is made to look like a corn husk doll. Corn husk dolls were created by Nations such as the Cherokee and Osage, who lived near the corn fields of Kansas, Omaha and Oklahoma.



Ada the Deer: Ada the Deer, a transformation rod puppet, represents the birch forests of Canada as well as the Ojibwe and Cree Nations that lived there. As a representation of the forest and the deer's connection to Mother Nature.



Sam the Turtle: Sam the Turtle, a rolling rod puppet with a mechanical mouth, represents Turtle Island, and the damage to his shell symbolizes the harm that human activity such as fracking has on our shared environment.

INSIDE TURTLE ISLAND

Ready-to-implement classroom activities that explore the themes and artistry of the show

COMMON CORE STANDARDS

Reading: 1; 2; 3; 4; 8; 9; 10

Writing: 1; 2; 3; 4; 5; 7; 8; 9

Speaking and Listening: 1; 2; 3; 4; 5; 6

Language: 1; 2; 3; 5

NEW YORK STATE STANDARDS

Arts: Creating, Performing, Responding
Connecting

Languages Other Than English: 2

English Language Arts: 1; 2; 3; 4

Social Studies: 1; 2; 3; 5

Science: 4; 6; 7

BLUEPRINT FOR THE ARTS

Theater: Theater Making, Developing
Theater Literacy, Making
Connections, Careers and
Lifelong Learning

Visual Arts: Art Making

Dance: Dance Making



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AJIJAAK'S JOURNEY ACROSS TURTLE ISLAND



THE LAND ON WHICH WE LIVE



INDIGENOUS NATIVE AMERICANS: AT A GLANCE



Piegan girl standing
in front of a tipi



Man during an
invocation



A bilingual Shoshone woman
who guided Lewis and Clark
on their expedition



Depiction of council
meeting of First Nations
People of the Eastern Woodlands



The "purchase"
of Mannahatta



Portrait of a Pawnee
Warrior circa 1832



Ojibwe Nation Peoples
wearing traditional
garments



Portrait of Bull Chief
of Apsaroke Nation



Painting of Cherokee
Chief dragging canoe

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BEFORE

Ready-to-implement classroom activities that explore the themes and artistry of the show

COMMON CORE STANDARDS

Writing: 2; 4

Reading: 1; 3; 6

Speaking and Listening: 1; 3; 4; 6

Language: 1; 2; 3; 4; 5

NEW YORK STATE STANDARDS

Arts: Creating, Performing, Responding, Connecting

English Language Arts: 1; 3; 4

Languages Other Than English: 2

Science: 4

Social Studies: 1; 2; 3

BLUEPRINT FOR THE ARTS

Theater: Theater Making, Developing Theater Literacy, Making Connections, Careers and Lifelong Learning

Visual Arts: Art Making



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HUMANS AND ANIMALS: MAKING THE CONNECTION

AJIJAAK ON TURTLE ISLAND tells the story of a whooping crane named Ajijaak who makes a migratory journey from the North to the South, meeting animals with cultural significance to Indigenous peoples.

Materials Needed: Chart Paper, Crayons, Color Pencils, Drawing Paper, Imagination!

1. Begin by asking students to share out an animal(s) that is meaningful to their culture, or to them personally, for example: butterflies, koi fish, sloths or eagles. Ask them questions like: What is your favorite animal and why? Make a list of these animals on a large piece of chart paper.
Note: Prompt students to think about animals from myriad locations across the globe, like: a sandy desert, a dark forest, the deep blue ocean, a flowing river or a place like New York City!
2. Next, ask students to share their knowledge with you and take you on a journey into their culture! Using the class-generated list of animals, ask students: *Can you share a story your family told you about one of these animals? How is this animal important to you, your family or your culture?*
 - What sounds does your animal make?
 - How does your animal move?
 - How does your animal look?
 - What is your animal's habitat?
 - Does your animal travel/live alone or in a pack?
3. Now it's time to make a class "Cultural Celebration Book," your very own guidebook on animals and their cultural significance! Ask students to draw an animal from the class-generated list. Encourage students to think about their animal's story or significance while they are drawing it. Guide them by asking questions like: *Why is your animal special to you? When and how did your family become connected to this animal?*
4. Next, build the stories of your animals by first showing each student's artwork to the class, and then allowing time for each student to share their connection to their animal. Act as scribe and record their stories.
5. Collect the drawings and put them together into your cultural celebration book. Then, have students come together in a seated circle and tell them they're going to work together to bring your class book to life using:
 - Tableau (a frozen picture)
 - Participants as Characters (who/what is in the story)
 - Creating Physical Setting (where the story takes place)
 - Soundscaping (the background music, noise or soundtrack made with the mouth, body or found objects)
6. Put all of these ideas into practice by leading students through a "Story Woosh"—a theatrical exploration of each student's cultural contribution. This is a means of culture sharing in which students can actively engage with each of their stories in the center of a seated circle, while you act as the moderator to maintain a respectful and educational environment. **Note:** It's best to work through one student's share at a time.
7. Once one student's share has been fully explored, have everyone in the center of the circle go back to their seated position by saying the word, "WOOSH!" and making a sweeping motion with your hands. Have seated students do this, too! Once you've repeated this for each student's share, you will have essentially created your very own culturally responsive theater piece!
8. Finally, facilitate a meaningful reflection with your students. Begin by asking the questions: *What does the phrase "cultural significance" mean to you? Did this activity change that for you?* Remind students that we all have cultural contributions that we make to our classrooms and the world everyday, and to learn about cultures other than our own allows us to be better humans and to respect the people and the world around us!

REFLECTION QUESTIONS:

What does oral tradition mean to you? Are there any oral traditions or stories passed down through your family?

Where in AJIJAAK ON TURTLE ISLAND do you think oral tradition will be at work (or at play)?

What was your favorite part of this activity?

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Be a part of your kid's field trip to AJIJAAK ON TURTLE ISLAND!

WATCH

Check out the video trailer and a message from AJIJAAK ON TURTLE ISLAND!

www.NewVictory.org

While you're there, do the suggested Family Activities to learn more about the show.



ASK

After your kid visits the New Vic, talk with them about their theater-going experience! Use the prompts below to engage in a conversation with them about what they saw and how the show made them feel!

BEFORE the show:

What do you think Indigenous music and dance is?

How do you think the performers use puppetry to help tell the story?

What are you most excited about for your trip to The New Victory Theater?

AFTER the show:

What was your favorite part of the show?

How would you describe a visual spectacle?

Did anything about the show surprise you?

VISIT

The New Victory is New York City's only performing arts theater exclusively devoted to kids, their families and classmates, bringing exhilarating stories, innovative art forms and unparalleled performers from around the world to its historic stage in Times Square. For a full list of shows in the New Vic 2018-19 season, visit www.NewVictory.org.

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Healing Culture

As you'll see in *AJIJAAK ON TURTLE ISLAND*, Indigenous First Nations peoples have a rich history of using natural herbs, oils and medicines in healing rituals and practices. Take a look at the Handout: **TRADITIONAL HEALING IN INDIGENOUS FIRST NATIONS CULTURES**. Read through the herbs and plants and the rituals or practices for which they are used. Then, think about practices in your own family or culture.

Talk to your parents about the significance of herbs or other natural medicines to your family and, on the second shelf below, natural medicines or herbs significant to you. Next, in the drawing space below think about a custom or ritual practiced by your family using one of these medicines and write a short paragraph about it!



TRADITIONAL HEALING IN FIRST NATIONS CULTURES

Examples of healing herbs include:



Kinnikinnick (Tobacco) is an important plant in Indigenous First Nations and Aboriginal cultures. Wild tobacco, which is picked and sundried, is used as an offering in First Nations ceremonies or to give thanks after a successful hunt.



Sweetgrass is used for its cleansing and sweet smoke. It should not be consumed because it is poisonous.



Cedar is used in ceremonies. Both red and white cedars are used in Indigenous traditional medicines.



Sage is used as a traditional herbal medicine. It is also made into smudge sticks to be used in ceremonies.

EN ROUTE

Trip logistics and a brief student activity to be completed shortly before seeing the show

Provide this section to all teachers and chaperones attending the show!

COMMON CORE STANDARDS

Writing: 2; 3

Language: 1

Speaking and Listening: 1

NEW YORK STATE STANDARDS

Arts: Creating, Responding, Connecting

BLUEPRINT FOR THE ARTS

Visual Arts: Art Making;
Making Connections

Heads up!

AJIJAAK ON TURTLE ISLAND uses puppetry to explore how human environmental impacts affect wildlife and the natural world. Encourage your students to consider how our actions affect the plants, animals, water and air around us. Please note that there is a fair amount of audience interaction and call-and-repeat throughout the show.



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TRIP GUIDE

Provide this resource to the School Trip Leader and all teachers/chaperones attending the performance.

Before you leave school

We advise you to LEAVE ALL BAGS AND LUNCHES at school, if possible. If not, bags will be collected by NEW VICTORY staff and stored during the performance.

Plan to arrive at the NEW VICTORY venue at least 30–45 minutes before curtain time. The building opens one hour prior to curtain (i.e. 10am for an 11am performance). If you realize that your group is running late, please contact the theater DIRECTLY at **646.223.3020**. If you will be arriving by bus, please ensure that your driver drops your group off on the **north side** of 42nd Street between 7th and 8th Avenues.

Arrival

When you reach 42nd Street, a member of the NEW VICTORY Front of House staff wearing a green vest will check in with the school trip leader.

If you arrive by bus, they will direct your bus to a location on the street where it is safest to unload the students.

It is important to wait until our staff checks in the School Trip Leader and Bus Driver before unloading the students.

They will record the bus number and give the School Trip Leader and the Bus Driver correlating tags.

Please remember to have the School Trip Leader and the Bus Driver exchange cell numbers.

The Front of House staff will give a time for the bus to return to pick up your school group.

The question of lunch

NEW VICTORY venues are not equipped to host lunch/snacks. In the early autumn and spring months, nearby Bryant Park (42nd Street at 6th Avenue) offers a pleasant place for lunching, and there are also public restroom facilities.

Seating

In order to make your experience at the theater as efficient and safe as possible, you will not be issued tickets. Your group will be assigned seats in advance by the Education Department. Your seating assignment will not be available prior to the performance. If you have any questions, please contact the Education Department at: Education_Tickets@NewVictory.org.

Accessibility

Wheelchair accessibility: Wheelchair seating must be requested in advance, at the time of the ticket request, and is subject to availability. Assisted listening devices are available for patrons who have hearing impairments.



TRIP GUIDE

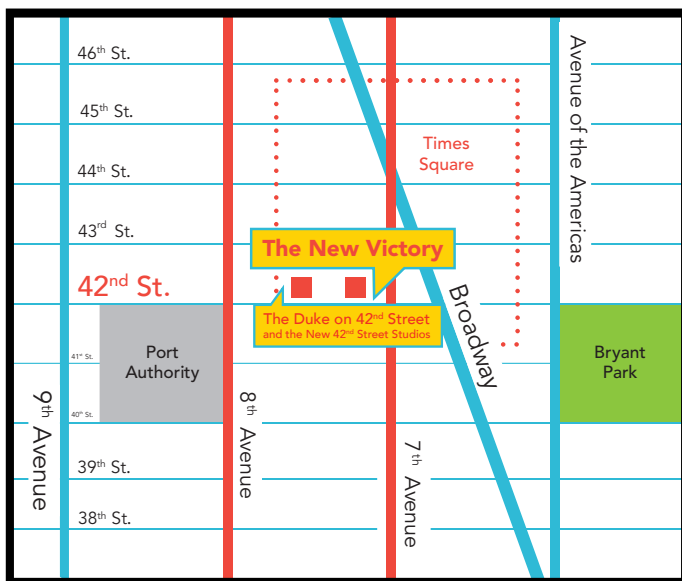
If you are traveling by bus, please also share this important information with the bus driver.

Directions to

THE NEW VICTORY THEATER OR THE DUKE ON 42ND STREET/
NEW 42ND STREET STUDIOS
209 West 42nd Street
229 West 42nd Street

BY SCHOOL BUS

It is safest to drop off and pick up your school group on **the north side of the street** in front of the venue. Turn onto 42nd Street from 7th Avenue so students can unload in front of the theater.



During the show

42nd Street is extremely congested and has a high volume of traffic. According to the New York City Department of Transportation, vehicles are not allowed to sit idle or park on the street without special permission. Once your bus is empty, it is important that the bus driver find parking at a nearby location—see possible parking locations below.

If a driver chooses to park on 42nd Street, they do so at their own risk of being ticketed by the police. The New Victory Theater is not responsible for bus drivers who receive parking tickets.

Possible parking locations

8th Avenue (both sides) between 38th and 39th Streets
11th Avenue (both sides) between 39th and 40th Streets

Pick up

Taking Midtown traffic into consideration, bus drivers should leave their waiting location approximately 10 minutes prior to the return time given by the Front of House staff. Front of House staff will also help find a spot on 42nd Street to safely load your student group after the show has ended.

BY MTA, SUBWAY OR BUS

1/2/3 N/R/Q/W/7

Exit the station at 42nd Street/7th Avenue. When you come out of the turnstile, take the stairs to your right. All NEW VICTORY venues are directly to the west of the subway station.

A/C/E to Port Authority

Exit at 42nd Street/8th Avenue. Walk to 42nd Street, turn east, and continue walking until you arrive at NEW VICTORY venues.

B/D/F/M

Exit at 42nd Street/6th Avenue. Walk west on 42nd Street until you come to 7th Avenue. The venues are on the north side of the street at 7th Avenue, next to the subway station.

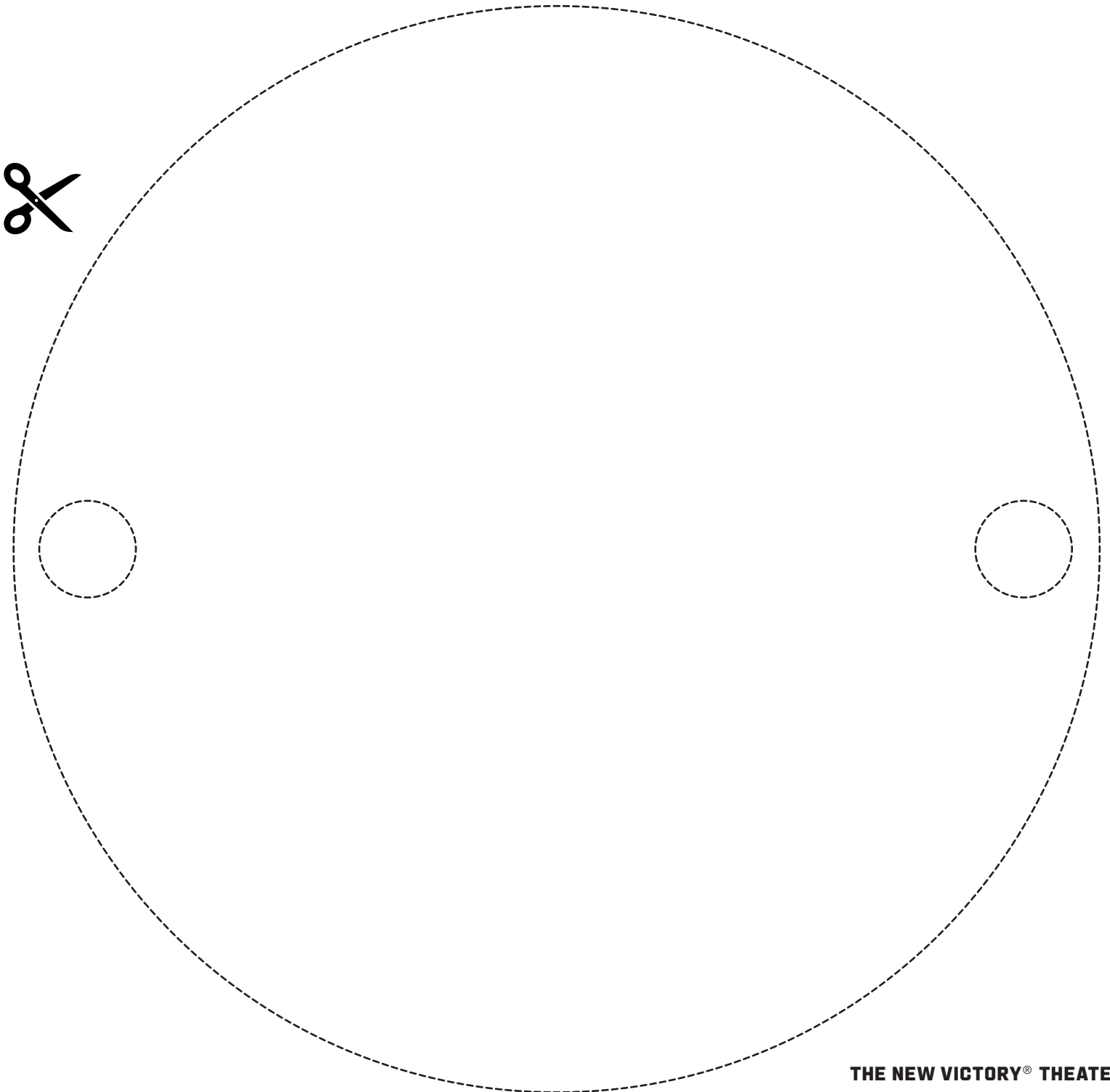
The M10, M16, M27, M42, M104 buses all stop within one block of the venues.



MAKING A COMMUNITY

In AJIJAAK ON TURTLE ISLAND, and in many Indigenous First Nations cultures, circles represent the connection between humans and the natural world and the cycle of life that they both share. They believed that the world around them was a part of them. Think about the things in your life that make you, you. This can be as simple as a color that represents you, or a picture or pattern that is significant to you.

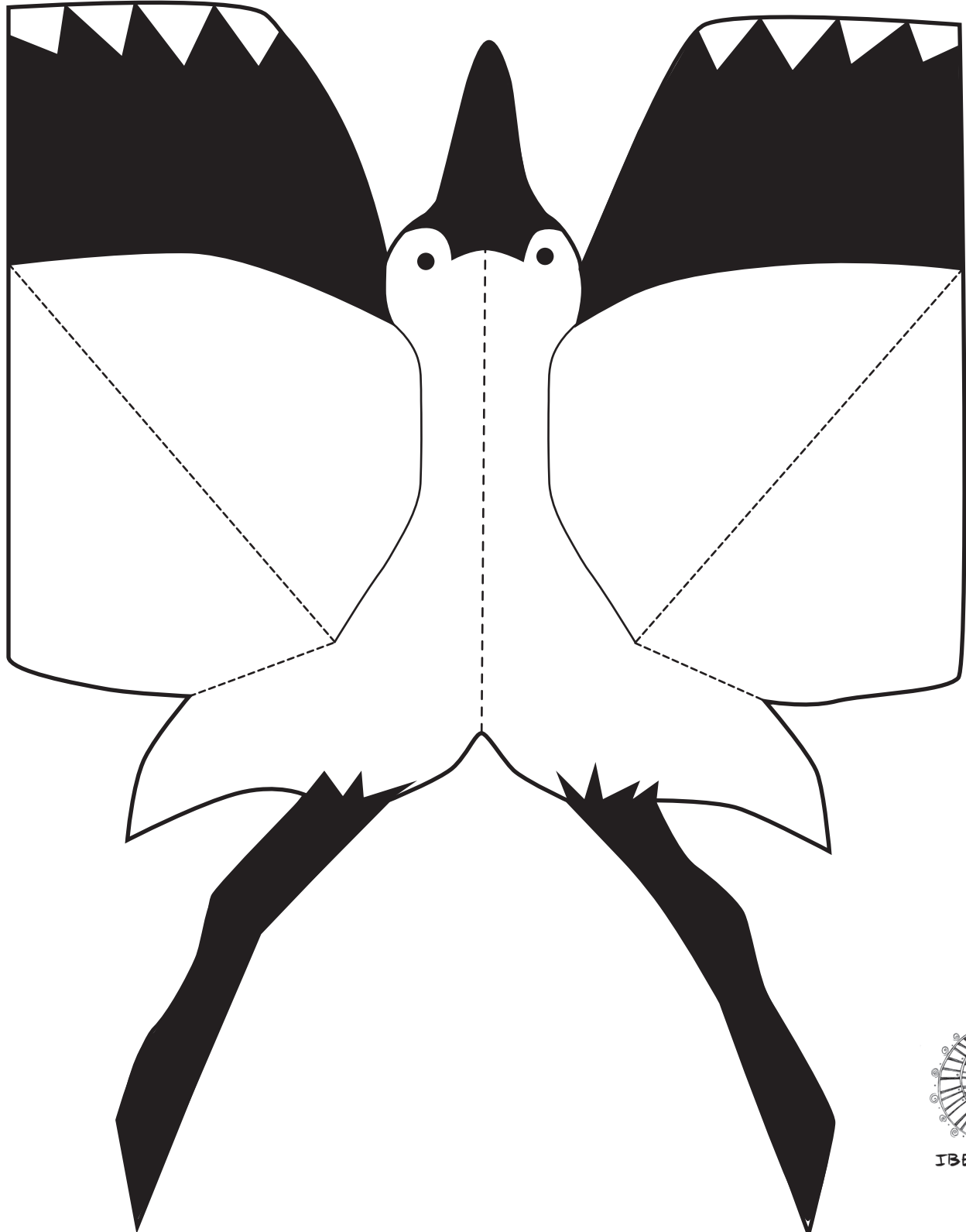
Now, use those thoughts to add design elements to the circle below, using them to express who you are! Once you've created your artistic representation, cut it out, punch holes on either side of your circle. Finally, gather some string and work with your fellow classmates to create a chain that connects you all!



MAKE YOUR OWN CRANE PUPPET!

In AJIJAAK ON TURTLE ISLAND, Ajijaak, a whooping crane, makes a perilous journey across North America, meeting friends and foes along the way.

Using the template below, remembering to cut along the solid lines and fold along the dotted lines, make your very own whooping crane puppet. Then, use your imagination to decorate it with different colors and designs, and bring it with you on your journey to The New Victory Theater!



— CUT Line

- - - FOLD Line



IBEX PUPPETRY

AFTER

Ready-to-implement classroom activities that offer the opportunity to reflect on and extend the experience of attending the performance

COMMON CORE STANDARDS

Reading: 1; 2; 3; 4; 5; 6

Writing: 1; 2; 3; 4; 5; 6

Speaking and Listening: 1; 2; 3; 4; 6

Language: 1; 2; 3; 4; 5

NEW YORK STATE STANDARDS

Arts: Creating, Performing,
Responding, Connecting

English Language Arts: 1; 2; 3; 4

Languages Other Than English: 2

Social Studies: 1; 3; 4

BLUEPRINT FOR THE ARTS

Theater: Theater Making; Developing
Theater Literacy; Making
Connections, Careers and
Lifelong Learning

Visual Arts: Art Making



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AFTER / PERFORMANCE REFLECTION

Following your trip to The New Victory, you may find that your students want to discuss the performance and their own opinions of it. Reflecting on the show and voicing an aesthetic response is an important part of the theater-going experience. Allowing your students the opportunity to articulate their own thoughts and hear the ideas of their classmates will increase the impact of the theater experience.

Engage in a conversation with your students to help them process their thoughts and feelings about the show. On a large piece of chart paper, draw the outline of a large whooping crane, using the prompts below to guide students through an active reflection. On the outside of the outline, have students write or draw their favorite moments from the show. On the inside of the outline, have students write or draw their own feelings about the show and what the imagery, music and movement evoked. Then, lead students in a discussion:

What was it like to hear stories from Indigenous First Nations Peoples?

What was the story about?

Who/what were the characters?

What is Turtle Island?

What was the protagonist in search of? Did they find it? By what means?

What were your favorite parts of the show?

What methods of storytelling did you see used on stage? Did they remind you of anything?

What did you think about how the performers created the world of AJIJAAK ON TURTLE ISLAND?

What different production elements (music, lighting, costumes, scenic and video design, etc.) did you notice in the show?

How did the show make you feel?

TEACHER TIP

Engaging in dialogue, asking questions and recalling observations are skills that we believe should be fostered and encouraged. When leading a performance reflection discussion, try the following model of critical response:

Describe (I saw...)

Analyze (I wonder...)

Interpret (I think/feel...)

Evaluate (I believe...)

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The Mindful Critic

THE PART OF THE SHOW THAT GRABBED MY ATTENTION THE MOST WAS



WHILE WATCHING THE SHOW,
I HAD THE STRONGEST
REACTION TO

THE SHOW MADE ME THINK ABOUT

A QUESTION I HAVE ABOUT
THE SHOW IS

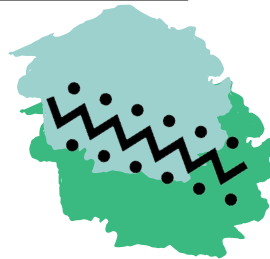


BEFORE SEEING THIS SHOW,
I DIDN'T KNOW THAT

ONE THING I SAW ON STAGE
DURING THIS SHOW THAT I'VE
NEVER SEEN BEFORE WAS

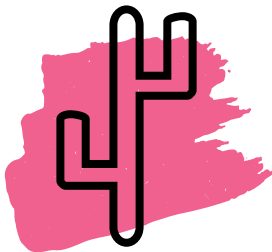


IF I WERE THE DIRECTOR, ONE
THING I WOULD CHANGE ABOUT
THE SHOW IS



AFTER SEEING THE SHOW,
MY FRIENDS AND I TALKED ABOUT

OVERALL, THE SHOW
MADE ME FEEL



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WHO CAME BEFORE US?

AJIJAAK ON TURTLE ISLAND is the story of and by Indigenous First Nations peoples and is centered around the journey of a young whooping crane on their first migration southward. Ajijaak is just one of many stories told by the Indigenous First Nations peoples. The five boroughs that make up New York City, and the land on which your school stands, is steeped in the rich history of Indigenous First Nations peoples belonging to either the Lenape, Merrick, Canarsie, Rockaway or Matinecock Nations.

Consider what you saw in AJIJAAK ON TURTLE ISLAND and use it to reshape the ways in which you see the city of New York!

1. As a class, have students research community and cultural resources in your area that work to honor the cultures and traditions of Indigenous First Nations peoples. **Note:** We suggest connecting with institutions like: The Museum of the American Indian, the American Museum of Natural History, the New York Historical Society, American Indian Community House or your school or public library!
2. Have students utilize their chosen resource(s) to learn more about the Indigenous First Nations peoples who originally inhabited this land before it was colonized. The Nations who lived on this land were the Lenape (Manhattan, Bronx), Merrick (Queens), Canarsie (Brooklyn), Rockaway (Brooklyn, Queens) and Matinecock (Queens).
3. Use the research to generate a class list of places. Find parks, streets, businesses or other public works located in your school's neighborhood named after or related to the Indigenous First Nation(s) that corresponds with your borough.
4. Divide students into small groups and assign them a place from your class-generated list. Task them with doing even more in-depth research into that location. Guide them by asking them questions like: *When was this park given its name and why? In what ways is this place (street, neighborhood, etc.) significant to the Indigenous First Nations peoples after which it was named? How does this business represent the culture of the name it carries?*
5. Still in groups, have students create a piece of theater, spoken word or visual art that tells the story of their assigned location. **Note:** It is important to remind students to be respectful and culturally sensitive to the heritage of their assigned Indigenous First Nations peoples.
6. Finally, have each group share out their artistic representation of their findings and reflect on each group's work as a full class, utilizing the questions below!
7. **Bonus:** Share your students' work by sending a video to one of the city's cultural institutions! You could also share with your school principal or another class. Remember to begin your presentation with a land acknowledgement to remind your audience about who came before you and why we should celebrate them! (see page 6 for guidance)

REFLECTION QUESTIONS:

How did you feel learning about the rich history of the people that came before you?

What aspects of the research you conducted had the most impact on you? Why?

Did this activity change the ways in which you view New York City? How so?

What elements of this activity reminded you of AJIJAAK ON TURTLE ISLAND?

What made you successful in this activity?

What were some challenges you encountered?

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PASS IT ON

Think about your experience of seeing AJIJAAK ON TURTLE ISLAND. To begin, consider these questions: *What did you learn about honoring the many cultures represented onstage? Why is it important to honor and celebrate these cultures while sharing this knowledge with those around you?*

Then, write a letter to a friend or family member detailing what you learned about North American First Nations and Indigenous Peoples. Use the large space below to draw your favorite moment(s) from Ajiiaak's journey!




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