Once the first draft is done, how does the teacher edit the student's work? This is tough. Overediting results in the teacher writing the article and the student knowing when it is no longer his production - even if it does reach publication with his name on it.

Some suggested approaches to the problem of editing:

-ELWANI student Jackie Madsen advised on interviewing that: *"Being careful not to overdo your enthusiasm is important, and for some, difficult."* This applies to writing as well. Both adults and young people have a tendency to *'fat language'*, to using too many words in their enthusiasm to say it all. Have students review their drafts crossing out unneeded words, excessive adjective, etc.;

-rewriting will be necessary. Even ALASKA MAGAZINE's and TIME's writers - professional adults - must work with editors who critique. In CHAMAI, the teacher is the editor and the goal is the same - publication. One strong motivation is that students' work will be printed - several hundred copies per article...and error;

-gear the original assignment - the scope of the article - to students' level. Here a teacher's primary problem is not to underestimate that ability. Here is where CHAMAI is perhaps most individualized. And you will *publish* material that has errors in it - because it represents maximum effort on a student's part;

-editing is best done by reading each article out loud *with* the student who wrote it. This lets them hear why each correction was made. Students will also often *hear* errors that they miss when silently reading over writing;

-don't hand back a paper with *too many* corrections. Hit a couple of common errors, have the student work on their correction, and then hit a couple more. If you overcorrect in a single session, the kid may short out;

-good writers, and students in their second or third year of CHAMAI, should be expected to do more complex articles (see section on second year students);

-Yupik Eskimo stories do not always have a neatly closed ending, so don't expect it. Examples may be found in *KALIKAQ YUGNEK* and *KWIKPAGMIUT*;

-the entire class can be involved in editing by using an overhead projection if the kids are comfortable with public scrutiny of their work. Pat Nyeswander at Bethel Regional High School suggests this;

-while Eliot Wigginton of FOXFIRE is reading article drafts, or correcting shorter writing or grammar exercises, he makes up a ditto sheet of errors he finds. Also some perfect sentences just to confuse things. Run off, it provides a grammar exercise for the following week.

KWIKPAGMIUT Staff, left to right, Emma Smith, Becky Napoleon, Agatha Napoleon (Hooper Bay students) and Theresa Sheppard (Mountain Village) preparing camera-ready copy at April, 1977 layout workshop in Emmonak. Photo by Chris Kelly, KWIKPAGMIUT.

Both layout and photography are components of the CHAMAI program. They should not be treated as major components within the course design, however. Photographs and pen and ink drawings, arranged utilizing basic principles of design, give a publication a professional appearance, maximize the written word, and demand that students assume responsibility for the entire process from identification of contacts through preparation of camera-ready copy.

Access to cameras and the darkroom is a motivation to most of the kids. They'd simply much rather be printing pictures than writing. Skills - and confidences - can be obtained from layout and photography which will immeasurably enhance the quality of a CHAMAI publication. But save advanced photography or graphics courses - and the hours that must be devoted to them - for second or third year students or for specialized electives.

Layout is like swimming. A list of directions can be memorized but it's not learned until it's actually tried in the water.

Most basically, the ingredients for layout are:

-completed article *typed on an electric typewriter with a carbon ribbon*. Selectric IIs are best for the clean, sharp copy they provide. If typing is faint it will tend to lose pieces of letters during printing;

-photographs or drawings. Pen and ink drawings can add sophistication to a publication that photographs by beginners can't equal;

-titles (headlines). *Presstype* or *chartpack* can be ordered by mail from businesses like Alaska Copy Center and Polar Reproduction & Supply in Anchorage. They will mail catalogues detailing all the types of print available and you can order sheets of letters by the style and size desired. The letters are on a waxed paper and scrape off when a pencil is scratched over them from the reverse side, pressing the letter onto another sheet of paper. Presstype is ordered in points. Figure 100 points to an inch - so 36 point type is about a third of an inch high;

-layout sheets or graph paper. Typed articles, drawings and titles are arranged on layout boards or graph paper and glued down with rubber cement. Photographs should not be glued down - draw a box the size photograph desired and paper clip the photo to the page (also number the photo and the box to prevent confusion). Layout sheets are provided by the printer and have printed on them - in pale blue - the margins of your publication, as well as the column widths. Graph paper serves the same purpose in providing students some lines to help assure that copy is glued on straight and does not extend off the page when printed.

Eight primary *'rules'* for layout:

-Balance. If you have a full page of typing, balance it with a facing page of pictures. A photograph in the upper left hand corner of one page can balance one in the lower right hand corner of the next. Layout does not have to balance precisely or all the time - the result is too regimented. But generally, balance in layout is like loading a boat - put all the weight in one section instead of distributing it and the boat will sit awfully funny in the water;

-Proportion. If your publication is 5" by 7", don't use letters an inch high for your titles Postage stamp pictures don't look good on an 8½" by 11" page;

-White Space. Leave breathing room. Every bit of space does not have to be filled with illustrations or story. Too cramped and the reader will avoid it like a messy closet;

-Lay out two pages at a time. This is done because it is the way a reader will see the magazine and because it allows for maximum flexibility in applying the rules of balance, proportion, and white space;

-Action in pictures should face toward the center of the publication (the gutter). Again, the reason for this is the read-

er's reaction. Eyes tend to follow the direction an individual is looking within a photograph. You want to keep the reader's attention on the page;

-Play with layout. Don't glue anything down until you've tried several different designs. One exercise for the entire class is to give each student pieces of construction paper representing typed copy, photographs, and titles. Every one should have the same size pieces - and the same number. On two facing sheets of paper have them each do a layout. They'll find almost as many variations as students - a number of which are good, usable;

-Final layout must be clean. Any smudges will print. Liquid correction fluid will hide a multitude of errors and will not show when photographed in the offset printing process. If a word, line, or paragraph has a typographical error in it, it can be retyped and glued directly over the first version. Do all typing on ditto or other plain white paper. Erasable bond tends to smudge, and more importantly, typing on it looks faded when offset printed;

-Study other publications for layout ideas. And trust your judgement - a design that is visually appealing to you probably is good layout. To study design used in professional publications, place a piece of onion skin over the page and trace (block out) the columns, headlines, and illustrations. You'll end up with something like the construction paper models described above - as well as a clear idea of the pattern employed.

Final paste-up of press-type, copy and illustrations at Emmonak layout workshop. Photo by Chris Kelly, KWIKPAGMIUT.

Tools for Layout

-rubber cement

-liquid correction fluid

-scissors, razor blade or ex acto knife

-T-square or ruler

-electric typewriter with carbon ribbon

-ditto or other plain paper

-presstype

-drawing pen and india ink for illustrations. Also for repairing presstype titles which have a tendency for pieces to chip off.

-non-reproducing pencils or felt pens. These pale blue pens

and pencils work like the layout sheets - they can be used to write directions to the printer in the margins or to *'dummy up'* the layout before pasting down typed copy or titles. And that pale blue (or purple) will not show up when the pages are photographed;

-red or black construction paper or rubilith paper. Cut to the size you wish your photographs to be and glued down on the layout sheet, this paper creates a *'window'* for the printer to insert a halftone. (For more details refer to the section in the guide on offset printing.)

One essential part of layout - and article writing - is the title. Kids should let their imaginations run wild here. Often a title can be *'lifted'* directly from the contact's words, so have students comb through their article before settling on a name. Doing this, they learn to identify effective language - and make the contents page of any publication more intriguing. Given two titles - *"It Just Blowed Up!"* and *"The Katmai Eruption of 1912"* - which would you turn to? Both articles deal with Eli Metrokin's memory of a volcanic explosion.

A final note, this curriculum guide has been *'put together'* following the layout process outlined above - with no more sophisticated equipment than an electric typewriter.

Representatives of Hooper Bay, Mountain Village and Emmonak KWIKPAGMIUT staffs at Emmonak, April, 1977. Photo by Chris Kelly, KWIKPAGMIUT.

The camera most often used in CHAMAI programs is the 35mm single-lens reflex. Instamatics are cheaper and good quality photographs taken with any camera can be used for illustrations. However with a 35mm the photographer has a choice of film and shutter speed and, once he becomes comfortable with these options, a chance of producing high quality work. To use a single lens reflex a student has to have at least a minimal understanding of the *process* of photography - he doesn't with an instamatic.

No attempt will be made in this guide to discuss photography. Many teachers are familiar with cameras and there is a wide selection of how-to-do-it books available.

As said earlier, photography is best utilized within CHAMAI primarily as a means of illustrating, and enhancing student writing. The temptation to have it occupy a large percentage of class time is there - the kids respond well to it, the progress and the product are pretty immediate.

Film loading, camera operation and print making from negatives can be introduced to the class as a whole and followed up by small group or individual practice with the camera and in the darkroom. If at all possible set up, or get access to, a darkroom. Commercial processing of prints is expensive and makes layout much more difficult to plan if a needed print has to be ordered by mail. Students also miss, as Eliot Wigginton often points out, the wonder of seeing *their* picture rise up at them out of the developing trays in the darkroom.

Dave Kubiak, advisor for ELWANI, recommends the following basic darkroom:

-*Pedersen's Basic Guide to Photography* - $3.95 - from Pederson Publishing Company, 8490 Sunset Blvd., Los Angles, CA 90069 - *"...enough to get one started in photography and then some."*

-Equipment and supplies for printing: *ENLARGER:* price range $47.75 for a Mimi-Bogen T35, to just over $200.00 for a Beseller 23C; *EASEL:* $17 to $57; *TIMER:* $21.77 to $47; *TRAYS:* glass bake pans or plastic trays. Metal cannot be used. $0 to $10; *PAPER:* recommend Polycontrast Rapid RC at $25 for 100 8" by 10" sheets. RC *is* more expensive than regular paper, however. (Paper use can be reduced by cutting sheets into halves or quarters.); *DEKTOL:* $1.25 per gallon; *STOP BATH:* $2 for five gallons; *FIXER:* $1.25 per gallon; *POLYCONTRAST FILTERS (optional):* $17; *FINE GRAIN FOCUSER (optional):* $10 to $25.

-Equipment and supplies for film development: *TANK & REELS:* $7 to $25; *THERMOMETER:* $3 to $7; *CHEMICALS: D-76, STOP BATH, FIXER, HYPOCLEAR, PHOTOFLO:* $10 to $15 total; *CLOTHES PINS (spring loaded for drying);* $.98 per dozen.

-Kodak's *DARKROOM DATAGUIDE* ($5) and, *'how-to'* cassette tape ($7.95).

"Advisors should consult the numerous discount photo suppliers in the back pages of PHOTOGRAPHY magazine. The prices there beat any retail outlet in Alaska or Washington. The Anchorage outlets for photography are well stocked, but quite expensive. All outlets will deal by mail order and most will give you an educational discount."

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Photographs and drawings done by students can be displayed throughout a school or other community buildings. It brings the culture and people within the school and can give a student afraid of writing his first success in communication. Be very sure before exhibiting student work that the individual will be encouraged - and not embarassed - by it. Perhaps the student would be more motivated - in a quiet way - through a display of his work with no mention of his name.

organization skills

The cataloguing of tapes and transcripts, sales of the CHAMAI publication, and certain aspects of article writing and layout can be grouped under the heading of organization skills.

Organization of transcripts, development of outlines, and use of library and museum resources to complement or supplement taped interviews improve article quality and develop organization skills.

Transcript organization is covered at the start of the section on writing skills and certain aspects of outlining can be introduced in the dissection of topics prior to interviews. Development of outlines can also be utilized to get poor or timid writers started, as was illustrated with the baitgirl on a Maine lobster boat. In this case, the teacher works up an outline from an oral *'interview'* of the student.

With all students, it's a good idea to request outlines of any writing they do - most particularly with articles. It might be as simple as notes in the margin indicating the major topic contained in each paragraph. At the start most students will do their outline *after* the writing and will complain about that. Have students submit an outline of their article for approval after coding their transcripts and before beginning writing. It will make them more conscious of beginning, middles, ends, and content and will enable you to catch a problem before a student has spent hours working in the wrong direction. After they get used to outlining prior to writing, they'll actually find it makes the task easier.

Library, research, and reference skills can be introduced or increased through:

-*'prepping'* before interviews by researching background material on the topics to be discussed or on the history of the area;

-use of historical sources, like letters, old newspapers, or diaries. In a village, library facilities are limited to the school, but students can find individuals with old photographs who will give permission for their use. We've also found the Archives at the University of Alaska in Fairbanks to be very responsive to student inquiries. They will xerox off old photographs within the Uni-

versity's collection for review - and will make copies of these photographs for a small fee. Old photographs can be hung in the school - tieing it more directly to the community in which it is located. The Archives, and the Native Language Center in Fairbanks, treat the kids like adults, responding to letters thoroughly and courteously. This kind of exchange builds in the students a confidence that they can deal professionally with adults - and vice versa;

-if dates, or other information, collected on the same subject from different contacts does not agree, libraries and museums can be checked to verify information. If it can't be verified, both versions should be included in the final article.

-use of the dictionary, and particularly the thesaurus, in writing.

Like transcript organization and article preparation, layout and design require a student to organize many pieces into a coherent design. Layout, to be done well, and in the least amount of time, requires that the student have all the pieces (copy, headlines, illustrations) and needed equipment together - and that he have in mind the size and design of the publication as a whole.

The tapes and transcripts produced in a CHAMAI program are valuable - particularly in areas where there is little history written by the people themselves. They contribute to the collective memory of the culture, and to the preservation of that memory.

FOXFIRE has been taping and videotaping in the Appalachians for more than ten years. Now it is possible for grandchildren who never knew or only vaguely remember their grandfather to hear him on tape. Or for families to request copies of those tapes - and of *'that really great photograph of him from the story you wrote.'*

There are three basic rules about cataloguing. Use whatever system works best for you but:

1)establish it early in the program;

2)use it regularly. Tapes, transcripts, and negatives do pile up and become lost if left to sit for longer than a few weeks;

3)be consistent in its use. Don't be changing systems.

Materials to be catalogued include: contacts interviewed, subjects discussed, tapes, transcripts, negatives and proof sheets, photographs, acquisitions such as tools, crafts, or artifacts. Don't let the list turn you off. It perhaps looks like the task of cataloguing will immensely complicate the decision to utilize CHAMAI. Keep in mind that the cataloguing is directly related to the scope of the program itself - material gathered by thirty, or even a hundred,kids in one year is no great job to catalogue, particularly if the students themselves are familiar with the system. And you will be building what could become a valuable community resource.

The first step in cataloguing is the indexing of tapes. This can be accomplished while students are coding transcripts. Each student, or team, should be responsible for completing the following form on each tape:

LOCATION OF SUBJECT ON TAPE (EXAMPLE: LAST 15 MINUTES OF SIDE TWO):	PERSON INTERVIEWED_____ INTERVIEWED BY_____ DATE OF INTERVIEW_____ PLACE OF INTERVIEW_____ TAPE NUMBER_____
	SUBJECTS DISCUSSED (IN ORDER THEY ARE ON THE TAPE):

A completed form might look like this:

	PERSON INTERVIEWED *EVAN HAMILTON - EMMONA* INTERVIEWED BY *CHRIS KELLY & PHILLIP HORN* DATE OF INTERVIEW *4/17/77* PLACE OF INTERVIEW *his house* TAPE NUMBER *77-12*
	SUBJECTS DISCUSSED (IN ORDER THEY ARE ON TH TAPE):
side #1	*Potlatch in Emo:* *-how it started;* *-how Evan learned potlatch dancing & singing;* *-meaning of potlatch;* *-potlatch songs;* *-drums/how they are made.*
First ½ of side #2	*First School in village:* *-who built it;* *-how it was built;* *-why it was built.*
Middle of side #2	*Potlatch gifts*
Very end	*Hunting story*

Taped interviews can be filed in a manila envelope with the tape and complete transcript or kept separately with all other inventories in a spiral notebook. The tape number should be attached to everything relating to that particular interview - to the tape itself, the transcript, the negatives and photographs.

Subjects and contacts should be cross-referenced on index cards. The subject card contains a listing of every topic that information has been collected on - and every individual who provided information:

POTLATCH

Evan Hunter, 4/17/77, Tape #77-12
Dorothy Kameroff, 5/3/77, Tape 77-16
Axel Johnson, 9/15/77, Tape #77-30
Alex Trader, 2/1/78, Tape #78-3

The contact file records every individual interviewed and the number of times he has been talked with:

HAMILTON, EVAN

4/17/77, Tape #77-12
5/1/77, Tape #77-13
10/6/77, Tape #77-35
1/12/78, Tape #77-2

Complete transcripts should be filed in alphabetical order by last name of the contact. Boxes, classroom shelves, a locker, or, ideally, a filing cabinet can be used for permanent storage. Given the historical value of the material, the school, village council, or corporation, or a local museum/historical society might be willing to donate a filing cabinet. You may choose to store everything relating to a specific interview - except for the index cards used in cross-referencing - in one envelope or file folder. This makes for easier retrieval, but wipes out all record in case of fire or loss.

Students will not use all of the materials within a transcript in their article. After the transcript is coded, unused material from the cut-up copy of the transcript should be filed in a subject file. Kept separate from the transcript files described in the preceeding paragraph, the subject files are stored alphabetically and added to by every team. The subject files offer two advantages:

-nothing usable is thrown away;

-information collected by the first team to interview on that particular subject is constantly being added to by other teams. It is possible at the end of a year to have the contents of an article, representing interviews with several people, contained in a subject file. All that will be required to prepare it for publication is organization, transitions, introduction, and conclusion.

Negatives and prints are probably best filed with the transcript. However, both to guard against loss and to minimize handling, you might want to keep negatives in a separate spiral binder (a negative file with glassine envelopes for strips of negatives) or box and just put a proof or contact sheet of them into the transcript file.

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ELWANI students catalogue transcriptions and photographs. Photo by Paul Collar, ELWANI.

Every student can be expected to use the tape catalogue form, to create a transcript file, and to file within the subject files. Two or three students can be assigned responsibility for updating the cross-reference index cards from the catalogue forms.

CHAMAI programs may begin to acquire materials like crafts, tools, and artifacts as a result of interviews or donation. At Bethel Regional High School, Johnson-O'Malley funds were specifically set aside for the acquisition of a collection of crafts representative of the Yukon-Kuskokwim Delta. Such funds have also been used to reimburse craftsmen for materials and labor involved in demonstrating skills as classroom resource people or as part of how-to-do-it interviews. Materials like these should be catalogued by assigning them a number - attached somewhere on the object - that corresponds to an index card detailing the maker, date of acquisition, place of acquisition, purpose and use, material it is made of, and interview tape number.

The state library in Juneau has expressed interest in acquiring copies of some of the tapes done by CHAMAI students for permanent storage in Alaska's archives. Interest in working with the library on this is the individual decision of each CHAMAI program, present and future. In granting permission to use tapes to another institution, care must be taken to protect contacts and to give due credit to the kids who did the work. Every contact should be asked to sign a permission slip giving the CHAMAI program approval to publish information provided by him and indicating that he understands the purpose of the interview:

"I, _____, understand that any information I have provided in this interview may be published by the students of Kodiak High School in ELWANI magazine. I give my permission for this and for the publication of any photographs of me. I understand that the material will not be used in any way that would be harmful to, or critical of, me.

*SIGNATURE*_____
*DATE*_____
*WITNESS*_____

The permission slip should be worded to meet the needs of your particular area. Note that it does not give approval for any use other than in the magazine. Donation to the archives, a native language center, or a local museum would require a different form. Above all CHAMAI pro-

grams must assume responsibility for protecting their contact's privacy and for guaranteeing that no one demeans them or uses their knowledge for profit.

Another area involving organization skills is circulation and correspondence. Sales and handling of income are a part of this, but the degree to which CHAMAI students handle bank accounts and financial transactions will depend on what is arranged with each school and/or district office. Some school districts want the program to maintain its own books, more often they will request that all receipts be deposited with the office and integrated into the district's bookkeeping system.

Irregardless of the accounting system used, a record should be kept by the teacher(s) and students of distribution of the CHAMAI publication. The CHAMAI programs in the southwestern part of the state have distributed their publications primarily through sales to individuals in their own town or village and through bulk orders (of 20 or more) from museums or stores like the Book Cache in Anchorage, the drug stores and small shops in Kodiak, or the Moravian Book Store in Bethel. Orders by mail from individuals who have seen newspaper articles or book reviews account for some sales, but not a large percentage. Don't advertise subscriptions sales unless you are sure the program will continue for several years and will publish regularly. Better to sell each issue individually at least at the beginning.

One reason CHAMAI *'works'* is that the exercise is real - the audience is there outside of the classroom. However, you don't need a big volume of sales to do this. Don't aim from the outset to be a business. Do keep a receipt book and log for every copy of the publication that is distributed. And do encourage correspondence.

Kids get almost as much of a high from signing their name to a *'real'* business letter as they do from seeing their article in print. For this reason each CHAMAI program should have its own letterhead, printed, if possible, dittoed, or stenciled. When I can, I type the student's correspondence and return it to them for signature. It's no more than fifty letters a year for a class and it means a lot. Students should sign their own names to letters - not your name or just 'staff.' This is to insure that letters return to them personally.

With the first publication comes the discussion of *'who in the world should we send complimentary copies to?'* This lets you, as teacher, in on the kids' judgement of who is important, and is also an effective way to have them become familiar with names of State and United States representatives, newspaper editors (how to approach them, how to write a press release, or request a review), and regional leaders. And the *'celebrities'* will reply. Always ask for their reactions and response at the end of the letter.

interpersonal skills

The last major area of skills development within CHAMAI might be called maturation skills. The emphasis here is on an increase in responsibility towards peers and community. It implies a growth in initiative, in problem-solving skills, and in self-confidence.

Here the primary instructional goal is getting across to the kids your confidence in their ability to succeed in new situations and to extend beyond previously demonstrated capabilities. It means taking a chance on those abilities, at times, by doing things like letting them teach while you sit at the back of the room. It's having them do the radio station interview instead of you, and not knowing what was said until you hear the broadcast.

Two components of CHAMAI where maturation skills are strongly evidenced and relied upon are workshops and in the development of peer teachers.

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Eliot Wigginton has outlined in a book called MOMENTS the levels a young person moves through in assuming an adult role, responsible for others and for his own actions:

LEVEL I: GAINING SKILLS AND CONFIDENCE The skills here are basic: operating a camera, meeting a transcription deadline, creating an article in press-type. Here the key is acquisition of competencies, of measurable skills in increasing numbers and levels of difficulty, that prove to a kid his own ability to grow. One option for demonstrating progress to a student is an individual checklist listing fifteen or twenty basics that are checked off as he establishes mastery of each skill.

LEVEL II: GROWING, REINFORCING, CHECKING BASES Wigginton points out that *"essentially the same goals are in force here as in the first level, but my practice is to step up the intensity a little so that the student is not only sure he is competent in a number of skills, but is now actively looking beyond himself to the needs of others"*. Progress here is measured by an ability to work in a team with other students carrying his own weight and with a minimum of horsing

around, and by a growing awareness of community contacts as evidenced by care in scheduling interviews to the contact's convenience, by sensitivity to shyness or akwardness, by careful questioning and listening. Kids should also begin to show an ability to identify people to talk to and things to write about. Initially the teacher may have to do a lot of suggesting and encouraging, but at *LEVEL II* students should demonstrate an increased awareness of "*what's out there*" and a sensitivity to the stories that every individual has to tell no matter how "*unimportant*" he is. Here they begin to appreciate wisdom as opposed to knowledge and to see that eighty years of living is an education.

LEVEL III: BEYOND SELF "*The assumption here is that the student is now truly capable of making more than just beginning stabs at moving beyond himself to a sensitive awareness of others. He should develop and deepen here not only a concern for his own peers, but also a concern for the younger students following him, for the school, and indeed for the community as a whole. He should see himself as a valuable enough individual to be able to make a difference in the lives of those students, or in the life of the community at large. And even beyond feeling competent to affect these things, he should feel an obligation to being responsive to them.*" Assumption of the role of peer teacher is the surest measurement here.

LEVEL IV: INDEPENDENCE "*The student should be nearly out of our hands - beyond us- for this is the exit phase, the point at which he looks toward the future instead of to us for handholding and advice ....One frustrating part of this phase is that if he's truly reached it, then half the things he does that prove he's there are things we never see him do and never hear about. The key is that he's doing it not for a grade or for praise, but because the doing of it has become a part of his personality and his direction and sensitivity to the world around him.*"

These levels are a road map, providing an overview and master plan. However, students do not all enter on the same level nor will the majority of them reach *LEVEL III* or *LEVEL IV* in the year or two you work with them in a CHAMAI program. They may, because of previous experiences, come into CHAMAI able to function as a peer teacher, or may be in two levels at one time. They enter and they exit at any stage. But I have seen students function at, and grow into, each of the levels Wig describes.

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Workshops are a great boost to your CHAMAI program. A workshop may be a week long involving students from other schools or it may be an introductory overview done within class for entering students. There is a particular chemistry about workshops that serves to energize beginning kids and one part of that reaction is the employment of kids who "*have done it*".

In November of 1975, three Bethel High School KALIKAQ YUGNEK students and I did a week of workshops in the new Lower Yukon high schools. The Yukon

Emmonak students at Fall, 1975 workshop taught by KALIKAQ YUGNEK peer teachers. Photo by Nick Nichols, KALIKAQ YUGNEK.

students were not familiar with CHAMAI - as represented by KALIKAQ YUGNEK - and the Bethel kids had never taught before. We mapped out a schedule for the first day and I led off with some background. My first question to one of the student teachers was answered in a low voice, barely audible. The peer teachers warmed up as the day went on - beginning to thaw in the small group sessions and becoming excited as the Emmonak students did. They ran the evaluation session at the end of the two days and ran past the end of the school day, yet no Emo student left even though the adults were not in the room.

After Emmonak the Bethel students were growing increasingly confident, confident enough not to be crushed when kids in the next workshop in a neighboring village were slow to respond. Rather than giving up, their reaction was that of veteran teachers...."*How can we reach them?*"

That same student who answered the first question at the Emo workshop taught a three-day one with me at Nunapitchuk B.I.A. Day School the following February. Midway through the first morning I asked him how it was going and was told "*not well*" because I was doing all the

talking and he was sitting in the back of the room. I asked if he wanted to teach the next large group session on feature article writing on Russian Slavi (Christmas). He did - entirely in Yupik, writing in English on the board as the story outline was developed. He became one of the most effective peer teachers I've ever seen in seven years of working with them.

Workshops energize both the students who attend them - and those who teach.

The Emmonak workshop - intended as an introductory overview - was designed as follows:

THURSDAY A.M.

General introduction:

-screening of film on the FOXFIRE program in the southern Appalachians. (Shows students interviewing, transcribing, doing layout, mailing out publications. Includes footage of a workshop involving Indian, Eskimo, white and black students. Available from McGraw-Hill Films.)

-background of KALIKAQ YUGNEK

-overview: how you process material from tape to printed article

-discussion of what to write about.

Tape of KALIKAQ YUGNEK interview with dog musher Peter Jacobs.

Small group sessions led by Bethel High School peer teachers; article and contact ideas for Emmonak.

THURSDAY P.M.

Large group session: introduction of interviewing techniques.

Small group sessions led by peer teachers: preparation for interviews in the village, organization of questions and equipment.

Interviews supervised by peer teachers and adult advisors.

THURSDAY EVENING

Interviews supervised by peer teachers and adult advisors.

FRIDAY A.M.

Review of Thursday's interviews. Report and critique.

Large group session: introduction of transcribing techniques. Explanation of tape numbering and cataloguing of tapes.

Small group session led by peer teachers: transcribing of portions of tapes gathered the previous afternoon.

FRIDAY P.M.

Large group session: introduction of transcript organization and article writing.

Small group sessions led by peer teachers: practice writing introductions to interviews done in the last two days. More transcribing and interviewing.

Closing evaluation session led by peer teachers. Opportunity for Emmonak students to ask questions without adults present. Completion of short evaluation questionnaire.

The Nunapitchuk workshop in January, 1976 ran for three days and was organized similarly to Emmonak but with some additions that much improved it (and can be used within the classroom independent of a workshop):

-writing of a feature article on Slavi in Nunap. Using a list of topics that had been organized in a large group session and photgraphs taken two weeks beforehand during Russian Christmas, the students were divided into small groups to write different parts of the article. Layout and design was done by a few students with the entire class observing and the article was sent to the Bethel newspaper for publication. It appeared in the next issue and immediately brought home to the kids that they could do publishable work.

-practice how-to-do-it articles. Drawing topics - everyday skills like braiding your hair, frying an egg, washing your face - from a box, students were given a half-hour to write instructions. Then other students followed these directions literally, assuming no knowledge of the task and with no additional verbal instructions. In every class where I've tried this the results have been a great deal of humor and strong comprehension of how not to give directions. In Emo, we had one student wash his face carefully with dry soap since water and soap never touched one another in the instructions and another end up with a toothbrush sticking out of his ear.

-practice personality interviews and descriptive paragraphs. Students are paired in teams and given fifteen minutes for one to interview the other on background, hobbies, plans and also to make notes on physical characteristics and clothing. They then switch roles for another fifteen minutes with the interviewer becoming the contact. During the next half hour each student writes up his notes into one paragraph of physical description and one of personality/background. If the class is not embarassed by having the paragraphs read out loud, do so, and have them guess the person being described.

-contracts. Using poster boards and conferring with each team of students on the topic they had chosen for their major article, we outlined the things they had to accomplish during the next two and a half months to have the article ready for publication. This included names of contacts to be interviewed, broad topics to be covered, and photos or diagrams to be prepared. The listing was step-by-step so they could work their way through it and the poster boards were hung on the classroom walls.

Final layout workshop combining articles from three Lower Yukon schools into the second issue of KWIKPAGMIUT. Photo by Chris Kelly, KWIKPAGMIUT.

Intense sessions, like workshops or extra hours put in to finish layout and meet a printer's deadline, provide excellent opportunities for 1:1 sessions between you and the kids and for relaxed exchanges, particularly with the "turned on" ones.

This spring four Emo students and I went to Mountain Village to work with the KWIKPAGMIUT staff there on final article preparation for layout. When we arrived it was blowing sixty, the water and electricity were out in the new high school, and the building was on supplemental generators with half of the blowers for heating the building shut down. We ended up with a "trouble light" rigged by one of the maintenance men for lighting, and faced with the problem of dinner, boiled hot dogs over the bunsen burner in the science room. And it was one of the best sessions I've ever had with those kids.

Peer teachers serve a variety of purposes:

-they've "done it" and therefore can encourage new students. It seems far more feasible if a peer has done it, and done it successfully.

-they can assist a teacher in individualizing instruction in new skills by supervising interviews or darkroom work or by checking out other kids in the basic skills on a competency check list. Even at the initiation of a CHAMAI program before there are any veterans, you can instruct one student in camera use and have him show other individuals.

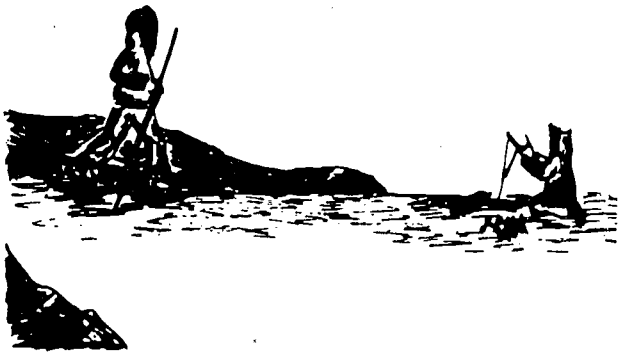
-don't run the risk of everyone developing film. Every kid can learn to make prints, but once a roll of film is processed incorrectly it can't be corrected. Peer teachers can assume responsibility for darkroom maintenance, equipment checkout and film developing. Also for cross-referencing of subjects and contacts on index cards.

-it helps in sequencing by increasing responsibility and introducing new skills for second and third year students.

The percentage of students who will function as peers will probably be no more than 5-15% of those enrolled in a CHAMAI program. You may identify seven peer teachers and have only three of them functioning throughout the entire school year. Again, that depends on the tasks you give them. A large percentage of students can explain equipment operation to others or be interview team leaders; a lesser number can supervise article preparation; a few can teach an entire class by themselves. But you will find - as was pointed out earlier - that they are competent.

Training and supervision of peer teachers will require, at least initially, extra time on your part. It's very much akin to guiding student teachers. If the students are not adequately supervised and provided suggestions at the start, a majority of them won't stick with it. Once they are functioning you'll find them a major asset, lightening your load, and more thoroughly polishing their own skills to meet the responsibility and faith extended to them.

Try it.



classroom management

Problems or successes with classroom management within CHAMAI are directly related to how comfortable a teacher feels with individualized instruction. Some CHAMAI instructors regard keeping the kids involved daily and controlling classroom atmosphere to be a major problem area. The ability to respond to individual learning styles is one of CHAMAI's strengths as viewed by KALIKAQ YUGNEK advisor Pat Nysewander, "Difficulties you have in classroom management are overcome in a program like this."

An individualized program can be created, and classroom management maintained, utilizing the following approaches - together with some of your own:

-students, particularly those weaned on workbooks and large group activities, tend initially to see the program as more relaxed than their other classes. They have to be educated to discipline themselves and assume a greater individual responsibility for use of their classroom time and pacing of their work. It is hard to establish the proper mix of discipline and individual responsibility in the first few weeks of a CHAMAI program. But once you've come up with the proper formula, and the students have learned to function within it, it is probably one of the most educational aspects of the program.

-design the week so that it begins with large group sessions. The kids tend to be more scattered on ~~Mondays~~ and ~~Fridays~~, so utilize those days for introducing new skills areas, reviewing grammar to attack weaknesses that have become evident in article preparation or short composition assignments, and discussing the plans for, and goals of, the program so students continue to feel part of something larger than their individual articles.

-set up an individual conference with each team or student once a week to assess progress and deal with problems peculiar to that article or kid. It need be no longer than five minutes but it establishes a regular reporting time that they prepare for. Use Tuesdays, Wednesdays, and Thursdays for conferencing.

The amount of guidance given in conferences will depend, as the Bethel advisor points out, upon individual learning styles and will range from a detailed outline for the week's activi-

ties to a partial outline through total responsibility for some students, particularly experienced ones.

-deadlines are essential. They help the students in pacing themselves through stages of pre-interview, completed questions, interview, transcribing, transcript coding, first draft, final draft, illustrations, and layout. They also provide students an understanding - an overview - of the scope of the program and their responsibilities within it.

-obtain written feedback from the students on how the program is progressing and what they regard as problems and goals. Again, this aids the teacher in individualizing the program but perhaps more importantly it helps in creating a rapport and a 'pride of ownership' on the part of the kids toward the material they are collecting and publishing. The program and the responsibility is theirs.

The following 'questionnaire' was used in September, 1976, in Kodiak High School and represents one approach to obtaining feedback:

NAME_____ GRADE_____

PLACE OF BIRTH_____

I'VE LIVED IN KODIAK_____YEARS.

TO ME, WRITING FOR PUBLICATION (ELWANI) IS_____

_____

_____

_____

_____

I AM MOST INTERESTED IN LEARNING HOW TO (PICK ONE OR MORE):

____PRESERVE TRADITIONAL WAYS & SKILLS.

____WRITE ARTICLES FOR NEWSPAPERS & MAGAZINES.

____TAKE PHOTOGRAPHS.

____WORK IN THE DARKROOM.

____INTERVIEW PEOPLE.

____DESIGN & ILLUSTRATE PUBLICATIONS.

____SELL PUBLICATIONS.

I HAVE _____ HAVE NOT_____ WORKED ON A YEARBOOK OR MAGAZINE BEFORE.

I HAVE_____ HAVE NOT_____ USED A 35MM CAMERA.

I HAVE_____ HAVE NOT_____ WORKED IN A DARKROOM.

I HAVE_____ HAVE NOT_____ GONE ON AN INTERVIEW.

I TOOK THIS CLASS BECAUSE:

____IT SOUNDED INTERESTING.

____I DIDN'T WANT TO TAKE FRESHMEN OR SOPHOMORE COMP CLASS.

____I COULDN'T FIT ANYTHING ELSE INTO MY SCHEDULE.

____OTHER REASONS_____

_____

THINGS I WOULD MOST LIKE TO WRITE ABOUT IN TOWN OR THE VILLAGE:

_____

_____

_____

QUESTIONS OR COMMENTS:_____

_____

_____

Evaluation form used in the Alakanuk workshop taught by the KALIKAQ YUGNEK students and myself:

NAME_____
(Optional - to be filled in if you want)

1) DURING THE WORKSHOP I LEARNED NOTHING ___ A LITTLE___ A LOT ___ ABOUT WHAT TO WRITE ABOUT AND PEOPLE TO TALK TO IN ALKANUK.

2)DURING THE WORKSHIP I LEARNED NOTHING___ A LITTLE___ A LOT_____

ABOUT HOW TO ASK A PERSON FOR AN INTERVIEW TIME BEFORE GOING TO ASK HIM QUESTIONS.

3)DURING THE WORKSHIP I LEARNED NOTHING___ A LITTLE___ A LOT_____

ABOUT HOW TO PREPARE QUESTIONS BEFORE THE INTERVIEW.

4)DURING THE WORKSHOP I LEARNED NOTHING___ A LITTLE___ A LOT_____

ABOUT HOW TO DO AN INTERVIEW (HOW TO ASK QUESTIONS & OTHER THINGS.

5)I FIND IT EASY___ HARD___ OK_____ TO TALK WITH OLDER PEOPLE.

6)DURING THE WORKSHOP I LEARNED NOTHING___ A LITTLE___ A LOT_____

ABOUT HOW TO TRANSCRIBE.

7)DURING THE WORKSHOP I LEARNED NOTHING___ A LITTLE___ A LOT_____

ABOUT HOW TO WRITE STORIES FROM MY TAPE.

8)THE THING I LIKED BEST ABOUT THE WORKSHOP WAS_____

_____

9)THE THING I DID NOT LIKE ABOUT THE WORKSHOP WAS_____

_____

10)I THINK IT IS VERY IMPORTANT___ IMPORTANT___ NOT IMPORTANT_____

TO FIND OUT ABOUT OLD WAYS.

11)I SPEAK___ DO NOT SPEAK___YUPIK.

12)I UNDERSTAND___ DO NOT UNDERSTAND___YUPIK.

13)WE SHOULD___ SHOULD NOT___KEEP THE PROGRAM IN THE SCHOOL HERE AND WORK WITH THE BETHEL MAGAZINE FOR THE REST OF THE SCHOOL YEAR?

14)ANY OTHER QUESTION?_____

_____

Written feedback from the kids lets a teacher determine where things are not getting across or where you are assuming one thing and their understanding is totally different. In the last two and one-half years in southwestern Alaska CHAMAI programs, we've had few flippant or superficial responses to 'questionnaires'. As a tool, they're valuable.

-there will be peaks and valleys and 'squirrelly' days as with any class. And because of the individualization, the responsibility, and the production of a publication with professional techniques perhaps more than you encounter in other classes. Have short writing assignments or films - like those available from the Alaska Humanities Forum and the State Library on traditional cultures or contemporary change within Alaska - in reserve for those days.

-an entire class can develop articles around one theme like fishing or ivory or occupations in the village. Each team takes one component of the topic: interviews with carvers on how they learned, on why they do it, on each type of ivory work. Selection of one topic restricts somewhat individual initiative in finding subjects to write about but it does allow for class room management in larger group sessions.

-in some schools there are boarding students from other villages in the district. Unlike Bethel where they make up a large percentage of the student body, these students are few in number and sometimes have a hard time 'breaking into' the village where the school is located. They may feel awkward about interviewing in the village and the CHAMAI program may not have travel funds to send them home to collect information. Here, peer teachers can be utilized to pair up with one or two of the boarding students and go with them on interviews to start with.

One method to break the ice and get these kids involved is to have them write an article on their home village: its size, physical location, activities, celebrations, traditions history. As a group they make up the list of things that best describe their village and then each student has responsibility for drafting a few paragraphs on two or three of the sub-topics, finally combining the pieces into an article.

-Susi Tollefson and Kurt Jaehning, advisors to UUTUQTWA at Bristol Bay High School in Naknek, have designed several forms to aid in classroom management. The first is a clipboard which is used to record the progress of each student or article team, most particularly to note down what was discussed in the individual conferences:

UUTUQTWA CONFERENCING SHEET:			
MEL:	CARVEL:	LAURIE:	SHAWN:
11/15 FEATURE ARTICLE ON CANNERIES *(SLIME TIME II)* *Interviews with Herman Hermann, Red Harrop & Red Clark to be completed by 2/10* 3/10 Mail old photos to Peter in Kodiak for copies to be made. *3/20* *Finish transcribing!*	*11/17* *Set net Fishing* Mary Zimin - contact. *3/5* *Need illustrations of set net (showing buoy, deadmen, running line, spreader, cork line, lead line, & sinkers).* 4/2 Need map of location of first set net sites and who fished them.	11/17 History of schools in the area. *Tentative title "As it all Began"* Talk with Mary Zimin, Nina Harris, Dorothy Berggren *3/5* *Write Sara Hornberger for her ideas/recollections* 4/2 Find photos of old schools -maybe school district office has some old letters/photos.	*11/20* *Bush pilots partner, Danny Seybert.* Interview: George Tibbetts, Sr. George Tibbetts, Jr., Martin Severson, Alvin Aspelund, Fred Kraun, Eddie King, Roy Smith. Subject: type of planes weather equipment crashes why they fly when/how they started

There is a daily log tacked on the classroom wall where students record how they spent each class period by placing a symbol (or symbols) next to their name on the sheet:

	5/1	5/2	5/3	5/4	5/5	5/8
Marie N.	T	T	S			
Carol H.	I	D	I			
Pam M.	R	T	T			
Marlene P.	C	C	C			
Lori M.	A	A	A			
Rocky D.						
Gloria W.						
T.J.						
Annie N.						
Evelyn M.						
Verna H.						
Patrick L.						

CODE:

T = TRANSCRIBED
C = CODED TRANSCRIPT
A = ARTICLE DRAFT
I = ILLUSTRATIONS
D = DARKROOM
F = FINAL DRAFT
M = TYPING
R = INTERVIEW
S = SICK
P = HELPED OTHER TEAM
N = NOTHING
G = GRAMMAR/COMP/ WEEKLY ASSIGN-MENT

List of things to be done which can be undertaken by students with "nothing to do" or those wanting a break from transcribing or article writing.

NEED TO DO:	PERSON DOING:	STARTED:	FINISHED:
Develop film	Mel	3/2	3/3
Press release for Fishwrapper	Marlene	3/12	3/18
Write Book Cache about order	Verna	3/1	3/2
Phone Bristol Bay Historical Society about photos	Patrick L	3/20	3/20
Ask office about use of activities bus on 4/15	T.J.	3/28	3/28
Catalog contacts and subjects on index cards	Annie Evelyn	3/2	3/8
Type article drafts	Annie Verna Lori	3/19 3/18 3/19	
School board presentation			

Also a log for correspondence (Copies of letters are filed according to the name of the person they were sent to or the month they were written in and stored with the transcripts, tapes, etc. This sheet provides an overview.):

LETTER NEEDED TO:	DATE SENT & WHO WROTE IT:	REPLY RECEIVED	OTHER ACTION:
Eliot Wigginton	T.J. - 3/15	3/28	Send copy of Issue #1
UNI.of AK Archives	Rocky - 4/6	4/18	Order Photos
Book Cache	Verna - 3/2	Check rec'd 3/20	
Anchorage Times	Carvel - 2/20		Press release
Kodiak Fishwrapper	Marlene-3/18	Press release published 4/1	
AK Copy Center	Danny - 4/15	Supplies rec'd 4/15	Bill to office

One final note on management. Depending on the arrangement in each school for use of equipment - in Bristol Bay High School all equipment is checked out by the office secretary, in other places the librarian or media center may do it - equipment check-out forms should be devised. Since equipment is used constantly, most CHAMAI programs keep cameras and tape recorders in their classroom and create their own check-out system. The check-out can be done by some peer teachers and should not be elaborate. Whatever works to keep straight what equipment is out, who has it and for how long, and who wants to reserve equipment for use later in the week is an acceptable system.

KALIKAQ YUGNEK has a majority of its students traveling to their home villages to do interviews. Trip reports are required from the kids and the adults that accompany them, describing who was talked to and what was accomplished. You may wish to design an interview report for use within the community the school is located in. This aids students in critiquing themselves for improving future interviews and can also include observation questions (what the contact is wearing, what the weather is like, a description of the room where they talk, any colors or smells or particular impressions) to be used later in writing the introduction and conclusion.

evaluation & grading

Students in a CHAMAI program can be evaluated as objectively as those in any other course. As with every evaluation, the first step should be a careful delineation of the goals - and scope - of the program. Without that delineation, activities, and the grading of them, may be too random for valid measurement or solid skills development. The educational objectives do not have to be stated in great detail or fancy jargon but they must be stated as early in the game as possible.

If a building or district-wide plan of studies has been established, the design of CHAMAI will depend in large part on the particular skills or competencies slated for emphasis at each grade level. If done at the outset of the program, rather than restricting the program design, establishment of a clear relationship to the district curriculum and a statement of course content will aid in assuring continuity of CHAMAI and in describing its activities in terms of observable student outcomes that can be measured in the classroom.

The outline for Kodiak's WRITING FOR PUBLICATION that began the course design section of this guide was intended to be as comprehensive a statement as possible, tying CHAMAI activities to established goals in communication skills development. It was begun on the Lower Yukon and expanded by junior high and high school language arts teachers assembled from around the state of Oregon for orientation by Eliot Wigginton, Kodiak's CHAMAI program advisor Dave Kubiak and myself in a week-long workshop near Portland in February, 1977. These teachers will form a cadre to introduce the program to others in that state. We feel the course design benefited immensely from that interaction and their input - and every effort was made to identify activities that would both develop skills and demonstrate mastery of them. Every teacher - old and new - involved with CHAMAI should criticize the suggested activities, particularly as they relate to basic goals, reject those that don't work, and design additional ones that do.

The grading system used with CHAMAI varied with each program location. In Emmonak where the interviewing and article preparation were combined with literature as the junior and senior English classes, the weight put on CHAMAI activities was very different from Bethel, Naknek and Kodiak where CHAMAI and literature were completely distinct course offerings.

In Emmonak during the second nine weeks of the school year, grades were calculated as follows:

-four creative writing assignments - 20% of the grade
-grammar exercises (five individualized grammar units with tests on each) - 40%
-book report - 20%
-KWIKPAGMIUT interview and transcript - 20%.

The third nine weeks:

-KWIKPAGMIUT article, first draft and rewrite - 25% of grade
-daily work (including grammar and career interest survey) - 50%
-book report - 25%.

The fourth nine weeks:

-completion of KWIKPAGMIUT article, layout and design - one-third of grade
-grammar exercises - one-sixth
-Alaska literature (including oral report on a traditional legend and writing of an original legend in traditional form) - one-sixth
-short research (term) paper - one-sixth
-book report - one-sixth.

Students were made responsible for a grade every day, which aided in classroom management.

In WRITING FOR PUBLICATION at Bristol Bay High School:

-weekly assignments (grammar, spelling, composition, and other mechanics) - 20% of the grade
-overall effort - 20%
-overall quality of the work done - 20%
-overall quantity - 20%
-diversity (the variety of tasks undertaken: magazine and newspaper articles and work on the yearbook) - 20%.

****

At Bethel Regional High School in KALIKAQ YUGNEK the students determined by written poll the relative value of each component of the program, placing more weight on those areas they felt required longer and harder work. They were also asked to recommend grades for themselves, stating the rationale for that recommendation. Third quarter grades were determined this way:

-grammar and composition exercises - 50% of the grade
-translation and transcription (most interviews were done in Yupik and transcriptions written in English) - 50%.

Fourth quarter:

introduction/how story was put together/transitions/ layout/photography. All five components were graded separately and together constituted - 100% of the grade.

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In Kodiak:

-day-to-day work including grammar exercises, short writing assignments, use of class time (application), attitude, and tests, including the final - one-quarter of the grade

-preparation and publication of an article (this, of course, again includes application and attitude). - one-half

-contract (after the ELWANI magazine went to the printer the end of April, students contracted individually with the teacher for an assignment for the month of May. This varied from preparation of another article, to writing a 20-page research paper, to the shooting and development of photographs for use in this book. The scope of the assignment was dependent on Dave Kubiak's assessment of the individual student's ability) - one-quarter.

The final given ELWANI staff was designed to evaluate their ability to organize an article, write clearly and concisely, and employ correct grammar. As an objective measurement, it accomplished that. Yet, in its content, it also touched on attitudes and on responsibility - reflected in the students' responses published elsewhere in this guide. As such, it is an excellent example of the style of performance indicator aimed for in a CHAMAI program:

This test is broken into several different parts: reading, cognition (knowledge), organizing, composing, and presenting. These are all skills you have needed to develop during the course of the year in order to gain from this class. Skills which are often referred to as grammar are part of the presenting section and will be graded as heavily as are the other areas.

First off. Your reading will be tested by the care with which you read and follow these directions. Read them at least three times.

Second. Your cognition (knowledge) will be tested by the quality and accuracy of your answers.

Third. Your organizing skills will be tested by the care with which you organize your answers. Be sure to include a simple outline - or list - of the ideas covered in any paragraph you write. Be sure to place these ideas in their most logical order.

Fourth. Your composing skills will be tested by the quality with which you lead from one idea to another (transitions) and by the relevance and clarity (clearness) of your writing.

Fifth. Presentation. This is how it looks and how it reads. Here is the place for ink, penmanship, grammar, spelling, word order and choice of words.

Follow the above rules and the test should not prove too difficult.

Please hold yourself to a limit of two pages of composition. Any more than two pages will be counted as too "wordy" and be subtracted from your grade.

CAMERA List all the steps needed to take indoor shots with a loaded 35mm camera. Include choice of film and reason for it.

CONTACTS
Describe a successful method of dealing with strangers, particularly older people, so as to get good results. What other factors besides results must be considered?

TRANSCRIBING
Describe the steps to good transcribing. Why is good transcribing important? What value does a good transcription have?

STORYWRITING
Describe a successful method of storywriting. Include in this description the associated factors of accuracy, point of view, audience, taste and responsibility.

continuity

Continuity of a CHAMAI program is contingent upon its:

1) meeting the instructional goals established for it within the language arts program of the individual school district,

2) becoming integrated within the basic instructional program. So long as CHAMAI is regarded as a separate program rather than merely as an approach to communication skills development, the risk is there of its being dependent upon special funding and surplus time for survival.

Continuity is neither a given, nor necessarily a desirable goal. As an approach to language arts instruction, CHAMAI, once adopted, should be allowed two school years of operation before a decision is made to retain or remove it.

CHAMAI may be judged effective but then reduced in scope so that several alternative activities might be included in the language arts program of a particular school. It might begin on a limited basis and be substantially expanded because of student response. It might be judged ineffective and dropped.

The administrators, the teachers, and the community each have a role in CHAMAI's continuity. The community does in oversight through the community school committee or school board, but more intimately in its function as the source of the raw material for the program. The quality of the final publication relies heavily upon the quality and content of the interviews.

The ultimate responsibility for CHAMAI rests with the individual teacher. Most of the assessment of student progress, all of the coping with peaks and valleys and changing direction when necessary, the testing of the design and the redefining of it, are done day-to-day in the classroom.

The administrators determine the atmosphere in which CHAMAI is initiated and continued, and provide for succession in the event of teacher turnover. Access to equipment, time for travel and workshops, adjustments of schedules are the prerogatives of building and district administrators. Most importantly, the administrator decides whether or not teachers are to be assigned responsibility for CHAMAI. As Emmonak teacher Jean Young points out, the surest guarantee of continuity is a teacher hired to manage CHAMAI and provided the materials and orientation to do so.

equipment & costs

Equipment needs in a CHAMAI program might be grouped under the headings of absolute necessities, necessities and options. Cassette tape recorders, cassette tapes, basic layout supplies, and offset printing of the student publication fall into this catagory. Cameras and darkroom, and the consummable supplies required for them, under the second. Options include sophisticated camera and darkroom equipment, transcribing machines, student travel for interviews in other villages, and training workshops.

Tape recorders are included as basic instructional equipment in many schools and the kids themselves, both village and town, often have their own. Since interviewing is normally done after school hours (students can be given the assignment to collect an hour to an hour and a half of tapes over a two-three week period as homework) a few recorders can be shared among a large group of kids. Once transcribing is begun a recorder will be needed for every 2-4 students in a class period, depending upon the size of the article teams. Those same recorders can be used by all other CHAMAI classes. Tapes can be ordered in bulk - again with an educational discount - and should be calculated at two hours of tape per interviewing team per semester. The first few interviews might be rough enough to merit erasing, but after that tapes should be kept both as a permanent oral record (particularly important if interviews are done in one language and transcriptions in English) and as verification of the accuracy of transcripts.

Cameras and darkroom are valuable because they enhance the

ELWANI students transcribing tapes of interviews. Photo by Paul Collar, ELWANI.

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ELWANI students organizing the Spring, 1977 issue for distribution and sales. Paul Collar Photo.

quality of the student publication, but primarily because the kids very much enjoy photography and this can be motivation for "getting through" and doing well the writing tasks. One or two cameras will suffice for use on interviews. If cameras and darkroom are not available - and cannot be written in as supplemental in programs like Johnson-O'Malley or Indian Education - pen and ink sketches or old photographs provide excellent material for illustrating.

Offset printing is an absolute necessity for three reasons:

-ditto machines and gestetners do not produce professional looking publications. Rather than maximizing the students' writing, they detract from it. The process - and cost - of offset printing will be described further on in this section. (Typing of final copy must be done on an electric with a carbon ribbon. If there is not one in the school typing class, you can usually borrow one from the office for the week or two it takes to type final copy.)

-offset printing means that what you give the printer is what you get. He does nothing more than take a picture of the pages sent him, therefore they must be "camera-ready". This gives you maximum control over the final product, eliminating the misunderstanding that can result if some printer four hundred miles away is doing the typesetting and paste-up.

-it requires of the students involved that they carry the publication process, using professional techniques, all the way from pre-interviews to camera-ready copy. This also guarantees that they won't lose identification with - and pride of ownership in - their writing in the 'quantum leap' from final written draft to the printed publication. If adults do too many of the steps between their rough draft and the final product the kids no longer regard it as theirs.

A number of the students will be exacting in the preparation of camera-ready material. This applies even to junior high students. They understand and appreciate that what they do is what they get- even if it is 500 copies of a sloppy page with their name on it. Students from the Lower Yukon schools met in April, 1977 for a final KWIK-PAGMIUT layout workshop in Emmonak. Most of them worked from nine in the morning until ten at night and a few of those sleeping in the high school continued on to 1:00 a.m. They all began a-

gain at 8:30 the next morning. And the Yukon kids are no more - and no less - exceptional than kids in any CHAMAI program.

Workshops and the opportunity to travel are tremendous motivations for the kids, most particularly if they can travel for the purpose of teaching. The Bethel Regional High School KALIKAQ YUGNEK teachers feel strongly that students should travel back home to interview. This gives the students an adult job to do in relation to their own villages, it overcomes translation difficulties with variations of Yupik, and it provides the publication a truly regional focus, covering the more traditional lifestyles outside of the town of Bethel. This is an individual decision to be made by each CHAMAI location depending upon the style and priorities of the program design and the availability of funding.

There is a magical transformation when a kid finally sees his work in print. Whole, professional, and with his name on it. As a school board member from Aniak pointed out in discussion of the motivating factors behind CHAMAI, "Who's the first person you always look for in a group photograph?"

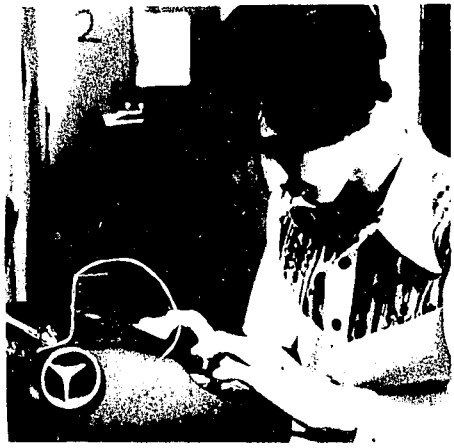
What happens once camera-ready copy is received by a commercial printer? Pam Wood, advisor to a student publication on the southern coast of Maine, describes the process this way:

"Time was when printing meant hot sweaty work. Everything was printed by letter press. The pages of a magazine or newspaper were pressed against raised metal letters. Everything that went on the page had first to be formed in metal from which heavy metal plates were made for the press to roll over. Some large daily newspapers still print letter press, because it's the fastest method if you have a large press run (several hundred thousand or more). The New York Times still prints letter press.

"A new printing process has been developed in recent years that has taken all the hot metal and much of the sweat out of most print shops. It is a photographic process called photo-offset.

"How does photo-offset work? It opens up a range of possibilities that letter press didn't have. There is no need to get everything in metal form before printing it. It simply can be photographed under a huge camera called a graphics camera.

Typing of final copy for the combined third and fourth issue of ELWANI. Paul Collar Photo.



"Then from the negatives (which are the size of the page of your magazine), thin metal plates are burned by a chemical process in a machine called a plate maker, the plates are put on a press, and the paper passes through the press at high speeds."

Anything that is black and white will print - copy, pen and ink, press-type. Photographs must be treated differently as Pam explains:

"Two kinds of negatives are shot from the finished layout pages you turn in to your printer. Everything that is black and white with no grays in between is shot with high contrast film, insensitive to gradations. Anything on your page that has any gradations of tone between black and white, gradations of gray, is shot separately from line copy as a half-tone. Your photographs and shaded pencil or pen sketches will be shot as halftones.

"To make a halftone, the photo technician uses a screen with the camera, breaking the image into a series of dots that vary in size. The bigger dots with less white space between them produce darker areas, while the smaller dots with more white space between them produce lighter areas. All those tiny dots of various sizes give an impression of shading. They trick your eye into thinking it sees a photograph, or a shaded sketch.

"In your layout you have to blank out the areas you want shot as halftones by making windows from paper that blocks out light (red or black construction paper or paper called rubilith which is made for that purpose). This simply reserves the part of the page negative where the halftones will be stripped in later."

As with any commercial printing, offset is expensive. For 500 to 1000 copies of a 125-page publication with 50 photographs (halftones are an extra step for the printer so increase the cost) figure $1.50 to $2.25 a copy. The cost for offset printing is in the negatives and plates - paper and ink are not that expensive. And a printer has to make negatives and plates for every page whether he prints 50 copies or 500. This means that 250 copies of a 100 page publication with 50 photographs may cost you over $5.00 a copy. So for a 'cost break' you should consider printing at least 500 copies of a CHAMAI publication.

Obtain bids from several printers (include in the bid specifications the number of pages, photographs, number of copies, type of binding, ink colors, sample of paper type desired - finish and weight, and the fact that the publication will be camera-ready) in Anchorage or elsewhere. Large printers will usually make cheaper bids because they have more machines requiring less time and hand labor to complete the job.

The number of copies printed, and the price that can be paid, will depend on your realistic assessment of the potential market and on the existence - or non-existence - of monies specifically to cover printing costs.

Some copies will be given away or mailed out as was discussed in the section on correspondence. Copies must be given to the contacts -

even if they don't read. It's very often their first time in print too. But sales are extremely important too, and not just to cover costs. Anyone will take a free copy but, if you're not a parent or relative, you only pay for a publication if it's good.

Kodiak's ELWANI covers all printing costs through sales of the magazine. This should be the goal for all CHAMAI publications and is not an unrealistic one. If a publication costs $2.00 per copy to print, sell it for $3.00 to cover the costs of the copies which are given away.

Two or three schools contributing to the same publication will enlarge the potential sales area and reduce costs in individual schools. This is being done with KWIKPAGMIUT.

Supplemental funds, like J.O.M., can be used when they are available, to pay for all printing costs for a first issue, freeing all income from sales for the printing of subsequent issues. If possible, use them to hire a typist to prepare final copy for layout - most student typists cannot do clean enough copy fast enough.

Many printers are willing to defer payment for a month or two after delivery so sales can cover printing costs. If that's not feasible, school district offices may advance funds for payment of the printing bill and be reimbursed by subsequent sales income. Kodiak did this.

Work out a method, but do it. The impact on the students will be ten times that of any other type of reproduction.

Emmonak students at Fall, 1975 workshop taught by peer teachers from Bethel Regional High School. Photo by Nick Nichols, KALIKAQ YUGNEK.

An Attitude

Section III

According to a Rockefeller Foundation report, 60% of the world's population lives in villages - not rural areas, villages.

Yet, because formal education, particularly at the university level, has only recently become a desirable goal for village people, the vast majority of certified teachers must come into a village absolutely unfamiliar with the environment and attitudes peculiar to it. And their response to this atmosphere is one of the factors most determining the effectiveness with which they teach.

In a guide for new teachers coming into the Appalachians, Eliot Wigginton talks about the purposes, and limitations, of such a manual:

"The people who were asked to make written contributions to this book for the Appalachian Regional Commission were told that they must address themselves to high school teachers, most of whom, it was presumed, would be from outside the Appalachian region. This book would help them get started - help them know in advance something of the landscape they would be dealing with.

"And in some ways that, I think, is a fine idea. I'm a high school teacher. And if I were going to teach next year in Kodiak, Alaska, I would consider it part of my responsibility as a teacher who sees his job as something more than a job to read as much as I could about the history and environment of Kodiak, the culture and the customs of the people who live there, and the economics of that island. I would also want to make myself familiar, if possible, with the social problems those people face. What's the future of the kids on Kodiak, for example? Is the population stable or transient? What are we to educate the kids for?

"And at the same time I'd be reading my book on Kodiak, I'd also know that if I accepted at face value all it said, I'd be making a terrible mistake - for I would be accepting uncritically the perceptions of other human beings who have their own built-in biases and blinders just as I have. Five blind men describing an elephant, as it were. And probably treating it - from what they can feel of its surface texture and various appendages - as some sort of strange, exotic, very different beast rather than the very normal animal (similar in many ways to all other mammals, though with surface features that make it somewhat distinctive) that it is.

"It's a problem of balance, you see. Tell someone to write about Appalachia, and their tendency is to treat the region as an odd and fantastic land when in fact there are commonalities and problems here that all regions share. Accept at face value the exotic sterotypes about Appalachia that you will hear - your kids will all speak Elizabethan English, will come from tiny picturesque homes that have dulcimers hanging on the walls, and will have a greater percentage of genetic and mental deficiencies because of inbreeding - and you're going to be in big trouble because that's going to lead you into false assumptions about what kinds of activities these kids will respond to.

"Face it. Most of them are

twentieth century kids who aren't going to take to Chaucer and Shakespeare like ducks to water, who like Marshall Tucker and Led Zeppelin and Paul McCartney more than Jean Ritchie; and who would far rather be driving around town or playing ball or drinking beer than sitting in your classroom.

"There. Now I've substituted one sterotype for another. Which do you pick? That's the problem you'll have with a book like this, despite all its good points and its fine intentions."

Like the tiny communities of Appalachia, the villages of Alaska are best learned about through living in them. Because of the reasons for its founding and location, the religion practiced by a majority of the residents, the particular dynamics within and among the families that compose it, the traditional skills still practiced and those forgotten, these and other factors make each village different from another. Even those within the same school district - or ten mile radius - are not the same.

There are some similarities. Many of the problems surrounding villages - and the attitudes within them - are products not of a particular race or nationality, but rather of size and isolation. Not all of them by any means, but many. I've been surprised in the last seven years to find an attitude or situation that I assumed was peculiar to a specific native group mirrored in a white community of the same size. I've listened to Mexicans talking about working with small farmers - and heard them echo approaches or actions that I swore were Alaskan *'solutions'* or problems.

In this final section, some guidelines will be offered for working with rural kids - particularly high school students with a distinctinve culture or language. They are made on the basis of what I, and teachers in a variety of Alaskan villages, have seen *'work'*. As such, they may be accepted or rejected by you - they definitely will be altered and refined by your own experiences:

--don't accept uncritically someone else's assessment of a 'good' or 'bad' village. Such acceptance makes these prophecies self-fulfilling - people who might make a difference stay away from the bad villages or put in their time and leave. And frequent teacher turnover adds to the negative image of that particular community.

--define your goals as explicitly as possible and relate those goals as completely as possible to the district curriculum (if one is available). Document what you've done with the kids - so that teachers who follow you will know what skills were taught, what competencies reached and what texts used.

--the atmosphere within the classroom - and the approach to the individual student - should be a warm, supportive one, reinforcing the kids' confidence in their own abilities while demanding a high level of achievement. Don't stand lecturing. Sit - on their side of your desk. Native students who are now in the University of Alaska at Fairbanks have told me that a major reason they went to college - and are still there - was a high school education that provided them increasingly demanding coursework in an environment that made them feel the teacher both cared for and re-

spected them.

--kids more often than not mirror your own expectations of them. Never accept *'good enough* as a criteria. *'Is that the best you can do?'* will usually elicit an honest response and a try at improving the assignment/task.

--try to wean the kids away from workbooks where possible. Stress critical thinking and problem-solving skills.

--self-motivation is learned. Initially students will have to be pushed to accept responsibility and develop self-direction. And they can be pushed. Just as in teaching article writing, you can't land on them with every error that needs correcting or every task that must be done all at once. They'll rebel or they may adopt the *'dumb Eskimo'* stance where they repeat some of the sterotypes applied against their people as an excuss for their inability to do something. Pushing them effectively means assessing how large a step can be made at one time or coming up with a choice of activities until you hit the one that begins to loosen the ice jam and get them moving. It also means telling the difference between a lazy kid and one afraid to take the next step for lack of confidence.

One teacher on the Lower Yukon had two boys who absolutely refused to read in the literature books with the rest of the class. Too much pressure to do so would have resulted in their absenting themselves from that period for as long as literature was being taught. She suggested they look up twenty new vocabulary words a day from a list she provided. The rationale was that they were better off learning that much than turning off completely. And they worked steadily at those words - as well as heard what the balance of the class was reading and discussing in literature.

In one CHAMAI program we had a student who was with the program for two years before she saved up the courage to get an interview and write an article. She carried her own weight - and met the minimum requirement of the course by assuming major responsibility for the cataloging of materials and the handling of correspondence. Finally, she tentatively tried an interview, succeeded, and in the end produced an article. And in her senior year, sold an article on the program to a national magazine.

--expect silence from the kids until they 'limber up'. When they become sure of your reac-

tions, they'll open up.

--smile. But not too much. Students respond best to a warm, personal approach - which by no means precludes a demand from you for excellence on their part. Overdo it, though, and it smacks of insincerity and trying too hard.

--village kids are special - special as any other kid - not different. There are some particular problems with delayed language development in English, poor academic background, and isolation. Proximity to their traditional culture should be regarded as an advantage rather than a hindrance - it provides infinite possibilities for bringing the community into the classroom and for tying in-school activities to what's lived outside.

--one of the things you have to get past is the kids saying what they think you want to hear instead of what they actually think. That response is not meant to be a deception - most often its the quickest, and most polite, way to get through the matter at hand. With increased personal respect and rapport, it'll begin to change.

--acquire an appreciation for the wisdom, skills, and creativity within their culture. Don't judge their methods or their habits or their goals in terms of your background. The two may be radically different - and neither is inherently 'right'. If you can't acquire that appreciation, you perhaps ought not to be teaching outside of your own culture.

--build in the students a confidence in where they came from and what they are. Perhaps the most important goals in education is awakening a student to his competencies and options, including development of a sense of choice that will enable him both to develop skills and to confidently determine whether to remain in the village or seek employment outside of it. And whether that decision is the village or outside, he ought never to feel he has to apologize for where he came from. It has problems; it is not perfect, but it is home.

--the crucial element in the delivery of education in rural areas is still the teacher. There is tremendous potential in what changes you as an individual can effect in kids.

Eliot Wigginton has taught twelve years in the same high school in north Georgia and, through FOXFIRE, worked with teachers and students in all parts of the United States - including Alaska. Out of this experience he's arrived at four touchstones which form the basis of his own approach to teaching and which bear repeating as a conclusion to this guide:

"These form the basis of my own theory of education, and they come not from supposition, but from direct observation - from watching education at work, from seeing sacred cows exploded, from experimentation and tinkering with formulae.

"1. Many of the things we, as teachers, assume students cannot do are, in fact, things that they

are perfectly capable of doing, and will do if given good enough reasons. Reasons other than, 'If you don't do this, you will fail my course'.

"I have actually heard teachers from the outside say that their Appalachian students are incapable of the memorization of large amounts of material, ignoring all the while the mass of evidence that proves them wrong. The fact, for example, that many of their students have already committed to memory a CB language so complex that most of those same teachers wouldn't know much of what their students were saying if they heard them using it. Or the fact that one of the favorite games of those same students when on trips is to be the first to call out correcty the make and model numbers of all the large trucks on the road before they are in plain view - GMC, International, Kenworth, Ford, Chevy, White, Peterbilt, Mack - along with all sorts of technical data thrown in on the side just for good measure and added entertainment value. Or the fact that the 'dumbest' boy in their class probably already has memorized more technical data about guns and automobiles and the habits and habitat of native trout than his teacher will ever know. Whether the information is entirely accurate or not is beside the point. The fact is that a large body of material has been internalized in the age-old ritual of remembering what is relevant for one's life and rejecting the rest.

"Similarly, I have heard teachers say that their students cannot write creatively. If that is, in fact, true, then someone is going to have to explain to me why they are able to make up - and memorize - lengthy songs about their school and their teachers, songs which sometimes skewer those teachers so accurately and peg their personality quirks so precisely as to leave no question of who they are talking about if all names are removed. Or why it is true that Barbara Taylor, as a senior in our school and an editor for FOXFIRE came within two points of failing senior English, and yet that same year she wrote a long article about FOXFIRE which she sold to Seventeen for $400. Or why students like Varney Watson, at the same time he is failing English tests, is also writing the music and words for songs so beautiful that twelve of them make up FOXFIRE's second record album (Varney has already performed most of them in public at such events as the Festival of American Folklife in Washington, D.C.).

"Similarly, I have heard teachers say that a certain student cannot follow directions from a book. And then I have watched that same student, using a manufacturer's manual, tear down an automobile and put it back together again - a feat few teachers in our school could duplicate.

"I could go on in this same vein for pages. And the reasons we give students for doing the work we assign are greeted with a skepticism that is all too often absolutely justifiable. We have forgotten, in too many of our schools, that students can do, and instead of celebrating that fact and building on it and adding to and polishing and extending skills that already exist, we substitute the belief that there is a tremendous amount that students cannot do, and therefore they must be educated....

"2. We, as adults, know for a

fact that we are the sum total of our past experiences. These experiences have determined almost completely not only the way we feel about ourselves, and what we know about ourselves, but also our attitudes about the world around us, our perceptions of what tasks need to be done to make this world more habitable and whether we will be the ones to accomplish these tasks or will be the ones content to sit on the sidelines snipping at or rooting for or ignoring those who try. Confident or timid, self-assured or insecure, positive or negative optimistic or cynical - these attitudes are the results of our testing ourselves against the world and drawing conclusions about ourselves and our abilities from those experiences. Many of these attitudes are formed when we are young. I am still insecure about the game of basketball, for example, and avoid faculty/student games like the plague because, as an awkward youngster, I was always the last boy chosen for a team, was only rarely given the ball, and never learned how to dribble or shoot. On the rare occasions when I did get a chance to shoot, I always missed - which is exactly what was expected of me and which simply served to perpetuate the cycle and the series of assumptions that were being made by others (and myself) about my ability. I cannot play that game to this day. Math is torture for basically the same reason. It doesn't take any kid long to find out which parts of a stove burn.

"Other experiences went better for me, luckily. I remember being entranced one day when, in elementary school, a white-haired gentleman who used to be a high school principal brought in some of the pieces from his Indian artifact collection and talked to us about them. Later, I was astounded to find that my family knew this man, and that he and my grandmother actually hunted for arrowheads together from time to time. I wangled an invitation, found a couple of points that were exclaimed over and almost became an archaeologist in college. To this day I love that field, and I intend soon to add a professional archaeologist to our staff to do digs with our students.

"Similarly, I know I am a more observant person because, when I was young , my father, who is a landscape architect, used to take me along when he was sketching. I has my sketchbook, and he had his, and together we sketched and studied details of trees, houses, landscapes. He criticized my work, but always positively and with love, and I still sketch to this day, and encourage my students to do the same.

"Because my father helped me build a doghouse for my dog, and assorted furniture for my bedroom, and taught me how to use tools in the process, I had enough self-confidence to build the house in which I now live. And I never fail to be astounded, when I sit alone in that two-story house with its thirty-foot high stone fireplace, by the fact that I ever attempted it at all. Why did I? Because I knew, from past experiences, that I could pull it off.

"The interesting thing about these experiences (called 'peak experiences' in the jargon of the trade) is that despite the fact that we know their importance (one has only to go painstakingly over his own life to have that truth come rushing in) we only rarely, as teachers

make them happen in the context of schools.

"The young men and women in our charge will cling desperately to their triumphs and turn their backs on their defeats. And who can blame the student who, finding success and acceptance and a sense of accomplishment only in drinking beer late at night on lonely roads, drops out of school to make that one of the central activities of his life?

"Do I stretch the point? Consider this: I've said often that Jack Tyrer's act of generosity in getting that composition of mine published when I was in the tenth grade jolted me in a way I had seldom been jolted before. In fact, it is probably because he took the time to do that that I wound up eventually becoming a tenth-grade English teacher and starting a magazine.

"Ask yourself this: how many students hate my subject now because of me? I don't hate math and basketball because it was genetically predetermined that I should.....

3. "It is a simple fact that most of the peak experiences I speak about take place not in the classroom, but in, or in association with, the world outside that classroom. The extent to which we, as teachers, can meld the two together into one powerful learning force is the extent to which school, I believe, begins to make more sense.

"FOXFIRE, at its most elementary level, worked in that tenth grade English class because the hard skills the students were learning were being learned not simply so they could pass a test or complete a text-related homework assignment, but because - through the vehicle of their own community - the applicability of those skills had become suddenly clear, and the skills came to life. They were useful. They had reason for being. Their use made sense. Community as vehicle. And as that imaginative, forceful description of Aunt Arie Carpenter living alone in her log house with no electricity, plumbing or T.V. (and surviving on $48 a month in social security payments) became important, so too did the ways other writers had found to describe their own surroundings and their own communities become important. And as a concise, clean description of how Aunt Arie carried out a particular survival task became important, so too did the ways other writers dealt with the same problem become worthy of a second look. And to the extent a student became the medium through which Aunt Arie could express, in her own words, her own insecurities and trials and victories and her own particular philosophy of life, such was the extent to which that same student became sensitive to, and curious about, the philosophical wrestling of others as expressed in texts, or in the community, or in the family - or even in plays by Shakespeare. Community as vehicle. I can't say it any more clearly than that.

"And in the using of the community in that way, some wonderful things happen. One of them, of course, is that the student begins to understand who he is and where he's come

from in terms of ancestry, past, heritage, roots. And as a sensitivity to his own roots and culture is awakened, there is always the possibility that he can then be equally sensitive by extension to the culture and roots of other groups.

"But there's more. We expect our students to walk out the doors of our high schools at graduation ready and able to take some kind of responsible role inside either our own community or some other community of their choice - yet we seldom,

during their high school years, take the time to show them what a community is. They don't know what services it must have (and provide) to survive, where power lies and how it is attained and then either used or misused - and what to do about that. Not knowing what jobs exist and how to apply for them and what they're like on a daily basis is only the tip of the iceberg. Beyond that, they don't know enough about what the community could be to know, for example, what industries they themselves might create and run, much less how to do it. Not only do they not know what their options for action are, but they know so little about 'community' that they couldn't possibly have any committment to the idea, and so they couldn't care less about that action. You can't care deeply about something you're not personally acquainted with. Consequently, they fit in wherever it's expedient for the powers that be to fit them in.

4. "On top of all this, we know for a fact that there are crucial needs that, universally, adolescents face. And they are real, no less in Appalachian schools than elsewhere.

"Most child psychologists agree that there are two distinct phases of adolescence, each with its own particular emotional demands:

In the first phase, called early adolescence, the most important single need the child has is a need for self-esteem. And this is satisfied most effectively by the praise, affection, attention - the sense of belonging - he receives from others. In an atmosphere - a classroom, for example - where this need is not addressed, and where the child (perhaps because of the possibility of failure) feels threatened, frustrated, cast out, powerless, no learning will take place. The attention and praise he needs will, more often than not in this situation, be sought from peers via antisocial behavior. That's discipline problems in our vocabulary.

"It's a crazy cycle. Our mountain classrooms are filled with students who don't feel very secure about their academic abilities, and consequently don't feel any too good about themselves in our classrooms. They have been led to believe they can't read well, or write well, and we continue, through our ignorance (and through an endless series of assignments that are culturally inappropriate and hence seem as boring and irrelevant), to make these tasks so unpleasant for them, and to make them feel so uncomfortable that they reject us and the academic discipline we stand for. And so they fail, or get passed indifferently on up the line having learned nothing from us but a series of evasive maneuvers. The cycle repeats itself, and they go elsewhere for their sense of accomplishment and self-esteem leaving us to wonder why they would rather deer hunt or play football or rebuild a '56 Chevrolet than read Evangeline or A Tale of Two Cities, or write a term paper about the Yangtzee River. Face it. At this stage in their lives they will put their hearts into only those things they feel they can do, and can get some sense of satisfaction and achievement out of doing through the praise of others.

"Don't misunderstand me. I'm not saying that term paper about the Yangtzee River shouldn't be done. I'm only saying that this may not be the best time for it. Perhaps first should come some intimate first-hand knowledge of a river in the student's community, researched fully in terms of its value to that community and the use to which it is put by that community. Then, as the student sees how that river affects his particular culture, and what role a river plays in a society, then perhaps you can move him with some hope of success one step further.

"This phase is outgrown as students zero in on things they are good at, and they move into a second phase called late adolescence where self-worth is defined not only in terms of how others respond to him, but also in terms of actual accomplishment - in the words of John J. Mitchell of the Department of Educational Psychology at the University of Alberta in Alberta, Canada, 'what he does and what he represents'.[1]

"In this phase, it is essential that our students be engaged in activities which they see as being important - as making a difference for, as Mitchell says, 'All healthy humans, universally and without fail, abhor not making a difference. It is the closest thing to nonexistence man can experience'.[2] If a student feels he is not making a difference, a number of things happen to him, not the least of which is his questioning whether or not he will be able to make a difference at all as an adult. Stalled, the student begins to lose self-confidence, and falls back into a pattern of conformism (needing the constant reassurance of others) at the expense of individually initiated and self-motivated action.

"Mitchell is strong in his criticism of society in general here: 'For the majority of youth, little opportunity exists to do things which generate feelings of self-importance. Little opportunity arises to build or construct useful products which contribute to the improvement of the environment; little opportunity emerges to assert oneself in a positive and wholesome manner because the areas of life in which youth actually makes a difference are minimal'.[3]

"It was not always so in the Appalachians, but too often it is now. What can we do about it?

"I have had teachers argue that in the schools it is almost impossible to create a situation where all students have a chance to do important work in the context of their classroom obligations. A student body president may, in an extraordinary school, have an outlet by which he can do work he perceives as making a difference, but few other students can have these outlets simply because they can't be provided in schools. They aren't set up that way.

"True enough. Our schools often aren't set up that way now. But they can be. At the very least, our classes can be. Granted the task is made immeasurably more difficult if a student's past experiences in school during early adolescence have left him angry and frustrated and crippled - convinced already that he is hopeless in English or history or math. But it can still be done.

"In fact, the precise reason why FOXFIRE worked as well as it did in English classes, above and beyond the fact that through the use of culturally appropriate activities and positive energy it proved to all the kids that they could read and write better

1. "The Nature of Adolescence: Some General Observations", a paper written for the National Commission on Resources for Youth; New York City; 1976; page 11.

2. IBID; page 16.

3. IBID; page 13.

than they had ever thought possible, was that they perceived the work they were doing as making a difference - as being important. The fruits of their labor were not simply busy-work exercises, they were going to be used. And without the students (who had community contacts and the automatic entré that I did not have) the work would not be done at all and the magazine would not exist. They mattered and they still do.

"In The Watches of the Night, Harry Caudill, with a good deal of justification, blasts Appalachian schools. On page 226, he says, '...it is apparent that improved physical plant and increased pay do not automatically equate with more learning. After twelve years in the classroom - two thousand, three hundred and twenty days of teaching - mountain youths are unlikely to know from memory a single paragraph of Shakespeare, to have memorized even a couple of poems, or to be able to solve such simple problems as will determine, for example, the quantity of water within a tank of specified size. Furthermore, they are rarely able to punctuate or spell with accuracy or display more than rudimentary knowledge of the history of their country, state or nation. Such remote areas as China are unknown. The philosophers and their teachings are as off limits as Shakespeare and Gibbon. Almost none knows anything about the botany of the age-old forest that now cloaks the region as second or third-growth timber. Most tragic of all, few leave the schools with the habit of reading or reflection, a lack that promises few innovations in confronting and solving the jarring problems that are bearing down on the Cumberland Plateau with the velocity and finality of an avalanche'.

"I agree with most of that. I also know, for a fact, that something can be done about it. You and I as teachers will probably never be able to make even our own solitary schools all that Harry Caudill would like to see them be, but each of us, in his own way and on his own chunk of turf, can roll up his sleeves, pitch in, and give it a hell of a go. To do less than that is inexcusable, for if the future of our communities does not get taken up by the hands of those we sensitize and equip for the long fight, then into whose hands does it fall?"

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