



We Are Still Here, Fix the World People © Lyn Risling

We Are Still Here, Fix the World People Unit

An art and Karuk language integrated Unit inspired by
Karuk/Yurok/Hupa artist, Lyn Risling



NASMC
Native American
Studies
Model Curriculum

We Are Still Here, Fix the World People: Unit Overview

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- **Lyn Risling**, Karuk/Yurok/Hupa Artist, Author, Illustrator, Ceremonial Leader
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Grade Level: 7

Subjects: Visual Art, English Language Arts, History and Social Science, Language

Time Frame: Seven 55 minute periods

Unit Implementation Links (also listed within each lesson):

- **Lesson 1: Notice Wonder Feel (One 55 minute period)**
 -  **Lesson 1 Slides: We are Still Here: Notice Wonder Feel**
 -  **Lesson 1 Script/Facilitation Support Lesson: We Are Still Here Notice Wonde...**
 -  **Lesson 1 Student Handouts We are Still Here: Notice, Wonder, Feel**
 -  **Lesson 1 Answer Key Student Handouts We are Still Here: Notice, Wonder, F...**
- **Lesson 2: Lyn Risling, Karuk, Hupa and Yurok Artist (One 55 minute period)**
 -  **Lesson 2 Slides: We are Still Here: Lyn Risling, Artist**
 -  **Lesson 2 Script/Facilitation Support: We Are Still Here: Lyn Risling, Artist Jou...**
 -  **Lesson 2 Student Handout - We are Still Here: Lyn Risling, Artist Journey**
 -  **Lesson 2 Answer Key We are Still Here: Lyn Risling, Artist Journey**
- **Lesson 3: History and Survival (Two 55 minute periods)**
 -  **Lesson 3 Slides: We are Still Here: History and Survival**
 -  **Lesson 3 Script/Facilitation Support: We Are Still Here: History and Survival**
 -  **Lesson 3 Student Handout: We are Still Here: History and Survival**
 -  **April 2015 Local Tribes - NCIDC printable (1).pdf**



-  Lesson 3 Answer Key: We are Still Here: History and Survival
- Lesson 4: Resilience and Healing (One 55 minute period)
 -  Lesson 4 Slides: We are Still Here Resilience and Healing
 -  Lesson 4 Script/Facilitation Support: We Are Still Here Resilience and Healing
 -  Lesson 4 Student Handouts: Resilience and Healing We are Still Here
 -  Lesson 4 Answer Key: Resilience and Healing We are Still Here
- Lesson 5: Ararachúupha Nuú Payêem Nuchúuphitih - We Are Talking Our Indian Language Now (One 55 minute period)
 -  Lesson 5 Slides: We are Still Here: We Are Talking Our Indian Language Now
 -  Lesson 5 Script/Facilitation Support: We Are Still Here: Ararachúupha Nuú P...
 -  Lesson 5 Student Handouts: We are Still Here Fix the World People: We Are ...
 -  Lesson 5 Answer Key: We are Still Here Fix the World People: We Are Speak...
- Lesson 6: (One 55 minute period)
 -  Lesson 6 Slides: We are Still Here: Expression of Self Art Inspired by Lyn Ri...
 -  Lesson 6 Script/Facilitation Support: We Are Still Here: Expression of Self Art ...
 -  Lesson 6 Student Handouts: We are Still Here: Expression of Self Art Inspire...
 -  Lesson 6 Rubric: Student Handouts Lesson 6 - We are Still Here: Expression...

Curriculum Themes

- ☒ History
- ☒ Cultural Strengths
- ☐ Law/Government
- ☒ Relationship to Place
- ☒ Cross Curricular Integration

Unit Overview

This unit explores the intersection of art, culture, and language revitalization through the work of Lyn Risling, a Karuk, Hupa, and Yurok artist of northwestern California. Centered around



Risling's painting *We Are Still Here, Fix the World People*, this unit incorporates Indigenous art and language as tools for understanding the themes of resilience, survival, and cultural identity. By engaging with these subjects, students will gain insight into the impact of colonization on Indigenous peoples, while also exploring how art and language serve as pathways to healing and cultural revitalization.

Exploring Lyn Risling's Artwork

In the first lesson, students will experience the visual world of Lyn Risling's *We Are Still Here, Fix the World People*. Using the "Notice, Wonder, Feel" strategy, students will reflect on the symbolism present in the painting, which features a multigenerational family surrounded by powerful symbols like animals, plants, and the river. These symbols are deeply connected to the culture and heritage of the Karuk, Hupa, and Yurok peoples, representing life, resilience, and connection to the natural world. Through this exploration, students will begin to understand the layers of meaning within Indigenous art and how it communicates themes of cultural survival and community strength. Students will reflect on their own thoughts and emotional reactions to the artwork, building foundational skills for analyzing symbolism in art and connecting it to broader themes of identity and history.

Understanding the Life and Work of Lyn Risling

The second lesson provides students with a deeper context for understanding Lyn Risling's work. Through a short film and a reading about Risling's life and artistic journey, students will learn how her art reflects the traditions, struggles, and resilience of Indigenous communities in northwestern California. The lesson emphasizes how Risling uses her artwork to celebrate cultural continuity and the connection between her community's past, present, and future. Students will engage in partner activities to discuss the video and biography, reinforcing their understanding of Risling's artistic contributions and the cultural values embedded in her work.

The Impact of Colonization on Indigenous Peoples

The third lesson addresses the historical impact of colonization, particularly focusing on the Gold Rush, the timber industry, indentured servitude, and boarding schools, which significantly disrupted Indigenous communities in the 19th and 20th centuries. Students will watch the *History and Hope* video, which provides a powerful account of the violence, displacement, and suffering endured by Indigenous peoples during this period. Through guided discussion and reflection, students will explore the concept of genocide and its emotional and social impacts on Indigenous communities. This lesson encourages students to think critically about the legacy of colonialism and its lasting effects on Native peoples, while also fostering an understanding of the importance of advocacy for justice, healing, and cultural preservation.

Language Revitalization and Cultural Identity

In the fourth lesson, students will focus on the importance of language revitalization, specifically exploring the Karuk language. Students will learn from Karuk linguist artist and ceremonial leader, Julian Lang, as he describes Lyn Risling's painting in the Karuk language, offering a unique opportunity to connect language to the artwork's symbolism. This lesson emphasizes how language is essential for preserving cultural identity and worldview, especially in the face of violent colonization. Students will gain an appreciation for the role of language in healing and reclaiming cultural practices, as well as its importance in fostering resilience within Indigenous communities. The lesson highlights the vital work of language revitalization and encourages students to support efforts to preserve Indigenous languages.

Experiencing Karuk Language through Art

Building upon the previous lesson, the fifth lesson provides students with the opportunity to practice the Karuk language by engaging with Lyn Risling's artwork. Through audio recordings and interactive activities, students will learn key Karuk words and phrases related to the components of the painting. This hands-on approach deepens students' understanding of how language is intricately tied to cultural identity and community. By learning the language in the context of Risling's art, students will better appreciate the connection between language, culture, and art. The lesson emphasizes the importance of language revitalization as a tool for healing and cultural continuity.

Creating Artwork Inspired by Risling's Painting

In the final lesson, students will create their own artwork inspired by Risling's *We Are Still Here, Fix the World People*. This lesson encourages students to incorporate their personal and cultural expressions into their designs, reflecting on themes of family, community, and personal interests. Drawing from the symbolism explored in the previous lessons, students will integrate symbols that hold personal or cultural significance, allowing them to express their unique connections to community and heritage. After completing their artwork, students will write an artist statement that explains the symbolism and personal reflections behind their creation.

Through this unit, students will develop a deeper understanding of the power of art, language, and culture in preserving identity and promoting healing. They will learn how Indigenous artists and communities use these tools to resist cultural erasure and continue the work of healing from historical trauma. By the end of the unit, students will have a greater appreciation for the resilience and cultural vitality of Indigenous peoples, as well as the role they play in advocating for justice, equality, and cultural preservation.

Unit Learning Goals

- Observe, interpret, and critically engage with art using reflective techniques such as "Notice, Wonder, Feel" while exploring symbolism in Indigenous art.
- Understand and appreciate the cultural significance of the Karuk people and other Indigenous groups in Northwestern California, including the impact of colonization on their communities and languages.
- Recognize the importance of cultural identity in Indigenous communities, with an emphasis on how language and art preserve traditions, express worldview, and empower resilience.
- Develop empathy and respect for Indigenous cultures, considering their history, struggles, and ongoing efforts to protect rights and promote healing through language revitalization.
- Explore the role of artists as cultural leaders and activists, using art to advocate for social change and cultural survival.
- Engage in Karuk language immersion, appreciating its connection to cultural identity and its role in fostering community healing.
- Create original artwork that reflects personal and cultural symbols, incorporating themes of family, resilience, and cultural identity, while understanding art's role in cultural preservation and community healing.

Background for Educators

This unit centers on the powerful artwork of Lyn Risling, Karuk, Yurok, and Hupa Artist from northwestern California, whose work vividly reflects the resilience, survival, and cultural identity of these Indigenous communities. Her artwork, particularly her painting, *We Are Still Here, Fix the World People*, draws from her deep connections to her heritage and the enduring strength of her people. As a contemporary artist and ceremonial leader, Risling's art provides a lens through which students can explore themes of cultural preservation, the impact of colonization, and the role of art in community healing.

The Yurok, Karuk, and Hupa peoples have lived in the region since time immemorial, maintaining a strong connection to the land, rivers, and natural resources. Their cultures are deeply rooted in traditions like basket weaving, ceremony, and storytelling. However, the arrival of European settlers during the California Gold Rush in the mid-19th century devastated these communities. Colonization brought forced displacement, massacres, environmental destruction, and the erosion of Indigenous languages and cultural practices.

This invasion of colonizers led to the poisoning of rivers, deforestation, and the destruction of ecosystems on which the Yurok, Karuk, and Hupa peoples relied. The introduction of commercial industries, such as fur trapping, timber, and fishing, further undermined the tribes' traditional ways of life. At the same time, the U.S. government sought to exterminate, human traffic and enslave Native populations, and assimilate survivors through boarding schools that attempted to erase languages and cultural practices. This complex and painful history of colonization has had long-lasting effects on Indigenous communities, but despite these challenges, Native peoples have shown incredible resilience in preserving their cultures and fighting for their rights and sovereignty.

Lyn Risling's art speaks to this resilience. Drawing on cultural symbols such as the river, animals, and cultural images, her artwork serves as a testament to her people's strength, survival, and connection to the land. Through her art, she celebrates the ongoing presence of the Yurok, Karuk, and Hupa tribes in their ancestral territories, asserting their cultural identity and their commitment to cultural revitalization and land protection.

A key component of this unit is the emphasis on language revitalization, particularly the Karuk language. For many Indigenous communities, language is not just a means of communication but a central aspect of cultural identity, worldview, and history. The forced erosion of Indigenous languages due to colonization is a painful legacy, but efforts to revitalize these languages are a crucial part of cultural survival and healing. The Karuk language, once on the brink of extinction, is now being actively revived through community efforts. By focusing on language revitalization, students will gain a deeper understanding of how language connects to cultural values and resilience. Through Karuk language immersion activities, students will explore the sounds, structure, and vocabulary associated with the symbols and themes present in Risling's artwork. These experiences demonstrate the integral role of language in preserving cultural continuity and community healing.


Teaching about the colonial history and ongoing struggles of Indigenous peoples requires cultural sensitivity and a deep understanding of the emotional weight these topics carry. Learning about the genocide, forced assimilation, and cultural erasure that Indigenous communities have faced can evoke strong emotional responses from students. It is important to foster a safe and respectful learning environment where students feel comfortable discussing sensitive topics. Recognize that some students may have personal connections to the history of colonization or Indigenous struggles, which may elicit emotional reactions. Prepare to support students through these responses with empathy, providing opportunities for reflection and dialogue. It is also vital to emphasize Indigenous resilience and ongoing efforts to reclaim cultural practices and language, offering a balanced perspective that highlights both the pain of historical trauma and the hope of recovery and renewal.

Lyn Risling's artwork serves as a powerful example of how art can function as a tool for cultural preservation, community healing, and social justice. Art allows individuals and

communities to express their values, histories, and identities in ways that transcend language. In this unit, students will explore how Risling’s art embodies themes of survival, resilience, and the ongoing connection between Indigenous peoples and their land and ancestors. Through the creative process, students will have the opportunity to engage with symbols and cultural narratives in their own artwork, reflecting personal or community values and experiences.

Note about Creating Artworks “inspired” by Native Artists:

As educators, it’s important to approach this work with care. When teaching about cultures we are not a part of, best practices include sourcing stories, artworks, etc from cultural bearers or tribal-endorsed materials, preserving the integrity of the artwork, and discussing the cultural significance with students in ways that invite respect and appreciation—not imitation. Be clear about the origins of the story or artwork, emphasize that these are living traditions and include deep cultural context, and encourage students to see Native American artworks as a bridge between people, not something to copy or change. Please review the slides, “Appropriation vs Appreciation Resource” below.

 [Appropriation vs Appreciation Resource](#)

Curriculum Standards

Visual Arts (California State Standards for Visual Arts)

- 7.VA:Cn11 Analyze how response to art is influenced by understanding the time and place in which it was created, the available resources, and cultural uses
- 7.VA:Cr 2.3 Apply visual organizational strategies to design and produce a work of art, design, or media that clearly communicates information or ideas.
- 7.VA:Re 7.2 Describe what an image represents.
- 7.VA:Re 8 Interpret art by analyzing art-making approaches, the characteristics of form and structure, relevant contextual information, subject matter, and use of media to identify ideas and mood conveyed.
- Anchor Standard 11: Relate Artistic Ideas and Works with Societal, Cultural, and Historical Context to Deepen Understanding
- 1.VA:Re7.1: Select and describe works of art that illustrate daily life experiences of one’s self and others.
- 5.VA:Re7.1: Compare one’s own interpretation of a work of art with the interpretation of others
- 6.VA:Re7.1: Identify and interpret works of art or design that reveal how people live around the world and what they value.
- 8.VA:Re7.1: Explain how a person’s aesthetic choices are influenced by culture, environment, and personal experiences that impacts the message it conveys to others.
- Prof.VA:Re 7.1: Hypothesize ways in which art influences perception and understanding of human experiences.



English Language Arts (California Common Core State Standards for ELA)

- CCSS.ELA-LITERACY.RI.7.7 Compare and contrast a text to an audio, video, or multimedia version of the text, analyzing each medium's portrayal of the subject (e.g., how the delivery of a speech affects the impact of the words).
- CCSS.ELA-LITERACY.W.7.1 Introduce claim(s), acknowledge alternate or opposing claims, and organize the reasons and evidence logically.
- CCSS.ELA-LITERACY.SL.7.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly.
- CCSS.ELA-LITERACY.SL 7.2 Analyze the main ideas and supporting details presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how the ideas clarify a topic, text, or issue under study.

Scaffolding

Universal Design for Learning:

Engagement: Consider the following method to support with lesson engagement:

- Create cooperative learning groups
- Provide feedback that is frequent, timely, and specific
- Provide feedback that encourages perseverance, focuses on development of efficacy and self-awareness, and encourages the use of specific supports and strategies in the face of challenge

Representation: Consider the following method to support with multiple means of representation:

- Offer alternatives for auditory or visual information
- Pre-teach vocabulary and symbols, especially in ways that promote connection to the learners' experience and prior knowledge
- Allow the use of Text-to-Speech and screen readers
- Embed visual, non-linguistic supports for vocabulary clarification (pictures, videos, etc.)
- "Chunk" information into smaller elements

Action and Expression: Consider the following method to support in presenting their learning in multiple ways:

- Provide options for Physical Action
- Provide spell checkers, grammar checkers, word prediction software
- Provide sentence starters or sentence strips

For additional ideas to support your students, check out the resources below:

- UDL Guidelines at CAST (2018) <http://udlguidelines.cast.org>
- Oakland University ENGAGEMENT: Universal Design for Learning Principle [ENGAGEMENT: Universal Design for Learning Principle TEACHING STRATEGIES](#)

- Oakland University REPRESENTATION: Universal Design for Learning Principle [REPRESENTATION: Universal Design for Learning Principle TEACHING STRATEGIES](#)
- Oakland University ACTION AND EXPRESSION: Universal Design for Learning Principle [ACTION & EXPRESSION: Universal Design for Learning Principle TEACHING STRATEGIES](#)

Multilingual Learner Supports:

Emerging: Consider the following method to support with emerging students:

- Use group work and peer learning to allow students to learn from each other.
- Repeatedly model how to say or write a new word or phrase, and give students many opportunities to practice.

Expanding: Consider the following method to support with expanding students:

- Encourage students to practice using new vocabulary in conversation or group discussions, guided by structured prompts or pair work.
- Use context to help explain new vocabulary.

Bridging: Consider the following method to support with bridging students:

- Incorporate reading, writing, speaking, and listening activities around a single topic, allowing students to see the language in multiple forms.
- Gradually introduce more complex texts (e.g., short stories, informational texts) with supports like glossaries or simplified summaries to aid comprehension.

Reaching: Consider the following method to support with bridging students:

- Encourage students to review and give feedback on each other's writing or projects.
- Reinforce academic vocabulary across content areas. Provide opportunities for students to use this language in writing and speaking.

For additional guidance around scaffolding for multilingual learners, please consult the following resources:

- English Learner Toolkit of Strategies
<https://ucdavis.box.com/s/ujkdc2xp1dqjzrlq55czph50c3sq1ngu>
- Providing Appropriate Scaffolding
<https://www.sdcoe.net/educators/multilingual-education-and-global-achievement/oracy-toolkits/providing-appropriate-scaffolding#scaffolding>
- Strategies for ELD <https://ucdavis.box.com/s/dcp15ymah51uwizpmmmt2vys5zr2r5reu>
- ELA/ELDFramework
<https://www.caeducatorstogether.org/resources/6537/ela-eld-frameworkHMONGHISTANDCULTSTUDIESMODELCURRICULUM> 9
- California ELD Standards
<https://ucdavis.box.com/s/vqn43cd632z22p8mfzn2h7pntc71kb02>



Additional Resources for Teachers

- Visit Lyn Risling's website at <https://www.lynrising.com/>
- Article: Humboldt Insider, "Look to Your Culture, Artist Lyn Risling shares her journey" by Cassie Curatolo <https://www.humboldtinsider.com/stories/look-to-your-culture-25342877>
- Article: North Coast Journal of Politics, People & Art, "'The Spirits There' Lyn Risling at HSU's Gou'dini Native American Arts Gallery" by Gabrielle Gopinath <https://www.northcoastjournal.com/arts-scene/the-spirits-there-13218770>
- Two Feathers Native American Family Services Youtube <https://www.youtube.com/@2FeathersNAFS/videos>
- United Indian Health Services Youtube <https://www.youtube.com/channel/UC8ve0fRAAZj8yztj09nHHMg>
- The Convention on the Prevention and Punishment of the Crime of Genocide (1948) <https://www.un.org/en/genocideprevention/documents/Genocide%20Convention-FactSheet-ENG.pdf>
- Why The Gold Rush is One of the Darkest Moments in US History- Whitewashed by Insider News <https://youtu.be/n2bpBAXvJew?feature=shared>
- Karuk Timeline. <https://jrp.icaap.org/index.php/jrp/article/view/414/375.html>
- Ararahih'uripih A Dictionary of the Karuk Language <https://linguistics.berkeley.edu/~garrett/Karuk-chapter-GarrettEtAl2020.pdf>
- Chapter 2: "Its Illegal to be a Karuk Indian in the 21st Century" <https://karuktribeclimatechangeprojects.wordpress.com/chapter-2-its-illegal-to-be-a-karuk-indian-in-the-21st-century/>
- National Native American Boarding School Healing Commission. US Indian Boarding Schools of California Archives Resource Guide https://boardingschoolhealing.org/wp-content/uploads/2022/10/ResourceGuide_USIndianBoardingSchools_CA_20230406.pdf
- "Healing, Support, Empowerment: How Language Revitalization Can Mitigate Trauma" Tribal College Journal of Native American Higher Education <https://tribalcollegejournal.org/healing-support-empowerment-how-language-revitalization-can-mitigate-trauma/>
- "Health effects of Indigenous language use and revitalization: a realist review" International Journal of Equity and Health <https://equityhealth.biomedcentral.com/articles/10.1186/s12939-022-01782-6>
- "Addressing historical trauma and healing in Indigenous language cultivation and revitalization" Cambridge University Press <https://www.cambridge.org/core/journals/annual-review-of-applied-linguistics/article/addressing-historical-trauma-and-healing-in-indigenous-language-cultivation-and-revitalization/23CDF4212258D9B9941B4D4D61DF41B4>



California Native American Studies Model Curriculum

The California Native American Studies Model Curriculum (NASMC) will support the design and development of open-source lesson plans, primary source documents, planning resources, teaching strategies, and professional development activities to assist California K-12 educators in teaching about California Native American Studies. Per AB 167, the NASMC is defined as lesson plans, primary source documents, planning resources, teaching strategies, and professional development activities to assist educators in teaching about Native American Studies. The traditional cultural knowledge within lessons, including Native language, art, media and stories, are owned by the respective Tribal nations, Native knowledge keepers, artists, producers and authors of the curriculum as indicated in each lesson.



We are Still Here, Fix the World People: Lesson 1 - Notice, Wonder, Feel

Time Required: 55- 60 minutes (designed for multi-period schedule typical of middle schools)

Slides - Lesson 1 We are Still Here: Notice Wonder Feel

-  Lesson 1 Slides: We are Still Here: Notice Wonder Feel
-  Lesson 1 Script/Facilitation Support Lesson: We Are Still Here Notice Wonder Feel
-  Lesson 1 Student Handouts We are Still Here: Notice, Wonder, Feel
-  Lesson 1 Answer Key Student Handouts We are Still Here: Notice, Wonder, Feel

Materials Needed:

- Projector, speaker, and screen for whole class view and teacher facilitation of slides
- handout pages 1-3
- Pencils

Lesson Overview

In this lesson, students will engage with the artwork *"We Are Still Here, Fix the World People"* by Lyn Risling, an artist from the Karuk, Hupa, and Yurok peoples of northwestern California. The painting reflects the strong connection these Indigenous communities have with the land, culture, and their ancestors, showcasing themes of resilience, survival, and cultural identity after colonization in the 1860s.

The artwork features a vibrant background with a gradient of red to purple, reminiscent of a sunset or sunrise. In the center, there is a multigenerational family surrounded by images of ancestors in traditional "Fix the World" regalia. The family is encircled by a round border representing a river filled with dentalia shells, framed by a black and tan basket design. Other symbolic elements, like a white deer, an eagle, acorns, and a salmon, are placed in the corners, each carrying cultural significance.

This lesson uses the "Notice, Wonder, Feel" strategy to guide students through their exploration of the painting. By focusing on what they notice about the artwork, what questions arise, and how they feel in response, students will gain a deeper understanding of the cultural symbols and the powerful narrative Lyn Risling is conveying through her art.



The purpose of the lesson is not only to appreciate the aesthetic beauty of the piece but to also connect with its deeper meaning: the ongoing presence and cultural vitality of Native American communities, particularly the Karuk, Hupa, and Yurok tribes. Through this strategy, students will develop their observational and reflective thinking skills while learning about the significance of heritage, family, and resilience.

As you guide the students through the "Notice, Wonder, Feel" process, encourage them to think critically and emotionally about the painting. Provide opportunities for them to ask questions and share their feelings, helping them connect the symbolism in the artwork to broader themes of cultural survival and connection to the land. This will not only enhance their understanding of the painting itself but also foster a greater respect for Indigenous traditions and histories.

Learning Goals:

- Observe, interpret and ask questions about art using the Notice Wonder technique.
- Critically analyze new information with curiosity and express thoughts.
- Identify culturally significant resources of the Karuk People.

Background for Educators

Lyn Risling is an artist from the Karuk, Yurok, and Hupa peoples of northwestern California, whose work is deeply influenced by the history, traditions, and resilience of these Indigenous communities. Her art reflects her cultural identity and speaks to the enduring survival of her people, shaped by centuries of ongoing colonial violence and cultural erasure. Understanding the devastating impacts of colonialism on the Yurok, Karuk, and Hoopa Tribes is essential to fully appreciating Risling's artwork.

The Yurok, Karuk, and Hupa peoples have lived in the region for thousands of years, with a strong connection to the land, rivers, and natural resources. Their cultures were rich in traditions like basket weaving, ceremony, and storytelling. However, the arrival of European settlers in the 19th century, particularly during the California Gold Rush, devastated these communities. The Gold Rush led to the forced displacement of tribes and widespread environmental destruction, including river pollution and deforestation. Indigenous peoples' livelihoods, reliant on salmon, acorns, and other natural resources, were severely impacted.

The Gold Rush was only one aspect of a broader pattern of colonization that included violence, land theft, and cultural suppression. Settlers, miners, and militias sought to erase Indigenous populations through massacres, forced removals, and attempts to eliminate cultural practices. This colonization was part of a strategy to assimilate and dominate

Indigenous peoples, disregarding their rights to land and spirituality.

The fur trade and timber industry also contributed to the destruction of the tribes' way of life. Fur trappers and timber companies exploited the land, decimating wildlife and sacred forests, and further displacing Indigenous peoples. The commercial fishing industry also undermined the Yurok, Karuk, and Hupa's rights to fish in their rivers, disrupting vital cultural practices tied to fishing for subsistence food and ceremony.

In addition to environmental and economic devastation, the tribes faced the forced erosion of their cultural practices. Boarding schools sought to erase Indigenous languages and traditions, severing connections to Native ways of life. Despite these immense challenges, the Yurok, Karuk, and Hupa peoples have shown incredible resilience. They have worked to preserve their cultures and traditions, fighting to keep their language, ceremonies, and practices alive.

Lyn Risling's art reflects this resilience. Drawing from symbols and images rooted in her tribal heritage, her work tells the stories of survival and revitalization after centuries of colonization. Through vibrant colors and powerful cultural symbols, she connects the past, present, and future of her people, emphasizing their ongoing relationship with the land and ancestors. Risling's art is a celebration of Indigenous resilience, healing, and the continuous presence of the Yurok, Karuk, and Hupa peoples in their ancestral lands.

Her work highlights the importance of cultural preservation and the ongoing struggle for Indigenous rights, sovereignty, and land protection. By learning about Lyn Risling and the impacts of colonialism on these tribes, students can gain a deeper understanding of the enduring strength of Indigenous communities and the significance of their cultural identities.

Curriculum Standards

Visual Arts (California State Standards for Visual Arts)

- **7.VA:Cn11**
- **7.VA:Re7.1**

English Language Arts (California Common Core State Standards for ELA)

- **CCSS.ELA-LITERACY.RI.7.7**
- **CCSS.ELA-LITERACY.W.7.1**
- **CCSS.ELA-LITERACY.SL.7.1**



Educator Coaching Video

(may include if I have time to support implementation of Notice Wonder Feel)

Teacher Directions

Before the lesson, print Student handouts (linked above) and have Lesson Slides (linked above) projected on the classroom screen for student view. If a classroom projector and/or screen is not available, the slides could be linked to a google classroom or online student platform (use of slides are required for this lesson). Lesson Slides are animated to gradually provide information, so make sure to present using “slideshow” mode. Content will appear on click.

Use Teacher Script (linked above) to support facilitation of the lesson (summary below).

- ❖ Allow 10-15 minutes for lesson introduction (slides 1-7 and handout page 1)
- ❖ Allow 25 minutes for Notice, Wonder, Feel Preparation Activities (slide 8-1 and handout page 2 - optional page 3)
- ❖ Allow 15-20 minutes for Notice, Wonder, Feel Classroom Discussion

If Notice, Wonder, Feel is a new strategy for you, here’s a brief guide for using the *Notice, Wonder, Feel* art integration strategy in the classroom (this is further articulated in [the Lesson Script](#)). This strategy promotes engagement, curiosity, and critical thinking, allowing students to form personal interpretations while considering the artwork’s deeper meanings and cultural context.

1. Introduce the Artwork:

- Briefly introduce the artist and the cultural context of the artwork, *We Are Still Here, Fix the World People*, and explain that students will be exploring it using the *Notice, Wonder, Feel* strategy.

2. Observation Phase (Notice): 5 minutes

- Ask students to closely observe the artwork and take note of everything they can see.
- Encourage them to pay attention to specific details such as colors, shapes, figures, and symbols.
- *Prompt*: “What do you notice in this artwork? What stands out to you? What colors, objects, or figures can you see?”
- Rephrase what each student says to affirm their contribution to the discussion WITHOUT praise. Example, “You are noticing some of the people are wearing hats and some are not.” You don’t want students to feel like there is a correct answer.
- After a student contributes, ask, “What more do we see or notice?”
- Optional: Write down their responses on the board or chart paper.

3. **Reflection Phase (Wonder):** 5 minutes

- After students have shared their observations, shift the focus to asking them what they wonder about the artwork.
- Encourage them to think beyond what's visible and consider the meaning, the story behind the symbols, or the message the artist might be conveying.
- *Prompt:* "What do you wonder about this artwork? What do you think the artist is trying to communicate?"
- Again, rephrase what each student says to affirm their contribution to the discussion **WITHOUT** praise. Example, "You wonder if these people are a family and if the people in the sky are their ancestors." You don't want students to feel like there is a correct answer.
- After a student contributes, ask, "What more are we curious about?"

4. **Honoring Emotion Phase (Feel):** 5 minutes

- After students have shared their observations and reflections, shift the focus to asking them what aspects of the image evoke emotion.
- *Prompt:* "How does this artwork make you feel? What do you see that makes you feel this way?"
- Again, restate their responses, emphasizing curiosity and open-ended thinking.

5. **Discussion:** 5 minutes

- Lead a class discussion based on the students' *Notices, Wonders, and Feels*. Help them connect the observations with potential meanings, cultural symbolism, and themes in the artwork.
- *Prompt:* "What do the different elements (like the deer, the river, or the ancestors) symbolize? How do they connect to the artist's message?"

6. **Further Exploration:**

- Ask students to explore the artwork more deeply by connecting it to themes such as resilience, cultural identity, or environmental justice. Consider how the *Notice, Wonder, Feel* strategy helps them connect the visual elements to broader themes.
- *Prompt:* "How might the colors or symbols reflect the artist's culture or community? What historical or cultural context do you think might be relevant here?"

7. **Wrap-Up:**

- Conclude the activity by summarizing key points discussed and highlighting any new insights gained about the artwork and its cultural significance.

References

- Personal Interviews with Lyn Risling

- Lyn Risling’s website at <https://www.lynrising.com/>
- InquirED See Think Wonder <https://www.inquired.org/post/see-think-wonder>
- Institute for Art Integration and STEAM See, Think, Wonder Routine <https://artsintegration.com/2011/10/14/see-think-wonder/>

Unit Authors and Researchers

- ❖ **Maggie Peters**, Yurok/Karuk Educator, Traditional Basket Weaver, Cultural Preservationist, Native American Studies Model Curriculum Learning Specialist at Humboldt County Office of Education
- ❖ Lyn Risling, Karuk/Yurok/Hupa Artist, Author, Illustrator, Ceremonial Leader

California Native American Studies Model Curriculum

The California Native American Studies Model Curriculum (NASMC) will support the design and development of open-source lesson plans, primary source documents, planning resources, teaching strategies, and professional development activities to assist California K-12 educators in teaching about California Native American Studies. Per AB 167, the NASMC is defined as lesson plans, primary source documents, planning resources, teaching strategies, and professional development activities to assist educators in teaching about Native American Studies. The traditional cultural knowledge within lessons, including Native language, art, media and stories, are owned by the respective Tribal nations, Native knowledge keepers, artists, producers and authors of the curriculum as indicated in each lesson.



We are Still Here, Fix the World People: Lesson 2 - Lyn Risling, Karuk, Hupa, Yurok Artist

Time Frame: 50-55 minutes (designed for multi-period schedule typical of middle schools)

-  **Lesson 2 Slides: We are Still Here: Lyn Risling, Artist**
-  **Lesson 2 Script/Facilitation Support: We Are Still Here: Lyn Risling, Artist Journey**
-  **Lesson 2 Student Handout - We are Still Here: Lyn Risling, Artist Journey**
-  **Lesson 2 Answer Key We are Still Here: Lyn Risling, Artist Journey**

Materials Needed:

- Projector, speaker, and screen for whole class view and teacher facilitation of slides
- handout pages 1-3
- Pencils

Curriculum Themes: (check all that apply)

- ☐ History
- ☒ Cultural Strengths
- ☐ Law/Government
- ☒ Relationship to Place
- ☒ Cross Curricular Integration

Lesson Overview

This is the second lesson of the “We Are Still Here, Fix the World People” Art and Karuk Language Integrated Unit. In this lesson, students will have a deeper understanding of the life, cultural influences, and artistic contributions of Lyn Risling, a prominent Native American artist from the Karuk, Yurok, and Hupa peoples in Northwestern California. Students will explore how Risling’s art reflects the traditions, cultural identities, and resilience of Indigenous peoples of northwestern California, and how it connects the past, present, and future of her community.

Lyn Risling is a contemporary artist whose work draws deeply from her Indigenous heritage. Students will watch a short film about Lyn’s journey to becoming an artist and read a short



biography. The film will introduce the cultural themes present in Lyn's work, emphasizing how it celebrates the strong connection to the land, traditions, and the Indigenous experience in the face of colonization. Her artwork portrays themes of resilience, survival, and cultural continuity despite challenges, particularly after the colonization in the 1860s.

Students will continue to apply the same vocabulary words from the first lesson and demonstrate new knowledge in partner activities in reflection of the video and biography.

Learning Goals:

- Understand the significance of cultural identity in Indigenous communities.
- Develop empathy and respect for Indigenous cultures and perspectives.
- Explore the role of art in preserving cultural traditions and histories.
- Connect the idea of artists as leaders and activists in their communities.

Background for Educators

To best prepare for delivery of this lesson about Lyn Risling as an artist and ceremonial leader, it's important to understand the cultural and historical context surrounding her work. Familiarize yourself with the three primary Indigenous tribes in northwestern California—Karuk, Yurok, and Hupa (or Hoopa for the political spelling)—and their unique languages, traditions, and histories, particularly the impact of colonization on these communities. Understanding the challenges these tribes have faced, especially after the 1860s, will help provide important context for Lyn Risling's artwork, which reflects her peoples' resilience. Please pre-watch the first 13:30 minutes of *History and Hope*, created to support social workers in Northern California. This video is included in the third lesson of this unit. Video link: https://youtu.be/pG_t0UpHXvc?feature=shared

Lyn's work is deeply connected to her heritage, especially through her father's side of the family, which has a long history of involvement in traditional arts and ceremonies. Her participation in the renewal of important cultural practices, such as the Karuk girls' puberty ceremony, is a central part of her life and work. As you prepare to teach, be aware of the significance of art in preserving Indigenous cultures, especially in the face of colonization, and how Lyn's art serves to tell these stories of survival and renewal. It's crucial to approach the lesson with cultural sensitivity, ensuring respectful and accurate representation of Indigenous histories and avoiding stereotypes. The lesson provides videos and visual examples of Lyn's artwork to engage students. This lesson should also connect to broader discussions about identity, social justice, and the role of art in activism, encouraging students to reflect on the power of art to influence communities and cultures.



Curriculum Standards

Visual Arts (California State Standards for Visual Arts)

- **7.VA:Cn11**
- **7.VA:Re7.1, 7.2, 8**

English Language Arts (California Common Core State Standards for ELA)

- **CCSS.ELA-LITERACY.RI.7.7**
- **CCSS.ELA-LITERACY.W.7.1**
- **CCSS.ELA-LITERACY.SL.7.1, 7.2**

Teacher Directions

Before the lesson, print Student handouts (linked above) and have Lesson Slides (linked above) projected on the classroom screen for student view. If a classroom projector and/or screen is not available, the slides could be linked to a google classroom or online student platform (use of slides are required for this lesson). Lesson Slides are animated to gradually provide information, so make sure to present using “slideshow” mode. Content will appear on click.

Use Teacher Script (linked above) to support facilitation of the lesson (summary below).

- ❖ Allow 10 minutes for lesson introduction (slides 1-5 and handout page 1)
- ❖ Allow 20 minutes to introduce and watch video (slide 6-9)
- ❖ Allow 20 minutes to read biography and complete handout activities (handout pages 2-3)

References

- Personal Interviews with Lyn Risling
- Lyn Risling’s website at <https://www.lynrising.com/>

Unit Authors and Researchers

- ❖ **Maggie Peters**, Yurok/Karuk Educator, Traditional Basket Weaver, Cultural Preservationist, Native American Studies Model Curriculum Learning Specialist at Humboldt County Office of Education
- ❖ Lyn Risling, Karuk/Yurok/Hupa Artist, Author, Illustrator, Ceremonial Leader
- ❖ Video support provided by **Joanna Galicha**, Graphics & Communications Specialist at Humboldt County Office of Education



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We are Still Here, Fix the World People: Lesson 3 - History and Survival

Time Frame: Two sessions of 50-55 minutes or one block period of 90-110 minutes

-  Lesson 3 Slides: We are Still Here: History and Survival
-  Lesson 3 Script/Facilitation Support: We Are Still Here: History and Survival
-  Lesson 3 Student Handout: We are Still Here: History and Survival
-  April 2015 Local Tribes - NCIDC printable (1).pdf
-  Lesson 3 Answer Key: We are Still Here: History and Survival

Materials Needed:

- Projector, speaker, and screen for whole class view and teacher facilitation of slides
- handout pages 1-4
- Pencils

Curriculum Themes: (check all that apply)

- ☒ History
- ☒ Cultural Strengths
- ☐ Law/Government
- ☒ Relationship to Place
- ☐ Cross Curricular Integration

Lesson Overview

In this third lesson of the “We Are Still Here, Fix the World People” Unit, students will explore the colonial impacts of genocide on Indigenous peoples of Northwest California, focusing on the events surrounding the Gold Rush, the timber industry, indentured servitude and boarding schools. The central resource for this lesson will be the *United Indian Health Services* video, “*History and Hope*”, which provides a powerful narrative of the suffering of Indigenous communities during this tumultuous period. Through this video, students will learn about the violence and displacement Indigenous peoples faced during the Gold Rush, where settler colonialism, greed for resources, and racial ideologies led to devastating consequences.



The lesson will begin with a viewing of the *History and Hope* video, followed by a class discussion on the various forms of exploitation and violence faced by Indigenous groups, such as massacres, forced enslavement, and the destruction of their land and culture. After viewing the video and engaging in discussion, students will reflect on the emotional and social impacts of these historical events. Students will also engage in group discussions to explore the concept of genocide.

By the end of the lesson, students will have a deeper understanding of the colonial forces that shaped the history of Indigenous peoples in Northwest California and the lasting effects of these historical traumas. They will be encouraged to think critically about their role in advocating for justice, equality, and healing in Indigenous communities today.

Learning Goals:

- Identify Indigenous groups in Northwest California.
- Understand some of the history of colonization in Northwestern California.
- Recognize the impacts of colonization to Indigenous populations.
- Develop empathy and consider a role in advocating for Indigenous Peoples and protection of Indigenous rights today.

Background for Educators

Teaching about the genocide of Indigenous peoples, particularly in the context of California's Gold Rush and other colonial impacts, is an important responsibility. This topic involves painful history, complex issues, and sensitive emotional content. Approach this topic with care, empathy, and a commitment to creating a safe and respectful learning environment.

Build a Safe and Respectful Learning Environment. Students need to feel comfortable discussing sensitive issues. Reinforce your classroom expectations for respectful listening, speaking, and acknowledging differing opinions. Be mindful that some students may have personal connections to Indigenous histories, and the content may trigger strong emotions. Encourage empathy, active listening, and open dialogue.

Prepare for Emotional Responses. Learning about genocide and historical trauma can provoke a range of emotional responses, from sadness to anger or disbelief. This lesson will provide opportunities for students to express their feelings through journaling, partner discussions, and class reflections. Be prepared to guide students through difficult emotions, helping them understand the historical context without fostering a sense of helplessness.

It's important to emphasize resilience and hope, especially when discussing Indigenous



survival and efforts toward cultural revival. By focusing on the strength of Indigenous communities, students can develop a more balanced perspective on both historical pain and present-day recovery.

Use Diverse, Accurate, and Culturally Respectful Resources. When teaching about Indigenous genocide, it's crucial to use materials that accurately reflect the experiences of Indigenous peoples. The *United Indian Health Services* video "*History and Hope*" is a powerful resource that provides historical context and insights from Indigenous perspectives. It's important to critically assess the resources you use, ensuring they are not romanticized or oversimplified but are rooted in historical facts and the voices of Indigenous people.

Emphasize Historical Context and Systems of Power. Help students understand that the genocide of Indigenous peoples didn't occur in isolation but was part of broader patterns of settler colonialism. Students will be introduced to systems of power and ideology that enabled the exploitation and destruction of Indigenous communities, including the role of the Gold Rush, the timber industry, indentured servitude, and government policies like the establishment of boarding schools. Students will reflect about the ways in which these systems sought to erase Indigenous cultures, resources, and identities. By framing the genocide as part of ongoing colonial processes, students will better understand how these historical injustices continue to affect Indigenous communities today.

Encourage Critical Reflection and Action. After presenting the video and slides, students will reflect on the impacts of the genocide and consider ways to support Indigenous communities today. Guide them in thinking about social justice, human rights, and reconciliation. Reflection activities should not only help students process the historical content but also prompt them to consider their role in advocating for Indigenous rights and healing in contemporary society.

Curriculum Standards

English Language Arts (California Common Core State Standards for ELA)

- **CCSS.ELA-LITERACY.RI.7.7**
- **CCSS.ELA-LITERACY.W.7.1B**
- **CCSS.ELA-LITERACY.SL.7.1**

Teacher Directions

Before the lesson, print Student handouts (linked above) and have Lesson Slides (linked above) projected on the classroom screen for student view. If a classroom projector and/or screen is not available, the slides could be linked to a google classroom or online student platform (use of



slides are required for this lesson). Lesson Slides are animated to gradually provide information, so make sure to present using “slideshow” mode. Content will appear on click. Make sure access to Youtube video is available and the “History and Hope” link is ready without having ads. Use Teacher Script (linked above) to support facilitation of the lesson (summary below).

❖ **Instructions for two 55 minute periods:**

➤ Day one:

- Allow 10 minutes to introduce the lesson (slides 1-5).
- Allow 15-20 minutes to read “Local Northwest California Tribes” article by André Cramblit and complete handout (slides 6-7 and handout pages 1-3).
- Allow 15 minutes to watch the first 13:30 minutes of “History and Hope” (slide 8).
- Allow 10 minutes to complete Think, Jot, Talk (slide 17 and top half of handout page 4).

➤ Day two:

- Allow 10 minutes to re-introduce the lesson (slides 1-5).
- Allow 20 minutes to review the video contents (slides 9-16).
- Allow 5 minutes to review previous responses to video on Think, Jot, Talk reflections (handout page 4).
- Allow 20 minutes for final reflection and class discussion (slides 18 and 19 and last two questions on handout page 4).

❖ **Instructions for 90-100 minute block period:**

- Allow 10 minutes to introduce the lesson (slides 1-5).
- Allow 15-20 minutes to read “Local Northwest California Tribes” article by André Cramblit and complete handout (slide 6-7 and handout pages 1-3).
- Allow 15 minutes to watch the first 13:30 minutes of “History and Hope” (slide 8).
- Allow 20 minutes to review the video contents (slides 9-16).
- Allow 10 minutes to complete Think, Jot, Talk (slide 17 and top half of handout page 4)..
- Allow 15 minutes for final reflection and class discussion (slides 18 and 19 and last two questions on handout page 4).

References

- Lyn Risling’s website at <https://www.lynrising.com/>
- André Cramblit and Northern California Indian Development Council
https://ncidc.org/NWCA_Tribal_Map_and_Info
- United Indian Health Services History and Hope

https://www.youtube.com/watch?v=pG_t0UpHXvc

- The Convention on the Prevention and Punishment of the Crime of Genocide (1948)
<https://www.un.org/en/genocideprevention/documents/Genocide%20Convention-FactSheet-ENG.pdf>
 - Why The Gold Rush is One of the Darkest Moments in US History- Whitewashed by Insider News <https://youtu.be/n2bpBAXvJew?feature=shared>
 - Cal Poly Humboldt Digital Archives <https://cdm16166.contentdm.oclc.org/digital>
-

Unit Authors and Researchers

- ❖ **Maggie Peters**, Yurok/Karuk Educator, Traditional Basket Weaver, Cultural Preservationist, Native American Studies Model Curriculum Learning Specialist at Humboldt County Office of Education
- ❖ **Melina Ives**, Intermediate HERC Clerk (provided student handout support)

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NASMC
Native American
Studies
Model Curriculum



We are Still Here, Fix the World People: Lesson 4 - Resilience and Healing

Time Frame: 50-55 minutes (designed for multi-period schedule typical of middle schools)

-  **Lesson 4 Slides: We are Still Here Resilience and Healing**
-  **Lesson 4 Script/Facilitation Support: We Are Still Here Resilience and Healing**
-  **Lesson 4 Student Handouts: Resilience and Healing We are Still Here**
-  **Lesson 4 Answer Key: Resilience and Healing We are Still Here**

Materials Needed:

- Projector, speaker, and screen for whole class view and teacher facilitation of slides
- handout pages 1-2
- Pencils

Curriculum Themes: (check all that apply)

- ☐ History
- ☒ Cultural Strengths
- ☐ Law/Government
- ☒ Relationship to Place
- ☒ Cross Curricular Integration

Lesson Overview

This lesson explores the significance of language revitalization in Indigenous communities, featuring the Karuk Language of northwestern California. Inspired by Lyn Risling's painting "*We Are Still Here, Fix the World People*", students will explore themes of resilience, survival, and cultural identity. Julian Lang, Karuk Linguist, describes the painting in the Karuk language providing students an experience to better understand how language serves as a critical tool for preserving culture and world view. This lesson emphasizes that language, once nearly lost due to violent colonization, was kept and has continued to be the focus for revitalization by the Karuk people as a pathway to healing and cultural reclamation. Students will gain an appreciation for the power of language in maintaining connections to heritage and+ the importance of supporting language preservation efforts. Ultimately, this lesson fosters an



understanding of how language revitalization is not just about communication, but about reclaiming identity, community resilience, and promoting healing from the historical trauma of assimilation and systematic cultural erasure.

Learning Goals:

- Understand how language is deeply connected to cultural identity, worldview, and traditions.
- Foster empathy toward the historical impact of colonization on Indigenous languages and how language revitalization is cultural survival and healing.
- Experience how art reflects resilience, survival and cultural values.
- Engage in Karuk language immersion.

Background for Educators

This lesson focuses on the power of language revitalization in Indigenous communities, using the painting *We Are Still Here, Fix the World People* by Lyn Risling as a key visual entry point. The lesson underscores how language preservation serves not only as a means of communication but as a crucial tool for healing, cultural identity, and resilience in the face of historical trauma. The Karuk, along with other Indigenous peoples, have faced the systematic erasure of their languages and cultures due to colonization, but through language revitalization efforts, they are reclaiming their identity and power.

As an educator, it's essential to approach this topic with sensitivity and respect, understanding that the history of colonization, forced assimilation, and language loss is deeply painful for many Indigenous communities. Language revitalization is part of a larger movement of cultural reclamation, and it provides a pathway to healing and empowerment. Research shows that language plays a significant role in the mental and physical well-being of Indigenous peoples. According to studies like *Healing, Support, Empowerment: How Language Revitalization Can Mitigate Trauma* (Tribal College Journal), Indigenous language revitalization can serve as a form of emotional and psychological healing. The act of reclaiming language helps individuals connect to their cultural roots and community, fostering a sense of belonging and empowerment, and mitigating the trauma caused by generations of forced displacement and cultural erasure.

Additionally, the *Health Effects of Indigenous Language Use and Revitalization* (International Journal of Equity and Health) highlights the connection between language use and health, demonstrating how the revitalization of Indigenous languages can enhance well-being, reduce stress, and create a sense of pride and continuity. This is particularly important in

Indigenous communities, where historical trauma has had enduring effects on mental health. The act of preserving and teaching Indigenous languages helps mend intergenerational wounds, allowing younger generations to reconnect with their heritage and the values that sustain it.

When teaching this lesson, it's important to emphasize that language is a way for Indigenous peoples to express worldviews, histories, and relationships to land, ancestors, and each other. It fosters resilience, empowering people to reclaim their place in the world after centuries of oppression. By approaching this lesson with a deep sense of cultural respect and an understanding of the trauma involved, students will appreciate the broader significance of language preservation, not only as an academic exercise but as a tool for cultural resilience and healing.

Curriculum Standards

Visual Arts (California State Standards for Visual Arts)

- **7.VA:Cn11**
- **7.VA:Re7.1, 7.2, 8**

English Language Arts (California Common Core State Standards for ELA)

- **CCSS.ELA-LITERACY.RI.7.7**
- **CCSS.ELA-LITERACY.W.7.1**
- **CCSS.ELA-LITERACY.SL.7.1, 7.2**

Teacher Directions

Before the lesson, print Student handouts (linked above) and have Lesson Slides (linked above) projected on the classroom screen for student view. If a classroom projector and/or screen is not available, the slides could be linked to a google classroom or online student platform (use of slides are required for this lesson). Lesson Slides are animated to gradually provide information, so make sure to present using “slideshow” mode. Content will appear on click.

Use Teacher Script (linked above) to support facilitation of the lesson (summary below).

- ❖ Allow 7 minutes to introduce the lesson (slides 1-6).
- ❖ Allow 5 minutes to present the Karuk People and Julian Lang content (slides 7 and 8).
- ❖ Allow 10 minutes to watch the video, “We Are Still Here, Fix the World People: Painting by Lyn Risling Described in the Karuk Language by Julian Lang” and read the English translation of the video (slide 9 and handout page 1).
- ❖ Allow 5 minutes to review the timeline (slides 10-11).
- ❖ Allow 21 minutes to watch “Language Keepers Karuk” (slide 12 and handout page 2).

- ❖ Allow 5-7 minutes for final reflection (slides 13-15 and handout page 2).

References

- Personal Interviews with Lyn Risling
- Lyn Risling's website at <https://www.lynrising.com/>
- "Healing, Support, Empowerment: How Language Revitalization Can Mitigate Trauma" Tribal College Journal of Native American Higher Education
<https://tribalcollegejournal.org/healing-support-empowerment-how-language-revitalization-can-mitigate-trauma/>
- "Health effects of Indigenous language use and revitalization: a realist review" International Journal of Equity and Health
<https://equityhealthj.biomedcentral.com/articles/10.1186/s12939-022-01782-6>
- "Addressing historical trauma and healing in Indigenous language cultivation and revitalization" Cambridge University Press
<https://www.cambridge.org/core/journals/annual-review-of-applied-linguistics/article/addressing-historical-trauma-and-healing-in-indigenous-language-cultivation-and-revitalization/23CDF4212258D9B9941B4D4D61DF41B4>
- Karuk Timeline. <https://jrp.icaap.org/index.php/jrp/article/view/414/375.html>
- Karuk. <https://linguistics.berkeley.edu/~garrett/Karuk-chapter-GarrettEtAl2020.pdf>
- Chapter 2: "Its Illegal to be a Karuk Indian in the 21st Century"
<https://karuktribeclimatechangeprojects.wordpress.com/chapter-2-its-illegal-to-be-a-karuk-indian-in-the-21st-century/>
- National Native American Boarding School Healing Commission. US Indian Boarding Schools of California Archives Resource Guide
https://boardingschoolhealing.org/wp-content/uploads/2022/10/ResourceGuide_USIndianBoardingSchools_CA_20230406.pdf

Unit Authors and Researchers

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- ❖ Lyn Risling, Karuk/Yurok/Hupa Artist, Author, Illustrator, Ceremonial Leader
- ❖ Julian Lang, Karuk Linguist, Artist and Ceremonial Leader
- ❖ Video support provided by **Joanna Galicha**, Graphics & Communications Specialist at Humboldt County Office of Education







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We are Still Here, Fix the World People: Lesson 5 - Ararachúupha Nuw Payêem Nuchúuphitih (We Are Talking Our Indian Language Now)

Time Frame: 50-55 minutes (designed for multi-period schedule typical of middle schools)

-  **Lesson 5 Slides: We are Still Here: We Are Talking Our Indian Language Now**
-  **Lesson 5 Script/Facilitation Support: We Are Still Here: Ararachúupha Nuw Payêem ...**
-  **Lesson 5 Student Handouts: We are Still Here Fix the World People: We Are Speaki...**
-  **Lesson 5 Answer Key: We are Still Here Fix the World People: We Are Speaking Ou...**

Materials Needed:

- Projector, speaker, and screen for whole class view and teacher facilitation of slides
- handout pages 1-2
- Pencils

Curriculum Themes: (check all that apply)

- ☐ History
- ☒ Cultural Strengths
- ☐ Law/Government
- ☒ Relationship to Place
- ☒ Cross Curricular Integration

Lesson Overview

To deepen students' understanding of Karuk culture and language revitalization, this lesson will provide a first-hand experience to learn Karuk language using Lyn Risling's painting *We Are Still Here, Fix the World People*. As stated in previous lessons in this Unit, this painting features a multigenerational family encircled by symbols such as a white deer, an eagle, acorns, and a salmon, conveying powerful themes of resilience, survival, and cultural identity. The vibrant imagery reflects the deep connection between the Karuk, Hupa, and Yurok peoples and their land, ancestors, and traditions, particularly in the face of colonization in the 1860s.

As part of the lesson, students will listen to Julian Lang, a Karuk linguist, share Karuk words and phrases of the components of the painting, offering an invaluable opportunity to engage with the language and hear its sounds and structure in context. Lang's description will focus



on the compositional elements of the painting, such as the river, the family, and the symbols that are central to the artwork. This experience will expose students to the beauty of the Karuk language.

Students will have the opportunity to practice Karuk words and phrases and identify the components of the painting using audio files— allowing students to hear the correct pronunciation. By practicing these words, students will deepen their understanding of how language connects to culture and identity, while also participating in the preservation of a language that was nearly lost due to colonization.

The overall purpose of this lesson is to illustrate how language revitalization serves as a pathway to healing for Native communities. Through interactive language integrated exploration of art, students will experience the power of language for both personal and collective healing and gain an appreciation for the time and intentional effort it takes to learn and speak Indigenous languages. This lesson encourages students to appreciate the importance of supporting language preservation efforts, understanding that language revitalization is an essential part of maintaining cultural continuity and fostering healing within Indigenous communities.

Learning Goals:

- Understand language is an essential part of cultural identity.
- Appreciate the importance of language revitalization as a tool for healing historical trauma and fostering community resilience.
- Practice Karuk words and phrases related to the components of the painting, *We Are Still Here, Fix the World People*.

Background for Educators

Teaching about Indigenous languages with respect and cultural sensitivity is essential. When incorporating Indigenous languages into the classroom, especially in the context of language revitalization efforts like those with the Karuk language, we must be mindful of the unique history, significance, and ongoing efforts to revitalize these languages.

Indigenous languages are deeply tied to cultural identity, history, and worldviews, and they carry the wisdom and relationships that Indigenous peoples have maintained with their land, ancestors, and communities. For many Indigenous peoples, including the Karuk, language has been systematically suppressed due to colonization, and language revitalization is an essential act of cultural survival and healing. As teachers, we are in a position to foster understanding and appreciation for this process, while also respecting the challenges that

come with teaching and learning these languages.

Indigenous languages are not simply academic content; they are living, evolving expressions of cultural identity. It's important to acknowledge the deep significance of these languages to the communities they represent, avoiding the portrayal of them as “dead” or disconnected from their cultural roots. The learning experience should honor the language as a vital tool for cultural expression, survival, and healing. Collaborating with fluent Native speakers, such as Julian Lang, can enhance this experience by providing authentic and accurate language instruction. Their presence allows students to hear the language in its natural context, which fosters a deeper understanding of its sound and structure. It is crucial to approach this collaboration with humility, recognizing that these speakers are part of an ongoing revitalization effort that holds great personal and cultural significance.

Language revitalization should also be understood as more than just the act of learning words; it is a tool for cultural resilience. When teaching Indigenous languages, teachers should be mindful of the broader context of language preservation, which often includes cultural teachings and historical context. This helps students appreciate the language's role in the ongoing struggles for Indigenous sovereignty, healing, and self-determination. Additionally, creating an inclusive learning environment is key. Since Indigenous languages may present unfamiliar pronunciation, structure, and grammar, it's important to encourage students to engage without fear of making mistakes. Celebrate their efforts and emphasize the importance of their participation in supporting language revitalization efforts.

In this particular lesson, visual and cultural art is used to connect language with culture and symbolism. Lyn Risling's painting *We Are Still Here, Fix the World People* serves as an entry point for learning Karuk language. Teachers should encourage students to recognize how the symbols in the painting—such as the ancestors, acorns, eagle, and salmon—reflect the cultural values and relationship the Karuk people have with the natural world. Through this approach, students will not only learn the language but also gain a deeper understanding of its cultural significance and the resilience it represents.

Curriculum Standards

Visual Arts (California State Standards for Visual Arts)

- **7.VA:Cn11**
- **7.VA:Re7.1, 7.2, 8**

Teacher Directions

Before the lesson, print Student handouts (linked above) and have Lesson Slides (linked above) projected on the classroom screen for student view. If a classroom projector and/or screen is

not available, the slides could be linked to a google classroom or online student platform (use of slides are required for this lesson). Lesson Slides are animated to gradually provide information, so make sure to present using “slideshow” mode. Content will appear on click.

Use Teacher Script (linked above) to support facilitation of the lesson (summary below).

- ❖ Allow for 7 minutes for lesson introduction (slides 1-7)
- ❖ Allow 8 minutes for Listening to Audio files of Karuk Language (slide 8).
- ❖ Allow for 15 minutes for students to practice Karuk words and phrases (slide 9-15 and handout page 1).
- ❖ Allow 15 minutes to complete the activity titled, “Chúupha ti’ítapti húm pá’ararahih? (Do you know the Indian language?)” (slides 16 and 17 and handout page 2)
- ❖ Allow 10 minutes for final reflection (slide 18).

References

- Personal Interviews with Julian Lang
- Lyn Risling’s website at <https://www.lynrising.com/>

Unit Authors and Researchers

- ❖ **Maggie Peters**, Yurok/Karuk Educator, Traditional Basket Weaver, Cultural Preservationist, Native American Studies Model Curriculum Learning Specialist at Humboldt County Office of Education
- ❖ Lyn Risling, Karuk/Yurok/Hupa Artist, Author, Illustrator, Ceremonial Leader
- ❖ Julian Lang, Karuk Linguist, Artist and Ceremonial Leader
- ❖ Audio file support provided by **Joanna Galicha**, Graphics & Communications Specialist at Humboldt County Office of Education

California Native American Studies Model Curriculum

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We are Still Here, Fix the World People: Lesson 6 - Expression of Self - Art Inspired by Lyn Risling

Time Frame: Two 55 minute periods is recommended. A 90 minute block period is not long enough to complete this lesson (designed for multi-period schedule typical of middle schools)

-  **Lesson 6 Slides: We are Still Here: Expression of Self Art Inspired by Lyn Risling**
-  **Lesson6 Script/Facilitation Support: We Are Still Here: Expression of Self Art Inspir...**
-  **Lesson 6 Student Handouts: We are Still Here: Expression of Self Art Inspired by L...**
-  **Lesson 6 Rubric: Student Handouts Lesson 6 - We are Still Here: Expression of Self...**

Materials Needed:

- Projector, speaker, and screen for whole class view and teacher facilitation of slides
- Handout pages 1-2
- Pencils
- Colored pencils or crayons (markers may bleed through copy paper)
- White paper for scratch paper
- Scissors
- Glue sticks
- White lined paper

Curriculum Themes: (check all that apply)

- ☐ History
- ☒ Cultural Strengths
- ☐ Law/Government
- ☒ Relationship to Place
- ☒ Cross Curricular Integration

Lesson Overview

In this final lesson of the art and Karuk language integrated unit, students will have the opportunity to create original artwork inspired by Lyn Risling's painting *We Are Still Here, Fix the World People*. The lesson focuses on the use of symbolism in Indigenous art, encouraging students to integrate their personal, cultural, or ancestral expressions into their own creations. To begin, the teacher will revisit the subjects and symbols in Lyn Risling's



painting, such as the river, animals, plants, and ceremonial items, explaining their cultural significance. For example, the river represents life and the health of the people, animals can symbolize spiritual connections to fix the world ceremonies, and plants like acorns are essential traditional food.

Building on this understanding of symbolism, students will create their own artwork that incorporates symbols or designs that hold personal or cultural meaning for them. Inspired by the composition of Risling's painting, students will explore how these symbols can reflect themes of family, community, and identity. They will have the opportunity to experiment with colors, patterns, and symbols, reflecting on how their designs can express their unique connections to their culture and personal identity. This activity will help students recognize the power of art to communicate cultural values and personal stories.

Once students complete their artwork, they can share their pieces with a learning partner or the class and explain the symbolism behind their artwork and the connections to their personal culture or identity by writing a brief artist statement. This will encourage students to reflect on their creative process and deepen their understanding of the role of art in expressing cultural connections.

Learning Goals:

- Recognize the significance of symbolism in Indigenous art.
- Explore the role of art in cultural expression, community healing, and resilience.
- Create original artwork incorporating personal and cultural symbols.
- Appreciate the role of artists in cultural preservation.

Background for Educators

In this lesson, students go through the creative process while fostering an environment that acknowledges and respects diverse family structures and personal histories. Some students may have emotional responses related to family dynamics, such as the impact of incarceration, deceased, or other experiences of family separation (separation, divorce, never knowing a parent). It is essential to be prepared with strategies to support students' emotional well-being while encouraging personal expression through art.

Structured through several steps in the creative process, students will begin with exploration and ideation by discussing the symbolism in Lyn Risling's *We Are Still Here, Fix the World People*. Explanations of the cultural significance of symbols like the river, animals, and ceremonial items will help students make connections to deeper meanings and emotions. Students will then brainstorm symbols meaningful to them, from their family, culture, or

community.

Next, students will plan and compose using the template based on Lyn Risling's painting. Students will be provided several copies of the template and scratch paper to use for planning where they sketch editions of their artwork. Teachers should encourage combinations of symbols that reflect aspects of students' lives, focusing on resilience, connection, and identity. Since Risling's painting features a family, it's important to allow students the flexibility to interpret the concept of family in a way that feels authentic to their experiences.

Once students have their plan, they will begin the creation process. Using art supplies, such as colored pencils and crayons, students can refine the details of their symbols, experimenting with colors and patterns that convey deeper meanings. Remind students that their artwork is a personal expression, offering freedom for exploration.

After completing their artwork, students will write a reflection or artist statement, explaining the symbolism behind their designs and how their work represents personal identity or relationships. This reflection gives students an opportunity to articulate their thought process and connect their artwork to their emotions and experiences.

Recognizing the diversity of family structures is crucial, as some students may feel uncomfortable focusing on traditional family imagery. Take time to acknowledge that families can take many forms, including nuclear families, single-parent families, foster families, and chosen families. Teachers should normalize the idea that family can also include significant people who are not biologically related, such as mentors or close friends. If students feel uncomfortable focusing on family, offer them the option to center their artwork on "important people" in their lives, such as community members or influential people, expanding the focus beyond traditional family structures.

In preparation for possible emotional responses, create a safe and supportive environment. Encourage students to share only what they feel comfortable to share and remind them that art is a personal expression. If a student reacts emotionally, acknowledge their feelings with empathy and offer a private space if needed. Having a counselor or support staff available can also be helpful.

If some students are hesitant to focus on family, alternative themes like personal growth, resilience, or cultural connections can be explored. Students might create artwork representing their journey or their ties to community and culture, helping them feel empowered to express their unique identities.



Curriculum Standards

Visual Arts (California State Standards for Visual Arts)

- **7.VA:Cn11**
- **7.VA:Re7.1, 7.2, 8**

English Language Arts (California Common Core State Standards for ELA)

- **CCSS.ELA-LITERACY.RI.7.7**
- **CCSS.ELA-LITERACY.W.7.1**
- **CCSS.ELA-LITERACY.SL.7.1, 7.**

Teacher Directions

Before the lesson, print Student handouts (linked above) and have Lesson Slides (linked above) projected on the classroom screen for student view. If a classroom projector and/or screen is not available, the slides could be linked to a google classroom or online student platform (use of slides are required for this lesson). Lesson Slides are animated to gradually provide information, so make sure to present using “slideshow” mode. Content will appear on click.

Use Teacher Script (linked above) to support facilitation of the lesson (summary below).

Day 1:

- ❖ Allow for 5 minutes for lesson introduction (slides 1-5).
- ❖ Allow 15 minutes for class discussion about insights of the symbolism in the painting (slide 6 and 7).
- ❖ Allow for 20 minutes for students to work with a partner to consider symbols that represent their personal and cultural identity (slide 8 and handout page 1).
- ❖ Allow 15 minutes for students to experiment with the organization of the symbols they selected (slide 9 and handout page 2 - they may need multiple copies of page 2.)

Day 2:

- ❖ Allow 5 minutes for students to revisit the organization of the symbols they created on Day 1. (slide 9 and handout page 2)
- ❖ Allow 20-30 minutes for students to create their final artwork (slide 10 and handout page 3 - they may need multiple copies of page 3.)
- ❖ Allow 20-25 minutes for students to write their final reflections in an artist statement (slide 11 and handout page 4 and white lined paper.)

References

- David Herd’s Night Studio Creativity and Self Development. Ideation Drawing -The Route to Better Composition.



<https://thenightstudio.com/creativity/creative-process/ideation-drawing-the-route-to-better-composition/392/>

- Integrating Arts Learning with Common Core Standards.
<https://cacountysupts.org/wp-content/uploads/2014/12/FINAL-Common-Core-Publication.compressed.pdf>

Unit Authors and Researchers

- ❖ **Maggie Peters**, Yurok/Karuk Educator, Traditional Basket Weaver, Cultural Preservationist, Native American Studies Model Curriculum Learning Specialist at Humboldt County Office of Education
- ❖ Lyn Risling, Karuk/Yurok/Hupa Artist, Author, Illustrator, Ceremonial Leader
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