

Discussion on the Koo.éex'

Read the paper by Lily White, "Koo.eex Tlingit Memorial Party." Have a discussion in class about these questions:

What is a Koo.éex'? What is your understanding about what happens at a Koo.éex'?

Have you ever been to one of these ceremonies? What did you notice? What did you understand and not understand?

What would you like to know more about with the Koo.éex'?

Why would anyone organize a Koo.éex'? What is its purpose? Why would you be interested in learning more about and participating in a Koo.éex'?

What are some of the major elements of a Koo.éex'? What happens at the beginning, middle and end of the ceremony?



Silver Jim Jacobs—Kichx̄aak, Yéilnaawú, of the Koosk'eidí, standing by his painting Gijook X'éen, the Golden Eagle Screen of the Teikweidí.

***Koo.eex*: The Tlingit Memorial Party**

Lily White, *Chookaneidi* and Paul White, *Kaagwaantaan*

Approximately a year after the death of a clan member, the clan of the deceased sponsors a ceremony, which is more often referred to as a “Party” or the “Pay-off Party.” Elders and clan leaders have urged the Tlingit to refer to these events by their traditional name, the “*Koo.eex*,” which simply translates “To Invite,” but the underlying meaning and significance of these ceremonies is much more complex and expansive than that translation might imply.

The *Koo.eex* is a ceremony in which the deceased member or members and ancestors of a clan are remembered. It is a time for the surviving clan members to push away their sorrow after a year of mourning, to celebrate life, to reaffirm their social and kinship bonds, and to ceremoniously present their clan *at.ooow* (clan regalia, objects, songs and stories). It is a time to honor the members of the opposite side—sometimes referred to as moiety—who comforted the grieving clan and who assisted with the funeral as well as the burial or cremation.

The *Koo.eex* traditionally was conducted over a several day period. It has been considerably shortened, however, because of the demands of modern life. The following schedule outlines the major components of a *Koo.eex* as practiced in the community of Hoonah. The authors realize that each clan and community has its own procedures and that variations occur among the different communities. The following guidelines contain the basic components of a *Koo.eex*, however, and it is offered for our young and for those who have expressed an interest in learning the ways of our ancestors:

I. Host Clan Preparations for the *Koo.eex*

The host clan, including primarily the elders and immediate family of the deceased, meet to discuss and establish the following:

- The date, time and place of the *Koo.eex* (considering ferry and airline schedules and plans to announce the event).
- Selection of a *Naa kani/Naa kani'x* (in-law and in-laws from the opposite side who will generally act on behalf of the host clan, invite guests who are from the opposite side of the host clan, serve as the moderator during the ceremony and provide other services during the event). Other individuals (*Naa kani'x*) from the opposite side who will assist in various tasks should also be identified at this time.
- Identify and gather the host clan *at.oow* (clan ceremonial regalia and objects) and photos of the deceased.
- Plan and schedule the meals to be prepared and served.
- Identify those who will be adopted into the host clan (individuals who have ties to members of the host clan and who have proven themselves worthy) and clan members who will formally receive their names at this time.
- Prepare a list of all members of the opposite side who assisted and participated in the funeral as pall bearers, honorary pall bearers, night watchers who remained with the casket through the night until the first cry of the Raven in the morning, grave diggers, helpers in placing the cement and headstone at the burial site, speakers at the funeral, and others who will be honored and recognized during the *Koo.eex*.
- Prepare and identify the guests who will receive the *Gan ka si x'i* (Fire Bowls which will be filled with miscellaneous food and goods i.e. fruit, juice, Tlingit food, and candy).
- Identify guests who will receive blankets and other special gifts
- Outline the *Welcome, Thank-you, and the End of the Party* segments of the *Koo.eex*.
- Select four members of the grieving family to participate in the *Yash ga shoo* (End of Sorrow)
- Select four sorrow songs (one of which will be for the father of the deceased clan member; select only one song for a small or short version of the *Koo.eex*) and establish the order in which the four sorrow songs will be sung. If someone in the host clan dies before the *Koo.eex*, only half of the last sorrow song will be sung, and it will then be completed in the *Koo.eex* hosted by the

clan.

- Select the *Yeik* (Spirit Songs which will be sung over the gathered money) and the individuals (usually grandchildren of the same moiety of the host clan) who will dance behind a blanket wearing a *Shakee.at* (head frontlet with ermine).

- Select the *Naa yat xi* (Children of the Clan) songs which will be sung. These are commonly referred to as Love Songs.

- Schedule song and dance practices prior to the *Koo.eex*.

II. Schedule of the *Koo.eex*

A. *Welcome* and *Thank-you*

-The host clan begins the *Koo.eex* by welcoming and thanking the guests who are members of the opposite side for attending the event.

- The participants await the arrival of the grieving family members.

- The individuals who have been selected from the opposite side assist the host clan members in donning their ceremonial regalia and giving them the singing staffs.

- The individuals selected from the opposite side assist the host clan members in putting on black scarves as headbands and painting black marks on their faces (near eyes or cheeks) to signify that they are in mourning.

B. *Grieving Songs*

- Four members of the host clan sing four (one if a small *Koo.eex*) grieving songs that were selected in the planning session. Other members of the clan stand solemnly alongside the four persons and sing with them. Words of encouragement by the opposite side may be offered by the guests, but no dancing or speeches occur during this portion of the ceremony. Only half of the last song is sung if a member of the host clan dies prior to the *Koo.eex*.

- Upon completion of the four grieving songs, four members of the grieving family perform the *Yash ga shoo* (End of Sorrow). They stand in front of their clan members. The End of Sorrow is not performed if only one grieving song has been sung. They are positioned facing each other, standing as if they were on the four points of a compass—north, south, east, and west—holding

their singing staffs. The four dancers then pound their singing staffs on the floor four times and loudly cry out: “*Yash ga shoo---Hoo!*” At the end of this exclamation, they raise and point their singing staff towards their center. They then rotate moving clockwise to the next position and repeat the same exercise until each dancer has stood at each of the four positions.

- The guest clan members then respond after the host clan has completed the grieving songs and *Yash ga shoo* by offering words of support and encouragement and singing their songs.

- Members of the host clan acknowledge the response given by the opposite side with one of their arms upheld and hands open and facing the guests. The words and songs by the guest clans and the outstretched arms and open hands signify of the host clan response: “They are warming our hands.”

- The grieving clan members raise both arms shouting “*Shtootx keiw du wa hook!*” (The end of sorrow!).

C. *Happy Times*

- The host clan requests the guest clan members to remove the black scarves and black facial marks. This represents the washing and wiping away, the cleansing, of grief and mourning.

- The host clan sings the *Naa yat xi* (Children of the Clan or Love Songs).

- Other special dances may be presented at this time.

C. *Gan ka si x'i* (Fire Bowl)

The origin of this ancient cultural tradition is said to have begun when a deceased clan member returned to the living. The one who returned reported that he and other deceased clan members had gathered to participate in a memorial ceremony because they were hungry and anxious to hear their names called. Thus, the Tlingit now prepare these fire bowls and call out the name of their ancestors. We believe that the ancestors participate in these activities when their names are called. The food is transferred to the spirit world when it is burned. What follows is *Gan ka si x'I* protocol.

- Two individuals serving as the *Naa kani* assist the host clan by holding up the *Gan ka si x'i*.

The host clan first states the name of the deceased in whose honor the ceremony is being held, and the name is then repeated by the *Naa kani*. The Fire Bowl is then given to a pre-selected

guest. This process is repeated with the names of other clan ancestors.

- The *Naa kani* then takes a *Gan ka si x'i* to the beach or to a wood stove where it is burned.

D. Photograph of the Deceased Clan Member

- A picture of the deceased clan member is placed on a table at the head of the room with the host clan *at.oov*.

- An individual who was selected from the opposite side takes the photograph of the deceased and shows it to each of the guests.

E. First Meal

- The names of clan members who are hosting the meal are announced.

- The *Naa kani* takes a plate of food to a beach or to a wood stove where it is burned and it transfers to the spirit of the deceased.

- Members of the host clan serve the guests.

- Members of the guest clan may sing or dance to show their thanks.

F. Distribution of Goods and Fruit Bowls (*Du xwaax'u teen*)

- The host clan distributes case lots of goods (pop, candy, fruit, etc.) to the guests.

- The *Naa kaani*, holding a bowl filled with fruit, calls the name of a guest who has been selected by the host clan. The individual who had been called responds: "*Haa dei!*" (Here!).

- A member of the host clan brings the fruit bowls to the named guests and they, along with other guests sitting beside them, (*Du xwaax'u teen*, which means "their friends") rush to take fruit out of the bowl. Upon emptying the bowl, they shout: "*Hoo!*"

- If a second meal is to be served, it may be distributed at this time.

- The guests may sing and dance during this time to show their thanks.

G. Distribution of Berries

- The host clan enters carrying a large container filled with berries.

- The host clan distributes bowls of fruit to the guests.

H. Distribution of Dry Goods

- The host clan calls out the names of deceased clan members and distributes dry goods (pillows,

crocheted items, towels, etc.) to guests.

- If another meal is to be served it may occur at this time.
- The guests may sing and dance at this time to show their thanks.

I. *Money Bowl*

Prior to the introduction of the cash economy, payments to guests were made with food and blankets. Now, the process begins with members of the guest clan donating money to individual members of the host clan. The amount donated varies between \$1.00 and \$20.00. Spouses and immediate family members who are of the opposite side from the host clan member may give larger sums. They discreetly give the host clan members money immediately prior to the ceremony and throughout the event.

- Individual members of the opposite clan from the host clan are selected to serve as the money collectors and counters. They sit at a table placed at the head of the room with large money bowls in front of them.
- Members of the same moiety but of different clans than the host clan give their support to the host clan (*Kaa jin naa adi*: “warriors who come first.”) They are the first to come forward with their own money, and they cite the names of those from the opposite side who donated money to them.
- Members of the host clan and the immediate family are the last to come forward to donate their own money and funds given to them by the opposite clan.
- The *Naa kami* receives the money and announces the amount of money given by each individual.
- When all the money has been received, spirit songs are sung over it while a grandchild of the same moiety of the host clan dances behind the blanket wearing a *Shakee.at*. The hat song may also be sung. The Spirit Song is assumed to have killed the donated money and the assumption is that the money no longer belongs to the individuals who donated it.

J. Adoption and Giving of Names

- This event occurs after all of the food and goods have been distributed.

- The *Naa kani* holds the money on the forehead of the individual who is to be adopted. He calls out the name that the individual will be given, and the guests repeat the name. This process is repeated three times.
- The *Naa kani* then presents the money to a pre-selected guest.
- The *Shaadeihani* (Clan Leader) may also bring out individuals to formally introduce them to the host clan and moiety and to the guest. Newborn children of the host clan who have been given names by their mother or grandmother may also be brought out and their names acknowledged.

K. Payment and Blanket Distribution

The host clan honors and pays those who supported them in their time of loss and mourning.

- The *Naa kani* calls out the Tlingit names of the deceased family members of the host clan.
- The host clan then distributes blankets and other special items to the pre-selected individuals from the opposite side.
- The host clan distributes money to the guests.

L. Response of the Guests and Closing

After all the blankets and money have been distributed, guests who are members of the opposite moiety respond to the hosts by thanking them. They may include a closing song. The *Koo.eex* ends with the host clan raising both their hands and doing an exit song.

M. Raven Spirit Song or Eagle Spirit Song (*Kee waax oo chaax*)

If it appears that the party will continue through daybreak, the event may be interrupted by the guest clans, who will sing their spirit song (Raven or Eagle Spirit Song) to preclude any harm or bad luck affecting members of the host clan.

Source: Celebration 2000, Restoring Balance Through Culture. Copyright 2000, Sealaska Heritage Institute.

Tlingit Oratory Class Discussion

What is a Metaphor and a Simile?

The Merriam-Webster dictionary defines a metaphor as:

- 1) a figure of speech in which a word or phrase literally denoting one kind of object or idea is used in place of another to suggest a likeness or analogy between them (as in drowning in money); broadly : figurative language
- 2) an object, activity, or idea treated as a metaphor

The Merriam-Webster dictionary defines a simile as:

- 1) a FIGURE OF SPEECH comparing two unlike things that is often introduced by like or as (as in cheeks like roses)

The Random House Dictionary defines an extended metaphor as:

- 1) a metaphor introduced and then further developed throughout all or part of a literary work, especially a poem: Robert Frost uses two roads as an extended metaphor in "The Road Not Taken."
- 2) a literary work that contains an extended metaphor.

Can you think of a metaphor? What about a simile? After you've read the speech by Willie Marks—Keet Yáanayi in Haa Tuwunáagu Yís, can you identify where the metaphor is? In Willie Marks' speech, what is familiar to you? What is unfamiliar? Seek out a play by William Shakespeare and find one metaphor, simile or an extended metaphor. Compare and contrast with the extended metaphor in Willie Marks' speech.



Willie Marks, Keet Yáanayi
Photo by Richard Dauenhauer

Tlingit Oratory Assignment 1

Who Am I?

Write two paragraphs about yourself. Start by including the information from the Tlingit Introduction Assignment. What else do you know about yourself? How far back in your genealogy can you go? Call up a knowledgeable family member and ask them about your genealogy and take good notes! What are your family's crests if they have any? What are the crests of your father's people and your grandparents?

Don't worry if you feel that you might not know too much! It's a lifelong journey to learn about our history. This is a start; try to get a good start by asking your family good questions! Yee gu.aa yáx x'wán! Be brave!



The Kiks.ádi Totem Pole by William Ukas
Yeeka.aas, of the Naanyaa.aayí

Tlingit Oratory Assignment 2

Family History

What is your family or clan history? In two paragraphs, relate one important aspect of your family's, clan's, or national people's history. Talk with members of your family and Elders and leaders of your clan.

Questions to consider may be:

- ① Who is a famous ancestor of yours?
- ① What was an important moment your ancestors' lives? If you are not Tlingit, what is a famous person from a nation in your ancestor? It could be a President, King, Queen, warrior, author, poet, or any number of them?
- ① What was the most joyous or challenging experience of their lives?
- ① What was their major accomplishment?
- ① If you are Tlingit, what is the story behind one of your clan's crests?
- ① What is an important story in your clan's history?



The Xeitl Hít Thunderbird House of the Wooshkeetaan in Dzantik'i Heeni Juneau, painted by James Rudolph (Kushxeet of the L'eeneidi)

Responses to Tlingit Oratory

It is customary and considered respectful for the opposite clan to respond to people giving Tlingit speeches, otherwise their words fall to the ground or linger aimlessly. While your opposites are practicing their speeches, encourage them and practice your responses. Here are some phrases you may consider using:

Gunalchéesh!

Thank you!

Gunalchéesh á!

Thank you, indeed!

Hó hó!

Very much!

Ha wáa sá.

How that is.

I x'éit wutusi.áx.

We hear you.

Yéi á!

That's it!

Yéi yatee.

That's how it is.

Yéi áwé.

That's it.

X'éigaa áwé.

That is true.

Gunalchéesh aadéi yoo x'eeyatangi yé.

Thank you for the way you are speaking.



Cyril George—Kaalkáawu, of the Kak'weidí.

Plan for Tlingit Oratory Curriculum

Ishmael Hope

This is a four-week curriculum for introducing grades 7-12 to the art of Tlingit oratory. The curriculum may be lengthened and modified by teachers depending on the cultural resources available, such as a Tlingit Elder-in-residence. In fact, it will be considered essential to have a consistent cultural specialist involved in the planning and implementation of this curriculum. This course could be used by any teacher for any classroom. Ideally, the course will be integrated with the Tlingit language, though it could be done entirely with the English as well. Students should be encouraged to learn at least a few Tlingit phrases to incorporate into their speeches.

The outcome of the Tlingit oratory workshop will be students familiar with the model for Tlingit oratory, as conducted at the Koo.éex', the Memorial Feast and other Tlingit ceremonial gatherings. Students will end the course by conducting a Koo.éex' themselves, modified slightly from the Memorial Feast toward a feast of appreciation and joy. Students will learn the art of metaphor for language arts proficiency. They will study personal, local and in some cases, world history.

Day 1

Who Am I?

Students will be introduced to the concept of Tlingit culture and the clan system. The students, if Tlingit, will be questioned what clan they are. If they don't know, their assignment will be to find out. If the students are non-Tlingit, what is their cultural background? Are there family crests in their background? What countries are their ancestors from? Who are the major historical figures in their lineage? Students will write two paragraphs on their cultural history.

Resources:

Tlingit Country Map by Andrew Hope III

<http://www.ankn.uaf.edu/ANCR/Southeast/TlingitMap/>

Tlingit Elders Traditional Education Checklist

<http://www.ankn.uaf.edu/curriculum/Tlingit/Salmon/checklist.html>

Day 2

Assign students to come in with two paragraph assignment on their cultural background. If they haven't fully completed the assignment, give students class time to work on it. Spend time calling up parents/grandparents in class, if possible and appropriate. End class with a few students sharing their research.

Day 3

Students are assigned to investigate one important aspect of their history. What is one of their famous ancestors? Students may choose an important person in their genealogy, local community, a historical person from the United States or their ancestral countries. What was an important moment in their lives? What was the most joyous experience in their lives? What were their major accomplishments? If they are Tlingit, what is the story behind one major crest of their clan? What is a story of a major person in their clan history? If they are on the Raven side, they may be interested in finding a story from the Raven Cycle.

The teacher and Elder consultant will need to be familiar with or familiarize themselves with Tlingit oral literature and be aware of the cultural protocols in the local community and with the larger Tlingit community. Ideally, it is most important to learn a story firsthand from a Tlingit Elder. Secondly, it is highly important to find oral literature that is well-edited, transcribed in the original Tlingit language, well-translated and endorsed by the Tlingit community. If such material is unavailable, there will need to be some sophistication in accessing and utilizing the appropriate clan history and this is why an Elder consultant is very important for working through these sometimes-sensitive materials.

Students are assigned a two-paragraph summary of an important person or episode in their history, and also assigned to find and share direct sources of the stories – due on Day 5.

Resources:

Haa Shuká: Tlingit Oral Narratives by Richard and Nora Dauenhauer
Gágiwdul.àt: Brought Forth to Reclaim the Legacy of a Taku River Tlingit Clan by Elizabeth Nyman and Jeff Leer
Tlingit Myths and Texts by John Swanton

Day 4:

Students continue investigating their history. Have the Elder consultant or invite a guest Tlingit culture bearer to share their cultural history.

Day 5:

Students continue investigating their history.

Day 6:

Students share their history with the rest of the class.

Day 7:

Students are introduced to the art of Tlingit oratory with an emphasis on connecting with their personal history. They will be asked to think about the stories they have just learned in their history, and to connect it with a Tlingit Elder might do with their oratory.

Class reading: The speech by Willie Marks – Keet Yáanayi in Haa Tuwunáagu Yís. The speech is chosen because it fits the model of oratory that will be applied for this class: a speech firmly within the Tlingit tradition that incorporates an aspect of the orator's clan history to illustrate the orator's feelings of joy and healing in response to the kindness and support of his "opposites." Ideally, it would be important to read the Tlingit in the Tlingit language and in English. Because of the unfamiliarity of the text, the teacher or the Elder should read the text.

Class discussion: What is a metaphor? When was a time that you felt sad and something made you feel better? What did it feel like? Encourage students to think of a simple metaphor for this like 'being picked up', like 'my heart warmed', like 'a weight was being lifted from my shoulders'. Have each student consider a metaphor for how it felt when they were sad, angry, happy and other emotions. Spend five minutes writing it down. Have a few students read their metaphors to the class. Now go back to Willie Marks' speech. Have one or two students read it aloud now. Ask them to find the metaphor and discuss it with the class.

Resources:

Haa Tuwunáagu Yís by Richard and Nora Dauenhauer

Day 8:

Introduce students to the structure of Tlingit oratory. Emphasize these points:

1) Begin with the "genealogical catalogue" as Richard and Nora Dauenhauer call it. These would include:

A_x sáni hás – My paternal uncles

A_x éesh hás – My father's people

A_x eat hás – My paternal aunts

A_x daakanóox'u – My outer shell, my paternal great-grandparents

A_x káani yen – My in-laws

2) Share some appreciation for the opposites. This might include:

Gunalchéesh haat yi.aadí

Thank you for coming here.

Gunalchéesh yáade xat yeey.éex'i.

Thank you for inviting me here.

A_x tuwáa sigóo x'axwdataaní.

I would like to speak.

Xát tsú ax tuwáa sigóo x'axwdataaní.

At this moment I (also) would like to speak.

Yáa yeedát ax tuwáa sigóo (xát tsú) x'axwdataaní

I will speak to you.

Sh tógáa xat ditee.

I am grateful.

Ax toowú yak'éi yá yixsateení.

I feel good seeing you.

3) Reference a story and close it with a metaphor. Refer back to the Willie Marks speech. Allow students to explore their ideas on the metaphor. Give them some time to think about it and work on it.

4) After the metaphor is introduced, they might say this:

Yéi áyá ax toowú yéi yatee yáa yagiye

yee yát axwalgeení.

That is how I feel today

seeing your faces.

Yéi áyá ax toowú xwlayáakw

yá yee yadook axwalgeení.

That is how I explain my feelings

looking among your faces.

Yéi áyá yatee ax een

yee tuwáatx.

That is how it is with me

because of you.

5) End with gratitude, such as *gunalchéesh*, *sh tógáa xat ditee*, and *ax toowú yak'ei*.

Assignment:

Have the students write a paragraph of the story and the metaphor. They will share it and work on it in the next few classes.

Resources:

Haa Tuwunáagu Yís

Lingít X'éináx Sá: Say it in Tlingit! A Tlingit Phrasebook by Richard and Nora Dauenhauer

Day 9:

Have students continue working on their speeches. Focus today on Tlingit phrases, from the genealogical catalogue and expressions of thanks and gratitude. Ask the Elder to help develop some phrases that a student may prefer. Have the Elder spend the last 20 minutes of class discussing Tlingit oratory.

Day 10:

Now focus on the metaphor. It is ideal to have the whole speech told in Tlingit, but in this case, it may be acceptable to tell the metaphor part in English. Work with each student on an aspect of their history that relates to the joyful experience they are having in the company of their opposites. It is appropriate that at first they write out their speech, but rehearse being able to eventually share the speech without notes.

Non-Native students may work aspects of their history into this Tlingit format. They may say, for instance, "My grandfather told me a story about a time when he almost lost his life when he was confronted by a bear, but his friend saved him. While he was out hunting for deer, a bear came right up to him. His friend ran over to him. He shot at the bear, momentarily stunning the bear, and they were both able to run away. That is how it feels seeing you today. It is like we were lost without you, but seeing your faces, seeing how strong our community is, we have saved ourselves."

Or they might say something like, "Our American Founding Fathers fought against an oppressive British government. I am thinking about them while I am among you today. They wrote a Constitution and a Declaration of Independence guaranteeing every citizen certain inalienable rights to life, liberty and the pursuit of happiness. That is how I feel seeing your faces today. We are living our lives freely, as citizens, pursuing our happiness."

Day 11:

Rehearsal for student speeches.

Day 12:

Introduction to the format of a *Koo.éex'*. Hand out Lily White's "*Koo.eex'*: Tlingit Memorial

Party." Located at:

http://www.sealaskaheritage.org/programs/Koo.eex_Memorial_party.pdf

Have students read it aloud to each other. Have the Elder explain ideas about the Koo.éex'. The suggested format for this Koo.éex' would be:

- ❖ The main feature that distinguishes this gathering from a Memorial Koo.éex' is that the focus is on feelings of joy, rather than speeches for The Removal of Grief that we see in the Memorial Koo.éex'. The format is very similar, however.
- ❖ Who is the host? Who is the guest? Choose. Ask the Elder who might be the hosts and who might be the guests. The host speaks first and serves.
- ❖ Significantly simplifying the Koo.éex' structure, but staying true to many of the elements of a Koo.éex', it is suggested that the host stands up and begins the series of speeches. Each student will have an opportunity. Then the next side does the same thing. There may be different approaches to how a host and how a guest may speak, and many traditional Tlingit songs that may have been sung, but a simplified--and still culturally respectful-- version of the Koo.éex' may help students begin to learn the structure of a Koo.éex' and put themselves in a position to have a successful experience.
- ❖ Students will be coached on responses from the opposites as a speech is being given. This should happen as much as possible, especially, loudly and proudly, "Gunalchéesh." Thank you. Other responses may include:

Gunalchéesh.á!

Thank you very much!

Hó hó.

Ha wáa sá.

How that is.

I x'éit wutuwa.áx.

We hear you.

Yéi.á!

Yéi yatee.

That's how it is.

Gunalchéesh aadéi yoo x'eeyatángi yé.

Thank you for how you are speaking.

- ❖ After the students are finished with the speeches, the hosts serve them food. Have their parents help them bring a dish. The guests may also contribute food, if the Elder advises, but the hosts hand the food to the guests.
- ❖ If there are gifts, have the students hand out gifts to the guests.
- ❖ Everyone eats and has a good time!

Day 13

Rehearsal for the Koo.éex': students must continue working on their speeches and rehearsing in small groups and as a larger group. Students who finish, or who may need a break and have a hard time focusing, will be assigned to making gifts, such as sewing buttons onto scarves or koogéinaa, sashes.

Day 14

Continue rehearsals: ask the Elder to speak for 20 minutes, telling stories, speaking about oratory, providing more detail, knowledge and advice about the Koo.éex'. Begin special invitations to Elders, cultural leaders, and Clan Leaders of the community.

Day 15

Continue rehearsal.

Day 16

Continue rehearsal. Mix it up by showing a video of Tlingit storytelling, such as Gary Waid's *Kéet Shagóon*.

Day 17

Dress rehearsal: make sure that food is being prepared, all the gifts are being gathered, and that everyone thoroughly understands the format. Consult with special guests about the format to ensure that they understand that they have an opportunity to speak at the appropriate moment.

Day 18

Final dress rehearsal and preparations: during the lunch hour or evening, let the Koo.éex' begin! Yee gu.aa yáx̣ x'wán!