



Islander

a new musical

YOUTH GUIDE

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This *Islander* Youth Guide was adapted from the original Youth Guide created by Seattle Rep.

CHARACTER BREAKDOWN

Just two actors embody over 25 characters in the new Scottish folk-inspired musical *Islander*. Get to know some of the islanders that inhabit the fictional island of Kinnan and the Finfolk who arrive.

EILIDH (“AY-LEE”):

A 15-year-old girl who is the youngest inhabitant of the tiny Scottish island of Kinnan. She lives with her grandmother (“Gran”) in a cottage but spends most of her time alone as her mother Camrie (“Mum”) moved to the “Bigland.” The play begins with Eilidh spotting a whale on the beach struggling to breathe. Throughout the play, she struggles with the possibility of the whole population of the island resettling to the Mainland. One day, she meets a mysterious stranger, Arran, on the beach, and myth and reality collide.

ARRAN:

A 16-year-old who is a Fisherfolk and apprentice whale shepherd from Setasea. Arran explains how her family follows the migration of the whales, travels with the currents, and follows their tails. With sun-red hair and different-colored eyes, she makes an impression on Eilidh when she ends up on Kinnan’s shore. When Arran appears on the beach, she says she is sick of the ground and wants to go home. However, she believes she can’t go home, because of a grave mistake she made regarding a baby calf named Arna.

ARNA:

A whale calf who ends up on the shore of Kinnan.

CAMRIE (“MUM”):

Eilidh’s mom. After she left the island of Kinnan, the island’s only school shut down as she was the last teacher left. Camrie lives on the Mainland so she can continue working as a teacher, and wishes Eilidh was more grateful for her sacrifices in moving away. Throughout the play, she tries reconnecting with Eilidh to patch up their strained relationship.

GRAN/MARGO:

Kinnan’s oldest inhabitant at 83 years old. She has taken care of Eilidh since her mother left for the Mainland. Gran constantly plays pranks on Eilidh by playing dead. Gran does not want the “Biglanders” to take over the island as they don’t appreciate the beauty of the wildlife or the culture.

CHARACTER BREAKDOWN

JENNY:

A 31-year-old cetologist (a “whalewatcher”; an expert in cetology, also known as whalelore, the branch of marine mammal science that studies whales, dolphins, and porpoises in the scientific order Cetacea) from the Mainland. She moved to Kinnan six months ago, fights for the wildlife, and views it as a paradise. After the beached whale incident, she makes it her mission to find the rest of the pod and deter them from the bay to protect them. She also has the only boat, other than the out-of-service ferry, that can go to the Mainland.

OTHER KINNANFOLK/ISLANDERS:

- **Paul:** A Kinnan newsagent who is married to Steve. Most importantly, he lost his garden gnome. Have you seen it?
- **Garden Gnome:** A yellow and green good luck charm with a waistcoat. He left Agatha, his wife garden gnome, behind. If you’ve seen him, let Paul know!
- **Ivan:** Owner of the island bed and breakfast. He reminisces about the past when business was booming twenty years ago. Ivan wants the “Bigland” to keep their promise about investing in Kinnan versus giving them new homes on the Mainland.
- **Jean:** The last farmer on the island. He shares that it’s been the worst year so far. Jean votes to leave the island as he can’t compete with the big farms on the Mainland.
- **Breagha (“BRAY-uh”):** Unemployed and 41 weeks (about nine and a half months) pregnant. Breagha is worried if she stays on the island there will be no future for her baby. She sees Kinnan as home and is saddened at the prospect of leaving.
- **Bill:** A retired crossing guard. He is okay with staying on the island in its current situation.
- **Annie:** Votes to evacuate from the island. She has lived on the island for only half a year.
- **Steve:** Married to Paul. He wants the “Bigland” to invest in the island.
- **Bob, Jonko, Peg, Andy, Kit, Maggie, Sue, Ronnie, and Olivia:** Kinnanfolk who vote to leave the island.

SYNOPSIS & SONG BREAKDOWN

Get the low-down on what *Islander* is about. See words that are unfamiliar to you? Reference our Scottish slang glossary on page 13 of this guide.

**SPOILERS
AHEAD!**

DAY 1: *FOURSDAY 17 SIXTEMBER*

1. The Splitting of the Island

The two actors of *Islander* perform a song detailing how the Scottish island of Kinnan separated into two groups: The “Fisherfolk” (water people) who “turned towards the seas,” and the “Farmfolk” (land people) who “took to the hills and trees.”

2. Kinnan Sound

The DJ of Kinnan Sound FM, the radio station on the island, makes their daily announcements, including that the ferry to the Mainland is currently out of order, and if anyone needs to get there, they need to contact Jenny, “the whalewatcher woman,” to use her boat, and that there is a very important Spikkin (town gathering) that everyone on the island is expected to attend, as the inhabitants need to decide on whether they will resettle to the Mainland or stay on the island.

3. There is a Whale

A whale calf (baby whale) is beached on the shore of Kinnan. The young Eilidh comes across the whale and tries to speak to it. In its dying distress, the whale begins to sing to Eilidh and the two seem to comfort each other. The whale passes away while Eilidh begs for it to stay with her.

4. Can You Hear Me?

Eilidh and her mum (mother), who lives on the Mainland, try to connect over a video call. Their video call breaks up and they are unable to hear or see each other. Once they reconnect, Eilidh tries to tell her mum about the whale calf, but her mum seems distracted. Eilidh becomes frustrated and ends the call.

SYNOPSIS & SONG BREAKDOWN

DAY 3: *SIXDAY 19 SIXTEMBER*

5. Silly Question

On the shore, Jenny the whalewatcher and Eilidh watch a helicopter leave the island, carrying the dead whale calf. It is being taken to the Mainland for testing to see how it died and why it was beached on the island in the first place. Jenny gets ready to go out on the water to find the rest of the whale calf's pod to try to deter them from the island bay and protect them from also being beached. Eilidh wants to come but Jenny declines. Eilidh asks if whales can sing to humans like they sing to each other to communicate.

6. Grow Up

Eilidh arrives home at her Gran's house before the Spikkin. Gran pretends to be dead to scare Eilidh— she does not find this funny, but they hug anyway. Gran asks if Eilidh would like to talk about her incident with the whale calf, but Eilidh says no. Gran is upset that the “Biglanders” took the baby whale away, saying that this is just one more thing the Mainland is taking from the island, like Eilidh's mum, who had to leave Kinnan because she is a teacher and the Mainland stopped funding schools on the island. Gran worries that at the Spikkin, the rest of the islanders will vote to resettle on the Mainland.

7. The Spikkin

The community meets for the Spikkin. The community gathers and mingles before Gran arrives and, as the chair, starts the meeting. Gran starts the serious conversation about resettling. The Mainland can't support the islanders anymore. The Mainlanders have offered to rehouse the islanders on the Mainland, but the islanders need to leave by the next month. Neighbors join in saying how the island was booming years ago, it was big in tourism and farming, but now the island is struggling; people don't visit, the farms aren't producing, and they can't compete with the Mainland farms. They are frustrated that the Mainland hasn't followed through on their promises of investing in the island's wellbeing. Jenny jumps in to say that the environment (water, animals, forests) on Kinnan has greatly improved since she moved to the island six months ago.

SYNOPSIS & SONG BREAKDOWN

The islanders retort that they “need tourists, not birds” and say that Jenny’s perspective doesn’t matter as she’s an “incomer” (a new resident on the island). Breagha steps in to say that the island needs more people—they don’t have a doctor, any teachers, any schools, and the only hope for the island’s future is more incomers.

DAY 4: SEVENS DAY 20 SIXTEMBER – MIDSUMMER

8. The Shipping Weather

The Kinnan radio DJ announces a bad storm is on its way with thunder, rain, fog, and bad visibility. They say islanders can “blame it on the Finfolk, if yer into that superstitious stuff.”

9. There is a Girl

Eilidh sits on the shore watching the waves. She notices a strange girl on the beach, someone new to Kinnan. Eilidh greets the girl, who is soaked, and offers to bring her to a warm house to recover. The girl refuses Eilidh’s offer of help and asks if the island has cursed her, if she’s dying. Eilidh asks if the girl is seasick, but the girl responds that she is “ground-sick.” The girl says her name is Arran and eventually accepts Eilidh’s offer of help.

10. Stranger Than the Songs

Eilidh leads Arran to the abandoned island school to rest. The two girls are intrigued by each other’s lives and stories and want to learn more about one another. Arran says her family are shepherds back home. Eilidh finds a map and asks where Arran has been. Arran points to Kinnan as where her family started and details how the Fisherfolk took to the sea, which was how her home island, Setasea, was born. Eilidh recognizes this as an old fairytale and thinks Arran is joking around. Arran says this isn’t a fairytale—it is her people’s history. Arran says her floating island follows whale migration pattern and protects them. Eilidh is frustrated that Arran is messing with her and says that “Finfolk,” mermaid fairy people, aren’t real. Arran says she has never heard of Finfolk, but that she’s Setasean, and that her island floats, hidden by the mist. Eilidh leaves Arran at the school, angry that she’s being lied to.

SYNOPSIS & SONG BREAKDOWN

11. The Finfolk Song

The two actors sing a song detailing the mysterious topography of the Fisherfolk's island and how Farmfolk see outsiders or "others" as being the enemy in their culture's stories.

12. Rehearsal

Eilidh is back at her Gran's, where she finds her Gran on the floor, pretending to be dead again. Eilidh mentions how she came across Arran and how she was messing with her, saying that Finfolk and Setasea are real, but that she might have liked to have been friends with her. Gran wonders if Arran's arrival has anything to do with the whale calf's beaching. Eilidh has the idea to test to see if Arran's story is real by trying to communicate with her with the whale calf's song.

13. Big Kick/A Kinnan Welcome

While Eilidh is at her Gran's, Arran stays in the abandoned school and is met by islander Breagha, who is nine months pregnant. Her baby is kicking hard, and Arran offers to sing to her, as that calms the baby animals she cares for at home. Arran begins to sing but stops, realizing she will never be able to go home. Breagha thinks it's because of the ferry being out of service and says Arran will make it to the Mainland soon. Arran says that's not it, that she's made a big mistake and hurt her people. Arran leaves the school with Breagha to go to the main village on the island.

14. Have You Seen...?

Eilidh and Arran search for each other in the village as the islanders discuss their thoughts on the upcoming vote on whether or not to leave the island. The islanders who come across Arran find her to look and sound strange.

SYNOPSIS & SONG BREAKDOWN

15. Friends?

Eilidh and Arran find each other at last. Eilidh immediately greets Arran by singing part of the song she heard and sang with the whale calf. Arran begins to sing with her and asks how she knows this song. Eilidh describes finding the whale calf and Arran says she knew this calf; in fact, she was her keeper and responsible for her. Eilidh apologizes for not believing Arran before about the Fisherfolk and Setasea and they decide to become friends. Arran asks to stay on Kinnan as Setasea has already floated away and the whales didn't wait for her.

16. Answerphone

Eilidh's mum leaves her a voicemail wondering how she's been. She acknowledges that there's a gap between the two of them, but that she's working to support Eilidh from afar and misses Eilidh. Eilidh deletes her mum's message.

17. The Social

Eilidh brings Arran to a village dance. Suddenly Arran leaves and goes to the shore. Eilidh follows.

18. School

Eilidh wonders if the music was too loud for Arran at the social, but Arran is focused on the water. Eilidh's mum calls, but she doesn't answer. Eilidh teaches Arran how to dance so she might enjoy the social. Eilidh's mum calls again, but still she does not answer. Arran asks why Eilidh won't talk to her mum. Eilidh says it's because her mum left her. Arran says she can't reconnect with her own family because she failed in her duty to protect the whale calf, whose name was Arna. She was distracted by the land of Kinnan and now cannot face her family. Eilidh receives a call from her Gran's house phone, but it's Breagha on the other line— something is wrong.

SYNOPSIS & SONG BREAKDOWN

DAY 7: THREESDAY 23 SIXTEMBER

19. Very Sorry for Your Loss

The islanders visit Eilidh after learning of her Gran's passing. Jenny is preparing to take Breagha to the Mainland on her boat. Eilidh's mum arrives at the house and tries to connect with her, but Eilidh leaves.

20. Runaways

Eilidh escapes to the shoreline pier, followed by Arran, to meet Jenny and Breagha preparing to leave in Jenny's boat for the Mainland. Arran is surprised Eilidh left her mother and warns her to not make the same mistake she made, but Eilidh gets on the boat. Arran foresees a storm coming and is worried about them going out to sea. Breagha and Jenny ignore this warning and depart with Eilidh and Arran on board.

21. The Sound

A storm begins while the group is at sea. They are already almost halfway to the Mainland so they continue on. The boat capsizes and Arran tries to save the others. Eilidh sings part of the whale calf's song to comfort Arran and they begin to sing together. A whale cow appears out of the water, answering Eilidh and Arran's call, and shepherds the group safely back to Kinnan.

DAY 8: FOURSDAY 24 SIXTEMBER

22. There is a (baby) Girl

The rest of the town discovers the shipwrecked group on shore. Breagha had her baby at sea, a girl. The islanders marvel at the whale cow and see this as a turning point for the island, "a sign," "a miracle."

SYNOPSIS & SONG BREAKDOWN

23. Setasea

Arran talks to the whale cow. She apologizes for losing her calf and sings to the whale, who at first does not respond, but eventually joins in Arran's song. She tells Eilidh that the whale cow has forgiven her and that the whale is pregnant again. Arran says Eilidh saved them all by summoning the whale cow with the whale song. In the distance, they see the floating island of Setasea approaching through the mist. The whales and island want Arran back and she invites Eilidh to visit her. The two part as friends, pledging to go to Setasea together the next year, "if the whales are still swimming" and if the Kinnanfolk are still on the island.

24. New Horizons

The two actors sing the story of the two broken islands coming together again.



Stephanie MacGaraidh and Sylvie Stenson in *Islander* - photo by Steve Tanner

Headers/song titles are from the script of *Islander*.
Further detailed scene synopses by Seattle Rep.

CREATING THE WORLD OF *ISLANDER*

Seattle Rep sat down with the creators of *Islander*—Amy Draper (conceiver and original director), Stewart Melton (book), and Finn Anderson (music and lyrics, music director, loop station sound designer)—to learn more about the inspiration for this new musical, the part of music looping, what audiences can expect to take away from the show, and more.

Seattle Rep: How did you conceive the story of *Islander*?

Amy: I've always found islands intriguing and inspiring as microcosms of contemporary culture. The seed was planted early on for me, before I knew I was a director, when I was studying in Argentina and became fascinated with the Islas Malvinas (Falkland Islands). Years later I was thinking about telling the story of a young person growing up on an island and discovering their identity in the duality of cultural isolation and rich island heritage. I met Stewart, Finn, and our U.K. producer Helen through different projects and as our mostly Scottish team came together, it made sense to place the show in the islands of Scotland—which is how we ended up developing the show on the Isle of Mull. *Islander* has been developed against the backdrop of Brexit, COVID, the war in Ukraine, the ongoing climate crisis—it's not about any one of those events, but I think you can feel the influences on us as we were making it.

SR: What inspired the *Islander* score?

Finn: The joy of setting the story on a fictional island is that we were free to draw from multiple musical traditions and styles. We've been heavily inspired by Scottish traditional and folk music, but also other traditions from across the world, and by contemporary pop and elements of electronica. The limitations of just two voices means that only certain harmonies are possible, which was a fun challenge. And of course, the loop station! Usually I would write at a piano, but for *Islander* I wrote pretty much the whole score on my headphones with a microphone and the loop station.

SR: How does the looping technique contribute to telling this unique story?

Finn: The use of the loop station allows our actors to conjure something from nothing, live every night. Every sound you hear in the show has been created using only their voices, bodies, and the loop station. Our hope is that this really puts the focus on the storytellers at the heart of the show and emphasizes the power of the human voice as a means of communication. When the piece began in 2018, it was touring to really basic spaces without sets and lighting, so sound was vital for creating all the environments and all of the atmosphere shifts. Now we have a few more elements at play, but sound is still at the heart of it.

SR: What advice would you give to a young theater maker?

Amy: You're only as good as who you work with, and that's a really exciting part of the job—finding your team. Part of the art of directing is surrounding yourself with experts and facilitating the room so that they can do their best work. See theater. Read plays. Talk to lots of people who make theater. And also do a lot of things that aren't related to theater. It's healthy to take those theater blinders off. Have patience. If you're passionate about something, stay with it. It can be incredibly rewarding. It's the most exciting career I can think of and also extremely hard, so make sure you're taking care of yourself and the people you work with. Have fun and be kind. It's all about people—the people that you work with and the people that you work for: the audience. Don't forget them.

CREATING THE WORLD OF *ISLANDER*

SR: What do you hope audiences take away from *Islander*?

Stewart: I'm reluctant to prescribe interpretations of the show and story. I'm as curious as anyone as to what audiences in Seattle will come away from the show feeling! That probably sounds like I'm dodging the question. What I do hope is that the virtuosity of the cast, their skill in manipulating the loop pedals and their specificity in the interpretation of characters, leaves an impression. And that audiences come away with good memories, with a renewed sense of compassion, understanding, curiosity, and respect—not just for our fellow humans, but for all of the living world.

SR: Anything else you want audiences to know?

Stewart: I hope the visit to our Islands is transporting and inspiring. I hope that audiences find that *Islander* speaks to their own experiences and find it personally meaningful. It's hard to believe that this show that we had originally designed to pack in a suitcase and play to school gyms and village halls gets to travel from Scotland to the Pacific Northwest and play in a magical place like Seattle. I find it immensely humbling and special. We're very grateful that this story can travel here and that we can share it with all of you.



Lois Craig and Julia Murray in *Islander* - photo by Steve Tanner

GLOSSARY OF SCOTTISH SLANG & TERMS

Not familiar with Scottish vernacular? We've got your back! Keep an ear out throughout *Islander* for some Scottish slang and terms.

Afa: Awful

Afore: Before

An: And

Argie-Bargie: Heated argument

Aye: An affirmative or confirmation

Bide: Live

The Bigland: This is what Kinnanfolk call the mainland.

Bletherin: Gossip

Bosie: Cuddle

Canna: Cannot

Chinwaggin: Chatting

Chums: Friends

Conked Out: Broken down, not working

Dillydally: Dawdle or slow

Dinna: Do not

Dippin taegither: Swimming together

Eejit: Idiot, fool

Fash: Worry

Fin: When

Finfolk: Amphibious creatures who can shape-shift to human form, and delight in stealing mortals from their homes. Like Selkies, Kelpies, and other Celtic Merfolk, they pose a threat to humans.

Five o'clockin: Substitute for a curse word

Fooshty: Rotten

GLOSSARY OF SCOTTISH SLANG & TERMS

Gads: Yuck or gross

Gie: Give

Haun: Hand

Helterskelter: Substitute for a curse word

Isna: Is not

Kinnan: A small island—just a speck on the map—somewhere off the coast of the Scottish Mainland. Once inhabited mainly by farmers, now losing its livelihood and population to the Mainland.

Lass girl: Young woman

Luv: Darling or dear

Ma: My

Mair: More

Masel: Myself

Midsummer: The Summer Solstice, longest day of the year—June 20 or 21 in the Northern Hemisphere. Traditionally celebrated in Northern Europe with bonfires and dancing; sometimes with games and contests, too.

Nabbin: Stealing

Numpties: Incompetents

O: Of

Oh Aye: A sarcastic affirmative or confirmation

Parlee hoose/parley house: A community meetinghouse

Puff: Life

Setasea: A small island, somewhere in the mist

Sixtember: Sixth month of the year

Skytin away: Running off

Spik: Speak

GLOSSARY OF SCOTTISH SLANG & TERMS

Spikkin: Speaking. In Kinnan, a “Spikkin” is a community meeting – like a town hall meeting.

Ta: Thanks

Thingummy: An object whose name has been forgotten

Twosday: Second day of the week

Ye/yer: You/your

Yinno: You know

Yonks: Ages, years; a long time



Lois Craig and Julia Murray in *Islander* - photo by Steve Tanner

WHAT IS LOOPING?

In *Islander*, the two actors on stage are able to layer their voices and make soundscapes using a recording technology and process called looping. What is looping, and how does it work?

According to the musical instrumentation resource [Native Instruments](#), **looping** in music refers to “the repetition of a musical phrase or section, creating a continued musical texture.” Looping is a technique used in many music genres, from electronic dance music to acoustic, group to solo performances. This process allows a musician to record one phrase of music, and then layer their (or another person’s) voice directly over it to create harmonies or overlapping, repeated sounds. Artists can also make other noise effects—such as ocean waves, sharp yells, beat-box rhythms—that will repeat over and over again in the same way.

With **live looping**, as performed in *Islander*, the audience gets to watch the artists on stage record their musical phrases and layer their voices in real time. In this show, the actors use a looping station with a foot pedal. They step on the pedal or press a button on the loop station to end each phrase as it’s recorded into a microphone, and use the loop station to control which recorded phrases play when and manage volume. The actors control the entire soundscape!

It helps to experience looping in action to understand how it works! Watch a few video examples of musicians looping live:

- [“The Way You Make Me Feel” by Michael Jackson, cover by Kawehi](#)
- [“No Scrubs” by TLC, cover by Elijah Aaron](#)
- [“Stay With Me” by Sam Smtih, cover by Kevin Olusola](#)

Find additional resources about looping:

- [Native Instruments: “What is looping in music? How to use loops in music production”](#) – Gives an overview of looping and dives into the technological background of how the process works (for the very tech-savvy!).
- [Musical-U: “Looping 101 – Making Music from Sounds”](#) – Provides examples of live looping and describes how looping is specifically used in each video example.
- [emastered: “What is Looping in Music and How do I Use It?”](#) – Includes a history of looping in music and popular music that uses loops.

CLASSROOM ACTIVITY: CREATING A MUSIC LOOP

Try this “beginners’ guide to the music loop” exercise from [BBC Maestro](#). Instructors can begin this example, then add in the rest of the class as the activity gets going.

1. Clap your hands evenly four times.
2. Repeat this step again, but this time, make your first clap louder than the following three.
3. Now repeat this twice, amounting to eight claps altogether. Your first and fifth clap here should be louder. Remember that the aim is to clap evenly, so don’t speed up or slow down when you clap—just make that first and fifth clap louder.

Once you’ve got this, you’re very close to understanding what a loop is, even if you don’t know it yet.

You now know how to play a repeated passage of music lasting for two bars and you also know where you are throughout. Most importantly, you know where “The One” (the first beat of the bar) is.

If you doubled that to four bars (or 16 claps), you would reach the most commonly used length of music that musicians and producers tend to use to create a loop.

Here’s where the magic begins. Once you have your 16 claps, you’ve got yourselves a loop! When you reach the end of your 16th clap, loop back once more and repeat it. That’s all there is to it. You can carry on for as many rotations (or loops) as you wish, as long as your speed remains consistent throughout each.



Sylvie Stenson and Stephanie MacGaraidh in *Islander* - photo by Steve Tanner

CLASSROOM ACTIVITY: THE POETRY OF THEATER

STANDARDS: Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; Organize and develop artistic ideas and work

LEARNING TARGET: Students will be able to apply the themes of *Islander* to their own poetic writing.

1. READ: Read this quote from poet Federico García Lorca:

“Theater is poetry that rises from the book and becomes human enough to talk and shout, weep and despair.”

2. DISCUSS: What does Lorca mean when he says that theater is poetry? In storytelling, what do theater and poetry have in common?

3. WRITE: Choose one of the themes of *Islander* below (or one of your own). Think of your own experiences and understandings of climate change. Write a poem about climate change and incorporate your chosen theme. You can use this cinquain poetic form (a five-line poem) described below or freestyle on your own.

CHOOSE A THEME

- Home
- Community
- Freedom
- Preservation
- Conservation
- Stewardship

MY CLIMATE CHANGE EXPERIENCE/THOUGHTS

CLASSROOM ACTIVITY: THE POETRY OF THEATER

How to write a cinquain poem:

- Line 1: One word (a noun or theme, the subject of the poem)
- Line 2: Two words (adjectives that describe the subject in line 1)
- Line 3: Three words (-ing action verbs, participles)
- Line 4: Four words (a phrase or sentence that relates feelings about the subject)
- Line 5: Five words (a phrase or sentence that conveys alternate or further feelings about the subject)

MY CINQUAIN POEM:

4. ASSESS (a.k.a. “WHAT, SO WHAT, NOW WHAT”) What did you do in this lesson? What’s important about what you did? What are some next steps you could take to expand this lesson?

RESOURCES FOR FURTHER ENGAGEMENT

[Gila River Indian Community Department of Environmental Quality](#) is responsible for environmental education and outreach, water and air quality, pesticides, solid and hazardous waste, recycling, wildlife protection, and conservation of their habitat. Currently, they are working on identifying and evaluating resources that are vulnerable to climate change. Learn more about the climate change adaptation and resiliency plan [here](#). For safety tips, check out Caution Coyote in this Safty Scouts educational [video](#).

[Rio Reimagined](#) is an initiative working to connect the community, restore and revitalize the Gila and Salt Rivers, and develop economic stability.

[Sacred Spaces - Indigenous people find legal, cultural barriers to protect sacred spaces off tribal land](#). This article discusses the struggles that Native Americans have faced while protecting sacred spaces and why it's important.

[National Forest Foundation's Southwest Program](#) focuses on projects to improve recreation infrastructure, protect our drinking water, reduce the threat of wildfire, and protect and restore wildlife habitat. Explore current and future forest restoration projects in northern and southern Arizona, with this interactive map.

[Restoring Nature's Buzz along the Salt River in Phoenix](#) - An initiative recognizing the importance of pollination in maintaining a balanced ecosystem. The project raises awareness of the importance of protecting and restoring natural ecosystems within areas of increasing population.

Don't Trash AZ came up with a list of 50 easy ways to take care of Arizona's environment. See how you can help [here](#).

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