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It Is Said That

**A Curriculum Document for the Ontario
Curriculum, Grades 1–8: Language**

Cree and Northern Ojibway Legends Series



Jim Hollander

It Is Said That

Jim Hollander



Timmins, Ontario

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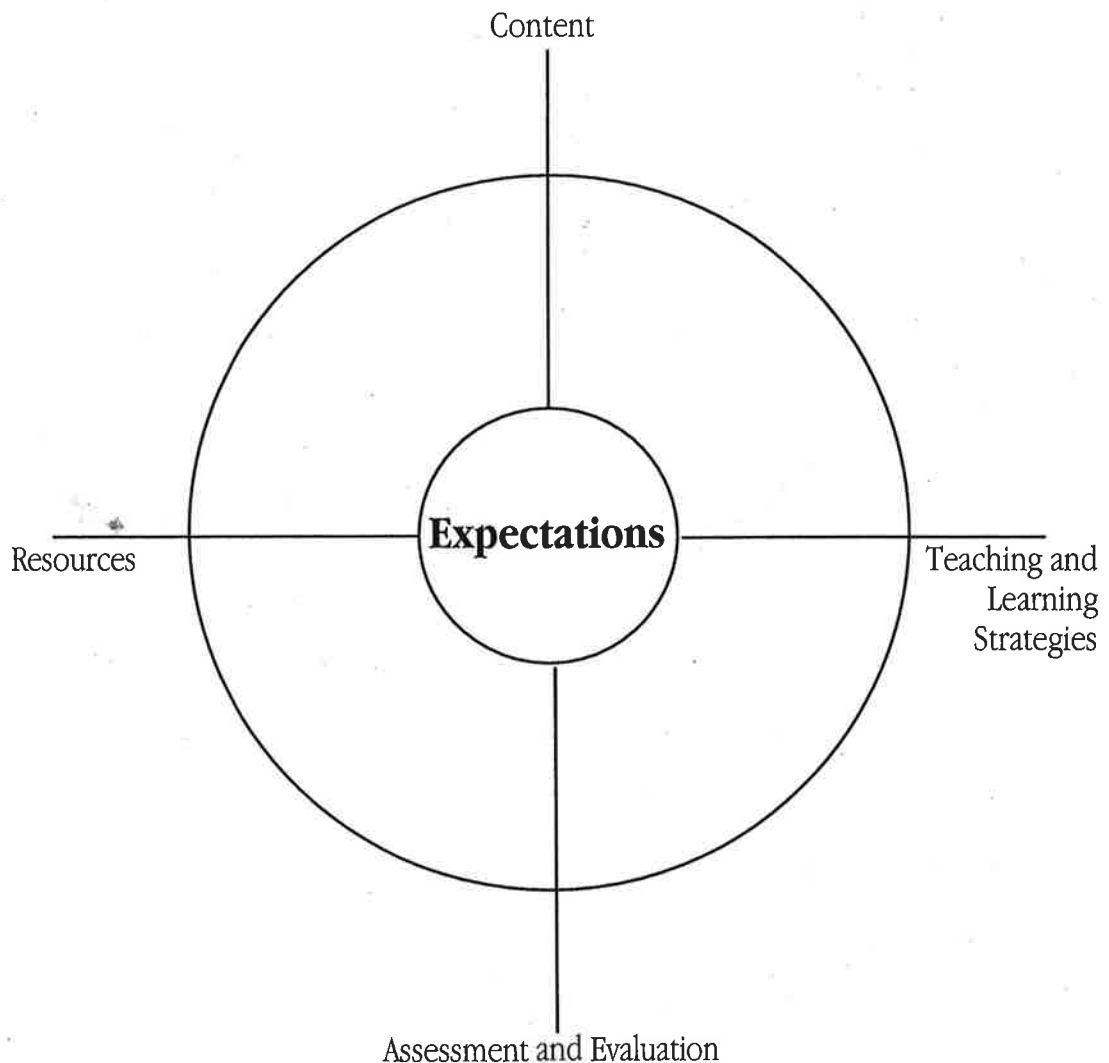
Introduction

How To Use This Curriculum Document

The *It Is Said That* curriculum document was designed to be used with the Cree and Northern Ojibway (Oji-Cree) series of legends published by the Ojibway and Cree Cultural Centre: *Wee-sa-ki-jabk and the Trees*, *Great Horned Owl and the Rapids*, *One Time When Wee-sa-ki-jabk Was Walking*, *Cha-ka-pas and his Sister*, *Another Time When Wee-sa-ka-chak Was Walking*, and *Big Skunk, and Wolverine and the Wolves*. However, this document may be used with other legends available to schools in Ontario. The *It Is Said That* curriculum document was developed to provide you with teaching and learning activities for the **expectations** identified in the *Ontario Curriculum, Grades 1–8: Language*. Expectations from the other subject areas described in the *Ontario Curriculum, Grades 1–8* are also supplied. Values are included with the Ministry of Education and Training expectations because one of the functions of these traditional stories was to teach values or provide lessons on behaviour. The **teaching and learning strategies** presented here were collected from many sources and are offered as suggestions for achieving the expectations outlined. Furthermore, a variety of activities are provided to accommodate the differing needs of teachers and students. The **assessment and evaluation** tools listed in this document reflect current practices and are aligned with achievement levels described in the *Ontario Curriculum, Grades 1–8: Language* (pp. 8–9). All **resources** used in the development of the *It Is Said That* curriculum document are noted in the resources section of each activity or in the Reference and Resource List. You are encouraged to seek out these resources from your library or obtain them for your school as required.

Curriculum Planning Overview

Careful curriculum planning requires an awareness of the relationships between the expectations and the content, teaching and learning activities, assessment and evaluation, and resources. A circular or holistic approach allows us to see these relationships by showing how various aspects of curriculum planning are connected. This approach also reflects Aboriginal worldviews where everything is related and everything is connected.



The Purpose of *The Ontario Curriculum, Grades 1–8: Language, 1997*

The Ontario Curriculum, Grades 1–8: Language, 1997 has been developed to provide a rigorous and challenging curriculum for each grade from Grade 1 to Grade 8. The required knowledge and skills for each grade set high standards and identify what parents and the public can expect children to learn in the schools of Ontario.

—from *The Ontario Curriculum, Grades 1–8: Language, 1997*, p. 3

The Importance of Language

Language is central to students' intellectual, social, and emotional growth, and must be seen as a key element of the curriculum. Parents, students, and teachers need to understand that language is a crucial tool for learning in all areas. Whether they are studying literature or history, or learning science, students need fundamental language skills to understand information and express their ideas. Through language learning, students acquire skills that are essential in the workplace; for example, they learn to analyze ideas and information and to communicate them clearly, both orally and in writing. Through a study of literature, they come to understand other people and themselves and to appreciate the power of words and the many different uses of language. By examining media productions, they develop the ability to understand and interpret a range of media messages.

When students learn to use language in the elementary grades, they do more than master the basic skills. They learn to express feelings and opinions, and, as they mature, to support their opinions with sound arguments and research. They become aware of the many purposes for which the language is used and the diversity of forms it can take to appropriately serve these purposes and a variety of audiences. They learn to use the language and forms appropriate for different formal and informal situations—for example, the formal language of debate, the figurative language of poetry, the technical language and formal structures used in report writing. In sum, they experience the expressive and communicative power of language and come to appreciate language as both a source of pleasure and an important medium for recording and communicating ideas and information.

—from *The Ontario Curriculum, Grades 1–8: Language, 1997*, p. 5

Strands in the Language Curriculum

The language expectations are organized into three *strands*, which correspond to the three main areas of language use. The three strands are: Writing; Reading; and Oral and Visual Communication. All the knowledge and skills outlined in the expectations for the language program are mandatory. The program in all grades is designed to develop a range of essential skills in reading, writing, and oral literature, including a solid foundation in spelling and grammar; an appreciation of literature and the ability to respond to it; and skills in using oral language accurately and effectively. Students will also learn to use critical and analytical skills to respond to communications media, and will develop skills in using technology to search and share information.

—from *The Ontario Curriculum, Grades 1–8: Language*, 1997, p. 5

Approach to Writing

The new Ontario curriculum emphasizes the basic skills related to the conventions of written language—grammar, spelling, punctuation, and the common conventions of style, form, and presentation. These skills are considered essential because they must be mastered if students are to produce writing that is clear and precise and that communicates with ease. At the same time, it is important to recognize that these basic skills support and complement the broader skills and aptitudes essential for effective communication: the ability to think clearly and creatively and to order ideas in a logical and disciplined manner. Therefore, while there will doubtless be occasions when teachers will find it necessary and even desirable to focus on a lesson on some aspect of grammar or spelling, the basic conventions should be taught as much possible through use and application in purposeful contexts. Writing activities that students see as meaningful and that challenge them to think creatively about topics and concerns of interest to them will lead to a fuller and more lasting mastery of the basic skills. Equally important, writing activities in which students are involved as creative learners and thinkers will demonstrate to them that clear writing is the result of clear thinking and the disciplined application of the conventions of writing.

There are other reasons for developing students' writing skills through meaningful, creative activities besides the obvious one that students learn best when they are encouraged to think as they learn. Writing that is clear, correct, and precise is only part of our goal for students. We also want to give them the best possible opportunities for producing writing that is interesting and original and that reflects their capacity for independent critical thought. Writing activities that encourage students to think about things that matter to them in interesting new ways and to express these thoughts in a focussed manner will provide these opportunities.

—from *The Ontario Curriculum, Grades 1–8: Language*, 1997, p. 10

Approach to Reading

In reading, the new Ontario curriculum focuses on developing the skills that will enable students to become effective readers. Students need to be able to read well during their school years, when they will be reading extensively for personal and academic purposes, and in their subsequent careers, when they will often rely on their reading skills to do a job successfully. An effective reader is one who not only grasps the essential ideas communicated in a piece of writing, but who is able to use and apply these ideas later in new contexts. Students must, therefore, develop the skills needed to process, analyze, and absorb information and to think clearly, creatively, and critically. They must also develop a rich and varied vocabulary, become skilled at using the written conventions of language in their reading, and read a wide variety of materials that illustrate the many uses of writing. Reading a wide range of materials in all areas of the curriculum will also help students discover what interests them most, and will enable them to develop their interests and abilities in ways that are suited to their needs.

Important as they are, reading for information and reading for learning are not the only activities that should be emphasized as students develop their reading skills. A well-balanced reading program will provide students with many opportunities to read for pleasure, for self-discovery, and for self-enrichment. Such reading activities are particularly important in the elementary grades, when attitudes to and habits of reading are first formed. Reading experiences that invite students to discover new worlds and experiences and to develop their own imaginative powers will go a long way towards convincing them that literature and other reading materials can be a rich source of pleasure and knowledge. Such experiences will also lead to a love of reading, which is among the most valuable resources students can take with them into adult life.

—from *The Ontario Curriculum, Grades 1–8: Language*, 1997, p. 27

Approach to Oral and Visual Communication

In the new Ontario curriculum, there is a strong emphasis on helping students develop the oral and visual communication skills they need to understand and interact with others, to express themselves fluently and with confidence, and to interpret media works and use the various media to communicate their own ideas.

Oral communication skills are important because they play a central role in students' learning in all areas of the curriculum. Students listen and speak in order to understand and explore ideas and concepts, identify and solve problems, organize their experience and knowledge, express and clarify their thoughts, feelings, and opinions, and convey information. Listening and speaking skills

are also essential for co-operative learning activities and for social interaction at home, at school, and in the community.

To develop their oral communication skills, students need numerous opportunities to listen and talk to others for a variety of purposes and about a range of subjects—including personal interests, current affairs, and school work. Their program should also include opportunities to engage in oral activities such as brainstorming, discussing strategies for problem solving, debating issues, presenting and defending ideas, and offering critiques of the ideas of others.

Although students usually begin to develop oral language before they learn to read and write, the development of their reading and writing skills can enhance their ability to use oral language clearly, correctly, and effectively.

Oral communication is an important component in a variety of communications media; it is the main component in radio, for example. But many communications media have a strong visual component in addition to, and sometimes instead of, the oral component—as in film, television, or the graphic arts. Students' repertoire of communication skills should include the ability to understand and interpret the messages they receive through the various media and the ability to use these media to communicate their own ideas. In particular, skills related to high-technology media (such as film, television, and the Internet) are important because of the pervasive influence of these media in our lives and society. Learning to understand and use these and other media can greatly expand students' sources of information, expressive and communicative capabilities, and career opportunities.

To develop their media communication skills, students should have opportunities to view, analyze, and discuss a wide variety of media works and relate them to their own experience. They should also have opportunities to use a range of technologies to create media works of many types (e.g., drawings, cartoons, designs, radio plays, films, World Wide Web pages).

—from *The Ontario Curriculum, Grades 1–8: Language*, 1997, p. 39

Planning Student Programs

In planning language programs, teachers should aim to help students acquire varied and correct language through instruction combined with interesting and purposeful activities in reading, writing, and the use of oral language. Because the various language functions are interdependent, teachers will plan activities that blend material from the different strands. Students will talk about a topic before writing about it, for example, or listen to presentations to supplement their reading, or examine media materials before developing speeches or debates. Teachers will also emphasize the importance of language skills in the course of instruction in other subjects. In a

well-developed program, teachers of all subjects help students acquire language skills. Teachers will therefore plan programs that will enable students to broaden their knowledge and skills by combining the study of language with the study of other subjects.

—from *The Ontario Curriculum, Grades 1–8: Language, 1997*, p. 6

To enable students to broaden their knowledge, skills, and values teachers should follow an integrated or holistic approach to teaching and learning. This holistic approach follows many of the First Nations' approaches to education and emphasizes the following: (a) values, (b) the relationship between humans and the environment, (c) objective and subjective, (d) interconnectedness, (e) relationship between whole and parts where the sum is greater than parts, (f) material and spiritual, (g) scientific and direct, intuitive knowing, (h) all life as sacred, (i) co-operation and competition, and (j) partnership based on win/win situations which ultimately leads to transformation or change.



It Is Said That Overview

Stories and Storytelling

Cree and Northern Ojibway (Oji-Cree) elders told two kinds of stories: (1) *aataloobkaana* or traditional stories about legendary or heroic figures, animals, trees, and landscape features; and (2) *tipaacimoowina* or popular stories about personal experiences and reminiscences, local history accounts, and real or apparently real events. When these elders told *aataloobkaana* or traditional stories they would often begin by saying "It is said that ..."

Aataloobkaana were told to teach values or provide lessons on behaviour, to explain the nature of the world and our place in it, to help comprehend the wonder and mystery of the universe, and to entertain us through humour. These traditional stories, handed down from generation to generation, can be organized around four sub genres: legendary non-cyclic tales, heroic cyclic episodes, non cyclic folktales, and thematic cyclic episodes or *paastaamowin*. All of these sub genres, except the thematic cyclic episodes, are represented in the Cree and Northern Ojibway Legends Series. These *aataloobkaana* deal with a legendary or heroic time when animal people (ancestors of animals before they took their present day shapes) and human or legendary beings could understand each other, and a place where the hunting-gathering lifestyle existed.

Approach to Storytelling

In earlier times *aataloobkaana* or traditional stories were only told during the long cold winter season after the first frost. Storytellers usually told their stories within a well defined framework. Although each sub genre has several distinctive features, there was room for individual expression. Differences in expression might include use of sound effects, gestures, laughter (to suggest humour or signal tone and interpretation of the story), and different levels of interaction with the audience.

Aataloobkaana were meant to be told not read. Consequently, the following are offered as suggestions for the oral presentation of these stories:

- Review the story notes. These notes provide you with information on the sub genre and an overview of the story itself. Story tellers grew up with these stories and were familiar with the different genres.
- Read the story aloud several times. This will provide you with a feeling for the language used by the original story teller. Story tellers listened to these stories being told over and over.

- Rehearse the story for memory. Keep faithful to the story, but tell the story with appropriate sound effects, gestures, laughter, and level of interaction you expect with your students. Story tellers told these stories in their own distinct ways.
- Share the story with your students. Tell the story in a way that is most comfortable to you. Story tellers often began these stories with one of the following: "It is said that ...", "One time ...", or "Once, long ago ...". They told these stories based on their repeated hearings of them, and often ended these stories with one of the following: "That's the end of this story.", "That's how long this legend is.", or "That's the length of this one."

In the sections that follow, which describe expectations in [writing, reading, and] oral and visual communications [and other subject areas] for Grades 1 to 8, some repetition has been necessary to reflect the progressive nature of skills development. Expectations dealing with skills that continue to be of major importance as students progress from grade to grade are repeated for all relevant grades, and progression is indicated by means of increasingly complex examples. Some of the expectations for the higher grades combine skills that are introduced separately in the lower grades, thus creating skills and applications of increasing complexity. It should also be noted that all the skills described in these expectations continue to be developed and refined as students move on through the grades, whether or not the expectations for the skills are repeated.

—from *The Ontario Curriculum, Grades 1–8: Language*, 1997, p. 39

Consequently, the skills and applications mentioned in each section are offered as suggestions and may be used at higher or lower grade levels. The three sections found in the *It Is Said That* curriculum document that reflect ministry expectations are as follows:

ONE Primary (Grade 3) Unit Profile

Wee-sa-ki-jabk and the Trees
and *Great Horned Owl and the Rapids*

TWO Junior (Grade 6) Unit Profile

One Time When Wee-sa-ki-jabk Was Walking, Cha-ka-pas and his Sister,
and *Another Time When Wee-sa-ka-chak Was Walking*

THREE Intermediate (Grade 8) Unit Profile

Big Skunk, and Wolverine and the Wolves



ONE Primary (Grade 3) Unit Profile

Unit Description

In this unit, the students will experience a variety of traditional stories about legendary or heroic figures, animals, trees, and landscape features. More specifically, the students will explore *Wee-sa-ki-jahk and the Trees* and *Great Horned Owl and the Rapids* as examples of authentic Cree and Northern Ojibway (Oji-Cree) traditional stories (*aataloobkaana*). Through an approach based on whole class, learning centres, group sharing, and independent activities the students will develop the essential skills in reading, writing, and oral literature. Integrated activities in visual arts, and drama and dance will offer students additional opportunities to respond to these traditional stories.

Strands and Expectations

Strands

Oral and Visual Communication, Reading, Writing, Visual Arts, Drama and Dance

Overall Expectations

By the end of Grade 3, students will

Oral and Visual Communication

- listen to discussions and ask questions to clarify meaning;
- retell stories, demonstrating an understanding of basic story structure and including information about characters, action, and story ending;
- talk about characters and situations in stories, and information and ideas in non-fiction materials
- apply the rules for working with others;
- view, read, and listen to media works that convey messages or information and talk about what they have learned;
- use the conventions (e.g., sentence structure) of oral language, and of the various media, that are appropriate to the grade.

—from *The Ontario Curriculum, Grades 1–8: Language*, 1997, p. 42

Reading

- read a variety of fiction and non-fiction materials (e.g., chapter books, children's reference books) for different purposes
- read aloud, speaking clearly and with expression;

- read independently, using a variety of reading strategies;
- express clear responses to written materials, relating the ideas in them to their own knowledge and experience and to ideas in other materials that they have read;
- select material that they need from a variety of sources;
- understand the vocabulary and language structures appropriate for this grade level;
- use conventions of written materials to help them understand and use the materials.

—from *The Ontario Curriculum, Grades 1–8: Language, 1997*, p. 31

Writing

- produce pieces of writing using a variety of forms (e.g., simple research reports, letters, stories, poems);
- use materials from other media (e.g., sketches) to enhance their writing;
- revise and edit their work, using feedback from the teacher and their peers;
- use and spell correctly the vocabulary appropriate for this grade level;
- use correctly the conventions (spelling, grammar, punctuation, etc.) specified for this grade level.

—from *The Ontario Curriculum, Grades 1–8: Language, 1997*, p. 15

Visual Arts

- produce two- and three-dimensional works of art that communicate ideas (thoughts, feelings, experiences) for specific purposes and to familiar audiences;
- identify the elements of design (colour, line, shape, form, space, texture), and use them in ways appropriate for this grade when producing and responding to works of art.

—from *The Ontario Curriculum, Grades 1–8: The Arts, 1998*, p. 34

Drama and Dance

- interpret and communicate the meaning of stories, poems, plays, and other material drawn from a range of sources and cultures, using basic drama and dance techniques (e.g., writing in role);
- solve problems presented in different kinds of dramatic situations through role playing and movement.

—from *The Ontario Curriculum, Grades 1–8: The Arts, 1998*, p. 51

Activities and Sequence

Wee-sa-ki-jabk and the Trees and Great Horned Owl and the Rapids

Activity 1—Oral and Visual Communication

Activity 2—Reading

Activity 3—Writing

Activity 4—Visual Arts

Activity 5—Drama and Dance

Unit Planning Notes

- Review How To Use This Curriculum Document, Curriculum Planning Overview, *The Ontario Curriculum* language information, and Planning Student Programs in Introduction (pp. 1–7).
- Ensure that activity centres are set up and contain the materials listed below, and review teacher and student instructions for each centre.

Listening Centre

Materials: tape recorder with headphones, stories on audio tape and written material in Ziplock bags

Teacher Instructions: record stories on audio tape

- place audio tapes and written materials in Ziplock bags
- create writing activities (e.g., cloze) for each tape
- direct students to listening materials

Student Instructions: have students, individually or in pairs, select material from audiotape collection

- have them read along silently or in a soft voice
- or have student retell the story into a tape recorder for use at the listening centre or for use at the drama centre (puppet show)
- or complete writing activities (e.g., cloze) for each tape depending on their stage of development
- have students rewind tape and replace materials in appropriate container after use

Reading Centre

Materials: rugs, pillows, stuffed animals, and storyteller's chair

Teacher Instructions: create or obtain writing activities that reinforce language patterns found in reading materials selected

- create or obtain writing extension activities that reflect the three major cueing systems: semantic, syntactic, and phonographemic
- direct students towards related reading materials and dictionaries

Student Instructions: have students respond to the reading materials through writing activities that reinforce language patterns

- or provide students with writing extension activities that help them obtain meaning from print by the three major cueing systems: semantic, syntactic, and phonographemic
- have students return reading and writing materials to appropriate areas after use

Computer Centre

Materials: multimedia CD-ROM and software that varies in age appropriateness and grade level (including application software)

Teacher Instructions: create or obtain writing activities that reinforce language patterns found in CD-ROM materials selected.

- create or obtain writing extension activities that reflect the three major cueing systems:

semantic, syntactic, and phonographemic

—direct students towards related CD-ROM materials

Student Instructions: have students respond to the CD-ROM materials through accompanying activities that reinforce language patterns or help them obtain meaning from print by the three major cueing systems: semantic, syntactic, and phonographemic

—have students return CD-ROM materials to appropriate areas after use

Classroom Library Centre

Materials: high quality literature which varies in length, style, format, and purpose

Teacher Instructions: review instructions on library centre

Student Instructions: have students, individually or in pairs, select material from classroom library collection

—encourage use of related materials for further reading

—have them read material silently or in a soft voice

—have student complete checklist of materials read

—have students return library materials to appropriate areas after use

Writing Centre

Materials: writing folders, pre-made booklets of a variety of shapes and sizes, a variety of paper and writing tools, stapler, scissors, glue, tape, “post-it” notes, lettering stencils, and rubber stamps

Teacher Instructions: create or obtain writing extension activities that reflect the correct use of nouns, verbs, adjectives, and adverbs, the use of the apostrophe in common contractions (e.g., can’t, I’ll), the use of a variety of sources (e.g., dictionary, word lists, computer to check the spelling of unfamiliar words), the use of new words from the students’ reading into their writing

—direct students to writing materials

Student Instructions: provide students with writing extensions developed in the context of current writing activities, e.g., the correct use of nouns, verbs, adjectives, and adverbs, the use of the apostrophe in common contractions (e.g., can’t, I’ll), the use of a variety of sources (e.g., dictionary, word lists, computer to check the spelling of unfamiliar words), the use of new words from their reading into their writing

—or have students proofread work focusing on the correct use of nouns, verbs, adjectives, and adverbs, the use of the apostrophe in common contractions (e.g., can’t, I’ll), the use of a variety of sources (e.g., dictionary, word lists, computer to check the spelling of unfamiliar words), the use of new words from their reading into their writing

—or have students publish their own previously proofread materials in the form of their own choosing (post-writing stage)

—have students return writing materials to appropriate areas after use

Art Centre

Materials: a variety of paper and art tools, paint, crayons, markers, scissors, glue, and tape

Teacher Instructions: create or obtain art extension activities that reflect elements of line and texture

—direct students to art materials

Student Instructions: provide students with art extension activities on characteristics of line and texture, e.g., make a collage of pictures or clippings showing a variety of lines, make a collage of pictures or clippings showing a variety of textures, or make 3-D paper masks of characters in stories read

—have students clean-up and return art materials to appropriate areas after use

Drama Centre

Materials: used clothing, found objects, puppets, story scripts, TV, and VCR

Teacher Instructions: locate other Wee-sa-ki-jahk traditional stories or videos for use as drama extension activity

—create drama extension activities e.g., Wee-sa-ki-jahk puppet play with script or written story responses in role of one of the characters

—direct students to drama materials

Student Instructions: provide students with drama extension activities such as responding to story or video as one of the characters through writing or through a puppet play with script

—have students return drama materials to appropriate areas after use

- Ensure that resources listed are available in the classroom library or the Library Resource Centre. If resources are not available then alternative materials should be selected in conjunction with the school librarian or other teachers.

- Locate elder willing to tell traditional stories to Primary students.

- Review entire unit to develop an understanding of the activities and connections between the strands. Unit activities, sequence, and time distribution will depend on the needs of the students and teacher, consequently the following suggestions are offered as guidelines for implementing this curriculum.

- Set up bulletin board on traditional stories and storytelling theme.

Accommodations

All students must be given opportunities to achieve the overall and specific expectations described in *The Ontario Curriculum, Grades 1–8*. To meet the range and diversity of student abilities that teachers will encounter a variety of teaching and learning strategies, and assessment tools and techniques have been provided in this unit. An examination of the IEPs of exceptional students may help teachers select appropriate learning and assessment strategies.

Further, teachers must acknowledge and accommodate cultural and language differences. The use of strategies that include letting students learn from other students, promoting holistic learning, fostering active learning techniques, and encouraging cooperative learning may be necessary for Aboriginal and English as a Second Language students.

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Wee-sa-ki-jahk and the Trees

Contributor Notes

- Lizzie Matthews from Winisk, Ontario (now relocated and renamed Peawanuck) told *Wee-sa-ki-jahk and the Trees*. It was recorded in 1983.
- Anastasia Weesk, from the Ojibway and Cree Cultural Centre in Timmins, transcribed this story from the original Cree into syllabics and then translated it into English.
- Richard Koosees, a high school student at Francine J. Wesley Secondary in Kashechewan, Ontario, illustrated this story.

Story Notes

Wee-sa-ki-jahk is a well known culture figure (hero) or trickster in stories or legends heard along the west coast of James and Hudson bays. In other First Nations' stories he is often called Nanabush. It is said that Wee-sa-ki-jahk could speak to all living things such as animals, birds, and even trees. *Wee-sa-ki-jahk and the Trees* is an example of one episode of a heroic or trickster cycle. Each episode usually has the following features: (a) an introduction where the culture figure is presented, (b) a two part storyline where Wee-sa-ki-jahk tricks or persuades someone or something, and where the trickster is in turn tricked or meets his match, and (c) a conclusion where a lesson in behaviour or a natural occurrence in the world is explained.

In the first part of the story, Wee-sa-ki-jahk convinces trees (probably spruce) to squeeze his stomach so that he can eat more food—he is being greedy. In the second part, the trees won't let Wee-sa-ki-jahk go, and call for all the animals (weasel, mink etc.) to eat his food—he meets his match in the trees. The result is the twisted trees we see today in the woods, and perhaps a lesson about sharing your food with others. Other storytellers say that Wee-sa-ki-jahk ate the intestines with the liver still attached he had thrown away, or used the innards, especially the bladder, to collect grease obtained from boiling the bones of the bear. The lesson being that even when there is a great deal to eat, nothing should be thrown away.

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Great Horned Owl and the Rapids

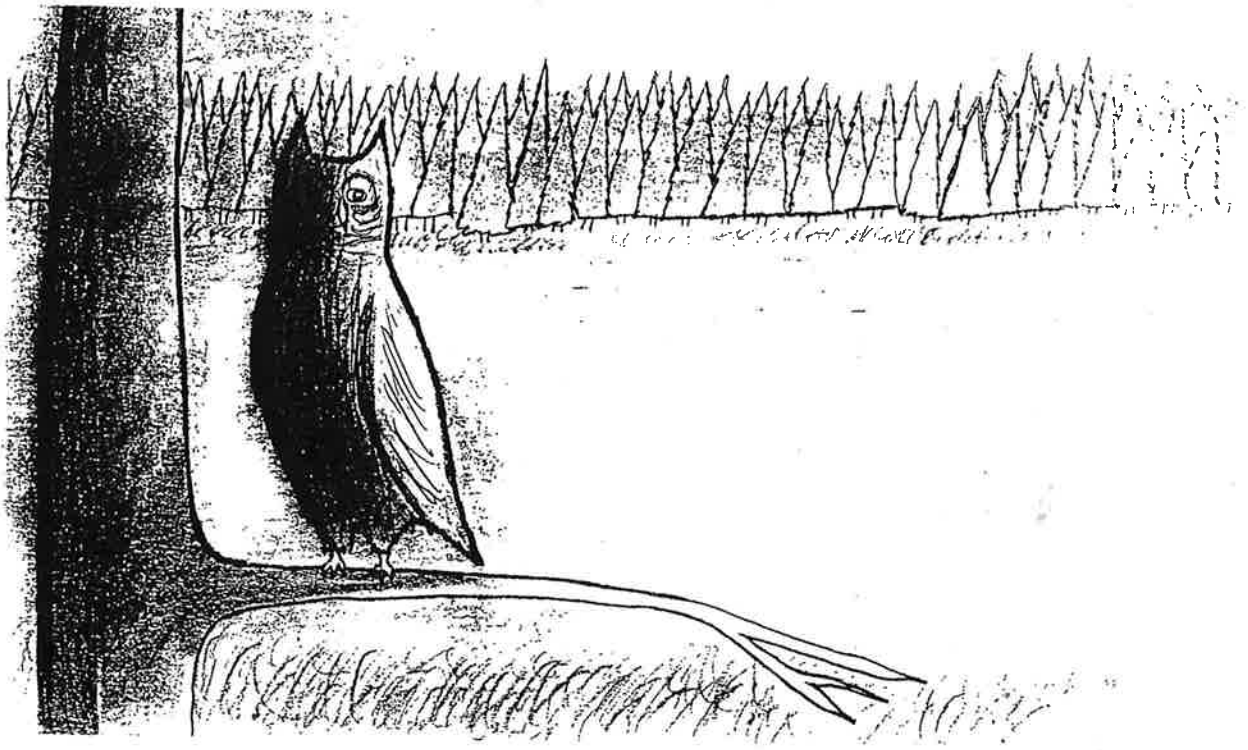
Contributor Notes

- Issac Gliddy from Wunnumin, Ontario told *Great Horned Owl and the Rapids*. It was recorded in 1975.
- Evelyn Baxter, a freelance translator from Ogoki, Ontario transcribed this story from the original Oji-Cree into syllabics and then translated it into English.
- Andrew Anderson (from Wunnumin Lake, Ontario), a high school student at Pelican Falls Secondary School in Sioux Lookout, Ontario, illustrated this story.

Story Notes

Folktales are well known inside and outside Northern Ojibway communities. *Great Horned Owl and the Rapids* is an example of a stand alone folktale. It is said that living and nonliving things could understand each other. These tales might explain the nature of some aspect of the world, but this stand alone folktale was most likely told to entertain and amuse. These folktales are categorized as having one theme featuring a two stage arrangement.

In this story, Great Horned Owl is so proud of the noise he makes that he challenges the rapids to a contest. Because Owl talks boastfully, he literally loses his head.



ONE

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Activity 1—Oral and Visual Communication

Specific Expectations:

The students will be able to

Non-verbal Communication Skills

(1) use appropriate volume, tone of voice, gestures, and stance when speaking, making a presentation, or reading aloud;

Group Skills

(2) contribute ideas appropriate to the topic in group discussion and listen to the ideas of others;

Media Communication Skills

(3) identify basic elements of text (e.g., size of print) and basic techniques (e.g., different tones of voice in audio productions) that help convey the message in print and media materials;

Values

and (4) work together effectively (cooperation).

Planning Notes:

Review stories and storytelling and approach to storytelling in *It Is Said That Overview* (pp. 8–9).

Read contributor's notes and story notes on each legend (pp. 12–13).

Locate elder willing to tell traditional stories.

Teaching and Learning Strategies:

Whole Class Activity (20 minutes)

—provide an overview of entire unit to students with emphasis on traditional stories and storytelling

—have students gather around storyteller's chair

—have elder tell their own traditional stories

—orally tell one of the series stories using appropriate volume, tone of voice, and gestures

—ask students to retell the story in sequence using open-ended questions

—orally retell the story

—discuss character, plot, setting and theme by asking the following questions: Who is in this story (characters)? What happens in this story (plot)? Where and when does the story take place (setting)? What does the storyteller have to say about life in this story (theme)?

—continue with comments about storyteller from contributor's notes

Independent Activity (15 minutes)

- in pairs have the students tell each other their version of the story
- have one student retell story
- have other student listen carefully to retell the best parts of that version of the story to storyteller (this reinforces the oral storytelling tradition)
- have listener share what she or he heard
- repeat switching roles

Learning Centres Activity (60 minutes minimum)

- provide instructions on use of learning centres
- explain that throughout the week (or next two weeks if using both stories) each student must visit each activity centre one or two times
- focus on new materials found at each centre relating to this unit
- have students sign up for 3 activity centres and 1 teacher conference with no more than 5 or 6 students at each
- at teacher conference continue discussion of main events in sequence, character, plot, setting, and theme
- orally retell the story in small group emphasizing use of volume, tone of voice, and gestures
- introduce print material from which the oral story was derived
- draw students' attention to text e.g., font size and style, syllabics, and roman orthography
- comment on author, transcriber and translator, and illustrator from contributor's notes
- have students retell the story noting main events in sequence, characters, setting, details, inferences and use of story vocabulary by asking the following leading questions: Who are the characters in this story? Describe them. Did the way any of the characters think or act influence the outcome of the story? How? What happens in this story? (plot) or What problem did the main character face? What happened to complicate the problem? How was the problem resolved? Where and when does the story take place? (setting) Why do you think the storyteller told this story? What does the storyteller have to say about life (theme) in this story?
- have students focus on volume, tone of voice, gestures, and stance in their discussions
- describe the material used with emphasis on the story notes
- repeat with next three groups

Group Sharing Activity (10 minutes)

- orally retell the story to large group
- have students retell the best parts of the story to the class (this reinforces the oral storytelling tradition)

Assessment and Evaluation:

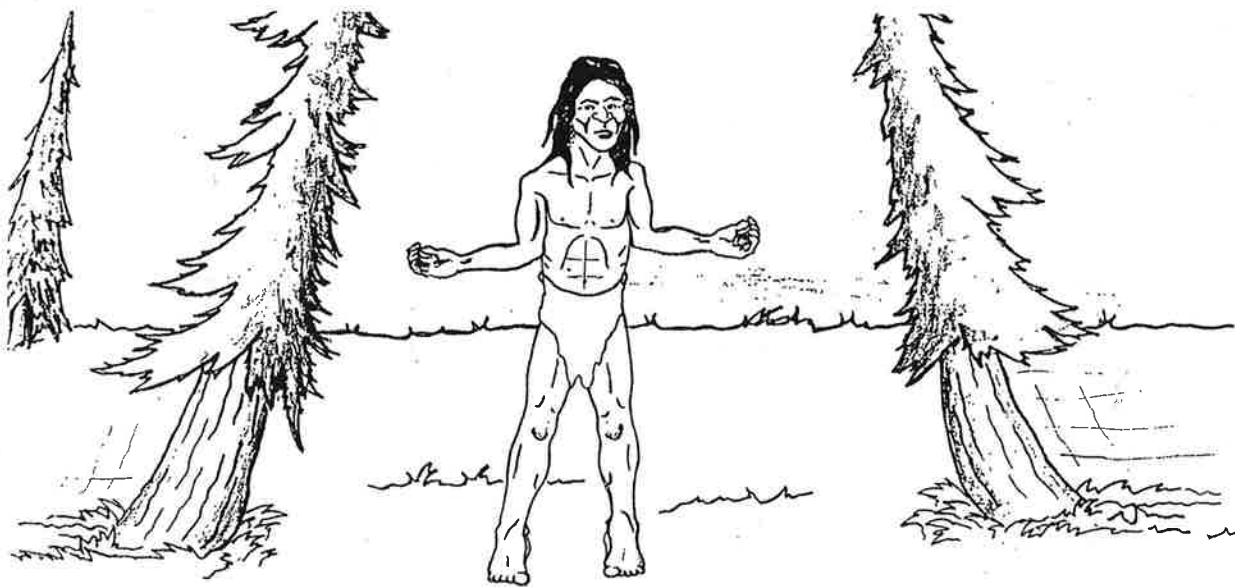
purpose	achievement chart category	evaluator	tool
diagnostic assessment of whole class on interactions	communication	teacher	anecdotal comments
diagnostic assessment of individual student on using appropriate volume, tone of voice, gestures, and stance	communication	teacher	oral development checklist
formative assessment of small group on ideas (main events in sequence, characters, setting, details, and inferences)	reasoning	teacher	anecdotal comments
diagnostic assessment of large group on cooperation	communication	teacher	anecdotal comments

Resources:

Print Materials: *Wee-sa-ki-jabk and the Trees*, *Great Horned Owl and the Rapids*, or student reading materials related to traditional stories from reference and resource list

Multimedia and Software:

Manipulatives: storyteller's chair



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Activity 2—Reading

Specific Expectations:

The students will be able to

Reasoning and Critical Thinking

- (1) identify and describe some elements of stories (e.g., plot, central idea, characters, setting);
- (2) begin to make inferences while reading;

Understanding Form and Style

- (3) identify and describe different forms of writing (e.g., poems, stories, plays);

Knowledge of Language Structures

- (4) use their knowledge of word order in oral and written language to determine the meaning of sentences;

Vocabulary Building

- (5) use a variety of strategies to determine the meaning of unfamiliar words (e.g., use the context, break the word into syllables or other recognizable units, use a dictionary, use phonics);

Values

- and (6) develop feelings of self-worth which may be demonstrated by cheerfulness, participation, risk-taking, volunteering, or accepting challenges (self-esteem).

Planning Notes:

Preview reading materials related to traditional stories in the Reading Centre.
Ensure different student reading abilities in each group.

Teaching and Learning Strategies:

Whole Class Activity (20 minutes)

- have students sit in circle around storyteller's chair
- review comments on author, transcriber and translator, and illustrator from contributor's notes on reading material
- orally read the story using appropriate volume, tone of voice, and gestures
- ask students to make predictions or inferences as story is read
- provide students with characters, plot, setting, and theme and ask students to identify elements of story
- review the traditional story (legend) used with emphasis on the story notes

Independent Activity (15 minutes)

- have students or teacher choose reading material
- have students read independently, in pairs (have partners read aloud together side by side from each other), or in small groups as much as time and attention span allow
- students who read from memory and need to focus on print gain from using a marker
- conversely, students who over focus on specific aspects of print benefit from reading along with a partner

Learning Centres Activity (60 minutes minimum)

- review instructions on use of learning centres
- explain that each student must visit each activity centre at least once
- have students sign up for 3 activity centres and 1 teacher conference with no more than 5 or 6 students at each
- at teacher conference conduct shared reading of student or teacher selected reading material related to traditional stories in big book form, or on CD-ROMs, slides, or overheads
- have students or teacher orally read material (this promotes the oral tradition)
- ignore most miscues unless meaning is being disrupted
- ask students to make predictions or inferences as story is read
- use this conference to provide strategies on determining meaning of sentences using word order, and meaning of unfamiliar words using semantic, syntactic, or phonographemic cues, as they arise
- encourage students to share reading experience by discussing character, plot, setting and theme through the following questions: Who are the characters in this story? Describe them. Did the way any of the characters think or act influence the outcome of the story? How? What happens in this story? (plot) or What problem did the main character face? What happened to complicate the problem? How was the problem resolved? Where and when does the story take place? (setting) Why do you think the storyteller told this story? What does the storyteller have to say about life (theme) in this story?
- or have students individually or in small group share a rehearsed reading
- repeat with next three groups

Group Sharing Activity (10 minutes)

- have students regroup around storyteller's chair
- select a familiar chant, song or poem and encourage the group to read it together
- or select individuals or small groups to present reading responses or reading extension activities to a large or small group audience
- or have students individually or in small group share a rehearsed reading

Assessment and Evaluation:

purpose	achievement chart category	evaluator	tool
formative assessment of small group on story elements (characters, setting, plot, theme, and inferences)	reasoning	teacher	reading development checklist
formative assessment of student on different forms of reading	organization of ideas	student	reading checklist
diagnostic assessment of student on strategies used in determining meaning of sentences and meaning of unfamiliar words	application of language conventions	teacher	rubric
formative assessment of student for cheerfulness, participation, risk-taking, volunteering, or accepting challenges	communication	teacher	anecdotal comments

Resources:

Print Materials: *Wee-sa-ki-jahk and the Trees*, *Great Horned Owl and the Rapids*, student reading materials related to traditional stories selected from reference and resource list, and various school dictionaries

Multimedia and Software: CD-ROM materials related to traditional stories selected from reference and resource list

Manipulatives: storyteller's chair, computers, slides, or overheads

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Activity 3—Writing

Specific Expectations:

The students will be able to

Grammar

(1) correctly use nouns, verbs, adjectives, and adverbs;

Punctuation

(2) use the apostrophe in common contractions (e.g., can't, I'll);

Spelling

(3) use a variety of sources (e.g., dictionary, word lists, computer) to check the spelling of unfamiliar words);

Word Use and Vocabulary Building

(4) introduce new words from their reading into their writing;

Visual Presentation

(5) print legibly and begin to use cursive writing;

Values

and (6) show initiative in beginning tasks, working independently, and solving problems (self-reliance).

Planning Notes:

Locate or manufacture big book materials for reproduction.

Teaching and Learning Strategies:

Whole Class Activity (20 minutes)

- have students sit in circle around storyteller's chair
- enlarge illustrations 2 or 3X (ensure permission to copy if using copyrighted materials)
- in large group, have students discuss the text possibilities for each illustration
- have students individually or in pairs write or match text for each illustration
- have students place pages in proper sequence
- display on wall or organize into big book form

Independent Activity (15 minutes)

- brainstorm ideas for writing topics on traditional stories (pre-writing stage) e.g., another story about Wee-sa-ki-jahk or an amusing story about an animal
- these ideas may originate from the students' personal experiences or from experiences with stories read
- encourage students to use their ideas to develop a first draft with emphasis on content not grammar, punctuation, and spelling (writing stage)
- ensure legibility of printing
- not every piece of writing will proceed beyond this stage
- circulate around classroom for individual conferencing

Learning Centres Activity (60 minutes minimum)

- have students sign up for 3 activity centres and 1 teacher conference with no more than 5 or 6 students at each
- at individual, peer, or small group teacher conference provide assistance on revising and editing current work in progress (will vary depending on the developmental stage of the student e.g., teacher will add oral ideas from early writers)
- emphasize revision as a positive aspect of writing for clarification through the addition, deletion, and reordering of ideas
- or use this conference to provide strategies on proofreading (a) using nouns, verbs, adjectives, and adverbs correctly, (b) using the apostrophe in common contractions (e.g., can't, I'll), and (c) checking the spelling of unfamiliar or new words (will vary depending on the developmental stage of the student e.g., teacher will proofread for early writers)
- emphasize proofreading of grammar, punctuation, and spelling as courtesy to reader
- or have students publish their own previously proofread materials in the form of choosing (post-writing stage)
- not every piece of writing will reach this stage
- students will not make significant changes in their writing in Primary division
- repeat with next three groups

Group Sharing Activity (10 minutes)

- have students gather around storyteller's chair
- encourage students to share drafts and published writing with class
- or ask student's permission to use their writing as classroom reading material

Assessment and Evaluation:

purpose	achievement chart category	evaluator	tool
diagnostic assessment of student on (a) using nouns, verbs, adjectives, and adverbs correctly, (b) using the apostrophe in common contractions (e.g., can't, I'll), (c) using a variety of sources (e.g., dictionary, word lists, computer) to check the spelling of unfamiliar words, (d) using of new words, and (e) legibility	application of language conventions	teacher	writing development checklist
formative assessment of student on initiative in beginning tasks, working independently, and solving problems	reasoning	student	anecdotal comments

Resources:

Print Materials: *Wee-sa-ki-jabk and the Trees*, *Great Horned Owl and the Rapids*, or teacher-made or commercially prepared big books

Multimedia and Software: *Canadian Multimedia Encyclopedia Plus* (for dictionary), *Microsoft Bookshelf 98* (for dictionary), and assorted school dictionaries

Manipulatives: writing folders, pre-made booklets of a variety of shapes and sizes, a variety of paper and writing tools, stapler, scissors, glue, tape, "post-it" notes, lettering stencils, rubber stamps, and computer

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Activity 4—Visual Arts

Specific Expectations:

The students will be able to

Knowledge of Elements

- (1) identify characteristics of a variety of lines (e.g., thick, thin, broken, dotted);
- or (2) describe textures that are real in art works (e.g., the smooth surface of a piece of pottery) and the illusory (e.g., the rough texture of bark in a two-dimensional painting);

Creative Work

- (3) produce two- and three-dimensional works of art (i.e., works involving media and techniques used in drawing, painting, sculpting, printmaking) that communicate their thoughts and feelings about specific topics or themes (e.g., produce a mural in a group interpreting a Native legend through colour, shape, and line);

Values

- and (4) use imagination in solving problems by becoming resourceful, innovative, and intuitive (creativity).

Planning Notes:

Locate or manufacture big book materials for reproduction.

Locate materials and surfaces in classroom that demonstrate characteristics of line and reveal texture.

Review reading materials related to traditional stories for artists' works that display use of line and texture.

Teaching and Learning Strategies:

Whole Class Activity (20 minutes)

- have students sit in circle around storyteller's chair
- enlarge text 2 or 3X (ensure permission to copy if using copyrighted materials)
- have students read along with teacher on each page of text
- in large group, have students discuss the illustration possibilities for each page of text
- focus on lines and textures created by illustrator

Independent Activity (15 minutes)

- have students individually begin to illustrate text using pencils, crayons, or markers

Learning Centres Activity (60 minutes minimum)

- have students sign up for 3 activity centres and 1 teacher conference with no more than 5 or 6 students at each
- at small group conference show traditional story and illustrators' use of line and texture
- provide mini art lesson on characteristics of line or texture
- have students look at a variety of materials around classroom
- have students describe different types of lines found e.g., straight, curved, jagged, solid, broken, fat, thin, long, short, light, dark, vertical, horizontal, diagonal, or irregular (line may be defined as the visual path left by a moving point)
- ask what shapes these lines create
- show students use of lines in illustrators' pictures and other artists' works from student reading materials
- discuss shapes created and whether these lines suggest movement or rest
- have students experiment creating different types of lines using scrap paper and pencils, crayons, or markers
- or have students look at a variety of surfaces around classroom
- then ask them how these surfaces might feel (texture is the feel or appearance of an object or material)
- have students feel surfaces to identify repetition of effects emphasizing patterns
- show students patterns and texture in illustrators' pictures and other artists' works from student reading materials
- discuss patterns and textures present
- have students make own textures, using scrap paper and pencils, crayons, or markers, by changing and repeating shapes, lines, sizes, and spaces, or through choice of colour
- have students continue illustrations individually as time permits
- have them place pages in proper sequence
- then display on wall or organize into big book form
- repeat with next three groups

Group Sharing Activity (10 minutes)

- have students gather around storyteller's chair
- have students show illustrations to group

Assessment and Evaluation:

purpose	achievement chart category	evaluator	tool
diagnostic assessment of large group on identification of characteristics of a variety of lines (e.g., thick, thin, broken, dotted) and description of textures that are real in art works (e.g., the smooth surface of a piece of pottery) and the illusory (e.g., the rough texture of bark in a two-dimensional painting)	understanding of concepts	teacher	anecdotal comments
formative assessment of student on two dimensional works of art (that communicate their thoughts and feelings about specific topics or themes by teacher) and use of imagination in solving problems by becoming resourceful, innovative, and intuitive	performance and creative work	teacher	marking scheme

Resources:

Print Materials: *Wee-sa-ki-jabk and the Trees, Great Horned Owl and the Rapids*, teacher-made or commercially prepared big books, or student reading materials related to traditional stories selected from reference and resource list

Multimedia and Software:

Manipulatives: scrap paper, pencils, crayons, or markers

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Activity 5—Drama and Dance

Specific Expectations:

The students will be able to

Knowledge of Elements

(1) demonstrate an understanding of a character's point of view through writing and speaking in role, and through using body movement (e.g., write diary entries and plant grain as a pioneer in Upper Canada);

(2) demonstrate an ability to concentrate while in role in drama and dance (e.g., during an improvisation, while performing a dance);

Creative Work

(3) create works of drama and dance using appropriate elements (e.g., rhythm, form);

Critical Thinking

(4) identify themes and subjects found in drama and dance works, and make links between these and their own experiences;

Values

and (5) be receptive to new and different situations and show a willingness to accept evaluation and constructive criticism (openness).

Planning Notes:

Locate or prepare sample scripts for viewing.

Teaching and Learning Strategies:

Whole Class Activity (20 minutes)

- have students gather around circle
- orally read either story using appropriate volume, tone of voice, and gestures
- ask students to retell the story in sequence using open-ended questions
- as students retell story have them suggest dialogue that each character might use
- place dialogue on chart paper with emphasis on script form

e.g., **GREAT HORNED OWL:**

Flying around making hooting noises searching for another noise. Finally, coming upon some very big rapids.

Rapids!

RAPIDS:

Making loud fast water noises.

What?

GREAT HORNED OWL:

Is that the noise you make all the time?

—draw students' attention to particular story lesson or theme and ask if they know someone who had a similar experience e.g., about sharing food (Wee-sa-ki-jahk) or being proud of themselves (Great Horned Owl)

Independent Activity (15 minutes)

—have students in small groups begin to create scripts (using dialogue from the story with as much narrative—usually indicated in bold italics—to provide context) on chart paper for reader's theatre (performing a play by reading only) using material from *Wee-sa-ki-jahk and the Trees* or *Great Horned Owl and the Rapids*

Learning Centres Activity (60 minutes minimum)

—have students sign up for 3 activity centres and 1 teacher conference with no more than 5 or 6 students at each

—ensure small groups from independent activity remain together for teacher conference

—at small group conference review script format and work with students on creating script and possible presentation ideas

—have students continue writing scripts in their small groups as time permits

—repeat with next three groups

Group Sharing Activity (10 minutes)

—have students gather around circle

—in small groups have students share their interpretation and retelling of either story through reader's theatre using scripts and dramatic vocal effects

—students may require time to rehearse their presentation before sharing with the group

Assessment and Evaluation:

purpose	achievement chart category	evaluator	tool
formative assessment of small group on understanding of a character's point of view through writing and speaking in role	understanding of concepts	teacher	anecdotal comments
formative assessment of small group on ability to concentrate while in role on created work of drama	performance and creative work	teacher	rubric
formative assessment of large group on story lesson or theme found in drama works	critical analysis	teacher	anecdotal comments
formative assessment of student for a willingness to be receptive to new and different situations and accept evaluation and constructive criticism	communication	teacher	anecdotal comments

Resources:

Print Materials: *Wee-sa-ki-jabk and the Trees, Great Horned Owl and the Rapids*

Multimedia and Software:

Manipulatives: chart paper



TWO Junior (Grade 6) Unit Profile

Unit Description

In this unit, the students will experience a variety of traditional stories about legendary or heroic figures and their encounters with animals, fish, birds, trees, and windigos. More specifically, the students will explore *One Time When Wee-sa-ki-jahk Was Walking*, *Cha-ka-pas and his Sister*, and *Another Time When Wee-sa-ka-chak Was Walking* as examples of authentic Cree and Northern Ojibway (Oji-Cree) traditional stories (*aataloohkaana*). Through an approach based on whole class, small group, and independent activities the students will develop the essential skills in reading, writing, and oral literature. Integrated activities in visual arts, and drama and dance will offer students additional opportunities to respond to these traditional stories.

Strands and Expectations

Strands

Oral and Visual Communication, Reading, Writing, Visual Arts, Drama and Dance

Overall Expectations

By the end of Grade 6, students will

Oral and Visual Communications

- ask and answer questions to obtain and clarify information;
- communicate a main idea about a topic and describe a sequence of events;
- express and respond to a range of ideas and opinions concisely, clearly, and appropriately;
- contribute and work constructively in groups;
- demonstrate the ability to concentrate by identifying main points and staying on topic;
- create a variety of media works;
- use the conventions (e.g., sentence structure) of oral language, and of the various media, that are appropriate to the grade.

—from *The Ontario Curriculum, Grades 1–8: Language*, 1997, p. 45

Reading

- read aloud, showing understanding of the material and awareness of the audience;
- read independently, selecting appropriate reading strategies;
- explain their interpretation of a written work, supporting it with evidence from the work and from their own knowledge and experience;

- decide on a specific purpose for reading, and select the material that they need from a variety of appropriate sources;
- understand the vocabulary and language structures appropriate for this grade level;
- use conventions of written materials to help them understand and use the materials.

—from *The Ontario Curriculum, Grades 1–8: Language*, 1997, p. 35

Writing

- organize information to convey a central idea, using well-linked paragraphs;
- use a variety of sentence types (e.g., questions, statements) and sentence structures (e.g., complex sentences) appropriate for their purposes;
- produce pieces of writing using a variety of forms (e.g., newspaper articles, lyrics, summaries of information), techniques and resources (e.g., library resources) appropriate to the form and purpose, and materials from other media (e.g., film clips);
- revise and edit their work in collaboration with others, seeking and evaluating feedback, and focusing on content, organization, and appropriateness of vocabulary for audience;
- proofread and correct their final drafts, focusing on grammar, punctuation, spelling, and conventions of style;
- use and spell correctly the vocabulary appropriate for this grade level;
- use correctly the conventions (spelling, grammar, punctuation, etc.) specified for this grade level.

—from *The Ontario Curriculum, Grades 1–8: Language*, 1997, p. 21

Visual Arts

- produce two- and three-dimensional works of art that communicate a range of ideas (thoughts, feelings, experiences) for specific purposes and to specific audiences, using a variety of familiar art tools, materials, and techniques;
- identify the elements of design (colour, line, shape, form, space, texture) and the principles of design (emphasis, balance, rhythm, unity, variety, proportion), and use them in ways appropriate for this grade when producing and responding to works of art.

—from *The Ontario Curriculum, Grades 1–8: The Arts*, 1998, p. 40

Drama and Dance

- interpret and communicate the meaning of novels, scripts, legends, fables, and other material drawn from a range of sources and cultures, using a variety of drama and dance techniques (e.g., “reader’s theatre”), and evaluate the effectiveness of the techniques;
- solve problems presented through drama and dance in different ways, and evaluate the effectiveness of each solution;
- create different interpretations of their work in drama and dance, using available technology.

—from *The Ontario Curriculum, Grades 1–8: The Arts*, 1998, p. 57

Activities and Sequence

One Time When Wee-sa-ki-jahk Was Walking, Cha-ka-pas and his Sister, and Another Time When Wee-sa-ka-chak Was Walking

Activity 1—Oral and Visual Communication

Activity 2—Reading

Activity 3—Writing

Activity 4—Visual Arts

Activity 5—Drama and Dance

Unit Planning Notes

- Review How To Use This Curriculum Document, Curriculum Planning Overview, *The Ontario Curriculum* language information, and Planning Student Programs in Introduction (pp. 1–7).
- Ensure that resources listed are available in the classroom library or the Library Resource Centre. If resources are not available then alternative materials should be selected in conjunction with the school librarian or other teachers.
- Locate elder willing to tell traditional stories to Junior students.
- Review entire unit to develop an understanding of the activities and connections between the strands. Unit activities, sequence, and time distribution will depend on the needs of the students and teacher, consequently the following suggestions are offered as guidelines for implementing this curriculum.
- Set up bulletin board on traditional stories and storytelling theme.

Accommodations

All students must be given opportunities to achieve the overall and specific expectations described in *The Ontario Curriculum, Grades 1–8*. To meet the range and diversity of student abilities that teachers will encounter a variety of teaching and learning strategies, and assessment tools and techniques have been provided in this unit. An examination of the IEPs of exceptional students may help teachers select appropriate learning and assessment strategies.

Further, teachers must acknowledge and accommodate cultural and language differences. The use of strategies that include letting students learn from other students, promoting holistic learning, fostering active learning techniques, and encouraging cooperative learning may be necessary for Aboriginal and English as a Second Language students.

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One Time When Wee-sa-ki-jahk Was Walking

Contributor Notes

- Albert Mattinas, Joseph Iahtail, and John Hookimaw from Attawapiskat, Raphael Wabano from Moosonee, and Simeon Metat from Fort Albany told the stories found in *One Time When Wee-sa-ki-jahk Was Walking*. They were recorded in 1983.
- Anastasia Weesk, from the Ojibway and Cree Cultural Centre in Timmins, transcribed these stories from the original Cree into syllabics and then translated them into English.
- Bruce Wynne, a high school student at Francine J. Wesley Secondary in Kashechewan, Ontario, illustrated this story.

Story Notes

Wee-sa-ki-jahk is a well known culture figure (hero) or trickster in stories or legends heard along the west coast of James and Hudson bays. In other First Nations' stories he is often called Nanabush. It is said that Wee-sa-ki-jahk could speak to all living things such as animals, birds, and even trees. *One Time When Wee-sa-ki-jahk Was Walking* features examples of different types of stories told about Wee-sa-ki-jahk—a folktale, and several episodes of a heroic or trickster cycle.

The opening story by Albert Mattinas is part of a larger introduction about Wee-sa-ki-jahk.

The folktale by Raphael Wabano is an example of a "That is why . . ." story well known inside and outside Mushkegowuk (Cree) communities. This tale explains the nature of some aspect of the world, e.g., How the muskrat got his long tail, and is categorized as having one theme and a two stage arrangement. In this story, the narrator describes how the muskrat got his long tail and why the muskrat can swim fast today.

The story by Joseph Iahtail is an example of one of several episodes of a heroic or trickster cycle. These episodes contain the following features: (a) an introduction where the culture figure is presented, (b) a two part storyline where Wee-sa-ki-jahk tricks or persuades someone or something, and where the trickster is in turn tricked or meets his match, and (c) a conclusion where a lesson in behaviour or a natural occurrence in the world is explained. In the first part of the story, Wee-sa-ki-jahk convinces the geese (Canada) to give him some feathers so he can fly which he does, but is told not look when the hunters start calling from their blinds. In the second part, Wee-sa-ki-jahk is tricked into looking down by the hunters' calls. Women who see him begin screaming for their lives. The result is Wee-sa-ki-jahk falling from the sky and having to walk north, and perhaps a lesson about listening carefully.

The story by John Hookimaw is another episode in the Wee-sa-ki-jahk trickster cycle. In this episode, Wee-sa-ki-jahk finds a dead beaver on his travels and after cooking the beaver begins to eat it. In the first part of the story, the trees are making too much noise so he decides to do something to them. In the second part, Wee-sa-ki-jahk meets his match with the trees who hold him, allowing the noisy whiskey jacks to eat the beaver. The result is Wee-sa-ki-jahk not eating, and perhaps a lesson about his (our) place in the world. Again, Wee-sa-ki-jahk encounters some women who run away from him.

The first story by Simeon Metat is another heroic episode that finds Wee-sa-ki-jahk continuing on his travels with a family of wolves. In the first part of the story, Wee-sa-ki-jahk finds a place to make camp with his brothers the wolves. In the second part, he finds that the wolves don't like this place and ask him to come to a rock overlooking a lake. The result is Wee-sa-ki-jahk getting cold and needing the help of the wolves to keep warm, and perhaps a lesson about helping each other for survival. Furthermore, the narrator describes signs of Wee-sa-ki-jahk's travels northward—a wind break made out of large rocks.

The closing story (p. 12) by Simeon Metat describes Wee-sa-ki-jahk's final resting place, and his possible return.



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Cha-ka-pas and his Sister

Contributor Notes

- Issac Gliddy from Wunnumin, Ontario told *Cha-ka-pas and his Sister*. It was recorded in 1975.
- Evelyn Baxter, a freelance translator from Ogoki, Ontario transcribed this story from the original Oji-Cree into syllabics and then translated it into English.
- Leon Keeper, a high school student at Eenchokay Birchstick School in Pikangikum, Ontario, illustrated this story.

Story Notes

Cha-ka-pas is another well known culture figure (hero) in stories or legends heard throughout northern Ontario. It is said that Cha-ka-pas is childlike in size and behaviour. *Cha-ka-pas and his Sister* provides an example of two episodes of a heroic cycle. Each episode usually has the following features: (a) an introduction where the culture figure—Cha-ka-pas—is presented, (b) a two part storyline where Cha-ka-pas is curious about something and relates this to his older sister who tells him to be careful, and where Cha-ka-pas gets into trouble and escapes or is rescued by his sister, and (c) a conclusion where a lesson in behaviour or a natural occurrence in the world may or may not be explained.

In the first episode, Cha-ka-pas is told by his sister about the windigo (a supernatural cannibal with humanlike characteristics) who killed his father, and to stay away from the rock cliffs where this happened. Being curious, Cha-ka-pas goes anyway and eventually kills the windigo.

In the second episode, Cha-ka-pas is told by his sister about not shooting arrows into sea because of the big fish. Having to try this out, Cha-ka-pas gets swallowed by the fish, and is later rescued by his sister.

Although there are many other episodes in this heroic cycle, the cycle ends when Cha-ka-pas' curiosity gets the best of him. When told not to stare at the moon while getting snow, Cha-ka-pas gets drawn to the moon. Today, Cha-ka-pas can be seen on a full moon holding his pail of snow.

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Another Time When Wee-sa-ka-chak Was Walking

Contributor Notes

- Georgina Fox from Bearskin Lake, Ontario told *Another Time When Wee-sa-ka-chak Was Walking*. It was recorded in 1977.
- Evelyn Baxter, a freelance translator from Ogoki, Ontario transcribed this story from the original Oji-Cree into syllabics and then translated it into English.
- Troy Peters Shuggashie, a high school student at Eenchokay Birchstick School in Pikangikum, Ontario, illustrated this story.

Story Notes

Wee-sa-ki-jahk is a well known culture figure (hero) or trickster in stories or legends heard in northwestern Ontario. In other First Nations' stories he is often called Nanabush. It is said that Wee-sa-ka-chak could speak to all living things and even nonliving things such as rocks, clouds, and bodies of water. *Another Time When Wee-sa-ka-chak Was Walking* provides an example of several episodes of a heroic or trickster cycle.

Each episode usually has the following features: (a) an introduction where the culture figure is presented, (b) a two part storyline where Wee-sa-ka-chak tricks or persuades someone or something, and where the trickster is in turn tricked or meets his match, and (c) a conclusion where a lesson in behaviour or a natural occurrence in the world is explained.

In the first episode, Wee-sa-ka-chak tricks a bear, and in turn meets his match in trees who prevent him from eating it (see *Wee-sa-ki-jahk and the Trees* in this series for a Cree version of Wee-sa-ka-chak's encounter with the trees). The result is the animals eating Wee-sa-ka-chak's meat and an explanation of why the weasel is coloured brown in the spring and summer.

In the second episode, Wee-sa-ka-chak persuades a muskrat to tow a bag of fat for him, but the muskrat breaks this bag. The result is the animals eating Wee-sa-ka-chak's grease and an explanation of why the muskrat has a long tail (see *One Time When Wee-sa-ki-jahk Was Walking* in this series for a Cree version of why the muskrat has a long tail).

In the third episode, Wee-sa-ka-chak convinces a rock to move, and in turn the rock rolls on top of him. Subsequently, birds peck at the rock and get Wee-sa-ka-chak free, but his caribou hide jacket is torn in the process. Wee-sa-ka-chak seeks out other animals to sew his jacket. The result is

Wee-sa-ka-chak getting his coat fixed, and explanations of why the bull frog looks bulgy and why the mouse has a pointed nose and shiny fur.

In *Another Time When Wee-sa-ka-chak Was Walking* the shift from the storyteller (first person) to the story (third person) is indicated by using italicized text for the former and plain text for the latter. This shift links the past in which the story took place to the present telling of the story. In addition, shifting from first to third person and using repetition provides story structure and emphasizes certain aspects of the story.



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Activity 1—Oral and Visual Communication

Specific Expectations:

The students will be able to

Use of Words and Oral Language Structures

(1) use a varied vocabulary and a range of sentence structures to add interest to their remarks;

Non-verbal Communication Skills

(2) use tone of voice and gestures to enhance the message and help convince or persuade listeners in conversations, discussions, or presentations;

Group Skills

(3) use constructive strategies in small-group discussion (e.g., invite other group members to contribute; ask questions to clarify a point; negotiate to find a basis for agreement);

Media Communication Skills

(4) create a variety of media works (e.g., create a video advertisement for a book as a member of an “advertising team”);

Values

and (5) work together effectively (cooperation).

Planning Notes:

Review stories and storytelling and approach to storytelling in *It Is Said That Overview* (pp. 8–9).

Read contributor’s notes and story notes on each legend (pp. 35–39).

Locate elder willing to tell traditional stories.

Teaching and Learning Strategies:

—provide an overview of entire unit to students with emphasis on traditional stories and storytelling

—have elder tell their own traditional stories

—orally tell one of the series stories using appropriate volume, tone of voice, and gestures (do not introduce the text as this time to reinforce the oral tradition)

—ask students to retell the story in sequence using open-ended questions

—encourage students to use varied vocabulary and range of sentence structures to add interest to their responses

- provide an overview of the story using the story notes as a guide
- explain features of an heroic or trickster cycle episode: (a) an introduction, (b) a two part storyline, and (c) a conclusion
- continue with comments about storyteller from contributor's notes
- orally retell the story by author or episode
- after each author or episode have students retell the story noting episode features and use of story vocabulary by asking the following leading questions: (a) Who are the main characters in this episode? Describe them. Where and when did the episode take place? (setting) (b) What happened in this episode? (plot) or What problem did the main character face? What happened to complicate the problem? How was the problem resolved? Did the way any of the characters think or act influence the outcome of the story? How? (c) What was the lesson of this episode? Why do you think the storyteller told this episode or story? What does the storyteller have to say about life (theme) in this story?
- encourage students to focus on tone of voice and gestures to enhance their discussions
- in pairs have the students tell each other their version of the story
- have one student retell story
- have other student listen carefully to retell the best parts of that version of the story to storyteller (this reinforces the oral storytelling tradition)
- have listener share what she or he heard
- repeat switching roles
- or* have students retell the best parts of the story to the class (this reinforces the oral storytelling tradition)
- introduce print material from which the oral story was derived
- draw students' attention to text e.g., font size and style, syllabics, and roman orthography
- comment on author, transcriber and translator, and illustrator from contributor's notes
- in small groups have students create a poster, advertisement, or radio commercial telling people why they should listen to or read this story
- encourage group members to contribute, clarify, and come to an agreement on contents of poster, advertisement, or radio commercial
- display samples of student work on bulletin board

Assessment and Evaluation:

purpose	achievement chart category	evaluator	tool
diagnostic assessment of whole class on use of varied vocabulary and a range of sentence structures	communication	teacher	anecdotal comments
diagnostic assessment of individual students on using tone of voice and gestures	communication	teacher	oral development checklist
formative assessment of small group on use of constructive strategies in discussion on creation of media works	reasoning	teacher	anecdotal comments
formative assessment of small group on creation of media works	application of language conventions	student	marking scheme
diagnostic assessment of large and small group on cooperation	communication	peers	anecdotal comments

Resources:

Print Materials: *One Time When Wee-sa-ki-jabk Was Walking, Cha-ka-pas and his Sister, and Another Time When Wee-sa-ka-chak Was Walking*

Multimedia and Software:

Manipulatives: a variety of paper and art tools, paint, markers, scissors, glue, tape, cassette tapes, and tape recorder

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Activity 2—Reading

Specific Expectations:

The students will be able to

Reasoning and Critical Thinking

(1) identify the elements of a story and explain how they relate to each other (e.g., ways in which development of character and plot are interrelated);

(2) identify a writer's perspective or character's motivation;

Knowledge of Language Structures

(3) use their knowledge of the elements of grammar and the structure of words and sentences to understand what they read;

Vocabulary Building

(4) understand specialized words or terms, as necessary (e.g., *medieval* in a historical novel);

Use of Conventions

(5) use a variety of conventions of formal texts to find and verify information (e.g., index, headings and subheadings, charts, glossary);

Values

and (6) develop feelings of self-worth which may be demonstrated by cheerfulness, participation, risk-taking, volunteering, or accepting challenges (self-esteem).

Planning Notes:

Preview reading materials related to traditional stories in the classroom library and Library Resource Centre.

Ensure different student reading abilities in each group.

Teaching and Learning Strategies:

—review comments on author, transcriber and translator, and illustrator from contributor's notes on reading material

—review story notes with emphasis on features of an heroic or trickster cycle episode: (a) an introduction, (b) a two part storyline, and (c) a conclusion

—place story features or elements on bulletin board for use throughout the unit

—orally read the story using appropriate volume, tone of voice, and gestures

—ask students to identify the elements of a story by orally reading selection that describes (a) the introduction; (b) the two part storyline; or (c) the conclusion

—have students explain how these elements relate to each other by asking the following: (a) Who are the main characters in this episode? Describe them. What is the purpose in introducing specific

characters? Where and when did the episode take place? (setting) Is the location and time of the story important? (b) What happened in this episode? (plot) or What problem did the main character face? What happened to complicate the problem? How was the problem resolved? Did the way any of the characters think or act influence the outcome of the story? How? Were the events believable? Why?

—then ask students the following to identify the storyteller's (writer's) perspective: (c) Why do you think the storyteller told this episode or story? What does the storyteller have to say about life (theme) in this story? Is it stated directly or is it inferred?

—place responses on blackboard

—have students select similar reading material from classroom library or Library Resource Centre

—have them read independently, in pairs, or in small groups as much as time and attention span allow

—hold reading conferences with small groups of students of differing ability as others complete reading responses

—conduct shared reading of student or teacher selected reading material related to traditional stories in book form, or on CD-ROMs, slides, or overheads

—have students or teacher orally read material (this promotes the oral tradition)

—ask students to identify the elements of a story by orally reading selection that describes (a) the introduction, (b) the two part storyline, or (c) the conclusion as story is read

—use this conference to provide strategies on (a) understanding the elements of grammar and the structure of words and sentences; (b) understanding specialized words or terms, as necessary (e.g., n' cheech, wee-shka-cha-nee-shuk, windigo), and (c) using conventions of formal texts to find and verify information (e.g., use of square brackets indicating that information not in original text has been added, parenthesis or round brackets indicating a shift in thought or information that is not that important, and italics for emphasis and language other than English)

—have students individually or in small groups complete two or more of the following reading responses:

(a) write a Dear Abby letter to the main character offering some friendly advice about solving problems from the story *or* write a poem about what makes the main character special (character)

(b) rewrite the story in a modern day setting *or* research to find information about the Northern Ojibway and Cree hunting and gathering way of life (setting)

(c) write a review of the story for a local newspaper *or* invent sub-titles for each episode and write a brief outline of the plot (plot)

(d) write a letter to the author describing the usefulness of the story in your life *or* draw a picture showing the most important moment in the story (theme)

(e) create a crossword puzzle from the story elements *or* rehearse a selected story for sharing with the whole class (other)

—have individuals or small groups share a rehearsed reading or reading responses to whole class

—display samples of student work on bulletin board

Assessment and Evaluation:

purpose	achievement chart category	evaluator	tool
formative assessment of large and small groups on identifying the elements of a story and their relationships, and identifying a writer's perspective	reasoning	teacher	reading checklist
formative assessment of student on (a) understanding of the elements of grammar and the structure of words and sentences, (b) understanding specialized words or terms, as necessary, and (c) using a variety of conventions of formal texts to find and verify information	application of language conventions	teacher	reading checklist
formative assessment of student on cheerfulness, participation, risk-taking, volunteering, or accepting challenges	communication	student	anecdotal comments

Resources:

Print Materials: class set of *One Time When Wee-sa-ki-jabk Was Walking, Cha-ka-pas and his Sister*, or *Another Time When Wee-sa-ka-chak Was Walking*, student reading materials related to traditional stories selected from reference and resource list, and various school dictionaries

Multimedia and Software: CD-ROM materials related to traditional stories selected from reference and resource list

Manipulatives: computers, slides, overheads, and a variety of paper and writing tools

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Activity 3—Writing

Specific Expectations:

The students will be able to

Grammar

(1) use verb tenses consistently throughout a piece of writing;

Spelling

(2) use a variety of resources (e.g., computer spell check) to confirm spelling of common exceptions to spelling patterns;

Word Use and Vocabulary Building

(3) select words and expressions to create specific effects (e.g., to distinguish speakers in dialogue);

Visual Presentation

(4) integrate media materials (e.g., computer graphics) into their writing to enhance their message;

Values

and (5) show initiative in beginning tasks, working independently, and solving problems (self-reliance).

Planning Notes:

Ensure different student writing abilities in each group.

Teaching and Learning Strategies:

- conduct reading of student or teacher selected reading material related to traditional stories
- ask students to describe the elements or features of this story: (a) the introduction—characters and setting, (b) the two part storyline—plot, and (c) the conclusion—theme
- draw attention to consistent use of tense in this story

- brainstorm ideas for writing topics on another episode about Wee-sa-ki-jahk or Cha-ka-pas using the features or elements of this sub genre (pre-writing stage)
- these may originate from the students' personal experiences or from experiences with stories read
- encourage students to use their ideas to develop a first draft with emphasis on content not grammar, punctuation, and spelling (writing stage)
- circulate around classroom for individual conferencing
- not every piece of writing will proceed beyond this stage

- hold individual, peer, or small group teacher conferences to provide assistance on revising and editing current work in progress as others work on materials from writing folder or reading responses from previous activity
 - emphasize revision as a positive aspect of writing for clarification through the addition, deletion, and reordering of ideas, use of words and expressions to create specific effects to set off quotations, e.g., the geese honked, the wolves howled, the trees rustled etc.
 - use this conference to provide strategies on proofreading for consistent use of tense, checking the spelling of common exceptions to spelling patterns (using computer spell check or dictionaries)
 - emphasize proofreading of grammar, punctuation, and spelling as courtesy to reader
 - or have students publish their own previously proofread materials in the form of their own choosing (post-writing stage)
 - promote use of drawings and computer graphics in students' writing to enhance their message
 - not every piece of writing will reach this stage
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- encourage students to share drafts and published writing with class
 - or ask student's permission to use writing as classroom reading material
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- display samples of student work on bulletin board



Assessment and Evaluation:

purpose	achievement chart category	evaluator	tool
formative assessment of student on (a) consistent use of tense, (b) spelling of common exceptions to spelling patterns, and (c) words and expressions to create specific effects	application of language conventions	teacher	writing checklist
formative assessment of student on initiative in beginning tasks, working independently, and solving problems	reasoning	student	anecdotal comments

Resources:

Print Materials: student or teacher selected reading material related to traditional stories from reference and resource list

Multimedia and Software: *WordPerfect*, *Word*, *ClarisWorks* (now called AppleWorks) *Canadian Multimedia Encyclopedia Plus* (for dictionary), *Microsoft Bookshelf 98* (for dictionary), and assorted school dictionaries

Manipulatives: writing folders, pre-made booklets of a variety of shapes and sizes, a variety of paper and writing tools, stapler, scissors, glue, tape, "post-it" notes, lettering stencils, rubber stamps, and computers

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Activity 4—Visual Arts

Specific Expectations:

The students will be able to

Knowledge of Elements

(1) demonstrate understanding that shadows and shading create the illusion of a third dimension (e.g., explain that adding the appropriate shading to an object makes the object look three-dimensional);

Creative Work

(2) produce two- and three-dimensional works of art (i.e., works involving media and techniques used in drawing, painting, sculpting, printmaking) that communicate a range of thoughts, feelings, and ideas for specific purposes and to specific audiences (e.g., create a sculpture out of clay that shows a figure engaged in a typical pioneer activity);

Critical Thinking

(3) identify the function of visual arts in their community and the contribution that visual arts make to the economy;

Values

and (4) use imagination in solving problems by becoming resourceful, innovative, and intuitive (creativity).

Planning Notes:

Locate traditional stories that contain artists' works displaying the use of shadows and shading.

Find local visual artists and examples of visual arts in the community.

Ensure different student artistic abilities in each group.

Teaching and Learning Strategies:

—conduct reading of student or teacher selected reading material related to traditional stories with emphasis on illustrations

—review author, transcriber or translator, and illustrator (emphasize the latter) information from these selected reading materials where applicable

—ask students: How do illustrators or artists create the illusion of a third dimension? or What effect does the use of shadows and shading create?

—hold art conferences with small groups of students of differing abilities as others complete art projects

—provide mini art lesson on shadows and shading

—present examples of selected reading material related to traditional stories that illustrate the use

- of shadows and shading to create the illusion of a third dimension
- have students experiment creating different types of shadows and shading using scrap paper and pencils, crayons, or markers
- ask students the following: Do you know any (visual) artists from the community? Where have you seen their work? (e.g., band offices, schools, nursing stations) Why is their work used in these places? How does this make you feel?
- reinforce the fact that high school students illustrated the stories found in the Cree and Northern Ojibway legends series
- have students individually complete one or more of the following art projects involving the use of shadows and shading:
 - design a new book cover for the story
 - draw a comic strip of an episode in the story
 - draw a portrait of one of the main characters in the story
 - illustrate one part of the story and provide captions for it
 - make a “wanted” poster of Wee-sa-ki-jahk or Cha-ka-pas
 - make a bookmark for the story
- encourage students to share their artwork with the class
- display samples of student work on bulletin board

Assessment and Evaluation:

purpose	achievement chart category	evaluator	tool
formative assessment of small group on understanding that shadows and shading create the illusion of a third dimension	understanding of concepts	teacher	anecdotal comments
formative assessment of student on two dimensional works of art that communicate a range of thoughts, feelings, and ideas for specific purposes and to specific audiences	performance and creative work	teacher	marking scheme
formative assessment of small group on identifying the function of visual arts in their community and the contribution that visual arts make to the economy	critical analysis and appreciation	teacher	anecdotal comments
formative assessment of student on use of imagination in solving problems by becoming resourceful, innovative, and intuitive	performance and creative work	student	anecdotal comments

Resources:

Print Materials: *One Time When Wee-sa-ki-jahk Was Walking*, *Cha-ka-pas and his Sister*, *Another Time When Wee-sa-ka-chak Was Walking*, and student reading materials containing artwork illustrating the use of shadows and shading selected from reference and resource list

Multimedia and Software:

Manipulatives: scrap paper, pencils, crayons, or markers, a variety of paper and art tools, paint, scissors, glue, and tape

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Activity 5—Drama and Dance

Specific Expectations:

The students will be able to

Knowledge of Elements

- (1) demonstrate an understanding of ways of sustaining the appropriate voice or character (e.g., through language, gestures, body movements) when speaking or writing in role for different purposes (e.g., to entertain, inform, persuade);
- (2) recognize when it is necessary to sustain concentration in drama and dance (e.g., when they are performing in a large-group improvisation over an extended period of time);

Creative Work

- (3) create, rehearse, and present drama and dance works to communicate the meaning of poems, stories, paintings, myths, and other source material drawn from a wide range of cultures;

Critical Thinking

- (4) solve artistic problems in drama and dance, individually and in groups, and evaluate solutions;

Values

- and (5) be receptive to new and different situations and show a willingness to accept evaluation and constructive criticism (openness).

Planning Notes:

Locate or prepare sample scripts for viewing or performing.

Ensure different student dramatic abilities in each group.

Teaching and Learning Strategies:

- orally read an episode from one of the stories using appropriate volume, tone of voice, and gestures
- ask students to retell the episode in sequence using open-ended questions
- as students retell episode have them suggest setting and dialogue that each character might use
- place dialogue on chart paper with emphasis on script form

e.g., **NARRATOR:**

Sitting by a fire on a cold winter night inside a ashkikan, surrounded by family members of all ages.

Now I will talk about our brother Wee-sa-ki-jahk. He was probably the first person on this earth....

Adds another piece of wood to the fire.

In the beginning the muskrat had a large tail....

MUSKRAT:

Making crying sounds.

WEE-SA-KI-JAHK:

Walking around the muskeg near a small body of water.

What is the matter with whoever is crying in the water all the time.

Jumping into the water near a grassy area, seeing a muskrat having trouble swimming.

Why are you crying, little brother.

MUSKRAT:

It's my tail, big brother. I can't swim with such a huge tail.

WEE-SA-KI-JAHK:

Come here.

Grabbing muskrat by the tail....

—have students in small groups create scripts (using dialogue from the story with as much narrative—usually indicated in bold italics—to provide context) on chart paper for performance using episode from *One Time When Wee-sa-ki-jahk Was Walking, Cha-ka-pas and his Sister*, or *Another Time When Wee-sa-ka-chak Was Walking*

—at small group conference review script format and work with students on creating script and possible presentation ideas

—focus on ways of sustaining voice or character and importance of sustaining concentration in drama

—work in-role or act as a side-coach outside the drama to demonstrate this

—draw students' attention to particular episode theme and ask if they had or know someone who had a similar experience

—encourage students use these responses to solve problems of presentation

—have students continue writing scripts in their small groups as time permits

—have small groups rehearse their presentation before sharing with the whole class

—in small groups have students share their interpretation and retelling of either story through performance

Assessment and Evaluation:

purpose	achievement chart category	evaluator	tool
formative assessment of small group on demonstrating an understanding of ways of sustaining the appropriate voice or character, and concentration in drama	understanding of concepts	teacher	anecdotal comments
formative assessment of small group on ability to create, rehearse, and present drama works to communicate the meaning of myths and other source material	performance and creative work	peers and teacher	rubric
formative assessment of small group on solving artistic problems in drama, in groups, and evaluate solutions	critical analysis and appreciation	peers and teacher	anecdotal comments
formative assessment of student for a willingness to be receptive to new and different situations and accept evaluation and constructive criticism	communication	student	anecdotal comments

Resources:

Print Materials: *One Time When Wee-sa-ki-jabk Was Walking*, *Cha-ka-pas and his Sister*, and *Another Time When Wee-sa-ka-chak Was Walking*

Multimedia and Software:

Manipulatives: chart paper

THREE Intermediate (Grade 8)

Unit Profile

Unit Description

In this unit, the students will experience a variety of traditional stories about legendary or heroic figures and their encounters with animals, fish, birds, trees, and windigos. More specifically, the students will explore the stories found in *Big Skunk*, and *Wolverine and the Wolves* as examples of authentic Cree traditional stories (*aataloohkaana*). Through an approach based on whole class, small group, and independent activities the students will develop the essential skills in reading, writing, and oral literature. Integrated activities in visual arts, and drama and dance will offer students additional opportunities to respond to these traditional stories.

Strands and Expectations

Strands

Oral and Visual Communication, Reading, Writing, Visual Arts, Drama and Dance

Overall Expectations

By the end of Grade 8, students will

Oral and Visual Communications

- provide clear answers to questions and well-constructed explanations or instructions in classroom work;
- listen to and communicate connected ideas and relate carefully-constructed narratives about real and fictional events;
- express and respond to a range of ideas and opinions concisely, clearly, and appropriately;
- contribute and work constructively in groups;
- demonstrate the ability to concentrate by identifying main points and staying on topic;
- create media works of some technical complexity;
- use the conventions (e.g., sentence structure) of oral language, and of the various media, that are appropriate to the grade.

—from *The Ontario Curriculum, Grades 1–8: Language*, 1997, p. 47

Reading

- read aloud, showing understanding of the material and awareness of the audience;
- read independently, selecting appropriate reading strategies;
- explain their interpretation of a written work, supporting it with evidence from the work and

from their own knowledge and experience;

- decide on a specific purpose for reading, and select the material that they need from a variety of appropriate sources;
- understand the vocabulary and language structures appropriate for this grade level;
- use conventions of written materials to help them understand and use the materials.

—from *The Ontario Curriculum, Grades 1–8: Language*, 1997, p. 38

Writing

- organize information and ideas creatively as well as logically, using paragraph structures appropriate for their purpose (e.g., paragraphs structured to develop a comparison or establish a cause-and-effect relationship);
- use a wide variety of sentence types and sentence structures, with conscious attention to style;
- produce pieces of writing using a variety of specific forms (e.g., a script for a play), techniques and resources appropriate to the form and purpose, and materials from other media (e.g., lighting effects);
- revise and edit their work, focusing on grammar, spelling, punctuation, and conventions of style;
- use and spell correctly the vocabulary appropriate for this level;
- use correctly the conventions (grammar, spelling, punctuation, etc.) specified for this grade level.

—from *The Ontario Curriculum, Grades 1–8: Language*, 1997, p. 25

Visual Arts

- produce two- and three-dimensional works of art that communicate a variety of ideas (thoughts, feelings, experiences) for specific purposes and to specific audiences, using a variety of art forms;
- describe how the principles of design are used to create formal (symmetrical) and informal (asymmetrical) balance in compositions;
- use correctly vocabulary and art terminology associated with the specific expectations for this grade.

—from *The Ontario Curriculum, Grades 1–8: The Arts*, 1998, p. 44

Drama and Dance

- interpret and communicate ideas and feelings drawn from fictional accounts, documentaries, and other material from a wide variety of sources and cultures, selecting and combining complex drama and dance techniques (e.g., “forum theatre”);
- critique orally and in writing, their own and others’ work in drama and dance, using criteria developed independently and in a group;
- create different multimedia interpretations of a single work, using available technology to enhance their work in drama and dance performances.

—from *The Ontario Curriculum, Grades 1–8: The Arts*, 1998, p. 61

Activities and Sequence

Big Skunk, and Wolverine and the Wolves

Activity 1—Oral and Visual Communication

Activity 2—Reading

Activity 3—Writing

Activity 4—Visual Arts

Activity 5—Drama and Dance

Unit Planning Notes

- Review How To Use This Curriculum Document, Curriculum Planning Overview, *The Ontario Curriculum* language information, and Planning Student Programs in Introduction (pp. 1–7).
- Ensure that resources listed are available in the classroom library or the Library Resource Centre. If resources are not available then alternative materials should be selected in conjunction with the school librarian or other teachers.
- Locate elder willing to tell traditional stories to Intermediate students.
- Review entire unit to develop an understanding of the activities and connections between the strands. Unit activities, sequence, and time distribution will depend on the needs of the students and teacher, consequently the following suggestions are offered as guidelines for implementing this curriculum.
- Set up bulletin board on traditional stories and storytelling theme.

Accommodations

All students must be given opportunities to achieve the overall and specific expectations described in *The Ontario Curriculum, Grades 1–8*. To meet the range and diversity of student abilities that teachers will encounter a variety of teaching and learning strategies, and assessment tools and techniques have been provided in this unit. An examination of the IEPs of exceptional students may help teachers select appropriate learning and assessment strategies.

Further, teachers must acknowledge and accommodate cultural and language differences. The use of strategies that include letting students learn from other students, promoting holistic learning, fostering active learning techniques, and encouraging cooperative learning may be necessary for Aboriginal and English as a Second Language students.



Big Skunk, and Wolverine and the Wolves

Contributor Notes

- Raphael Wabano from Attawapiskat, Ontario told *Big Skunk*. It was recorded in 1983.
- Michael Patrick from Winisk, Ontario (now relocated and renamed Peawanuk) told *Wolverine and the Wolves*. It was recorded in 1983.
- Anastasia Weesk, from the Ojibway and Cree Cultural Centre in Timmins, transcribed this story from the original Cree into syllabics and then translated it into English.
- Ben Hookimaw, a high school student at Vezina Secondary School in Attawapiskat, Ontario, illustrated this story.

Story Notes

Big Skunk, and *Wolverine and the Wolves* are legendary tales or stories that reflect the hunting and gathering way of life of the past. It is said that animal people (ancestors of animals before they took their present day shapes) could understand each other. These stories have several characteristics common to them: (a) they are non cyclical or stand alone, (b) they have a sequential ordering of events, (c) they contain characters with distinct personalities, e.g., the humans are animal people with the personalities of the animals they represent, and (d) they include a major theme.

In *Big Skunk*, the storyteller describes what happened to Big Skunk (he became the ancestor of the skunks we see today) and explains why the water in Hudson Bay or James Bay is salty (because Wolverine washed himself of Big Skunk's spray).

In *Wolverine and the Wolves*, the narrator describes the relationship between Wolverine and the wolves and the result of this interaction (they went their separate ways).

In *Big Skunk*, and *Wolverine and the Wolves*, the shift from the storyteller (first person) to the story (third person) is indicated by using italicized text for the former and plain text for the latter. This shift links the past in which the story took place to the present telling of the story. In addition, shifting from first to third person and using repetition provides story structure and emphasizes certain aspects of the story.

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Activity 1—Oral and Visual Communication

Specific Expectations:

The students will be able to

Use of Words and Oral Language Structures

(1) use the specialized vocabulary appropriate to the topic in oral presentations (e.g., investigations in mathematics, demonstrations in science);

Non-verbal Communication Skills

(2) use tone of voice and body language to clarify meaning during conversations and presentations;

Group Skills

(3) contribute collaboratively in group situations by asking questions and building on the ideas of others;

(4) work with members of their group to establish clear purposes and procedures for solving problems and completing projects;

Media Communication Skills

(5) create a variety of media works of some technical complexity (e.g., a two-minute mystery on videotape or audiotape);

Values

and (6) work together effectively (cooperation).

Planning Notes:

Review stories and storytelling and approach to storytelling in *It Is Said That Overview* (pp. 8–9).

Read contributor's notes and story notes on each story (p. 58).

Locate elder willing to tell traditional stories.

Read and rehearse one of the stories. Some extra effort is required to memorize these stories, but this approach stays true to the oral tradition.

Teaching and Learning Strategies:

—provide an overview of entire unit to students with emphasis on traditional stories and storytelling

—have elder tell their own stories

—orally tell one of the stories using appropriate volume, tone of voice, and gestures to clarify meaning (do not introduce the text as this time to reinforce the oral tradition)

—ask students to retell the story in sequence using open-ended questions focusing on the

- specialized vocabulary appropriate to the hunting and gathering way of life of the past
- encourage students to use their tone of voice and body language to clarify meaning during discussion
- introduce print material from which the oral story was derived
- draw students' attention to text e.g., font size and style, syllabics, and roman orthography
- comment on author, transcriber and translator, and illustrator from contributor's notes
- provide an overview of the story using the story notes as a guide
- explain characteristics common to these stories: (1) they are non cyclical or stand alone, (2) they have a sequential ordering of events, (3) they contain characters with distinct personalities, e.g., the humans are animal people with the personalities of the animals they represent, and (4) they include a major theme
- continue with comments about storyteller from contributor's notes
- orally retell the story
- after the story have students retell the story noting characteristics and use of story vocabulary by asking the following leading questions: (a) Who are the main characters in this episode? Which are major? Minor? Describe them. (b) Where and when did the episode take place? (setting) Has the storyteller created an authentic setting for this story? (c) What happened in this story? (plot) or What problem did the main character(s) face? What happened to complicate the problem? How was the problem resolved? Was the plot believable? (d) What was the lesson of this story? Why do you think the storyteller told this story? What does the storyteller have to say about life (theme) in this story?
- encourage students to focus on tone of voice and body language to clarify meaning during their discussions
- in small groups have students create a poster, advertisement, radio, or television commercial telling people why they should hear a presentation of this traditional story
- ensure these media works include the specialized vocabulary appropriate to the hunting and gathering way of life of the past
- encourage group members to contribute collaboratively and effectively in small groups by asking questions and building on the ideas of others to establish clear purposes and procedures for solving problems on contents of poster, advertisement, radio, or television commercial
- display samples of student work on bulletin board
- or have students view television commercials or listen to radio presentations

THREE

Assessment and Evaluation:

purpose	achievement chart category	evaluator	tool
diagnostic assessment of student on use of specialized vocabulary appropriate to the hunting and gathering way of life of the past and on use of tone of voice and body language to clarify meaning during conversations and presentations	communication	teacher	oral development checklist
formative assessment of small group on contributing collaboratively and asking questions and building on the ideas of others to establish clear purposes and procedures for solving problems	reasoning	teacher	anecdotal comments
formative assessment of small group on creation of media works of some technical complexity	application of language conventions	student	marking scheme
diagnostic assessment of large and small group on cooperation	communication	peers	anecdotal comments

Resources:

Print Materials: *Big Skunk, and Wolverine and the Wolves*

Multimedia and Software:

Manipulatives: a variety of paper and art tools, paint, markers, scissors, glue, tape, cassette tapes, tape recorder, video tapes, VCR, and television

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Activity 2—Reading

Specific Expectations:

The students will be able to

Reasoning and Critical Thinking

- (1) explain how the various elements in a story function in relation to each other;
- (2) clarify and broaden their own points of view by examining the ideas of others;

Knowledge of Language Structures

- (3) use their knowledge of the elements of grammar and the structure of words and sentences to understand what they read;

Vocabulary Building

- (4) use the special terminology in a particular area of study as necessary;

Use of Conventions

- (5) use a variety of conventions of formal texts to locate information they need (e.g., footnotes, endnotes, lists);

Values

- and (6) develop feelings of self-worth which may be demonstrated by cheerfulness, participation, risk-taking, volunteering, or accepting challenges (self-esteem).

Planning Notes:

Preview reading materials related to traditional stories in the classroom library and Library Resource Centre.

Ensure different student reading abilities in small group conferences.

Teaching and Learning Strategies:

- review comments on author, transcriber and translator, and illustrator from contributor's notes
- review story notes with emphasis on characteristics common to these stories: (1) they are non cyclical or stand alone, (2) they have a sequential ordering of events, (3) they contain characters with distinct personalities, e.g., the humans are animal people with the personalities of the animals they represent, and (4) they include a major theme
- place these story characteristics on bulletin board for use throughout the unit
- read the story using appropriate volume, tone of voice, and gestures
- have students read along silently
- have students explain how the elements in story relate to each other by asking the following: (a) Who are the main characters in this story? Which are major? Minor? Describe them. Did the personality of any of the characters influence the outcome of the story? How? (b) Where and when

did the story take place? (setting) Has the storyteller created an authentic setting for this story? Is the setting described in adequate detail? (c) What happened in this story? (plot) or What problem did the main character(s) face? What happened to complicate the problem? How was the problem resolved? Does story have many subplots? What is the purpose served by them? Was the plot believable? Did the way any of the characters think or act influence the outcome of the story? How? Was the plot development based more on events that resulted from decisions made by the characters or from events beyond their control? (d) What was the lesson of this story? Why do you think the storyteller told this story? What does the storyteller have to say about life (theme) in this story? Does he have a point of view about it?

—place responses on blackboard

—have students clarify and broaden their own points of view by examining the ideas of others through these questions

—encourage cheerfulness, participation, risk-taking, volunteering, or accepting challenges in large group discussion

—have students select similar reading material from classroom library or Library Resource Centre
—have them read independently, in pairs or in small groups as time or interest permits

—hold reading conferences with small groups of students of differing ability as others complete reading responses

—have students orally read material (this promotes the oral tradition)

—have students describe the characteristics of the story by orally answering the following: (1) Is this story part of a cycle or can it stand alone? How do you know this? (2) Describe the events as they occurred in the story? (3) What personalities do the characters in the story have? Do the characters portray the personalities of the animals they represent? and (4) What is the major theme of this story?

—use reading conference to provide strategies on (a) using the elements of grammar and the structure of words and sentences to understand what students read, (b) using the special terminology related to a hunting and gathering lifestyle, and (c) using conventions of formal texts to locate information needed (e.g., use of square brackets indicating that information not in original text has been added, parenthesis or round brackets indicating a shift in thought or information that is not important enough to stand alone, and italics for emphasis, shift in person, or language other than English)

—have students individually complete two or more of the following reading responses:

- (a) write a Dear Abby letter to the main character offering some friendly advice about solving problems from the story *or* write a poem about what makes the main character special (character)
- (b) rewrite the story in a modern day setting *or* research to find information about the Northern Ojibway and Cree hunting and gathering way of life (setting)

- (c) write a review of the story for a local newspaper *or* invent sub-titles for each event and write a brief outline of the plot (plot)
- (d) write a letter to the author describing the usefulness of the story in your life *or* draw a picture showing the most important moment in the story (theme)
- (e) research to find information about the various animals in the story with emphasis on their behaviour *or* rehearse a selected traditional story for sharing with the class (other)

—display samples of student work on bulletin board

—or have individuals share a rehearsed reading or reading responses to whole class

Assessment and Evaluation:

purpose	achievement chart category	evaluator	tool
formative assessment of large and small groups on explaining how the various elements in a story function in relation to each other and on clarifying and broadening their own points of view by examining the ideas of others	reasoning	teacher	reading checklist
formative assessment of student knowledge on (a) use of elements of grammar and the structure of words and sentences to understand what they read, (b) use of specialized terminology related to a hunting and gathering lifestyle, and (c) use of a variety of conventions of formal texts to locate information	application of language conventions	teacher	reading checklist
formative assessment of student on cheerfulness, participation, risk-taking, volunteering, or accepting challenges	communication	student	anecdotal comments

Resources:

Print Materials: class set of *Big Skunk*, and *Wolverine and the Wolves*, student reading materials related to traditional stories selected from reference and resource list, and various school dictionaries

Multimedia and Software:

Manipulatives: a variety of paper and writing tools



Intermediate

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Activity 3—Writing

Specific Expectations:

The students will be able to

Grammar

(1) use more complex sentence structures correctly (e.g., sentences using connecting words such as *if, as, when, though*);

Punctuation

(2) use a period and commas accurately with quotation marks;

Spelling

(3) use generalizations about spelling and their knowledge of how words are formed to spell technical terms and unfamiliar words;

Word Use and Vocabulary Building

(4) select and use their words with increasing sophistication and effectiveness;

Visual Presentation

(5) use different styles of type appropriately for specific purposes (e.g., bold type for emphasis);

Values

and (6) show initiative in beginning tasks, working independently, and solving problems (self-reliance).

Planning Notes:

Ensure different student writing abilities in small group conferences.

Teaching and Learning Strategies:

- conduct reading of student or teacher selected reading material related to traditional stories
- draw attention to shift from the storyteller (first person) to the story (third person) if present
- ask students to describe the characteristics of this story: (1) they are non cyclical or stand alone, (2) they have a sequential ordering of events, (3) they contain characters with distinct personalities, e.g., the humans are animal people with the personalities of the animals they represent, and (4) they include a major theme
- brainstorm ideas for writing topics on another legendary tale or story that reflects the hunting and gathering way of life of the past using the characteristics of this sub genre (pre-writing stage)
- these may originate from the students' personal experiences or from experiences with stories read
- encourage students to use their ideas to develop a first or rough draft (writing stage)

- circulate around classroom for individual conferencing
- not every piece of writing will proceed beyond this stage

- hold individual, peer, or small group teacher conferences to provide assistance on revising and editing current work in progress as others work on materials from writing folder or reading responses from previous activity
- emphasize revision as a positive aspect of writing for clarification through the addition, deletion, and reordering of ideas, and the use of more complex sentence structures (e.g., sentences using connecting words such as *if, as, when, though*)
- examples of connecting words can be found in *Big Skunk, and Wolverine and the Wolves*
- use this conference to provide strategies on proofreading for consistent (a) use of a period and commas accurately with quotation marks, (b) use of generalizations about spelling and their knowledge of how words are formed to spell technical terms and unfamiliar words, and (c) use and selection of words with increasing sophistication and effectiveness (through use of dictionary and thesaurus)
- examples of use of a period and commas with quotation marks can be found in *Big Skunk, and Wolverine and the Wolves*
- emphasize proofreading of grammar, punctuation, and spelling as courtesy to reader
- or have students publish their own previously proofread materials in the form of their choosing (post-writing stage)
- promote use of different styles of type in student writing to enhance their message or suit intended audience
- not every piece of writing will reach this stage

- display samples of student work on bulletin board
- or encourage students to share drafts and published writing with class
- or ask student's permission to use writing as classroom reading material

Assessment and Evaluation:

purpose	achievement chart category	evaluator	tool
formative assessment of student on (a) use of more complex sentence structures, (b) use of a period and commas accurately with quotation marks, (c) use of generalizations about spelling and their knowledge of how words are formed to spell technical terms and unfamiliar words, (d) use and selection of words with increasing sophistication and effectiveness, and (e) use of different styles of type	application of language conventions	teacher	writing checklist
formative assessment of student on initiative in beginning tasks, working independently and solving problems	reasoning	student	anecdotal comments

Resources:

Print Materials: *Big Skunk*, and *Wolverine and the Wolves*, and student or teacher selected reading material related to traditional stories from reference and resource list

Multimedia and Software: *WordPerfect* (for speller and thesaurus), *Word* (for speller and thesaurus), *ClarisWorks* (now called *AppleWorks* for speller and thesaurus) *Canadian Multimedia Encyclopedia Plus* (for dictionary and thesaurus), *Microsoft Bookshelf 98* (for dictionary and thesaurus), assorted school dictionaries and thesauri

Manipulatives: writing folders, pre-made booklets of a variety of shapes and sizes, a variety of paper and writing tools, stapler, scissors, glue, tape, "post-it" notes, lettering stencils, rubber stamps, computers

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Activity 4—Visual Arts

Specific Expectations:

The students will be able to

Knowledge of Elements

- (1) describe how the elements of design are used to create formal (symmetrical) and informal (asymmetrical) balance in compositions;
- (2) explain how the size, scope, and intent of a work determine which tools, materials, and techniques the artist will use (e.g., liquid tempera, large brushes, and mural paper for making a mural);
- (3) use tools, materials, and techniques correctly, selecting those that are appropriate for the size, scope, and intent of the work;

Creative Work

- (4) produce two- and three-dimensional works of art (i.e., works involving media and techniques used in drawing, painting, sculpting, printmaking) that communicate a range of thoughts, feelings, and ideas for specific purposes and to specific audiences (e.g., create an illustration for a children's book using pen and ink and watercolour washes);

Values

- and (5) use imagination in solving problems by becoming resourceful, innovative, and intuitive (creativity).

Planning Notes:

Locate traditional stories that contain artists' works displaying balance.

Teaching and Learning Strategies:

- conduct reading of student or teacher selected reading material related to traditional stories with emphasis on the illustrations
- review author, transcriber or translator, and illustrator (emphasize the latter) information from these selected reading materials where applicable
- ask students: How do illustrators or artists create the feeling of a balance (or the impression of equality in weight or importance) in their work?
- discuss the use of colour, line, texture, shape, form, and space to achieve this
- hold art conferences with small groups of students of differing abilities as others complete art projects
- provide mini art lesson on balance
- present examples of selected reading material related to traditional stories that illustrate

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asymmetrical balance (where the parts are unequal in size, shape, etc., but still produce a balanced visual effect) and symmetrical balance (where the parts or elements are equal in size or shape, or in some other attribute)

- examples of both types of balance can be found in *Big Skunk*, and *Wolverine and the Wolves*
- have students experiment creating asymmetrical and symmetrical balance using elements of design (e.g., colour, line, texture, shape, form, and space) using scrap paper and pencils, crayons, or markers
- review art projects listed below with students and ask the following: What tools, materials, and techniques would you use to complete each of these projects? Why?
- reinforce the fact that high school students illustrated the stories found in the Cree and Northern Ojibway legends series
- have students individually complete one or more of the following art projects using balance as the principle of design and different tools, materials, and techniques for each:
 - design a new book cover for the story
 - draw a comic strip of an episode in the story
 - draw a portrait of one of the main characters in the story
 - illustrate one part of the story and provide captions for it
 - make a "wanted" poster of Big Skunk or Wolverine
 - make a bookmark for the story
- display samples of student work on bulletin board
- or encourage students to share their artwork with the class

Assessment and Evaluation:

purpose	achievement chart category	evaluator	tool
formative assessment of small group on understanding (a) how the elements of design are used to create formal and informal balance in compositions, (b) how the size, scope, and intent of a work determine which tools, materials, and techniques the artist will use, and (c) how to use tools, materials, and techniques correctly	understanding of concepts	teacher	anecdotal comments
formative assessment of student on selecting those tools, materials, and techniques that are appropriate for the size, scope, and intent of the work	communication	teacher	anecdotal comments
formative assessment of student on two dimensional works of art that communicate a range of thoughts, feelings, and ideas for specific purposes and to specific audiences	performance and creative work	teacher	marking scheme
formative assessment of student on use of imagination in solving problems by becoming resourceful, innovative, and intuitive	performance and creative work	student	anecdotal comments

Resources:

Print Materials: *Big Skunk, and Wolverine and the Wolves*, and student reading materials containing artwork illustrating the use of balance selected from reference and resource list

Multimedia and Software:

Manipulatives: scrap paper, pencils, crayons, or markers, a variety of paper and art tools, paint, scissors, glue, and tape

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Activity 5—Drama and Dance

Specific Expectations:

The students will be able to

Knowledge of Elements

- (1) demonstrate understanding of the appropriate use of the voice, gestures, and the level of language in different dramatic situations;
- (2) identify ways of sustaining concentration in drama and dance (e.g., focusing on the character's motives in order to stay in role);

Creative Work

- (3) produce work as a member of an ensemble;

Critical Thinking

- (4) evaluate the overall effect of a performance in drama and dance, analysing the key elements;

Values

and (5) be receptive to new and different situations and show a willingness to accept evaluation and constructive criticism (openness).

Planning Notes:

Locate or prepare sample scripts for viewing or performing.
Ensure different student dramatic abilities in each group.

Teaching and Learning Strategies:

- orally read other story from *Big Skunk, and Wolverine and the Wolves* using appropriate use of voice, gestures, and the level of language in different dramatic situations
- ask students to retell the story in sequence using open-ended questions
- as students retell story have them suggest setting and dialogue that each character might use
- place dialogue in their own words on chart paper with emphasis on script form

e.g., **NARRATOR:**

Sitting by a fire on a cold winter night inside a ashkikan, surrounded by family members of all ages.

Looks into the fire.

During his time with the wolves, Wolverine married a female wolf.

Adds another piece of wood to the fire. Looks at specific family members for emphasis.

His mother-in-law and two brothers-in-law were wolves too.

Looks into the fire.

Wolverine was good at killing beavers. Because wolves

THREE

WOLVERINE:

Heading out ice-chiseling with wolves following....

NARRATOR:

Wolverine killed many beavers—small ones—and he took some of them home. His wife went to see her starving mother who was living nearby in a shelter made of evergreen trees.

WOLVERINE'S WIFE'S MOTHER:

Talks to daughter.

Can you at least give me a small beaver? My breathing is getting shallow due to hunger.

WOLVERINE'S WIFE:

Wife leaves, returns to her own migwam and confronts Wolverine.

You are being asked for a small beaver. Your mother-in-law is starving.

WOLVERINE:

Go and give it to her. (pause) Wait a minute. Hand me a beaver.

Wolverine flattens a very small beaver with his knees and spoils it in the process.

Wolverine's wife takes beaver to her mother.

—have students in small groups create scripts (using dialogue from the story with as much narrative—usually indicated in bold italics—to provide context) on chart paper for performance using either *Big Skunk* or *Wolverine and the Wolves*

—at small group conference review script format and work with students on creating script and possible presentation ideas

—focus on the appropriate use of the voice, gestures, and the level of language in different dramatic situations, and on ways of sustaining concentration in drama (e.g., focusing on the character's motives in order to stay in role)

—work in-role or act as a side-coach outside the drama to demonstrate this

—draw students' attention to particular story or theme and ask if they had or know someone who had a similar experience

—encourage students use these responses to solve problems of presentation

—have students continue writing scripts in their small groups as time permits

—have small groups rehearse their presentation before sharing with the whole class

—in small groups have students share their interpretation and retelling of either story through performance as a member of an ensemble

Assessment and Evaluation:

purpose	achievement chart category	evaluator	tool
formative assessment of small group on demonstrating the appropriate use of the voice, gestures, and the level of language in different dramatic situations; and on ways of sustaining concentration in drama	understanding of concepts	teacher	anecdotal comments
formative assessment of small group on ability to produce work as a member of an ensemble	performance and creative work	peers and teacher	rubric
formative assessment of small group on evaluating the overall effect of a performance in drama and dance, analysing the key elements	critical analysis and appreciation	peers and teacher	anecdotal comments
formative assessment of student on a willingness to be receptive to new and different situations and accept evaluation and constructive criticism	communication	student	anecdotal comments

Resources:

Print Materials: *Big Skunk*, and *Wolverine and the Wolves*

Multimedia and Software:

Manipulatives: chart paper

Reference and Resource List

Print Materials

The following print materials, except those marked with an asterisk (*), are available for loan to First Nations communities from the Ojibway and Cree Cultural Centre's Library Resource Centre.

Student Resources

Ahenakew, Beth & Sam Hardlotte. (1977). *Stories of Wesakechak*. Saskatoon, SK: Sakatchewan Indian Cultural College.

Ahenakew, Freda. (1988). *How the Mouse Got Brown Teeth*. Saskatoon, SK: Fifth House.

Ahenakew, Freda. (1988). *How the Birch Tree Got Its Stripes*. Saskatoon, SK: Fifth House.

* Baker, Leslie. (1998). *Rabbit and the Moon*. New York: Simon and Shuster.

Bauer, George. (1973). *Tales From The Cree*. Cobalt, ON: Highway Book Shop.

Beavon, Daphne. (1994). *Nanabush and the Dancing Ducks*. Cobalt, ON: Highway Book Shop.

* Bruchac, Joseph. (1995). *Dog People: Native Dog Stories*. Edmonton, AB: Lone Pine Publishers (for Fulcrum Publishers).

* Caduto, Micheal J., & Joseph Bruchac. (1997). *Keepers of the Animals: Native American Stories and Wildlife Activities*. Edmonton, AB: Lone Pine Publishers (for Fulcrum Publishers).

Belting, Natalia M. (1961). *The Long-Tailed Bear and Other Indian Legends*. New York: Bobbs-Merrill.

Clark, Ella Elizabeth. (1992). *Indian Legends Of Canada* (reprint). Toronto: McClland & Stewart.

Cleaver, Nancy & Rosemary Knight. (1978). *Snowshoe Rabbit and Wild Rose Legends*. Cobalt, ON: Highway Book Shop.

Colombo, John Robert (ed). (1982). *Windigo*. Saskatoon, SK: Western Producer Prairie Books.

- Cuthand, Stan (ed). (1988). *Cree Legends: Stories of Wisakecagk* (rev. ed.). Saskatoon, SK: Saskatchewan Indian Cultural Centre.
- Downes Chatterson, Annie (ed). (1990). *The Story of Chakapas* (2nd ed.). Waterloo, ON: Penumbra Press.
- Ellis, Douglas C. (1995). *Cree Legends and Narratives from the West Coast of James Bay*. Winnipeg, MB: University of Manitoba Press.
- Enosse, Susan. (1978). *Why the Beaver Has a Broad Tail*. Cobalt, ON: Highway Book Shop.
- Ense, Ken. (1990). *Why the Moose Has Antlers*. West Bay, ON: Ojibwe Cultural Foundation.
- Fox, Mary Lou. (1977). *How the Bees Got Their Stingers*. West Bay, ON: Ojibwe Cultural Foundation.
- Guebert, Linda & Mary Upper. (1989). *Tales From The Wigwam*. Markham, ON: Fitzhenry & Whiteside.
- Hishkoonikin Education Authority. (1991). *Wemishoosh: A Cree Legend*. Kashechewan, ON: Hishkoonikun Education Authority.
- Lazarus, Sandus. (1993). *Wesakaychak and the Beaver*. Cobalt, ON: Highway Book Store.
- Lightwood, David. (1976). *Legends of the James Bay Lowlands*. Moosonee, ON: James Bay Education Centre.
- Koosees, Jessie. (1992). *Wesakaychak and the Wild Geese*. Cobalt, ON: Highway Book Store.
- Pelly, Linda. (1976). *Nanabush and the Ducks*. Saskatoon, SK: Saskatchewan Indian Cultural College.
- Pelly, Linda. (1976). *Nanabush and the Geese*. Saskatoon, SK: Saskatchewan Indian Cultural College.
- * Ray, Carl & James Stevens. (1971). *Sacred Legends of the Sandy Lake Cree*. Toronto: McClelland and Stewart.
- * Rodanas, Kristina. (1998). *Follow the Stars: A Native American Woodlands Tale*. Woodbridge, ON: Marshall Cavendish Corp.

Savage, Candace (ed). (1974). *The World of Wetiko*. Saskatoon, SK: Saskatchewan Indian Cultural College.

Scribe, Murdo. (1985). *Murdo's Story: A Legend from Northern Manitoba*. Winnipeg, MB: Pemmican Publications. (note: there are English and Cree versions)

Stephen, Willie. (1991). *Chakabesh and the Big Fish*. Cobalt, ON: Highway Book Store.

* Taylor, C. J. (1995). *The Monster From the Swamp: Native Legends of Monsters, Demons and Other Creatures*. Toronto: Tundra Books.

* Taylor, C. J. (1996). *How We Saw the World: Nine Native Stories of the Way Things Began*. Toronto: Tundra Books.

Wesley, Gloria. (1992). *Chakabesh and the Sun*. Cobalt, ON: Highway Book Store.

Wynne, Tina. (1993). *Wesakaychak and the Wolves*. Cobalt, ON: Highway Book Store.

Document References

The following reference materials were used in the development of the introduction, overview and story notes sections of this document:

Bloomfield, Leonard. (1976). *Sacred Stories From The Sweet Grass Cree* (reprint). New York: AMS Press.

Caduto, Micheal J., & Joseph Bruchac. (1994). *Keepers of Life*. Saskatoon, SK: Fifth House.

Clark, Ella Elizabeth. (1992). *Indian Legends Of Canada* (reprint). Toronto: McClland & Stewart.

* Ellis, Douglas. C. (1989). *Now then, still another story—Literature of the Western James Bay Cree Content and Structure*. Winnipeg, MB: Voices of Rupert's Land. (From The Belcourt Lecture).

Ministry of Education and Training. (1998). *The Ontario Curriculum, Grades 1–8: The Arts*. Toronto: Queen's Printer for Ontario.

Ministry of Education and Training. (1997). *The Ontario Curriculum, Grades 1–8: Language*. Toronto: Queen's Printer for Ontario.

Skinner, Alanson. (1911). *Notes on the Eastern Cree and Northern Saulteaux*. Anthropological Papers of American Museum of Natural History, Vol. IX, Part 1. New York: American Museum of Natural History.

Stevens, James (ed). (1985). *Legends From The Forest* (Told By Chief Thomas Fiddler). Moonbeam, ON: Penumbra Press.

* Valentine, Lisa. (1995). *Making It Their Own: Severn Ojibwe Communicative Practices*. Toronto: University of Toronto.

Curriculum Resources

The teacher resource materials listed below were used in the development of the planning notes, teaching and learning strategies, and assessment and evaluation sections of this document:

* *Evaluation of a Student-Centred Language Arts Program K-8*, The Waterloo County Board of Education, 1988 (now Waterloo Region District School Board).

* *Intermediate Language Arts*, The Timmins Board of Education, 1987 (now Ontario North East District School Board).

* *Junior Language Arts Resource/Support Booklets*, The Timmins Board of Education, 1987 (now Ontario North East District School Board).

* *Oral Expression and Listening—Junior Division Language Arts Program*, The Kent County Board of Education, 1990 (now Lambton Kent District School Board).

* *Primary Language Arts, Grades JK-3*, The Board of Education for the City of London, 1990 (now Thames Valley District School Board).

* *Promoting Language and Literacy Through Reading*, The Waterloo County Board of Education, 1990 (now Waterloo Region District School Board).

* *Promoting Language and Literacy Through Writing*, The Waterloo County Board of Education, 1989 (now Waterloo Region District School Board).

* *Reading Evaluation: Intermediate Language Arts (Grades 7 and 8)*, The Kent County Board of Education, 1990 (now Lambton Kent District School Board).

* Slapin, Beverly & Doris Seale. (1992). *Through Indian Eyes: The Native Experience in Books for Children*. Gabriola Island, BC: New Society Publishers.

Verrall, Catherine, Patricia McDowell, and Lenore Keeshig-Tobias. (1990). *Resource Reading List 1990*. Toronto: Canadian Alliance in Solidarity with Native Peoples (CASNP).

Videos

The following videos, except those marked with an asterisk (*), are available for loan to First Nation's communities from the Ojibway and Cree Cultural Centre's Library Resource Centre.

Crawley Films. (1948). *The Loon's Necklace*. Toronto: Crawley Films Productions. (a legend that explains the white band around the black neck of the loon—11 minutes, colour)

Ojibway and Cree Cultural Centre. (1986). *Legends*. Timmins, ON: Ojibway and Cree Cultural Centre. (a series of Cree legends from the James Bay area, e.g., Chakapish and the Moon, How the Beaver Got His Flat Tail, How the Year Got Twelve Months, The Geese, and The Legend of Ayash—44 minutes, colour)

Ontario Educational Communications Authority. (1971). *How the Thunderbird Lost His Courage*. Toronto: Ontario Educational Communications Authority. (a legend about the powerful thunderbird and the turtle—10 minutes, colour)

* Magic Lantern Communications. (1984). *The Angry Moon*. Etobicoke, ON: Magic Lantern Communications. (a Tlingit legend about a brave young man who rescues his friend from an angry spiteful moon—15 minutes, colour)

* Magic Lantern Communications. (1984). *Coyote and Cottontail and Coyote and the Beaver People*. Etobicoke, ON: Magic Lantern Communications. (two Navajo legends about Coyote and trusting the fast-talking rabbit, and why Coyotes and badgers wear the same kind of fur—15 minutes, colour)

* Magic Lantern Communications. (1984). *The Dancing Stars and the Friendly Wolf*. Etobicoke, ON: Magic Lantern Communications. (an Iroquois legend about seven little brothers who dance in the sky and become stars, and a Plains legend about humans who become friends with the wolf after he saves two lost children—15 minutes, colour)

National Film Board. (1978). *The Man, the Snake, and the Fox*. Montreal, QC: National Film Board of Canada. (an Ojibway legend where animals take on human characteristics—12 minutes, colour)

National Film Board. (1986). *Summer Legends*. Montreal, QC: National Film Board of Canada. (a Micmac legend about Glooscap's battle with the Giant Winter—8 minutes, colour)

National Film Board. (1993). *Raven's Feather Dance—A Creation Legend*. Montreal, QC: National Film Board of Canada. (a legend about Raven setting out to repopulate the Earth—9 minutes, colour)

Multimedia and Software

The following multimedia and software programs may be useful for computer and reading centres. It is recommended that the website of each publisher be visited to determine age and grade appropriateness of each program before ordering.

Corel. *WordPerfect*. (www.corel.com)

Clarisc. *ClariscWorks 5.0* (now AppleWorks 5.03). (www.apple.com)

Compass. *Storybook Maker Deluxe*. (www.compasslearning.com)

Edmark. *Themeweavers: Animals*. (www.edmark.com)

Edmark. *Themeweavers: Nature*. (www.edmark.com)

Essential Creative Wonders. *Schoolhouse Rock: 3rd and 4th Grade*. (www.creativewonders.com/)

Humanities Software Inc. *Story Tailor Personalized Reading: Tall Tales*. (www.humanitiesSoftware.com)

IBM. *World Book Multimedia Encyclopedia 1.0*. (www.worldbook.com)

McClelland & Stewart. *Canadian Multimedia Encyclopedia Plus*. (www.tceplus.com)

Microsoft. *Microsoft Bookshelf 98*. (www.microsoft.com/)

Microsoft. *Microsoft Explorer 4.5*. (www.microsoft.com/)

Microsoft. *Microsoft Publisher*. (www.microsoft.com/)

Microsoft. *Microsoft Word*. (www.microsoft.com/)

Netscape. *Netscape Navigator 4.5*. (www.netscape.com)

Queue Inc. *Tales from Long Ago and Far Away I*. (www.queueinc.com)

Queue Inc. *Tales from Long Ago and Far Away II*. (www.queueinc.com)

Red Horse Productions. *Aesop's Fables*. (www.rhpinc.com/)

Tom Synder Productions. *Reading Magic Library*. (www.tomsnyder.com)

Word Associates. *More Myths, Magic and Monsters: Comprehensive Reading Skills*. (www.wordassociates.com)

Manipulatives

storyteller's chair

tape recorder with headphones

cassette tapes

stories on audio tape and written material in Ziplock bags

computers

slides

overheads

rugs

pillows

stuffed animals

writing folders

pre-made booklets of a variety of shapes and sizes

a variety of paper and writing tools

stapler

scissors

glue

tape

"post-it" notes

lettering stencils

rubber stamps

scrap paper

pencils

crayons

markers

a variety of paper and art tools

paint

scissors

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glue
tape

chart paper
used clothing
found objects
puppets
story scripts
video cassettes
television
VCR



The *It Is Said That* curriculum document is designed to be used with the Cree and Northern Ojibway (Oji-Cree) Legends Series. This curriculum document was developed to provide teaching and learning activities for the language expectations identified in the Writing, Reading, and Oral and Visual Communication strands of the *Ontario Curriculum, Grades 1–8: Language, 1997* document.

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