



IT'S A WAY OF LIFE

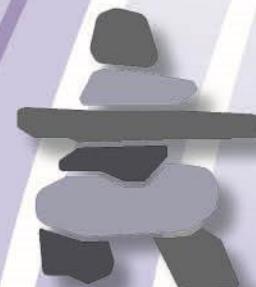
FIRST NATIONS, MÉTIS, AND INUIT STORIES

a multimedia resource

UN MODE DE VIE

HISTOIRES DES PREMIÈRES NATIONS, MÉTIS ET INUIT

une ressource multimédia



AN EOCCC RESOURCE
in partnership with

ONTARIO ENGLISH
Catholic Teachers
ASSOCIATION
www.eoccc.org

Anishinaabe Morning Prayer

Kitchi-manidoo!

Great Spirit!

Miigwetch noongwa wabdaamaa miinwaa ngoding giizhigak.

Today I give thanks so that I may see and once more, a new day.

Miigwetch kina gego gaa-miizhiyaang,

Thank you for all the things you put on earth,

kina kiig gaa-tooyin aw sa Nishnaabe wii-miigkadaawsod.

so that original beings could serve themselves.

Miigwetch newiing nekyaa mebimiseg,

Thank you for the 4 directions that go by,

Miigwetch wesiinyag gii-miizhiyang wii-wiisiniyang,

thank you for the animals so that we can eat,

Miigwetch bineshiinyag noodoonogwaa nagamwaad,

thank you for the birds that we hear them sing,

Miigwetch nbi biinaakizigoyang,

thank you for the water to cleanse our bodies,

Miigwetch gii-miizhiyang nokiiwin!

and thank you for the work you gave us!

Miinshinaag mina-de'ewin, wii-mina nokiitaadiyang,

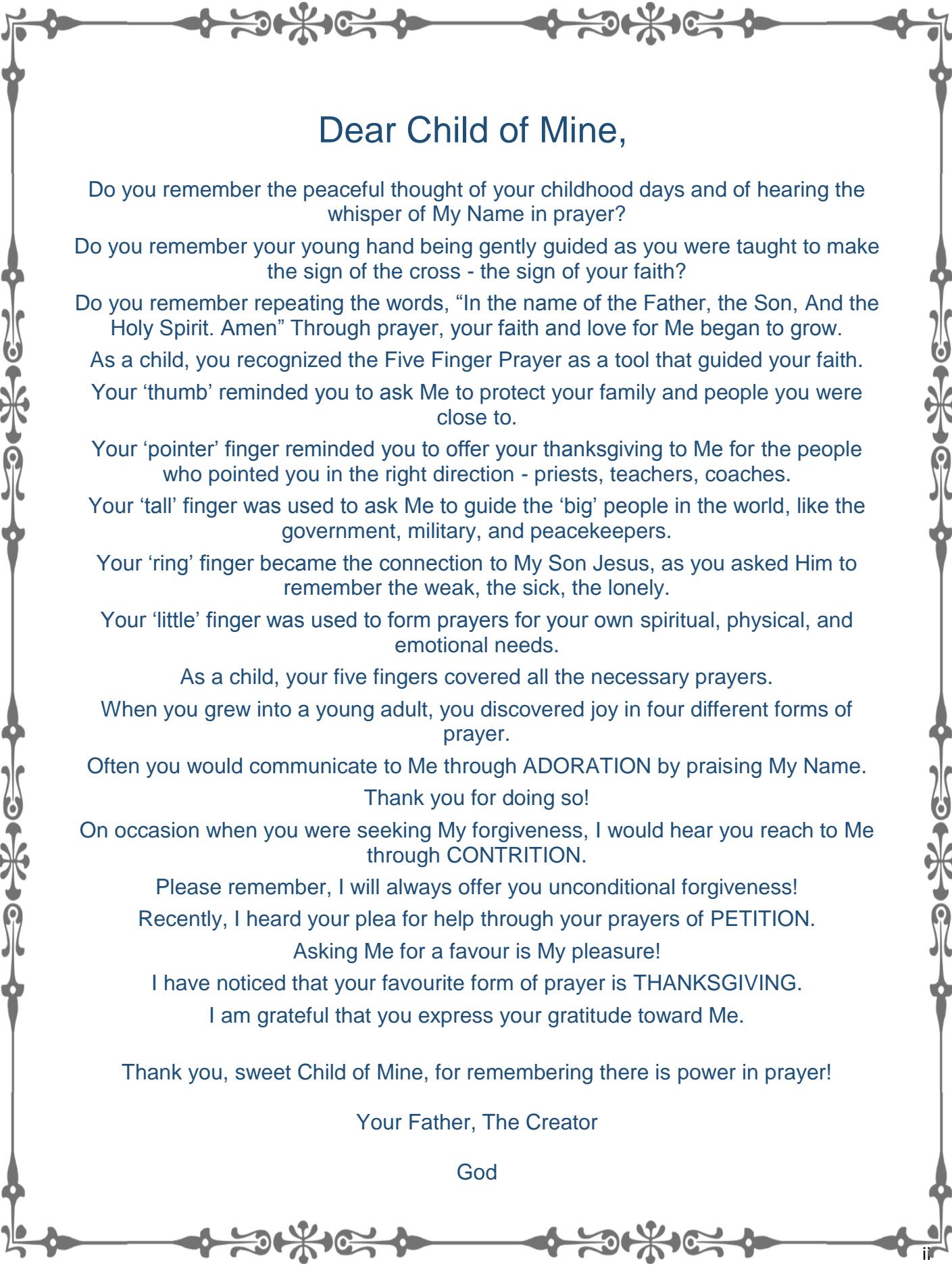
Give us peace in our hearts, so that we can work together well,

naadimooshinaag wii-ni-mosaadimaang.

help us to walk our culture well, help us to live well in a healthy way.

Miigwetch Kitchi manidoo! Miigwetch! Miigwetch! Miigwetch!

Thank you, Great Spirit, Thank you, Thank you and Thank you!



Dear Child of Mine,

Do you remember the peaceful thought of your childhood days and of hearing the whisper of My Name in prayer?

Do you remember your young hand being gently guided as you were taught to make the sign of the cross - the sign of your faith?

Do you remember repeating the words, "In the name of the Father, the Son, And the Holy Spirit. Amen" Through prayer, your faith and love for Me began to grow.

As a child, you recognized the Five Finger Prayer as a tool that guided your faith.

Your 'thumb' reminded you to ask Me to protect your family and people you were close to.

Your 'pointer' finger reminded you to offer your thanksgiving to Me for the people who pointed you in the right direction - priests, teachers, coaches.

Your 'tall' finger was used to ask Me to guide the 'big' people in the world, like the government, military, and peacekeepers.

Your 'ring' finger became the connection to My Son Jesus, as you asked Him to remember the weak, the sick, the lonely.

Your 'little' finger was used to form prayers for your own spiritual, physical, and emotional needs.

As a child, your five fingers covered all the necessary prayers.

When you grew into a young adult, you discovered joy in four different forms of prayer.

Often you would communicate to Me through ADORATION by praising My Name.
Thank you for doing so!

On occasion when you were seeking My forgiveness, I would hear you reach to Me through CONTRITION.

Please remember, I will always offer you unconditional forgiveness!

Recently, I heard your plea for help through your prayers of PETITION.

Asking Me for a favour is My pleasure!

I have noticed that your favourite form of prayer is THANKSGIVING.

I am grateful that you express your gratitude toward Me.

Thank you, sweet Child of Mine, for remembering there is power in prayer!

Your Father, The Creator

God

“The most important qualities of our culture are our language and our stories. In oral traditions such as ours, telling stories is how we pass on the history and the teachings of our ancestors. Without these stories, we would have to rely on other people for guidance and information about our past. Teachings in the form of stories are an integral part of our identity as a people and as a nation. If we lose these stories, we will do a disservice to our ancestors – those who gave us the responsibility to keep our culture alive.” (Hanna & Henry, 1995, p. 201)

“The truth about stories is, that’s all we are.” Thomas King, Canadian First Nations author

“We’re talking about identity, we’re talking about traditional knowledge, we’re talking about trying to capture the cultural identity through the language – the mythology, the legends, the stories, the history of Louis Riel, the Métis of the Red River settlers.”
Norman Fleury, Métis Elder, Professor & Michif Speaker

“Only in their stories do we hear the People themselves speaking about their world …” (Whitehead, 1988.2)

Storytelling is a traditional method used to teach about cultural beliefs, values, customs, rituals, history, practices, relationships, and ways of life. First Nations storytelling is a foundation for holistic learning, relationship building, and experiential learning.

<http://firstnationspedagogy.ca/storytelling.html>

“Who will teach me what is most pleasing to God that I may do it?”

Saint Kateri Tekakwitha

Pronounced: Gah-da-lee Deh-gah-Gwee-tah

“Let the Chruch always be a place of mercy and hope, where everyone is welcomed, loved, and forgiven.”

Pope Francis

“In you, Lord my God, I put my trust.”

Psalm 25:1

“I have come to the beloved native peoples to proclaim anew the Gospel of Jesus Christ and to confirm its requirements.”

Pope John Paul II

Apostolic visit to Canada Sept. 18, 1984

“Now I begin to see that the reason You made us is because You want to share Your love...

Joseph Chiwatenhwa

Acknowledgements



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Ally Freedman	Métis
Theland Kicknosway	First Nations
Charmaine Leonard	First Nations
Gina Louttit-Bellefeuille	First Nations
Sahra MacLean	Métis
Samantha Metcalfe	Inuit
Dante Mitchell	First Nations

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**Thank you also to the Ottawa River Singers, *Sing From the Heart*,
for sharing their music with us.**

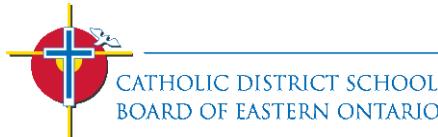


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I. Overview

A. Introduction

"Now there are varieties of gifts, but the same Spirit; and there are varieties of services, but the same Lord; and there are varieties of activities, but it is the same God who activates all of them in everyone. To each is given the manifestation of the Spirit for the common good. For just as the body is one and has many members, and all the members of the body, though many, are one body, so it is with Christ."

1 Corinthians 12: 3b-7, 12

Involved, knowledgeable and talented are a few of the words used to describe the First Nations, Métis and Inuit participants in this educational video. It features Indigenous youth and adults who are sharing their way and who are an inspiration to all.

The purpose of this project is to provide Catholic educators with an Indigenous resource for the Primary division.

The Indigenous community has been actively involved in this production both as participants in the segments and also serving as part of an Advisory and Review Committee. This project addresses the vision expressed in the Ontario First Nation, Métis and Inuit Education Policy Framework that "all students in Ontario will have knowledge and appreciation of contemporary and traditional First Nation, Métis and Inuit traditions, cultures and perspectives" (Building Bridges to Success for First Nation, Métis and Inuit Students, p. 3).

As we learn together about Canada's First Peoples we see how spirituality is interwoven through their every day experience. Similarly, as Catholic educators we are called to make our faith an integral part of our teaching and learning and to walk hand-in-hand with our children, parent community and parish. For this reason, you will notice that as we learn about Indigenous cultures, we also connect with our Catholic traditions and teachings. Throughout this resource there are connections with Catholic themes, anchor concepts and the Catholic Graduate Expectations.

In this production, our participants share their special gifts with us.

"As each has received a gift, use it to serve one another, as good stewards of God's varied grace." 1 Peter 4:10

In an article titled, Crossing the Borders of Catholicity, FNMI Teachings and Technology (Principal Connections, Winter 2015), Rose Burton Spohn, Superintendent for Huron-Superior CDSB, points out examples for discussion. The table below is based on her work:

Indigenous Teaching/Belief	Catholic Teaching/Belief
Many First Nation, Métis and Inuit (FNMI) people believe important decisions must be made not only on the impact they will have today, but also on those who live for all of the next seven generations.	Morality (and discernment) play a key role in the decisions we make (i.e. we must do what is right, not merely what is convenient).
Many FNMI prayers honour the Creator that sustains humanity (e.g. animals, plants, and water). Many FNMI ceremonies (e.g. sweat lodges, healing circles, qulliq, smudges) aim to heal, purify or provide spiritual insight.	There are many forms of prayer, types of liturgies and reasons to pray (e.g. praise, gratitude and healing).
<p>Many First Nations people honour the Seven Grandfather Teachings of wisdom, love, honesty, bravery, respect, humility and truth.</p> <p>Inuit have stories about water; the stories share teachings on safety & traditions.</p> <p>Métis have stories of Rugaru, a legend about danger and greed.</p>	The Ten Commandments, the Beatitudes, The Fruits of the Spirit, and many Scriptural passages refer to desirable behaviours and virtues.

B. Using the Videos

This bilingual media resource was developed with grade 1-3 students in mind. The pages that follow contain a variety of lessons or activities that you may wish to use with your students. They are meant as ideas or suggestions and can be used as springboards to other activities designed by you for your particular groups needs and interests of students. You may also find that an idea from one grade may be revised to create another learning experience for your class.

This resource may be used as a unit of study or the individual segments may be used to focus on particular traditions or expectation(s). In implementing this resource, you will find that it can address a variety of program areas as well as numerous expectations throughout the curricula.

C. Featured Participants

The content of these videos is designed for both educators and students. It will extend the knowledge base of the profession and increase the educator's capacity to support learning. The students will meet several Indigenous youth and adults who will share their way of life and traditions with us.

The following is a brief overview of the youth and young adults featured in the videos.

Ally Freedman

Ally is 6th generation Métis from Red River in Manitoba. She was recently a participant in the "Daughters of The Vote" event celebrating 100 years of the women's suffrage movement and was able to take her seat in the House of Commons on International Women's Day. She was the representative for the riding of Ottawa-Centre. In her video segment, she tells the French language story of the Legend of the Beaver and shares various aspects of Métis culture.

Theland Kicknosway

Theland Kicknosway is Wolf Clan-a Potawatomi/Cree Nation-a member of Walpole Island Bkejwanong Territory in Southern Ontario. He is a singer as well as a grass & hoop dancer and helps in various ceremonies. Theland was the drummer who led the Prime Minister, Justin Trudeau, and his cabinet into Rideau Hall to be sworn in in November 2015. In his video segment, he shares the Cree story of Chahkabesh, his personal hand drum and singing, different aspects of his culture and hoop dancing with the students.

Charmaine Leonard

Charmaine is Oji-Cree meaning that she is of Ojibway and Cree ancestry. She teaches dance to young students and will be attending the Ottawa School of the Performing Arts. In her video segment she talks about elders, explains the origin of the jingle dress, shares her regalia and performs the Jingle Dress Dance.

Gina Louitt-Bellefeuille

Gina is Cree and Mohawk. In 2016, she participated in the Youth Ambassadors Program which is a three-week exchange for Canadians to visit the U.S. She has also participated in the STAR (students as researchers) program and is a member of Team Mikinak at Immaculata High School. Gina tells viewers about the Pow wow and explains the meaning of her regalia and performs the Fancy Shawl Dance.

Sahra Maclean

Sahra is an Otipsemisiwak (Métis) woman, originally from Edmonton, Alberta. She values her roles in the community as an Auntie, teacher and advocate. She tells us a story and shares three cultural items with the audience. Sahra is proud of her heritage and enjoys jigging.

Samantha Metcalfe and Cailyn Degrandpré

Samantha and Cailyn are members of the Inuit community and talk about different aspects of the Inuit culture and demonstrate throat singing.

Dante Mitchell

Dante is a Mohawk youth from the Cornwall area. He shares his culture with us talking about the longhouses of the past, food, and sports and also shares his talent by performing the Traditional Men's Dance. Dante recounts how the Mohawk people worked and lived as a community.

D. The Oral Tradition

"The Great Spirit gave you two ears and only one mouth so you can talk half as much as you listen". (Haudenosaunee)

"You must understand this, my dear brothers. Everyone should be quick to listen, slow to speak, and slow to get angry". James 1:19

From generation-to-generation, stories and information have been passed on without ever having been written down. Indigenous communities have passed on creation stories, historical information, teachings, language and culture and these have been preserved and shared for countless years.

The importance of the oral tradition is reflected in an article by Bob Joseph titled, *11 Things You Should Know About Indigenous Oral Traditions*.

1. The Courts allow Indigenous oral history as admissible evidence in rights and titles cases such as the Delgamuukw ruling.
https://en.wikipedia.org/wiki/Delgamuukw_v._British_Columbia
2. Historically, storytelling was a seasonal tradition, which was practiced in the winter when the hunting and gathering activities had slowed, food was processed and stored, and people had time to relax and share stories.
3. Indigenous storytellers were the first performance artists. The storyteller enhances the drama of the stories so that the audience can experience the drama. Enactment keeps ancient stories alive.
4. Stories, like songs and dances, are often owned. Hearing a story does not give one the right to retell that story, just as watching a dance or listening to a song does not equate as the right to perform them.
5. Certain stories are never written down, which preserves the tradition of sharing knowledge, culture, and history orally. These stories are the fabric of the community's history, knowledge and culture, and some are thousands of years old. In some cultures, if a story is written down it is degraded.
6. Certain stories are very protected and only retold to select audiences. This, and not writing them down, protects the story. If you are selected to be part of the audience, consider it an honour.
7. Certain stories are much more than mere entertainment - they are used as lessons and provide a moral, through the form of a traditional belief that will help guide people through their lives.

8. Many communities had “memorizers” whose role was to memorize history, witness and memorize current events (including what happened, who attended, even what key figures wore), and identify and train up young people to become memorizers.
9. Knowledge is one of the greatest gifts an Indigenous person has to give - the telling of oral traditions requires the storyteller to trust the listener to take away the proper message of the story.
10. When being told a story, do not interrupt with questions, do not seek or expect constant eye contact and do not ask questions - questions can imply disbelief, which is an insult - remember the saying “there’s a reason you have two ears and only one mouth!”
11. When being told a story, be sure the storyteller has finished speaking before saying anything.

Bob Joseph is an Algonquin man and the information he shares on oral traditions is shaped by his culture. There is cultural diversity in First Nations, Métis and Inuit communities and different communities’ traditions will be distinct from others. Take time to learn about the different peoples and their stories.

<http://www.ictinc.ca/blog/11-things-you-should-know-about-aboriginal-oral-traditions>

E. Stories

“The most important qualities of our culture are our language and our stories. In oral traditions such as ours, telling stories is how we pass on the history and the teachings of our ancestors. Without these stories, we would have to rely on other people for guidance and information about our past. Teachings, in the form of stories are an integral part of our identity as a people and as a nation. If we lose these stories, we will do a disservice to our ancestors – those who gave us the responsibility to keep our culture alive.” (Hanna & Henry, 1995, p. 201)

Stories reflect culture, meaningful teachings, and historical events and sometimes humour. Certain stories can only be shared during specific seasons or with specific people during a ceremony. The stories belong to the people and permission needs to be given to use it.

Each video segment in this resource starts with a story. First Peoples stories are told for different purposes. They may:

- Teach a lesson
- Focus on community responsibilities
- Ensure that the knowledge of the ancestors is passed on
- Entertain particularly during long, cold winter months
- Pass on information of the community or family
- Share creation stories etc.

When we think of stories we think of one that is read or told. The stories of the past can be passed on in a number of ways: orally and also in dance, poetry, carvings, pictures etc.

The stories included in this production are from the First Nations, Métis and Inuit cultures. You will note that there are a number of similarities in these stories. Most of them include animals: such as, birds, owls, ravens, beavers, rabbits, mice, porcupines etc. and frequently a supernatural being such as Raweno, Chahkabesh, Bitter Spirit, Nanabozho etc. They usually tell about how something came to be such as why the porcupine has quills or they teach us lesson such as why it is important to listen to adults. Sometimes the stories told by communities can be scary or violent and if you speak to the Indigenous peoples they will tell you that they are designed to keep the children safe from danger.

F. Cultural Aspects

In this production, each young participant shares a few aspects of their culture. They may focus on housing, transportation, sports, clothing etc. The information shared may relate to the past, how their ancestors lived; such as how the Mohawk lived in longhouses; or how the information may still be practiced today; for example, lacrosse is still a popular sport but the design of the lacrosse stick has changed over the years. Each of the participants shares their regalia with the students pointing out different characteristics and colours and the significance of each.

Each of the dancers has participated in a Pow wow, dancing in their regalia, which is appropriate for the dance. The regalia as well as the accessories such as moccasins, hair roaches (male head pieces), and jewellery must be appropriate. The clothing and accessories created for dance are created with love and care usually by a family member or friend and hold special meaning for the dancer.

When at a Pow wow it is important to not touch the regalia without the dancer's permission. Dancers must make sure that all parts of their regalia are secured because if a part of the regalia is lost, it could cost the dancer the dance competition. Eagle feathers hold spiritual and cultural significance and if one falls or is dropped it is important not to touch it. The Eagle feather represents a connection with the Creator and is very respected. If this should happen during a performance, then the dancing stops and the elders ensure that the eagle feather is properly retrieved. The Elders will speak to the dancer and explain the importance of the feather. They will decide whether to give the feather back or to keep it based on the dancer's understanding of their lesson.

[http://www.thecanadianencyclopedia.ca/en/article/Pow wow-dances/](http://www.thecanadianencyclopedia.ca/en/article/Pow%20wow-dances/)

G. Performances

There are many different types of dance and each dance or song captures another aspect of their culture. They may entertain or tell important stories about personal and cultural history.

Traditional Men's Dance

In Dante's segment, he performs the Traditional Men's Dance. This dance involves traditional tight steps and tends to be performed low to the ground. The dancer's

movements may imitate those of the birds and animals. The movements may also imitate the tracking of specific animals.

The regalia of the Traditional Men's Dance is a personal expression of creativity. The colour and designs may represent the family or clan. Dancers wear a bustle of eagle feathers, which represent the cycles of Mother Earth and the unity of all. The eagle is highly regarded because it flies the highest and carries the prayers of the people to Creator; therefore, the feathers of the eagle are very sacred.

The Hoop Dance

The Hoop Dance uses a variety of hoops and tells a story. The dancer usually takes small steps and moves in either a clockwise or counter-clockwise direction. Each dance is very personal and is as unique as the dancer. The dancers may mimic birds or animals or the act of hunting, planting, harvesting etc. The hoops are interlocked and can form appendages such as wings. The observer may also note that the hoops are in the four colours of the four directions of the Medicine Wheel.

The Jingle Dress Dance

The Jingle Dress Dance is readily identifiable because the dress is covered with numerous cones. It is beautiful both in appearance and sound. The cones that cover the dress were originally made from tobacco can lids. The use of tobacco is considered sacred and is the source of energy from which the spiritual power comes. As a dancer moves, the cones jingle and sing out. Today's jingle dresses are decorated with ribbons and designs and are worn with beaded leggings, moccasins and hair ornaments. The dancer may carry a feather or fan to lift up the prayers of the people. Footwork is usually complex and shows the grace and endurance of the dancer. Since it is a healing dance, performers are often asked to dance for a sick or grieving member of the community.

Fancy Shawl Dance

The Fancy Shawl Dance is very beautiful and colourful dance, and the movement of the shawl is meant to imitate the wings of the butterfly. Dancers move very fast and the steps and twirls are meant to symbolize the flight of the butterfly. The shawl is decorated with ornaments, beadwork and fringes. The remaining parts of the regalia consist of a knee-length cloth dress, beaded moccasins and matching leggings. This dance requires high levels of energy.

The Jig

The Red River Jig is the most popular Métis dance. The fiddle was the main instrument in the lives of the Métis people. Many Métis craftsmen actually made their own fiddles. The musical selection, the Red River Jig has become well known as a corner stone of Métis culture. It is a combination of First Nations dance steps and European step dancing. The music is similar to European fiddling with extra beats that are distinctly percussive. The fiddle was used because it was easy to transport; so, many settlers would bring them from Europe to Canada. Many were surprised at the high level of energy demonstrated by the Métis people, as they would celebrate from the evening to dawn. Today the Métis people still enjoy jiggling at various celebrations.

Throat Singing

There are two types of singing in the territories of the Inuit. There are the songs sung to the beat of hand drums and dancing and then there is throat singing. Throat singing is usually done by two women who face one another. One of them leads setting the rhythm, the pace and the sound while the other responds. Each of the singers tries to show their vocal abilities. The first of the singers to run out of breath or who is unable to keep pace will start to laugh and then loses the competition. Throat singing might be described as a really vocal game or breathing game. Traditionally, throat singing was used during the long winter months by the women to entertain the children while the men were away hunting. Many throat songs mimic events of daily life such as the sound of a saw. Today this tradition is being passed on to the younger generation to ensure that it remains a part of the Inuit culture.

II. The Participants

Their Stories, Traditions and Performances

English and French Language Activities

A. First Nations

Theland Kicknosway



A. Story

Theland tells the story of Wesakechak who wants to snare the sun. His sister forbids it but Wesakechak does not listen to her and sets a trap for the sun. The next morning the sun does not rise; therefore, they think that he must have been successful. He sets out to rescue the sun but it is too hot so he asks his friend the little mouse to gnaw through the rope.

B. Content

Theland then shows the students the drum he made and sings for them. He also speaks of Cree homes, the wigwam and the tepee. Also, the importance of canoes and snowshoes is discussed.

C. Regalia and Dance

Theland has been dancing for many years. He is both a grass and hoop dancer. The dance that he demonstrates is the hoop dance which takes years of practice to master.

The Story of How Wesakechak Snared the Sun

Wesakechak finds what appears to be a blazed trail and wishes to set snares to trap whatever caused it but his sister forbids it because the region is where the sun walks when it rises in the morning.

Wesakechak does not heed his sister's warnings and sets a trap where the sun walks.



The next morning, both brother and sister wake up early but the dawn does not arrive and they figure it must be because Wesakechak actually snared the sun.

He sets off to free it but the sun is shining too hot to get near so he asks his friend, the littlest mouse, to gnaw through the snare line so the sun may walk again.

Segment Overview

“Now there are varieties of gifts, but the same Spirit; and there are varieties of services, but the same Lord; and there are varieties of activities but it is the same God who activates all of them in everyone.”

1Corinthians 12:4-6

Learning Destination: Students will have a general knowledge of the First Nations Peoples, specifically, the Cree and Potawatomi People. Information on their homes, music, travel and dance will be shared.

Rationale: To learn about Cree and Potawatomi People and link these learnings to Religion, Language, Arts, and Social Studies.

Setting the Context:

The Cree People are the most populous and widely distributed Indigenous peoples in Canada. Cree First Nations occupy territory in the Subarctic region from Alberta to Québec, as well as portions of the Plains region in Alberta and Saskatchewan. As of March 2015, the registered population of Cree First Nations was more than 317,000.

Traditional Life

- Known as the Ndoohéenou (“nation of hunters”), the Cree followed seasonal animal migrations in order to obtain meat for food and animal hides and bones for the making of tools and clothing.
- They travelled by canoe in summer, and by snowshoes and toboggan in winter
- The Cree First Nations People lived in cone- or dome-shaped lodges, covered in animal skins. These are known as wigwams or tipis.
- Many Cree still consider hunting an important part of their culture and way of life; the hunting and trapping of moose, caribou, rabbit and other animals is fairly common in Cree communities.

Society

- Cree lived in small bands or hunting groups for most of the year, and gathered into larger groups in the summer for socializing, trade and ceremonies.
- They historically had cultural, trade and social relations with other Algonquian-speaking nations, most directly with the Innu (Montagnais-Naskapi), Algonquin and Ojibwa.

Culture

- The Cree participated in a variety of cultural ceremonies and rituals, including the Sun Dance (also known as the Thirst Dance, and particularly celebrated by the Plains Cree), Pow wows, vision quests, feasts, pipe ceremonies, sweat lodges and more.
- Art and music are important elements of Cree culture.
- Well-known for their beadwork, Cree women created beautiful and functional clothing, bags and furniture.
- A well-known modern Cree artist is George Littlechild.
- Drumming is significant to the Cree as well as to most other Indigenous nations.
- Drums are sacred, and the music that comes from them is likened to the heartbeat of the nation and/or Mother Nature.

Spirituality

- The Cree worldview describes the interconnectivity between people and nature; health and happiness was achieved by living a life in balance with nature.
- People tried to show respect for each other through an ideal ethic of non-interference, in which each individual was responsible for his or her actions and the consequences of those actions.
- Food was always the first priority, and would be shared in times of hardship or in times of plenty when people gathered to celebrate by feasting.
- The Cree believe one can learn important lessons about how to live — and not to live — good lives from the examples set by the tricksters. One common trickster figure in Cree spirituality is Wisakedjak (Wesakechak) — a cultural hero that is featured in some Cree stories.

Language

- The Cree language belongs to the Algonquian language family, and is a continuum or family of dialects.
- Some Cree peoples speak a slightly different version of the language than Cree peoples in another area.

Source: <http://www.thecanadianencyclopedia.ca/en/article/cree/>

The Potawatomi People

The Potawatomi also spelled Pottawatomie and Potawatomi (among many variations), are a Native American people of the Great Plains, upper Mississippi River and Western Great Lakes region.

The Potawatomi name is a translation of the Ojibwe "potawatomink" meaning "people of the place of fire." Similar renderings of this are: Fire Nation, Keepers of the Sacred Fire, and People of the Fireplace - all of which refer to the role of the Potawatomi as the keeper of the council fire in an earlier alliance with the Ojibwe and Ottawa.

- The Potawatomi originally provided for themselves as hunter/gatherers because they were too far north for reliable agriculture.
- After being forced by the Beaver Wars (1630-1700) to relocate to Wisconsin, they learned farming from the Sauk, Fox, Kickapoo, and Winnebago. When the French arrived at Green Bay, Potawatomi women were tending large fields of corn, beans, and squash.
- Summer villages were fairly large with rectangular, bark-covered (or woven brush) houses.
- After their buffalo hunt in the fall, they separated into small hunting camps of extended families. Winter homes were oval, dome-shaped wigwams resembling those of the Ojibwe. Kinship was determined by patrilineal descent, although marriage was matrilocal (husband moved in with his wife's family).

Source: <http://www.tolatsqa.org/pota.html>

Focus: To explore the connection between Canadian Indigenous culture and the Ontario Arts, Social Studies and Language Curricula.

Big Ideas for the Segment: Indigenous knowledge, history and lessons are passed down from generation-to-generation through storytelling:

- Learning about different Indigenous groups nurtures awareness and respect for

- diversity
- Communities can be diverse and are often made up of people who have a lot in common
- People from diverse cultures and societies share some common experiences

Anchor Concepts:

Common Good
Community

Catholic Graduate Expectations:

An Effective Communicator who:

CGE2c - presents information and ideas clearly and honestly and with sensitivity to others

CGE2d - writes and speaks fluently in one or both of Canada's official languages

CGE2e - uses and integrates the Catholic faith tradition, in the critical analysis of the arts, media, technology and information systems to enhance the quality of life

A Reflective and Creative Thinker who

CGE3c - thinks reflectively and creatively to evaluate situations and solve problems

A Self-Directed, Responsible, Life Long Learner who:

CGE4a - demonstrates a confident and positive sense of self and respect for the dignity and welfare of others

CGE4f - applies effective communication, decision making, problem solving, time and resource management skills

CGE4g - examines and reflects on one's personal values, abilities and aspirations influencing life's choices and opportunities

CGE4h - participates in leisure and fitness activities for a balanced and healthy lifestyle

A Collaborative Contributor who:

CGE5c - develops one's God-given potential and makes meaningful contributions to society

CGE5e - respects the rights, responsibilities and contributions of self and others

A Responsible Citizen who:

CGE7e - witnesses Catholic social teaching by promoting equality, democracy, and solidarity for a just, peaceful and compassionate society.

CGE7f - respects and affirms the diversity and interdependence of the world's peoples and cultures

CGE7g - respects and understands the history, cultural heritage and pluralism of today's contemporary society.

Possible Products: At the end of the Theland segment, teachers may want to host a Living Museum with different displays of First Nations culture and traditions. Other classes and the parent community could be invited in to view the exhibits and/or demonstrations by the students. Students will be responsible for selecting a cultural or traditional practice that they will research and present to others through writing, pictures, dance, storytelling or models.

Example of Rubric for Living Museum

	Level 1 Poor	Level 2 Fair	Level 3 Good	Level 4 Excellent
Clothing	Clothing is authentic to the period and figure in all respects.	Clothing is authentic to the period and figure in all but a few minor respects.	At least half of the clothing is authentic to the period and figure with some obvious inaccuracies.	Most aspect of the clothing is inauthentic and/or inappropriate to the period and figure.
Content	The presentation includes all of the required content.	The presentation includes most of the required content.	The presentation includes some of the required content obviously leaving out needed information.	The presentation includes very little of the required content leaving a lot of needed information.
Poster	Poster meets all requirements in content, detail, and neatness.	Poster meets 8-10 of the requirements in content, detail, and neatness.	Poster meets 5-7 of the requirements in content, detail, and neatness.	Poster meets less than 5 of the requirements in content, detail, and neatness.
Neatness	Set/display contains meticulous attention to detail without exceeding or falling short of assigned space.	Set/display contains careful attention to detail without exceeding or falling short of assigned space.	Set/display contains adequate attention to detail and/or exceeds or falls short of assigned space.	Set/display contains major flaws in detail while significantly falling short of assigned space.
Presentation	Presenter accurately and meticulously portrays his/her figure and never breaks character.	Presenter accurately portrays his/her figure with only minor moments of breaking character.	Presenter adequately portrays his/her figure with several moments of breaking character.	Presenter minimally portrays his/her figure with major moments of breaking character.

Source: <http://www.rcampus.com/rubricshowc.cfm?code=UC93C3&sp=true>

The land Kicknosway

	<p>Title: The Heart Beat of Mother Earth</p> <p>Overview of Learning Task: Students create a drum top to reflect their lives and their personal faith story.</p> <p>Duration: 30 minutes</p>
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	By the end of Gr. 1	By the end of Gr. 2	By the end of Gr. 3
	<p>Learning Goal: The Arts: Visual Arts D1 Creating and Presenting: apply the creative process to produce a variety of two- and three- dimensional art works, using elements, principles and techniques to communicate feelings, ideas and understandings</p>	<p>Learning Goal: The Arts: Visual Arts D1 Creating and Presenting: apply the creative process to produce a variety of two- and three- dimensional art works, using elements, principles and techniques to communicate feelings, ideas and understandings</p>	<p>Learning Goal: Visual Arts D1 Creating and Presenting: apply the creative process to produce a variety of two- and three- dimensional art works, using elements, principles and techniques to communicate feelings, ideas and understandings</p>
	<p>Specific Expectation(s): The Arts: Visual Arts D1.1 create two- and three- dimensional works of art that express feelings and ideas inspired by personal experiences</p>	<p>Specific Expectation(s): The Arts: Visual Arts D1.2 demonstrate an understanding of composition, using principles of design to create narrative art works or art works on a theme or topic</p>	<p>Specific Expectation(s): The Arts: Visual Arts D1.2 demonstrate an understanding of composition, using principles of design to create narrative art works or art works on a theme or topic</p>
	<p>Success Criteria: I can use artwork to tell a story of things and people that are important in my life</p>	<p>Success Criteria: I can use different design principles to create works of art that tell a story about me</p>	<p>Success Criteria: I can use different design principles to create works of art that tell a story about me</p>

INSTRUCTIONAL COMPONENTS AND CONTEXT	
Terminology: teepee wigwam canoe	Materials/Resources: art paper, crayons, markers Teaching/ Learning Strategies: gallery walk, conferencing, oral presentation, sketching to learn

MINDS ON
<ul style="list-style-type: none"> • Establishing a positive learning environment • Connecting to prior learning and/or experiences • Setting the context for learning • Motivation <ol style="list-style-type: none"> 1. Begin to watch the segment about Theland. 2. Pause the video when Theland says, “the drum is known as the heartbeat of Mother Earth”. 3. Ask the students if they have ever heard a drum like this. Ask them to try to feel their heartbeat as they sit quietly for about 30 seconds. If they are able to feel their heartbeat, ask them to tap the beat on their leg and then stop. 4. Start the video again and listen to the drumming and singing. At the end of the song, keep watching the video until the housing section and then stop the video. Ask the students if they noticed what was on Theland’s drum. Discuss what pictures he might have included and why.

ACTION
<ul style="list-style-type: none"> • Introducing new learning or extending/reinforcing prior learning • Providing opportunities for practice and application of learning (guided è independent) <ol style="list-style-type: none"> 1. Students will work independently to design a picture of a drum face of their own on paper. They can include whatever symbols or pictures they want to represent themselves and their lives. 2. They must be able to explain their choices. 3. Students will do a gallery walk to look at others’ work and hear about their symbols. 4. Students will also conference with the teacher to ensure that they are on the right track with their art work.

CONSOLIDATION
<p>Students will share their “drum face” pictures with others in the class. While listening, students will “hear about” the images that their classmates used in their drawings, thereby consolidating their understanding of the importance of the drum as well as learning more about the interests of their classmates.</p> <p>First Nations believe the drum is their grandmother and the part you strike is her face. When playing a drum, it should never be hammered aggressively, this suggests giving it a 'beating' and one must never 'hit' their grandmother.</p>

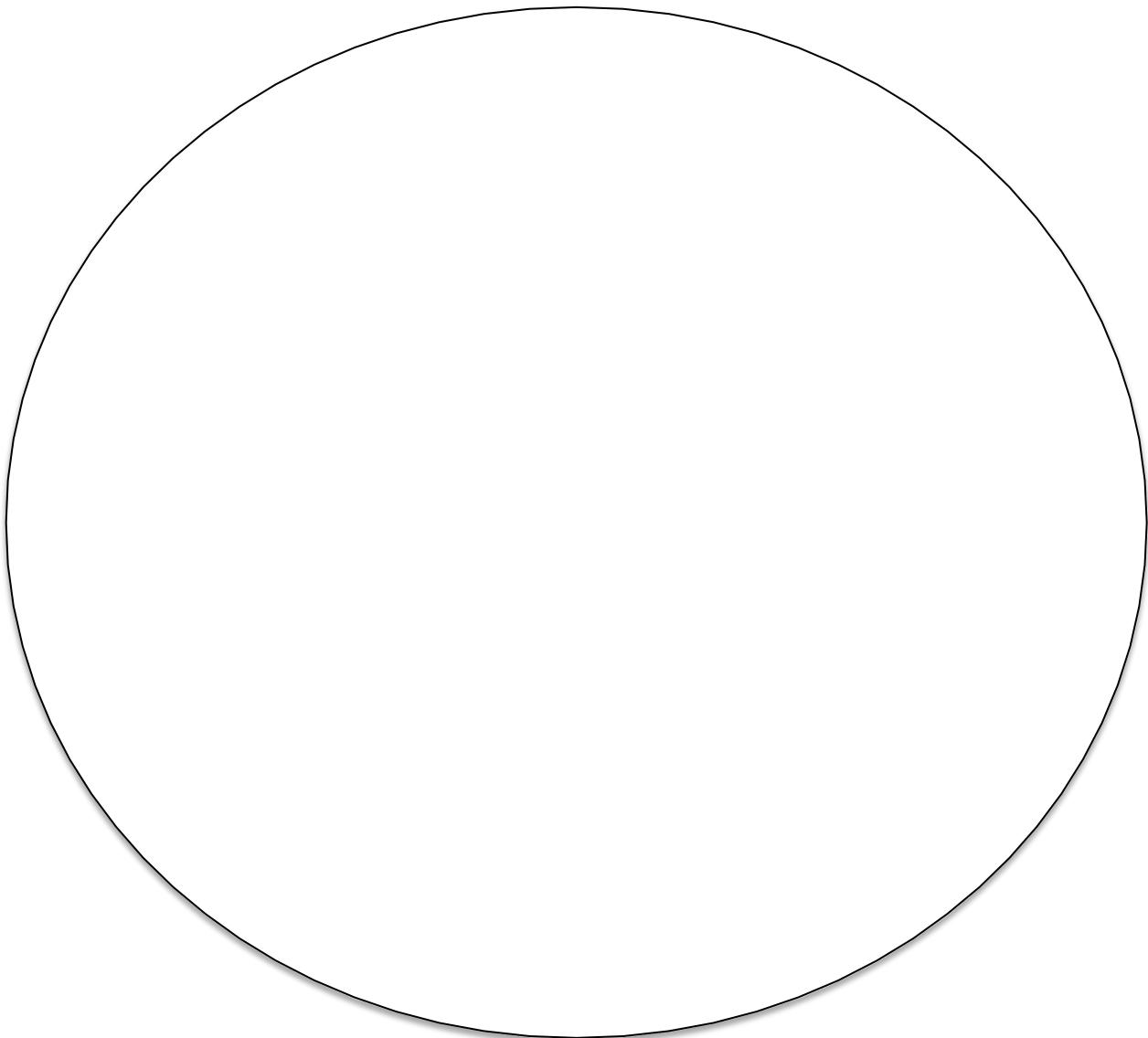
	POSSIBLE EXTENSIONS
	<p>As an extension, students could write a reflection to the bible passage from 1Corinthians 12:4-6 and list the gifts that God has blessed them with such as kindness, patience, peace etc.</p>
	<p>Cross Curricular Expectations-</p> <p>Writing:</p> <p>Overall Writing Expectations: Generate, gather and organize ideas and information to write for an intended purpose and audience.</p> <p>Specific Writing Expectations 1.4 sort ideas and information for their writing in a variety of ways, with support and direction.</p> <p>Religious Education and Fully Alive Curriculum:</p> <p>Fully Alive Theme One: Student recognizes and appreciates the gift of human life and of all God's creation.</p> <p>Religious Education: Believing BL2.3-Student can describe the experience of how we come to know and recognize our parents, brothers, sisters, grandparents and relate this natural way of knowing to the process of how God has communicated his face to us through Scripture.</p> <p>Growing in Faith Growing in Christ Unit 1 Lesson 2 PR2.1 –Student recognizes the various places, symbols, and images that create sacred space in our lives.</p>

	INDEPENDENT PRACTICE
	Students can share their "drum face" stories with their families at home.

	ASSESSMENT SUGGESTIONS
	<p>Checklist</p> <p>Name</p> <p>Student has included:</p> <ul style="list-style-type: none"> <input type="checkbox"/> At least 4 pictures that represent an aspect of his/her personal faith / life story <input type="checkbox"/> Pictures that demonstrate the use of some principles of design <input type="checkbox"/> Pictures that are well thought out and spaced appropriately on them drum top <input type="checkbox"/> Evidence that the student put forth a strong effort to complete the art work

	<h3>POSSIBLE CROSS-CURRICULAR CONNECTIONS/OPPORTUNITIES</h3> <p>Arts: Drama – Students can act out the story of their “drum face”, portraying the characters in their stories.</p> <p>Drama Expectation:</p> <p>Creating and Presenting: apply the creative process to dramatic play; process drama, using the elements and conventions of drama to communicate feelings, ideas and stories</p> <p>There are many opportunities for students to retell stories through dramatic and visual arts such as acting out or making use of puppets or plasticine, etc. Consider adding green screens to add a bit of technology or even making use of Ozobots, Sphero or any other type of robots to retell. When retelling, especially in French as a second language the use of technology takes the pressure off of the students being center stage and they seem to take more risks in making use of new vocabulary when the attention is on something else rather than themselves.</p>
	<h3>COMMUNITY CONNECTIONS</h3> <p>Invite an individual or drum group from the local community to come to the class to talk about the drum and to perform for the students.</p> <p>Consider adding the use of Skype communities to communicate with outside sources.</p>

You can use this drum face and enlarge it to desired size or create a drum face of your own.



Theland Kicknosway

	<p>Title: Creating Storyboards</p> <p>Overview of Learning Task: The students will discuss the difference between fiction and non-fiction and create storyboards to retell the Wisakedjak story.</p> <p>Duration: 45 minutes</p>
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	By the end of Gr. 1	By the end of Gr. 2	By the end of Gr. 3
	<p>Learning Goal Language: Oral Communication We will listen in order to understand and respond appropriately in a variety of situations for a variety of purposes</p>	<p>Learning Goal Language: Oral Communication We will listen in order to understand and respond appropriately in a variety of situations for a variety of purposes</p>	<p>Learning Goal Language: Oral Communication We will listen in order to understand and respond appropriately in a variety of situations for a variety of purposes</p>
	<p>Specific Expectation: Language: Oral Communication Demonstrate an understanding of the information and ideas in oral texts by retelling or restating the information</p>	<p>Specific Expectation: Language: Oral Communication Demonstrate an understanding of the information and ideas in oral texts by retelling or restating the information</p>	<p>Specific Expectation: Language: Oral Communication Demonstrate an understanding of the information and ideas in oral texts by retelling or restating the information</p>
	<p>Success Criteria I can show that I understand the information and ideas in oral texts by retelling or restating the information</p>	<p>Success Criteria I can show that I understand the information and ideas in oral texts by retelling or restating the information</p>	<p>Success Criteria I can show that I understand the information and ideas in a variety of oral texts by identifying important information or ideas</p>

	INSTRUCTIONAL COMPONENTS AND CONTEXT	
	<p>Terminology: Wisakedjak</p>	<p>Materials/Resources: video – Theland segment, paper and crayons/markers</p> <p>Teaching/ Learning Strategies: rehearsal/repetition, retelling, storyboard, oral presentation</p>

	<p>MINDS ON</p> <ul style="list-style-type: none"> • Establishing a positive learning environment • Connecting to prior learning and/or experiences • Setting the context for learning • Motivation <p>Activation:</p> <ol style="list-style-type: none"> 1. Review characteristics of fiction/non-fiction with the students. 2. Show the segment where Theland introduces himself and tells the story. 3. Ask whether this is fiction/non-fiction and how can they prove it. 4. Talk about Wisakedjak and his role in First Nations storytelling. 5. Have students work in pairs to retell the story Theland told.
	<p>ACTION</p> <ul style="list-style-type: none"> • Introducing new learning or extending/reinforcing prior learning • Providing opportunities for practice and application of learning (guided → independent) <p>The students will work in groups to create a storyboard to retell the story with pictures and words.</p>
	<p>CONSOLIDATION</p> <p>Student groups will take turns telling the story they have created (either to their own class, or to students from other classes, depending on age and comfort level).</p>
	<p>POSSIBLE EXTENSIONS</p> <p>Read a few different Wisakedjak stories to the class and discuss the similarities as a group. Students can then work independently to retell a Wisakedjak story of their choosing. http://www.native-languages.org/wisakejak.htm</p> <p>Students can create a Venn Diagram of Christian Parables / Stories on one side and First Nation Story Telling on the other side. Students will then compare and contrast the two unique cultural blessings.</p> <p>Assessment Links:</p> <p>Religion and Family Life:</p> <p>Fully Alive Theme Four –</p> <p>Student recognizes the value of dependability in the family.</p> <p>Religious Education:</p> <p>Believing BL3.3 -Student can compare how communities are formed and defined by their stories and how the Christian Church is formed into a believing community and defined through inspired stories which reveal our relationship to God.</p> <p>Growing in Faith Growing in Christ</p> <p>Unit 1 Lesson 6 PR1.3 - Student can demonstrate different ways in which to express what is in his/her mind and heart (words, gestures, movement, music).</p>

	ASSESSMENT SUGGESTIONS
	<p>Checklist</p> <p>Student Name _____</p> <p>Includes the following in retelling a Wisakedjak tale:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Introduction <input type="checkbox"/> Setting <input type="checkbox"/> Situation: What Wisakedjak did <input type="checkbox"/> Problem <input type="checkbox"/> Solution
	POSSIBLE CROSS-CURRICULAR CONNECTIONS/OPPORTUNITIES
	<p>Arts: Drama – Students can act out the story and portray the characters.</p> <p>Drama Expectation: Creating and Presenting: apply the creative process to dramatic play and process drama, using the elements and conventions of drama to communicate feelings, ideas and stories</p>
	COMMUNITY CONNECTIONS
	Invite parents to come in for a presentation of the students' stories.

Aperçu du segment

“Il y a toutes sortes de dons de la grâce, mais c'est le même Esprit. Il y a toutes sortes de services, mais c'est le même Seigneur. Il y a toutes sortes d'activités, mais c'est le même Dieu ; et c'est lui qui met tout cela en action chez tous.”

1 Corinthians 12 :4-6

Objectif d'apprentissage :

À la fin de cette unité, les élèves auront une meilleure compréhension des différents aspects de la nation Crie en ce qui concerne leurs habitations, leurs modes de transport, la musique et la danse.

Raisonnement :

Apprendre et découvrir différents aspects de la nation Crie tout en développant des habiletés envers les attentes de FLS, l'éducation artistique (arts visuels, danse, musique et arts dramatique), les études sociales et l'éducation physique.

Définir le contexte:

Les Cris forment le plus grand groupe des Premières Nations au Canada. On les retrouve au Canada et aux États-Unis. Ils appartiennent à la grande famille culturelle et linguistique algonquienne. Ils vivent en petits groupes nomades et vivent de la chasse et de la pêche.

Il existe plusieurs groupes de Cris répartis sur une bonne partie du continent nord-américain. En voici quelques-uns:

- les Cris des Plaines (Alberta et Saskatchewan)
- les Cris des Bois (Saskatchewan et Manitoba)
- les Moskégons (Saskatchewan, Manitoba et Ontario)
- la Première Nation Moose Cree (Ontario)
- les Cris de la baie James (Québec et Ontario)
- les Cris de l'Est (Québec).

<http://www.encyclopediecanadienne.ca/fr/article/cris/>

Les Cris ont développé deux types d'habitats, selon leur situation géographique et la disponibilité des matériaux dans leur environnement. Les Cris habitant dans les régions couvertes de forêts, construisaient des wigwams recouverts d'écorces d'arbres.

Les Cris habitant dans les plaines, construisaient plutôt des tipis qui étaient une sorte de tente de forme conique recouverte de peau de buffle, soutenue par de longs pieux. Le tipi permettait aux Cris des Plaines de pouvoir se déplacer plus facilement, ce qui convenait davantage à leur mode de vie nomade. Il était plus facile de le démonter et de le transporter que le wigwam.



Photo Source:

<https://pixabay.com/en/tipi-tent-teepee-wigwam-clouds-2000996/>

À l'origine, les Cris se déplaçaient à pied et en canot d'écorce. On leur doit l'invention des raquettes et des toboggans, qui leur permettaient de se déplacer l'hiver dans les forêts enneigées. Plus tard, au contact des Européens, ils commençaient à utiliser les chevaux pour leur déplacement.

La société Crie était traditionnellement une société nomade qui vivait de la chasse, de la pêche et du piégeage. Les valeurs de base de la communauté étaient le respect, le courage, la patience et les responsabilités individuelles à l'endroit de la terre et de ses ressources. La vie et les techniques de survie en forêt étaient au cœur de la culture et de l'identité des Cris. Ils avaient d'ailleurs un sentiment sacré très fort vis-à-vis leur territoire, la terre, les ressources et l'eau. Au contact des compagnies de traite de fourrures et des nombreux postes implantés dans leur région, les Cris se sont peu à peu tournés vers la vie sédentaire. Les Cris accordent une place particulière à leurs anciens qui représentent la mémoire, la connaissance et la compréhension.

Aujourd'hui, la communauté Crie de la baie James représente environ 10% des Cris du Canada. Ils sont environ 15 000 répartis dans neuf communautés. Certains villages sont situés sur les rives de la baie James alors que d'autres sont plutôt ancrés dans les terres intérieures. Plusieurs familles possèdent encore leur camp en forêt dont certains ne sont encore accessibles que par bateau. La plupart des camps sont pourtant près des routes et on y accède par VTT et motoneiges. Les Cris utilisent encore malgré tout des éléments plus traditionnels pour le transport : raquettes, traineau, canot, etc.



Photo Source:

<https://pixabay.com/en/tee-pee-native-american-tent-780137/>

Source: <http://www.alloprof.qc.ca/BV/pages/g1053.aspx>

La Société Radio-Canada possède trois documentaires audios à propos des Cris que l'on peut consulter au site web suivant :

http://ici.radio-canada.ca/emissions/les_chemins_de_travers/2010-2011/chronique.asp?idChronique=165136

Focus : Apprendre et découvrir différents aspects de la culture du peuple autochtones tout en développant des habiletés envers les attentes de FLS, l'éducation artistique (arts visuels, danse, musique et arts dramatique), les études sociales et l'éducation physique.

Grandes idées pour le segment :

- Le savoir des communautés des Premières Nations se transmet de façon orale en racontant des histoires.
- Les gens de différentes cultures partagent des points communs dans leur vie quotidienne.
- Apprendre les différents aspects de la culture des Premières Nations favorise le respect de la diversité culturelle.

Concepts de base :

- Communauté
- Bien commun

Attentes à l'égard des diplômés des écoles catholiques (Catholic Graduate Expectations) :

Un penseur réfléchi et créatif

2e) Adopte une approche englobante de la vie en intégrant des connaissances de divers champs de compétence et d'expérience.

Un communicateur efficace

3a) Fait preuve d'une écoute active et critique, et ce, afin de comprendre et d'apprendre, à la lumière des valeurs évangéliques.

3d) Communique, oralement et par écrit, dans les deux langues officielles du Canada.

Un apprenant à vie

4f) Utilise efficacement ses habiletés de communication, de prise de décision, de résolution de problème, de gestion du temps et de ressources.

Un collaborateur empathique

5a) Collabore efficacement au sein d'équipes de travail

5d) Est conscient de ses droits et devoirs, de ses responsabilités et contributions, ainsi que de ceux d'autrui.

5f) Fait preuve d'excellence, de créativité et d'intégrité dans son propre travail et reconnaît, apprécie et respecte le travail de l'autre.

Un citoyen responsable

7f) Respecte la diversité et l'interdépendance des peuples et cultures du monde.

7g) Reconnaît et respecte l'histoire, le patrimoine culturel et le pluralisme de la société d'aujourd'hui.

Source:

http://www.ecolescatholiquesontario.ca/images/admin/CadreDeReference_VersionWeb.pdf

Tâches culminantes :

La tâche culminante découlant de ces activités pourrait prendre la forme d'un "musée à l'école" comprenant différents kiosques/stations dans lesquels les élèves exposent, sous plusieurs formes, les concepts qu'ils ont appris. On peut diviser la classe en groupes de 5 élèves qui iront présenter dans d'autres classes, ou dans le gymnase si on désire ouvrir le musée aux visiteurs extérieurs. L'évaluation de la tâche culminante serait une note de groupe, ce qui fait donc appel à toutes les habiletés de travail et d'apprentissage qui sont évaluées dans le bulletin scolaire.

Par exemple, il pourrait y avoir 5 stations :

- 1) station de la tradition orale : des élèves pourraient raconter l'histoire présentée dans le segment vidéo. Ils pourraient l'animer en faisant un théâtre de marionnettes, jouer des rôles et simplement la lire et présenter des illustrations. Ce faisant, ils mentionneraient également l'importance de la tradition orale chez les Premières Nations.
- 2) station sur la maison des Cris : à cette station, on pourrait montrer un modèle réduit d'un tipi ou d'un wigwam que les élèves ont construit avec des matériaux authentiques. Les élèves responsables de cette station devraient également expliquer la construction du tipi/wigwam et ses avantages. Ils pourraient également exposer les différences avec les maisons modernes et pour les élèves plus curieux, ils feraient une comparaison, à l'oral, des maisons d'autres nations autochtones.
- 3) station sur les moyens de transport : les élèves pourraient expliquer à leurs visiteurs comment les Cris se déplaçaient. On pourrait y apporter de vraies raquettes et les faire essayer aux visiteurs (si l'activité se déroule en hiver). On pourrait également enrichir cette station en présentant des images de canots d'écorce, un modèle réduit ou des matériaux authentiques qui étaient utilisés pour construire le canot.
- 4) station sur les instruments de musique : les élèves de cette station pourraient présenter le tambour à main aux visiteurs. Ensuite, avec des tambours créés en salle de classe, ils pourraient enseigner un rythme facile à leurs visiteurs. On pourrait même utiliser le même rythme que dans l'extrait vidéo.
- 5) station de danse : on pourrait présenter l'extrait vidéo de la danse de Theland, expliquer l'importance des danses dans la nation Crie et même tenter de montrer quelques pas de danses aux visiteurs de cette station. Les élèves présenteraient l'importance et la signification de différentes danses pour les Premières Nations.

Niveaux	1	2	3	4
Le groupe présente les différentes stations.	1-2 stations	3 stations	4 stations	5 stations
Le groupe présente les informations et détails pertinents pour chaque station.	Il y a peu de détails et ils ne permettent pas d'avoir une bonne compréhension.	Il y a quelques détails pertinents qui permettent une certaine compréhension.	Il y a beaucoup de détails pertinents qui permettent une bonne compréhension.	Il y a tous les détails pertinents qui démontrent une très bonne compréhension.
Le groupe utilise des habiletés de planification et de pensée critique dans leur préparation.	Avec un peu d'efficacité.	Avec une certaine efficacité.	Avec un bon degré d'efficacité.	Avec un haut degré d'efficacité.
Le groupe communique ses informations de façon intéressante, logique et en tenant compte de l'auditoire des personnes à qui il présente.	Avec un peu d'efficacité.	Avec une certaine efficacité.	Avec un bon degré d'efficacité.	Avec un haut degré d'efficacité.
Lors de la présentation des stations, le groupe fait des liens entre les concepts pour faciliter la compréhension des concepts.	Avec un peu d'efficacité.	Avec une certaine efficacité.	Avec un bon degré d'efficacité.	Avec un haut degré d'efficacité.

Grille d'observations pour tâche culminante
***Cette grille peut être adaptée selon vos besoins.**

Évaluation des habiletés de travail et d'apprentissage :

-Utiliser cette grille pour noter les observations effectuées pendant l'exécution de toutes les étapes préalables à la présentation de la tâche culminante.

Nom de l'élève					
Collaboration					
Responsabilité					
Organisation					
Travail indépendant					
Initiative					
Autorégulation					

Theland Kicknosway

	<p>Titre : Le mode de vie de la nation Crie</p> <p>Aperçu du segment : Découvrir la nation Crie</p> <p>Durée : 60 min. (excluant l'évaluation différenciée)</p>
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	À la fin de la 1re année	À la fin de la 2e année	À la fin de la 3e année
	<p>Learning Goal: Social Studies; Heritage and Identity A1. We will describe some of the ways in which people's roles, relationships, and responsibilities relate to who they are and what their situation is, and how and why changes in circumstances might affect people's roles, relationships, responsibilities as well as their sense of self.</p>	<p>Learning Goal: Social Studies; Heritage and Identity A1. We will compare some significant traditions and celebrations among diverse groups and at different times, and identify some of the reasons for changes in these traditions/celebrations.</p>	<p>Learning Goal: Social Studies; Heritage and Identity A1. We will compare the ways of life among some specific groups in Canada around the beginning of the nineteenth century, and describe some of the changes between that era and the present day.</p>
	<p>Specific Expectation(s): Social Studies; Heritage and Identity A1.3 compare some of the significant events in their own lives and/or the lives of their family members with those in the lives of their peers</p>	<p>Specific Expectation(s): Social Studies; Heritage and Identity A1.3 compare some of the past and present traditions and celebrations of different ethno-cultural groups in their local community, and identify some of the main reasons for the change</p>	<p>Specific Expectation(s): Social Studies; Heritage and Identity A1.1 describe some of the similarities and differences in various aspects of everyday life of selected groups living in Canada between 1780 and 1850 (e.g., <i>First Nations, Métis.</i>)</p>

	Success Criteria: I can talk about the ways of life of the Cree Nation (past and present).	Success Criteria: I can talk about the traditions/celebrations celebrated amongst the Cree Nation.	Success Criteria: I can talk about the ways of life of the Cree Nation.
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COMPOSANTES PÉDAGOGIQUES ET CONTEXTE	
Terminologie : Les Premières Nations (féminin), un wigwam, un tipi, des raquettes (féminin), un canot, un toboggan, un tambour, de l'écorce (féminin), des branches (féminin), la danse des cerceaux, la tradition orale, la peau de chevreuil, un original, les Cris des plaines, les Cris des forêts.	Ressources pédagogiques : segment vidéo Theland Kicknosway, Stratégies d'enseignement: support visuel, travail en petits groupes, discussions, liens avec la communauté, différenciation dans les méthodes d'évaluation, utilisation de la technologie et voyage

ACTIVER: <ul style="list-style-type: none">• établir un environnement d'apprentissage positif• connexions à l'apprentissage et/ou aux expériences antérieures• définir le contexte d'apprentissage• motivation	Cette tâche s'inscrit dans le contexte du programme d'études sociales de première, deuxième et troisième année. Commencer en animant une discussion en utilisant les questions ci-dessous: 1. (en pointant le Canada sur une carte de l'Amérique du Nord) <i>Est-ce que tu penses qu'il y a toujours eu des habitants au Canada? En Ontario?</i> 2. <i>As-tu déjà entendu le mot "Premières Nations"? Qu'est-ce que tu penses que cela veut dire ?</i> Ici, il peut être pertinent d'utiliser la sémantique des mots pour faire comprendre aux élèves ce que Premières Nations veut dire. Les élèves comprendront le concept de "premières" mais auront peut-être besoin d'aide pour bien comprendre le concept de "nations". 3. <i>Est-ce que tu penses que les gens ont toujours vécu comme nous vivons maintenant ?</i> Il peut être utile d'utiliser un support visuel pour activer le savoir antérieur des élèves. Montrer les images de membres des Premières Nations. Vérifier les connaissances antérieures des élèves en leur demandant de parler de ce qu'ils voient sur les images. Enchaîner en annonçant aux élèves qu'ils vont regarder un segment d'une vidéo dans lequel ils entendront certains détails d'une nation appelée "la nation Crie Potowatami". Avant, il faut distribuer la feuille "Nos modes de vie" et remplir avec les élèves la partie gauche du tableau en faisant participer les élèves.
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	<p>4. Lorsque ce travail en grand groupe est terminé, présenter la vidéo Theland en demandant aux élèves de porter une attention particulière aux éléments du tableau afin de pouvoir le compléter après le visionnement. Deux écoutes peuvent être nécessaires.</p>
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	<p>ACQUÉRIR</p> <ul style="list-style-type: none"> • présenter un nouvel apprentissage ou renforcer l'apprentissage préalable • offrant des possibilités de pratique et d'application de l'apprentissage (guidée → indépendante) <ol style="list-style-type: none"> 1. Montrer la vidéo. 2. En petits groupes, demander aux élèves de compléter le tableau en ajoutant les informations dont ils peuvent se souvenir.
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	<p>ANCRER</p> <p>Pratiquer une mise en commun, en utilisant un support visuel tel que le tableau interactif ou le tableau de la classe. Faire participer les élèves en leur demandant ce qu'ils ont écrit dans chaque section du tableau. Les élèves peuvent également venir au tableau pour écrire leurs réponses.</p>
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	<p>ACTIVITÉS DE PROLONGEMENT</p> <p>Activité d'écriture : les élèves peuvent écrire un texte informatif en faisant un dépliant illustré sur le mode de vie de la nation Crie.</p> <ul style="list-style-type: none"> • Activité d'art dramatique : les élèves peuvent jouer le rôle d'un membre de la nation Crie et expliquer leur mode de vie. • Activité d'arts visuels : les élèves peuvent représenter, à l'aide de dessins, différents aspects du mode de vie de la nation Crie. • Activité de recherche : les élèves peuvent utiliser internet pour faire des recherches sur d'autres communautés des Premières Nations afin de comparer les modes de vie d'un autre groupe par rapport aux Cris. • Activité de musique : les élèves peuvent créer un instrument à percussion semblable à celui présenté dans la vidéo et créer une chanson rythmique qui parle du mode de vie des Cris. • Discuter le lien entre les Premières Nations et les Chrétiens envers leur valorisation de la terre et de ses ressources ainsi que le soin que chacun y apporte quotidiennement. Faire le lien entre cette responsabilité en tant que dans l'utilisation des ressources de la terre comme devoir sacré.
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	<p>PRATIQUE INDÉPENDANTE</p> <p>Assigner l'une des activités présentées dans la section "extensions possibles" à chaque élève, en prenant soin de choisir une activité en s'assurant de respecter les différents styles d'apprentissage de l'élève afin de permettre une différenciation.</p>
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ÉVALUATIONS SUGGÉRÉES

Assigner l'une des tâches présentées dans la section "extensions possibles" à chaque élève (ou lui demander de choisir). Expliquer aux élèves que leur travail devra présenter les différents aspects du mode de vie de la nation Crie. (voir grille d'observations).

LIENS TRANSDISCIPLINAIRES AVEC D'AUTRES SUJETS

- FLS : communiquer, oralement et par écrit, des informations en utilisant différentes techniques.
- Arts: utiliser la musique ou les arts dramatiques pour communiquer des idées, des sentiments ou de l'information.
- Habiléts d'apprentissage : selon le type de tâche à accomplir, plusieurs observations peuvent être faites dans les domaines suivants : Responsabilité, Travail indépendant, Initiative et Organisation.

LIENS AVEC LA COMMUNAUTÉ

- Un membre d'une des Premières Nations peut venir en classe pour parler de son mode de vie.
- Un voyage ou une sortie éducative ayant pour thème les Premières Nations. Quelques ressources:
 - ~ Great Spirit Circle Trail (Manitoulin Island)
 - ~ National Gallery of Canada (Ottawa)
 - ~ Indigenous Experiences (Ottawa)
 - ~ Canadian Museum of History (Gatineau)

Nos modes de vie (version enseignante avec réponses suggérées)

	Moi	La nation Crie Potowatami
Comment les histoires sont racontées ?		Tradition orale (storytelling)
Comment sont les maisons?	(fais un petit dessin)	(fais un petit dessin) Wigwam et Tipi
Comment voyager?		Les raquettes Le canot Le toboggan
Instrument de musique*		Tambour (hand drum)
Danse*		La danse des cerceaux (hoop dancing)

*faire nommer des instruments de musique que les élèves jouent ou qu'ils connaissent
 *faire nommer une danse qu'ils connaissent, qu'ils ont déjà apprise à l'école.

Nos modes de vie (version pour les élèves)

	Moi	La nation Crie Potowatami
Comment les histoires sont racontées ?		
Comment sont les maisons?	(fais un petit dessin)	(fais un petit dessin)
Comment voyager?		
Instrument de musique		
Danse		

Grille de vérification/évaluation

Nom de l'élève: _____

Format choisi:

- dépliant illustré
- dessin
- jeu de rôle
- recherche
- création d'une chanson

Objectif principal : Expliquer le mode de vie de la nation Crie.

Niveaux	1	2	3	4
L'élève présente les aspects du mode de vie des Cris.	L'élève ne présente qu'un seul aspect.	L'élève présente quelques aspects.	L'élève présente presque tous les aspects.	L'élève présente tous les aspects.
L'élève communique de façon claire (bien organisée, bien présentée) selon le format choisi.	Pas clair. L'organisation et la présentation sont à améliorer.	Un peu clair. L'organisation et la présentation pourraient être améliorées. La compréhension est plutôt limité.	Assez clair. L'organisation et la présentation démontrent une bonne compréhension générale.	Très claire. L'organisation et la présentation démontrent une très bonne compréhension.
L'élève utilise les mots spécifiques présentés lors des activités (wigwam, tipi, raquettes, canot) de façon appropriée.	Rarement.	Parfois.	Souvent.	Toujours.

Liste du vocabulaire et des concepts

Cette liste présente des mots de vocabulaire que les élèves doivent maîtriser ainsi que des concepts que les élèves doivent connaître.

Les Premières Nations (féminin)

Un wigwam

Un tipi

Des raquettes (féminin)

Un canot

Un toboggan

Un tambour

De l'écorce (féminin)

Des branches (féminin)

La danse des cerceaux

La tradition orale

La peau de chevreuil

Un orignal

Les Cris des plaines

Les Cris des forêts

Theland Kicknosway

	<p>Titre : La maison des Cris</p> <p>Aperçu du segment : Cette leçon s'inscrit dans une chronologie d'apprentissage. Afin d'en tirer le plein potentiel et de permettre aux élèves de construire leur savoir, il est préférable de faire la tâche 1 avant.</p> <p>Durée : 100 minutes (facilement séparable en deux ou trois sessions)</p>
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	À la fin de la 1re année	À la fin de la 2e année	À la fin de la 3e année
	<p>Learning Goal: A1. Social Studies; Heritage and identity A1. We will describe some of the ways in which people's roles, relationships, and responsibilities relate to who they are and what their situation is, and how and why changes in circumstances might affect people's roles, relationships, responsibilities as well as their sense of self.</p>	<p>Learning Goal: A1. Social Studies; Heritage and Identity A1: Application: compare some significant traditions and celebrations among diverse groups and at different times, and identify some of the reasons for changes in these traditions/celebrations.</p>	<p>Learning Goal: A1. Social Studies; Heritage and Identity A1. Application: compare ways of life among some specific groups in Canada around the beginning of the nineteenth century, and describe some of the changes between that era and the present day</p>
	<p>Specific Expectation(s): Social Studies; Heritage and identity A1.3 compare some of the significant events in their own lives and/or lives of their family members with those in the lives of their peers</p>	<p>Specific Expectation(s): Social Studies; Heritage and identity A1.3 compare some of the past and present traditions and celebrations of different ethnocultural groups in their local community, and identify some of the main reasons for the change.</p>	<p>Specific Expectation(s): Social Studies; Heritage and identity A1.1 describe some of the similarities and differences in various aspects of everyday life of selected groups living in Canada between 1780-1850.</p>
	<p>Success Criteria: I can talk about the ways of life of the Cree Nation (past and present).</p>	<p>Success Criteria: I can talk about the traditions/celebrations celebrated amongst the Cree Nation.</p>	<p>Success Criteria: I can talk about the ways of life of the Cree Nation.</p>

COMPOSANTES PÉDAGOGIQUES ET CONTEXTE	
<p>Terminologie :</p> <p>Les Premières Nations (féminin), un wigwam, un tipi, des raquettes (féminin), un canot, un toboggan, un tambour, de l'écorce (féminin), des branches (féminin), la danse des cerceaux, la tradition orale, la peau de chevreuil, un original, les Cris des Plaines, les Cris des Forêts</p>	<p>Ressources pédagogiques : segment vidéo – Theland Kicknosway</p> <p>Stratégies d'enseignement : apprentissage en petits groupes, station de la technologie, discussions en petits et grands groupes, liens avec la communauté, activités de manipulation et supports visuels.</p>
<p>ACTIVER:</p> <ul style="list-style-type: none"> • établir un environnement d'apprentissage positif • connexion à l'apprentissage et / ou aux expériences antérieures • établir le contexte de l'apprentissage • motivation <p>Information pour le l'enseignant : Afin de tirer le plein potentiel de cette leçon et pour permettre aux élèves de construire leurs connaissances sur des savoirs antérieurs, il est préférable d'avoir préalablement parlé des Premières Nations en général. Il est suggéré d'avoir présenté le concept de Premières Nations aux élèves. Pour ce faire, il est recommandé d'utiliser la leçon 1. Les déclencheurs suivants sont basés sur le fait que la leçon aura été utilisée :</p> <ol style="list-style-type: none"> 1. Faire un rappel de la leçon 1 : entamer une discussion en demandant aux élèves s'ils peuvent redire, dans leurs mots, ce que veut dire Premières Nations. 2. Demander aux élèves s'ils se souviennent des éléments discutés lors de la leçon 1 (habitations, modes de transport, danse, vêtements traditionnels) 3. Annoncer l'intention de la leçon, présenter l'objectif d'apprentissage aux élèves ainsi que le critère de succès. Vous pouvez également élaborer les critères de réussite avec les élèves. 4. Annoncer aux élèves qu'ils regarderont encore une fois la vidéo THELAND mais que cette fois-ci, ils devront porter une attention spécifique lorsqu'il sera question des habitations des Cris. Partager ces questions avec les élèves : <ol style="list-style-type: none"> a) Quels sont les deux mots pour dire « maison » des Cris ? b) Quels matériaux sont utilisés pour construire les maisons ? c) Quel est l'avantage d'un type de maison comparé à l'autre ? 	

	ACQUÉRIR <ul style="list-style-type: none"> • présenter un nouvel apprentissage ou renforcer l'apprentissage préalable • offrir des possibilités de pratique et d'application de l'apprentissage (guidée →indépendante) <p>Distribuer la feuille « la maison des Cris » (voir en annexe) que les élèves devront remplir pendant qu'ils regardent le segment vidéo. Bien expliquer qu'il s'agit d'une feuille de prise de notes. Puisque le vidéo est en anglais, permettre aux élèves de noter leurs informations en anglais. Lors de la consolidation, fournir le vocabulaire français aux élèves et assurer un support visuel.</p>
	ANCRER <p>Après le visionnement de la vidéo, les élèves peuvent comparer leur feuille de notes et discuter de leurs réponses en petits groupes de deux. Puis, sur le tableau de la classe (ou avec le projecteur), faire une mise en commun pour permettre aux élèves de valider leurs réponses et d'apporter les corrections nécessaires. On peut faire participer les élèves davantage en leur demandant de venir écrire leurs réponses au tableau sur une version géante de la feuille « la maison des Cris ». Puis, discuter des différences entre les maisons des Cris et les maisons de la présente époque.</p>
	ACTIVITÉS DE PROLONGEMENT <p>Les élèves peuvent ensuite dessiner les deux types de maison (tipi et wigwam) en utilisant leurs connaissances.</p> <p>Discuter comment, ‘Je suis créé unique. Dieu le créateur, a un plan et une destinée pour chacun d’entre nous et nous avons reçu de Dieu des talents afin de remplir une fonction précise pour l’utilité commune. (Pierre 4.10)</p>
	PRATIQUE INDÉPENDANTE <p>Les élèves peuvent construire, en groupes de deux, leur propre wigwam ou tipi. On peut accomplir cette tâche dans la classe. Dans ce cas, il faudra demander aux élèves d'apporter le matériel nécessaire (petites branches, morceaux d'écorces d'arbres, etc.) ou, si l'environnement le permet, on peut aller chercher ces éléments dans la nature avec les élèves. Il est aussi possible de demander aux élèves d'accomplir cette tâche à la maison en coopération avec un membre de la famille.</p>
	ÉVALUATIONS SUGGÉRÉES <p>Idées pour évaluation:</p> <ul style="list-style-type: none"> • Dans le cadre d'une entrevue “un à un”, demander à l'élève de parler des habitations des Cris, de dire ce qu'il ou elle sait sur le sujet et d'expliquer comment ces maisons sont différentes des nôtres. (voir grille d'observations “entrevue un à un” en annexe).

- On peut demander aux élèves de dessiner un des deux types d'habitation et d'identifier sur le dessin les matériaux utilisés (voir grille de vérification "dessin" en annexe)
- On peut utiliser l'activité de construction d'un wigwam ou d'un tipi en classe (voir grille d'observations « construction d'un tipi/wigwam en classe» en annexe).

LIENS TRANSDISCIPLINAIRES AVEC D'AUTRES SUJETS AVEC D'AUTRES SUJETS AVEC D'AUTRES SUJETS

Arts Visuels : Appliquer le processus créatif pour produire une variété de travaux d'arts en deux et trois dimensions, en utilisant les éléments, les principes et techniques d'arts visuels pour communiquer ses sentiments, ses idées et sa compréhension.

LIENS AVEC LA COMMUNAUTÉ

- Inviter un membre de la communauté des Premières Nations à venir parler de leur mode de vie.
- Visiter un musée ou un centre d'interprétation des Premières Nations, selon les disponibilités offertes dans la région.

ACTIVITÉS SUPPLÉMENTAIRES:

Éducation physique- développement face aux attentes de la 1^{ère} - 3^{ième} en vie active et compétence motrice :

<http://www.edu.gov.on.ca/fre/curriculum/elementary/health1to8Fr.pdf>

- Visionner la vidéo suivante :
<https://www.youtube.com/watch?v=0xl9JIGxuAY>
- Au gymnase, sortir des cerceaux et demander aux élèves de faire tourner un cerceau autour de leur poignet, leur bras, leur cheville, jambe, tronc, etc.
- Pour les plus vieux, ils peuvent faire passer le cerceau d'un membre du corps à l'autre.
- Ceux plus habiles peuvent utiliser 2 cerceaux ou même 3.
- Les enfants peuvent inventer une danse seule ou en équipe.
- Nommer la danse d'après l'une des créations de Dieu.

B. First Nations

Dante Mitchell



A. Story

Dante tells the story of *Why the Owl Has Big Eyes*. In this story Raweno, who made all animals, was busy giving rabbit beautiful long ears and back legs. Owl was not very patient or obedient and kept interrupting Raweno's work and soon Raweno became very angry. Even though Owl wanted beautiful features he was given big eyes, ears that stood up, a short neck and was a greyish brown colour. Unfortunately, rabbit was frightened by the commotion and ran off before he was complete and to this day he has short front legs and is very skittish.

B. Content

Dante shares his culture with us. He explains the meaning of Mohawk and talks about their hunting and farming. He speaks about the three sisters: corn, beans and squash. In addition, Dante shows the viewer the longhouse of the Mohawk people and how many shared this housing. Games such as lacrosse are also mentioned.

C. Regalia and Dance

Dante then shows the students his regalia explaining the significance of various parts. He explains that he wears his regalia when he attends Pow wows and performs the Traditional Men's Dance.

The Story of Why the Owl Has Big Eyes

A long time ago, Raweno the Everything-Maker spirit made all the animals, birds, reptiles and insects. It was a big job.

First, he made each body, choosing fur, skin or feathers that looked right. Then he gave each one a say in how their body should be completed – shape of ears, legs, tail or no tail and so on. Raweno was very busy.

One day when he was working on Rabbit, Owl was sitting in a tree nearby, waiting his turn.

“Whoo, whoo” cried out Owl, impatiently.

“Be quiet Owl,” said Raweno. “I will get to you next. Turn around and close your eyes. You know that no-one is supposed to watch me work on other animals.”

Owl stamped up and down on the branch, but closed his eyes. Raweno began shaping Rabbit’s hind legs.

“May I please have long legs and ears like Deer?” asked Rabbit. “Of course you can,” said Raweno. “I always try to make animals how they want to be.” He made Rabbit’s hind legs longer, and then stopped to admire them.

“Thank you,” said Rabbit, wriggling his new long legs. “And could I have sharp fangs and claws like Panther? Some of the other animals can be mean and might try to hurt me.”

“Certainly,” said Raweno. “I will always give animals what they want. Let me work on your ears next, and then your front legs.”

Raweno shaped Rabbit’s ears very long, the way he wanted them.

Owl became impatient again. “Whoo, whoo” he cried. “I want a nice long neck like swan. And beautiful red feathers like Cardinal, and a long beak like Egret’s!”

“Be quiet, Owl” said Raweno sharply. “I have to finish making Rabbit first. Now turn around and close your eyes.”

“Whoo, whoo” cried Owl again. “I want a beautiful crown of plumes like Heron’s and I want you to make me into the fastest, most beautiful, most wonderful bird of all.” “Stop that noise,” said Raweno. “I can’t think properly. Turn around, close your eyes, and keep quiet.”

"Whoo, whoo" cried Owl loudly as he stamped up and down on the branch. "You can forbid me to watch, but I won't turn around and I won't close my eyes. If I want to watch, I will!"

Raweno became very angry. Forgetting Rabbit's front legs, he ran to the tree, grabbed Owl from the branch and shook him.

Owl's eyes grew big and wide from fright.

Raweno put his hand on the top of Owl's head and pushed it down onto his shoulders. Then he reached into his feathers and pulled out his ears until they stood up, one on each side of his head.

"There!" said Raweno. "Now you have big ears so you can listen when someone asks you to do something. You have a short neck that won't let you move your head to watch things you shouldn't see. And you have big eyes, but you will only be able to see properly at night, when I'm not working."

Owl was so surprised he just stared.

Then Raweno scooped up a handful of squishy mud. "You are very rude and disobedient" he said. "As punishment, you will not have red feathers like Cardinal's. You will look grey, like this." And he rubbed the mud all over Owl's feathers.

"Whoo, whoo, whoo" Cried Owl as he flew off, sulking.

Then Raweno turned back to finish Rabbit's front legs. But Rabbit wasn't there. He had been so frightened by Raweno and Owl shouting at each other, that he had hopped away unfinished.

This is why Rabbit has to hop around on uneven legs instead of running like Deer, and he is frightened of most things because he never got the fangs and claws he wanted.

And Owl still looks the way Raweno shaped him, after he made Raweno so angry.
The End

Overview of Dante Segment

"Give liberally and be ungrudging when you do so, for this account the Lord your God will bless you in all your work and in all that you undertake."
Deuteronomy 15:10

"Therefore, be patient, brethren, until the coming of the Lord. The farmer waits for the precious produce of the soil, being patient about it, until it gets the early and late rains."
James: 5:7

Learning Destination: The students become respectfully aware of the Mohawk people and their various traditions in relation to Christian traditions and gospel message.

Rationale: To learn about the Mohawk people

Setting the Context:

- The Mohawk are a tribe of the Haudenosaunee (or Iroquois) people.
- Housing – The Mohawk lived in longhouses. See characteristics of longhouses - <https://mohawkwcs.wikispaces.com/Housing>
- Clothing
 - Traditionally, the men wore breechcloths and leggings.
 - The women wore a wrap around skirt and overdress and shorter leggings.
 - The Mohawk headdress is not long but featured 3 eagle feathers on top. The direction of the feathers identify them as 1 nation of the 6 nation confederacy.
 - Traditionally Mohawk people wore moccasins and many continue to wear them today.
 - Today Mohawk people wear modern clothing and many continue to wear traditional clothing as symbols of identity and culture.
- Food
 - They are farming people.
 - They planted corn, beans and squash and harvested berries and herbs.
 - They hunted fox, wolves, porcupines, deer, bison etc.
 - Many Mohawk continue to eat these traditional foods.

Focus: The students will learn about the Mohawk people while developing skills in the Arts and Language.

Big Ideas for the Segment:

- The students will become aware of different nations and their different traditions.
- The teacher will encourage community involvement by inviting members of the Mohawk community into the classroom to share their traditions.

Anchor Concepts:

- Community
- Stewardship

Catholic Graduate Expectations: An Effective Communicator

CGE2a – listens actively and critically to understand and learn in light of gospel values

CGE2d - writes and speaks fluently one or both of Canada's official languages

A Self-Directed, Responsible, Life-Long Learner

CGE4f – applies effective communication, decision-making, problem-solving, time and resource management skills

A Collaborative Contributor

CGE5a – works effectively as an interdependent team member

CGE5e – respects the rights, responsibilities and contributions of self and others

A Responsible Citizen

CGE7f - respects and affirms the diversity and interdependence of the world's peoples and cultures

CGE7g - respects and understands the history, cultural heritage and pluralism of today's contemporary society

Possible Products

1. The students create a mini-presentation for another class featuring the following:
 - a. An explanation of the meaning of Mohawk
 - b. A description and pictures of the longhouse
 - c. They will cook some Three Sisters Soup
 - d. Description of games played by the Mohawk
2. Presentation of the story
 - a. Divide the class into groups of 4. Each person in the group assumes the role of a character in the story: Narrator (may be the teacher), Raweno, Owl, Rabbit.



Dante Mitchell

	<p>Title: Becoming Characters</p> <p>Overview of Learning Task: The students will retell the story of <i>Why the Owl Has Big Eyes</i> by assuming the roles of the different characters.</p> <p>Duration: 45 min.</p>
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	By the end of Gr. 1	By the end of Gr. 2	By the end of Gr. 3
	<p>Learning Goal: The Arts: Drama B1 Creating and Presenting: Apply the creative process to dramatic play and process drama, using the elements and conventions of drama to communicate feelings, ideas, and stories</p>	<p>Learning Goal: The Arts: Drama B1 Creating and Presenting: Apply the creative process to dramatic play and process drama, using the elements and conventions of drama to communicate feelings, ideas and stories</p>	<p>Learning Goal: The Arts: Drama B1 Creating and Presenting: Apply the creative process to dramatic play and process drama, using the elements and conventions of drama to communicate feelings, ideas and stories</p>
	<p>Specific Expectation: The Arts: Drama B1.2 demonstrate an understanding of the element of character by adopting thoughts, feelings, and gestures relevant to the role being played</p>	<p>Specific Expectation: The Arts: Drama B1.2 demonstrate an understanding of the element of role by communicating thoughts, feelings, and perspectives appropriate to the role being played</p>	<p>Specific Expectation: The Arts: Drama B1.2 demonstrate an understanding of how the element of time and place can support the development of role</p>
	<p>Success Criteria: I will be able to create and demonstrate a character's actions by thinking about the character's thoughts and feelings.</p>	<p>Success Criteria: I will be able to create and demonstrate a character's actions by thinking about the character's thoughts and feelings.</p>	<p>Success Criteria: I will be able to use setting and time and place of story to create the character.</p>

	INSTRUCTIONAL COMPONENTS AND CONTEXT	
	<p>Terminology: Longhouse Three sisters lacrosse breech cloth moccasins</p>	<p>Materials/Resources: copy of the story <i>How the Owl Got His Big Eyes</i>, video segment – Dante Mitchell</p> <p>Teaching/ Learning Strategies: whole group instruction, small group learning - pairs, charting,</p>

	<p>MINDS ON</p> <ul style="list-style-type: none"> • Establishing a positive learning environment • Connecting to prior learning and/or experiences • Setting the context for learning • Motivation
	<ol style="list-style-type: none"> 1. Show the video of <i>Why the Owl Has Big Eyes</i> or discuss the main points from the story from a previous viewing. 2. Ask individual students to demonstrate various parts of the story from the point of view of the owl, Raweno or the rabbit.

	<p>ACTION</p> <ul style="list-style-type: none"> • Introducing new learning or extending/reinforcing prior learning • Providing opportunities for practice and application of learning (guided → independent)
	<p>Gr. 1 – 1 In whole group setting make a chart listing the feelings and thoughts of the owl, Raweno and rabbit.</p> <p>Gr. 1 - 2 Have students demonstrate the feelings and thoughts of each of the characters.</p> <p>Gr. 2 - In pairs students think of the feelings, thoughts and perspectives of the characters in the story. In a whole group setting, pairs share their ideas with the teacher and classmates in order to create a chart. (Emphasis placed on facial expression, body gestures and expression of voice.)</p> <p>Gr. 3 – As a whole group, review the setting of the story and then discuss how the setting (time and place) of the story influences the thoughts, feelings and perspectives of the animals and Raweno. List on a chart the thoughts, feelings and perspectives of each of the characters. Discuss how these would change if the setting was different.</p>

	<p>CONSOLIDATION</p>
	<p>Gr. 1 – In groups of 3, students will dramatize the story while the teacher reads the story. The whole class will then watch the dramatization of each of the small groups. The audience will provide positive feedback to the small group (i.e. “I really liked his angry voice or I really liked the expression of his/her face”).</p> <p>Gr. 2 – In groups of 3 the students dramatize the story. The whole group provides positive feedback focusing on facial expressions, body gestures and tone and expression of voice. Students might offer one suggestion as a next step.</p> <p>Gr. 3 – In groups of 4 (reader, rabbit, owl, Raweno), students practice dramatizing the story, first concentrating on facial expression and gestures and then adding in key lines from the story. The class will then watch and listen to the small groups as they role-play, <i>Why the Owl Has Big Eyes</i>. Students provide positive feedback to the small group and offer one suggestion as a next step.</p>

POSSIBLE EXTENSIONS

Further extensions to this lesson might include:

1. Students can compare this story to another story from the video. i.e. *Why the Beaver Has a Flat Tail*. As a class or in small groups, students can complete a Venn-Diagram comparing the two stories.

Religion and Family Life:

2. Students can compare the lesson in this story to a lesson in the Parable of the Tax Collector found in the Gospel of Luke 18: 9-14 (Humility & Self Righteousness).
3. Students may co-construct a student friendly version of the meaning to Deuteronomy 15:10 and James 5:7- (God blesses our school work and our responsibilities / We should all be patient). Students will describe how the passages are similar / different.

Assessment Links:

Religious Education

Living a Moral Life ML1.3 – Student can identify through Scripture that God created the world we live in and made human beings to be unique.

Resource: Growing in Faith Growing in Christ

Unit 1 Lesson 4 - Student demonstrates knowledge and love of Creator God.

Fully Alive

Theme Two – Student recognizes the family as a place of love.

INDEPENDENT PRACTICE

Individually students could tell a family member the story of *Why the Owl Has Big Eyes* and show them the part he/she played in the dramatization.

ASSESSMENT SUGGESTIONS

ELEMENTS OF DRAMA

- **role/character:** adopting the attitude, voice, or emotional state of a fictional character
- **relationship:** listening and responding in role to other characters in role
- **time and place:** pretending to be in the established setting of the drama
- **tension:** being aware of a sense of mystery or of a problem to be solved
- **focus and emphasis:** being aware of the main idea or issue in the drama

	POSSIBLE CROSS-CURRICULAR CONNECTIONS/OPPPORTUNITIES
	<p>Cross-Curricular Connections:</p> <p>Language: Oral Communication - listen in order to understand and respond appropriately in a variety of situations for a variety of purposes</p>
	<p>COMMUNITY CONNECTIONS</p> <p>Community Connections might include: Check the internet for the Mohawk story of <i>Why the Tortoise Has a Cracked Shell</i>. Read the story to the students and discuss how it is similar to <i>Why the Owl Has Big Eyes</i>. Be sure to pre-read the story.</p>

Dante Mitchell

	<p>Title: Let's Tell the Story</p> <p>Overview of Learning Task: After viewing the video the students will focus on retelling the story with attention to the main ideas and sequence of the story.</p> <p>Duration: 45 minutes</p>
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	By the end of Gr. 1 students will:	By the end of Gr. 2 students will:	By the end of Gr. 3 students will:
	<p>Learning Goal: Language: Oral Communication</p> <p>1. Listen in order to understand and respond appropriately in a variety of situations for a variety of purposes</p>	<p>Learning Goal: Language: Oral Communication</p> <p>1. Listen in order to understand and respond appropriately in a variety of situations for a variety of purposes</p>	<p>Learning Goal: Language: Oral Communication</p> <p>1. Listen in order to understand and respond appropriately in a variety of situations for a variety of purposes</p>
	<p>Specific Expectation: Language: Oral Communication</p> <p>1.4 Demonstrate an understanding of the information and ideas in oral texts by retelling or restating the information...</p>	<p>Specific Expectation: Language: Oral Communication</p> <p>1.4 Demonstrate an understanding of the information and ideas in oral texts by retelling or restating the information...</p>	<p>Specific Expectation: Language: Oral Communication</p> <p>1.4 Demonstrate an understanding of the information and ideas in oral texts by retelling or restating the information...</p>
	<p>Success Criteria: I can show that I understand the information and ideas in oral texts by retelling or restating the information...</p>	<p>Success Criteria: I can show that I understand the information and ideas in oral texts by retelling the story or restating the information ...</p>	<p>Success Criteria: I can show an understanding of the information and ideas in a variety of oral texts by identifying important information or ideas ...</p>

	INSTRUCTIONAL COMPONENTS AND CONTEXT	
	<p>Terminology: Longhouse Three sisters lacrosse breech cloth moccasins</p>	<p>Materials/Resources: pictures of owl and rabbit and video of <i>Why the Owl Has Big Eyes</i></p> <p>Teaching/ Learning Strategies: whole group, think-pair-share, community links</p>

MINDS ON

- Establishing a positive learning environment
- Connecting to prior learning and/or experiences
- Setting the context for learning

1. Show pictures of the owl and rabbit and discuss their distinctive features.
2. Introduce the video segment to the students and present questions they will answer after the viewing such as those listed below. Teachers may also choose to create their own questions.

Part 1

- a) Who were the main animals in the story?
- b) Why does the owl have a short neck, big eyes and brown feathers?
- c) Why are rabbits' legs longer in the back?

Part 2

- a) Describe Mohawk homes. How does it compare / contrast to Christian homes?
- b) Read the story of the Three Sisters <http://www.birdclan.org/threesisters.htm>
What are the Three Sisters?
- c) Think about the Golden Rule: "*Do unto others as you would have them do unto you.*" Matthew 7:12 In this story, where is there evidence of the Golden Rule?

3. Show the Dante segment of the video.

ACTION

- Introducing new learning or extending/reinforcing prior learning
- Providing opportunities for practice and application of learning (guided → independent)

1. Discuss the student responses to the questions.
2. Divide the students into pairs and using the Think-Pair-Share strategy, ask them to tell one another the story that Dante told in the video.

CONSOLIDATION

The students will create an accordion booklet or comic strip that features pictures that capture the main events of the story in order. Under each picture they will describe what is happening.

POSSIBLE EXTENSIONS

1. Students may show and explain their booklets to students in other classes.
2. Students can trace their hand on paper. Inside each finger, they will write one characteristic that they have been given by God (example: kindness).

Assessment Links:

Religious Education and Family Life:

Fully Alive

Theme One –Student recognizes the uniqueness of each person, including appearances.

Religious Education

	<p>Living in Solidarity LS1.2 Student provides examples how God the Creator has made human beings equal yet different in their being.</p> <p>Growing in Faith Growing in Christ</p> <p>Unit 1 Lesson 4 - Learning Goal: I am learning that we all have different talents given to us by God.</p>
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	<h3>INDEPENDENT PRACTICE</h3> <p>Students take home their accordion booklet or comic strip and tell the story to a member of their family.</p>
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	<h3>ASSESSMENT SUGGESTIONS</h3> <p>Ideas for Assessment: Communicates using appropriate style, voice, tone in both oral and written forms.</p>
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	<h3>POSSIBLE CROSS-CURRICULAR CONNECTIONS/OPPORTUNITIES</h3> <p>Arts: Dance – Demonstrate an understanding of a variety of dance forms and styles from the past and present and their social and/or community contexts.</p> <p>Arts: Visual Arts – Apply the creative process to produce a variety of two- and three-dimensional art works, using elements, principles and techniques of visual arts to communicate feelings, ideas and understandings.</p>
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	<h3>COMMUNITY CONNECTIONS</h3> <p>Invite an Indigenous member of the community to the classroom to share stories of peace and restorative practice with the students</p> <table> <tbody> <tr> <td>Odawa Native Friendship Centre</td><td>(613) 722-3811</td><td>http://www.odawa.on.ca/</td></tr> <tr> <td>Centre for Aboriginal Culture</td><td>(613) 520-2600</td><td>https://carleton.ca/aboriginal/</td></tr> <tr> <td>Inuit Community Centre Tungasuvvingat Inuit</td><td>(613) 565-5885</td><td>http://tungasuvvingatinuit.ca/</td></tr> <tr> <td>Ottawa Inuit Children's Centre</td><td>(613) 744-3133</td><td>http://www.ottawainutchildrens.com/</td></tr> <tr> <td>Native North American Traveling College</td><td>(613) 932-9452</td><td>http://www.nnatc.org/</td></tr> <tr> <td>Akwesasne Cultural Center</td><td>(518) 358-2240</td><td>http://akwesasneculturalcenter.org/</td></tr> <tr> <td>Renfrew County and District Aboriginal Friendship Centre</td><td>(613) 687-4141</td><td>http://www.rcadafc.com/</td></tr> <tr> <td>Native Friendship Centre-Katarokwi</td><td>(613) 548-1500</td><td>https://katarokwi.wordpress.com/</td></tr> <tr> <td>KAIROS Blanket Exercise OTTAWA OFFICE</td><td>(613) 235-9956</td><td>https://www.kairosblanketexercise.org/</td></tr> <tr> <td>Métis Nation of Ontario</td><td>(613) 798-1488</td><td>http://www.metisnation.org/</td></tr> </tbody> </table>	Odawa Native Friendship Centre	(613) 722-3811	http://www.odawa.on.ca/	Centre for Aboriginal Culture	(613) 520-2600	https://carleton.ca/aboriginal/	Inuit Community Centre Tungasuvvingat Inuit	(613) 565-5885	http://tungasuvvingatinuit.ca/	Ottawa Inuit Children's Centre	(613) 744-3133	http://www.ottawainutchildrens.com/	Native North American Traveling College	(613) 932-9452	http://www.nnatc.org/	Akwesasne Cultural Center	(518) 358-2240	http://akwesasneculturalcenter.org/	Renfrew County and District Aboriginal Friendship Centre	(613) 687-4141	http://www.rcadafc.com/	Native Friendship Centre-Katarokwi	(613) 548-1500	https://katarokwi.wordpress.com/	KAIROS Blanket Exercise OTTAWA OFFICE	(613) 235-9956	https://www.kairosblanketexercise.org/	Métis Nation of Ontario	(613) 798-1488	http://www.metisnation.org/
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Aperçu du segment

“Donne-lui généreusement et non pas à contrecœur. Pour cela, l’Éternel ton Dieu te bénira dans tout ce que tu feras et dans tout ce que tu entreprendras.”
Deutéronome 15:10

“Soyez donc patients, frères, jusqu'à la venue du Seigneur. L'agriculteur attend le produit précieux du sol, en étant patient, jusqu'à ce qu'il atteigne les pluies tôt et tardives.”
James: 5: 7

Objectif d'apprentissage : Les élèves seront conscientisés de la culture Mohawk et les diverses traditions.

Raisonnement : Les élèves vont apprendre à propos du peuple Mohawk en développant des compétences en Mathématiques, Éducation Physique, les Arts et la Littératie.

Définir le contexte:

Les Mohawk sont une tribu de l'Haudenosaunee ou Iroquois.

- Le Logement – Les Mohawk vivaient traditionnellement dans de longues maisons (Longhouses)
<https://mohawkwcs.wikispaces.com/Housing>
- Les vêtements
 - ~ Traditionnellement les hommes portaient un pagne ou bande culotte qui est attaché aux hanches, et des jambières (mitasses).
 - ~ Traditionnellement les femmes portaient une robe portefeuille avec des jambières plus courtes (mitasses).
 - ~ La coiffe des Mohawk n'était pas longue mais elle avait trois plumes d'aigle.
 - ~ Traditionnellement ils portaient des mocassins, comme de nos jours.
 - ~ Aujourd'hui, les personnes Mohawk portent des vêtements modernes, mais plusieurs portent toujours certains morceaux traditionnels, démontrant leur identité culturelle.
- La nourriture
 - ~ Ils étaient des agriculteurs.
 - ~ Ils plantaient du maïs, des haricots, des courges et ils récoltaient des baies et des épices.
 - ~ Ils chassaient le cerf, le renard, le loup, le bison et le porc-épic et continuent comme de nos jours.
 - ~ Certains Mohawks consomment encore ces plats traditionnels.

Focus : Apprendre et découvrir différents aspects de la culture du peuple Mohawk tout en développant des habiletés envers les attentes de FLS, l'éducation artistique (arts visuels, danse, musique et arts dramatique), les études sociales et l'éducation physique.

Grandes idées pour le segment :

- Les élèves seront conscientisés des différentes nations et leurs traditions.
- L'enseignant va encourager l'implication de la communauté en invitant des membres du peuple Mohawk à partager leurs traditions.

Concepts de base :

- communauté
- intendance (veiller sur la terre)

Attentes à l'égard des diplômés des écoles catholiques (Catholic Graduate Expectations) :**Un communicateur efficace**

- 3a) Fait preuve d'une écoute active et critique, et ce, afin de comprendre et d'apprendre, à la lumière des valeurs évangéliques.
- 3d) Communique, oralement et par écrit, dans les deux langues officielles du Canada.

Un apprenant à vie

- 4f) Utilise efficacement ses habiletés de communication, de prise de décision, de résolution de problème, de gestion du temps et de ressources.

Un collaborateur empathique

- 5a) Collabore efficacement au sein d'équipes de travail.
- 5d) Est conscient de ses droits et devoirs, de ses responsabilités et contributions, ainsi que de ceux d'autrui.

Un citoyen responsable

- 7f) Respecte la diversité et l'interdépendance des peuples et cultures du monde.
- 7g) Reconnaît et respecte l'histoire, le patrimoine culturel et le pluralisme de la société d'aujourd'hui.

Tâches culminantes (Culminating Tasks):

- Les élèves vont créer un mini-livret qui raconte une fable ou histoire.

Dante Mitchell

Titre : Écrire une courte histoire (fable)

Aperçu du segment : Les élèves vont créer et écrire une histoire (une fable) basée sur l'histoire "Why the Owl Has Big Eyes."

Durée: 90 mins

French Second Language – Immersion – Writing Grade 1 – 3

Brainstorm to generate ideas for writing a story that is similar to Why the Owl Has Big Eyes. Use word walls to identify vocabulary from video and related to topic. Use graphic organizers or visual organizers to help students classify and sort ideas.

- “Comment est-ce que les images peuvent nous aider à écrire un texte?”
- “Quelles images ou illustrations peux-tu utiliser pour clarifier ton message écrit?”
- Teachers can model the use of question words (e.g., “qui”, “quand”, “où”, “quoi”, “pourquoi”, “comment”) and encourage students to use them as they develop their ideas.

During modelled and shared writing, teachers can show students how to use concept and word maps to help students choose expressions appropriate for their audience and purpose.

Exemples de critères de réussite:

- J'utilise des idées originales avec des détails appropriés pour rédiger mon histoire.
- Mon choix de mots est juste.
- Mes phrases sont complètes.

COMPOSANTES PÉDAGOGIQUES ET CONTEXTE

Terminologie :

Maison longue amérindienne
Trois sœurs
Lacrosse
Peau de dain
Mocassins

Ressources pédagogiques : l'histoire "How the Owl Got his Big Eyes", tableau de concept à suivre pour créer l'histoire et la vidéo par Dante Mitchell

Stratégies d'enseignement : la classe entière, petits groupes, conférence avec l'enseignant.

	<p>ACTIVER :</p> <ul style="list-style-type: none"> • établir un environnement d'apprentissage positif • connexion à l'apprentissage et / ou aux expériences antérieures • établir le contexte de l'apprentissage • motivation <ol style="list-style-type: none"> 1. Visionner la vidéo de Dante Mitchell. 2. Avec l'aide d'illustrations, (lapin, hibou) amener les élèves à décrire les caractéristiques de chacun de ces animaux. (grandes oreilles, queue touffue, gros yeux...) 3. Assurer la compréhension de l'histoire en posant des questions tels que : <ul style="list-style-type: none"> ~ Quels animaux as-tu vu dans l'histoire ? ~ Pourquoi le hibou a un petit cou ? ~ Pour le lapin a des pattes arrière plus longues que celles de devant ?
	<p>ACQUÉRIR</p> <ul style="list-style-type: none"> • présenter un nouvel apprentissage ou renforcer l'apprentissage antérieur • offrir des possibilités de pratique et d'application de l'apprentissage (guidée → indépendante) <ul style="list-style-type: none"> • Présenter le segment video: "How the Owl Got His Big Eyes" aux élèves et les questions auxquelles ils répondront pour assurer la compréhension de l'histoire. • Qui sont les personnages principaux de l'histoire ? • Comment le hibou se sentait-il pendant l'histoire ? • Comment le lapin se sentait-il pendant l'histoire ? • Pourquoi est-ce que le hibou a de gros yeux ? • Discuter les réponses des élèves. • Créer une liste d'animaux possibles pour leur histoire. • Créer un tableau stratégique (anchor chart) pour développer les critères nécessaires pour développer leur propre histoire. • Créer une toile avec les élèves pour faire un remue-méninge de leurs idées. • Faire un partage d'idées.
	<p>ANCRER</p> <p>Les élèves vont créer un mini-livret qui raconte leur propre fable ou histoire avec phrases complètes et illustrations à l'appui. Les élèves partagent leurs histoires avec un partenaire.</p> <p>L'enseignant peut poser les questions suivantes :</p> <ul style="list-style-type: none"> ~ "Comment peux-tu montrer à la personne qui présente que tu comprends son message?" ~ "Qu'est-ce que tu peux faire pour bien comprendre le message?" ~ L'enseignant peut modéliser les phrases "Je comprends que...", "Tu as dit que..."

	ACTIVITÉS DE PROLONGATION
	<ol style="list-style-type: none"> 1. Partager leur histoire avec d'autres classes. 2. Comparer l'histoire avec une autre histoire (Why the Beaver Has a Flat Tail).
	PRATIQUE INDÉPENDANTE
	Partager leur histoire avec leur famille
	ÉVALUATIONS SUGGÉRÉES
	<p>Idées pour évaluation : L'enseignant revoit les critères de réussite créés avec les élèves et ajoute des commentaires.</p>
	<p>http://www.encyclopediecanadienne.ca/fr/m/exposition/powwows/</p>
	LIENS TRANSDISCIPLINAIRES AVEC D'AUTRES SUJETS
	<p>Sciences : Les élèves peuvent créer un dépliant ou une affiche pour décrire les caractéristiques physiques de divers animaux (p. ex., les chiens peuvent être petits ou grands, de diverses couleurs et formes et sont généralement recouverts de poils).</p>
	LIENS AVEC LA COMMUNAUTÉ
	<p>Demander à un invité de venir en classe pour discuter "The Seven Grandfather teachings" avec le tapis d'apprentissage.</p> <ol style="list-style-type: none"> 1. Sagesse – le castor 2. Amour – l'aigle 3. Respect – le bison 4. Bravoure – l'ours 5. Honnêteté – le corbeau 6. Humilité – le loup 7. Vérité – la tortue <ul style="list-style-type: none"> • http://ojibweresources.weebly.com/ojibwe-teachings--the-7-grandfathers.html • file:///C:/Users/e14774/Downloads/seven-sacred-teachings-fn-fr.pdf • https://docs.google.com/presentation/d/1_h-8FwVle91LZLpryjQkHVCGrnZptGjTfD2mZF/edit#slide=id.p

	Voir la liste des invités possibles		
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KAIROS Blanket Exercise OTTAWA OFFICE	(613) 235-9956	https://www.kairosblanketexercise.org/	
Métis Nation of Ontario	(613) 798-1488	http://www.metisnation.org/	
MASC Office	(613) 725 9119	http://www.masconline.ca/en/home.aspx	

Dante Mitchell

	<p>Titre : Arts dramatiques</p> <p>Aperçu du segment : Les élèves vont créer une saynète basée sur l'histoire "Why the Owl Has Big Eyes".</p> <p>Durée: 90 minutes</p>
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	À la fin de la 1re année	À la fin de la 2e année	À la fin de la 3e année
	<p>Objectifs d'apprentissage: The Arts: Drama B1. Creating and Presenting: apply the creative process to dramatic play and process drama, using the elements and conventions of drama to communicate feelings, ideas, and stories</p>	<p>Objectifs d'apprentissage: The Arts: Drama B1. Creating and Presenting: apply the creative process to dramatic play and process drama, using the elements and conventions of drama to communicate feelings, ideas, and stories</p>	<p>Objectifs d'apprentissage: The Arts: Drama B1. Creating and Presenting: apply the creative process to dramatic play and process drama, using the elements and conventions of drama to communicate feelings, ideas, and stories</p>
	<p>Contenus d'apprentissage: The Arts: Drama B1.2 demonstrate an understanding of the element of character by adopting thoughts, feelings, and gestures relevant to the role being played</p>	<p>Contenus d'apprentissage: The Arts: Drama B1.2 demonstrate an understanding of the element of role by communicating thoughts, feelings, and perspectives appropriate to the role being played</p>	<p>Contenus d'apprentissage: The Arts: Drama B1.2 demonstrate an understanding of how the element of time and place can support the development of role</p>
	<p>Critères de réussite: I will use actions to show how various characters feel and think in the story.</p>	<p>Critères de réussite: I will use actions to demonstrate the feelings appropriate to the characters in the story.</p>	<p>Critères de réussite: I will use actions to show how the characters felt at various times throughout the story.</p>

	<h3>COMPOSANTES PÉDAGOGIQUES ET CONTEXTE</h3>	
	<p>Terminologie : Maison longue amérindienne Trois sœurs Lacrosse Peau de dain Mocassins</p>	<p>Ressources pédagogiques : une copie de l'histoire "How the Owl Got His Big Eyes", tableau de concept à suivre pour créer la saynète, la vidéo- Dante Mitchel. Stratégies d'enseignement : la classe entière, petits groupes.</p>

	<p>ACTIVER :</p> <ul style="list-style-type: none"> • établir un environnement d'apprentissage positif • connexion à l'apprentissage et / ou aux expériences antérieures • établir le contexte de l'apprentissage • motivation <p>Demander aux élèves de montrer différentes émotions en utilisant leur visage (ex. content, fâché, triste).</p>
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	<p>ACQUÉRIR</p> <ul style="list-style-type: none"> • présenter un nouvel apprentissage ou renforcer l'apprentissage acquis • offrir des possibilités de pratique et d'application de l'apprentissage (guidée → indépendante) <ol style="list-style-type: none"> 1. Présenter le segment vidéo "How the Owl Got His Big Eyes" aux élèves et les présenter des questions de compréhension. 2. Qui sont les personnages principaux de l'histoire ? 3. Comment le hibou se sentait-il pendant l'histoire ? 4. Comment le lapin se sentait-il pendant l'histoire ? 5. Pourquoi est-ce que le hibou a des gros yeux ? 6. Discuter les réponses des élèves. 7. Créer un tableau stratégique (anchor chart) pour développer les critères nécessaires pour leur saynète dramatique. 8. Créer un tableau pour décrire les sentiments de chaque personnage dans l'histoire. 9. Donner aux élèves une toile afin de faire un remue-méninges- peut faire l'utilisation d'un Prezi https://prezi.com/ 10. Donner du temps afin de partager leurs idées entre eux 11. En groupe de 4, afin de représenter chaque personnage, (narrateur, lapin, hibou et Raweno) les élèves créent leur saynète.
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	<p>ANCRER</p> <p>Les élèves partagent leur travail avec la classe en présentant leur saynète.</p>
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	<p>ACTIVITÉS DE PROLONGATION</p> <p>Les élèves présentent leur saynète devant d'autres classes.</p>
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	<p>PRATIQUE INDÉPENDANTE</p> <p>Présentent leur saynète aux membres de leur famille.</p>
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ÉVALUATIONS SUGGÉRÉES

Idées pour évaluation:

- Liste d'attentes basée sur le tableau stratégique (anchor chart)
- Liste de contrôle de petits groupes
- Une liste de contrôle des compétences dramatiques (Attente[s] spécifique[s])

LIENS TRANSDISCIPLINAIRES AVEC D'AUTRES SUJETS

Arts-visuels

Créer une œuvre basée sur leur saynète en utilisant des techniques simples (dessin à la craie, peinture avec les doigts, sculpture avec pâte à modeler).

LIENS AVEC LA COMMUNAUTÉ

Inviter un détenteur de connaissances Mohawk à venir partager sa culture.

C. First Nations

Charmaine Leonard



A. Story

Charmaine tells the story of *How the Porcupine Got Its Quills*.

B. Content

Charmaine explains the importance of elders. They speak of the past, present and future so that the listeners can pass knowledge on to the next generation. The Elders are a most valuable source of information. They tell stories to entertain and also to teach. Youth are taught to be polite and to listen to the elders.

Charmaine explains the sharing circle and how the talking stick is used to make sure that all are heard and have an opportunity to speak.

C. Regalia and Dance

Charmaine then shows the students her regalia, which was made by her mother. She tells the students the story of the Jingle Dress and shows her dress to the students explaining the significance of the colours. She offers to perform the Jingle Dress Dance.

Why Porcupine Has Quills

Long ago, when the world was young, porcupines had no quills.

One day when Porcupine was in the woods, Bear came along and wanted to eat him. But Porcupine climbed to the top of a tree and was safe. The next day, when Porcupine was under a Hawthorn tree, he noticed how the thorns pricked him. He had an idea. He broke off some of the branches of the Hawthorn and put them on his back. Then he went into the woods and waited for Bear. When Bear sprang on Porcupine, the little animal just curled himself up in a ball. Bear had to go away, for the thorns pricked him very much.



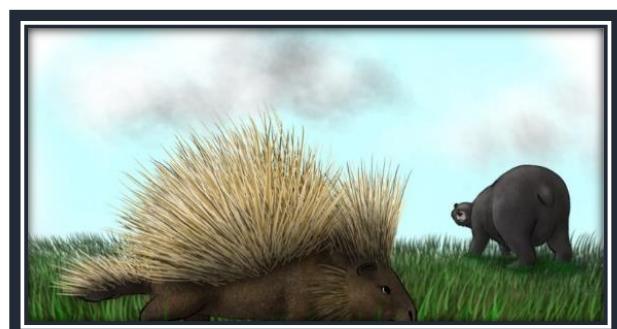
Nanabozho saw what happened. He called Porcupine to him and asked, "How did you know that trick?"

"I am always in danger when Bear comes along," replied Porcupine. "When I saw those thorns, I thought I would use them."

So Nanabozho took some branches from the Hawthorn tree and peeled off the bark until they were white. Then he put some clay on the back of the Porcupine, stuck the thorns in it and made it a part of his skin.

"Now go into the woods," said Nanabozho. Porcupine obeyed, and Nanabozho hid himself behind a tree. Soon Wolf came along. He sprang on Porcupine and then ran away, howling. Bear came along, but he did not get near Porcupine. He was afraid of those thorns.

That is why all porcupines have quills today.



Overview of Charmaine Segment

"Likewise, you who are younger, be subject to the elders."
1 Peter 5:5

"Obey your leaders and submit to them, for they keep watch over your souls as those who will give an account. Let them do this with joy and not with grief, for this would be unprofitable for you."
Hebrews 13:17

Learning Destination: The students will become aware of how dependent we are on one another and the meaning of community. Also, they learn about Indigenous communities including the importance of elders, the talking circle and the talking stick.

Rationale: To learn about elders, the circle, the talking stick, and their use in Indigenous communities. To learn about the importance of community in our daily lives.

Setting the Context: The Elder

- An Elder is one who has deep spirituality that is a part of their life and teachings.
- Being an Elder does not have to do with age. But rather the respect with which they are held in the community.
- Both males and females may be Elders.
- Generally, Elders try to cultivate within their communities' respect for the natural world. They are committed to sharing their knowledge, provide guidance, and teach others to respect the natural world.

The Talking Circle

- The Talking Circle is traditionally a way to solve problems.
- It removes barriers.
- Since it works so well it is now being used in business meetings and schools.
- Since it is a circle it has no beginning or end and therefore nobody is in a position of prominence and it encourages everyone to speak freely.
- There are a few guidelines for the Talking Circle – only one person speaks at a time – start by introducing yourself - listen with respect – what is said in the circle stays in the circle unless permission is given.

The Talking Stick "Rules"

- Different First Nations people use different objects as talking sticks.
- Some use a talking stick while others use a feather or other selected object.
- The main point is that whoever has the sacred object has the right to speak.
- The stick is passed around in a clockwise direction in Anishinaabe circles – it goes counter-clockwise in Haudenosaunee circles.
- The person talks until they are finished with what they want to say.
- The talk is complete when everyone has had a chance to speak and the stick is put down.
- A person may pass on the stick without speaking.

<https://firstnationspedagogy.ca/circletalks.html>

<http://medicinewheel.education/product/the-sharing-circle-french/>

Focus: The students will learn about the First Nations people while developing learning skills.

Big Ideas for the Segment:

- The students will become aware of different First Nations and their different traditions.
- Community is important to all people and as Catholics, we participate in the life and mission of the Church.

Anchor Concepts:

- Community
- Common Good

Catholic Graduate Expectations: A Collaborative Contributor

CGE5a – works effectively as an interdependent team member

CGE5e – respects the rights, responsibilities and contributions of self and others

A Caring Family Member

CGE6e – Ministers to the family, school, parish, and wider community through service

A Responsible Citizen

CGE7f - respects and affirms the diversity and interdependence of the world's peoples and cultures

CGE7g - respects and understands the history, cultural heritage and pluralism of today's contemporary society

Possible Products

Students set up a display of their work on community, showing what they learned about First Nations communities.

Charmaine Leonard

	<p>Title: Community in Action</p> <p>Overview of Learning Task: The students will discuss the meaning of community while learning about the importance of elders, the talking circle and the talking stick. By participating in a number of activities, they will apply their work habits and subject specific skills as members of the classroom community.</p> <p>Duration: 120 minutes</p>
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	By the end of Gr. 1	By the end of Gr. 2	By the end of Gr. 3
	<p>Learning Goal: Language: Writing 2. Draft and revise their writing, using a variety of informational, literary, and graphic forms and stylistic elements appropriate for the purpose and audience</p> <p>The Arts – Visual Arts D1 Creating and Presenting – apply the creative process to produce a variety of two- and three-dimensional art work, using elements, principles and techniques of visual arts to communicate feelings, ideas, and understandings</p> <p>Social Studies – Heritage and Identity A3 Understanding Context: demonstrate an understanding that they and other people have different roles, relationships, and responsibilities, and that all people should be treated with respect, regardless of their roles, relationships, and responsibilities</p> <p>Specific Expectation(s): Language: Writing</p>	<p>Learning Goal: Language: Writing 2. Draft and revise their writing, using a variety of informational, literary, and graphic forms and stylistic elements appropriate for the purpose and audience</p> <p>The Arts – Visual Arts D1 Creating and Presenting – apply the creative process to produce a variety of two- and three-dimensional art work, using elements, principles and techniques of visual arts to communicate feelings, ideas, and understandings</p> <p>Social Studies – Heritage and Identity A3. Understanding Context: describe some of the major groups in their community, including different types of families, and some of the ways in which traditions and heritage are passed on by such groups</p> <p>Specific Expectation(s): Language: Writing</p>	<p>Learning Goal: Language: Writing 2. Draft and revise their writing, using a variety of informational, literary, and graphic forms and stylistic elements appropriate for the purpose and audience</p> <p>The Arts – Visual Arts D1 Creating and Presenting – apply the creative process to produce a variety of two- and three-dimensional art work, using elements, principles and techniques of visual arts to communicate feelings, ideas, and understandings</p> <p>Specific Expectation(s): Language: Writing 2.1 write short texts using a variety of forms</p> <p>The Arts – Visual Arts D1.1 create two and three-dimensional works of art that express personal feelings and ideas inspired by the environment or that have the community as their subject</p>

	<p>2.1 write short texts using a few simple forms</p> <p>The Arts – Visual Arts D1.1 create two and three-dimensional works of art that express feelings and ideas inspired by personal experiences</p> <p>Social Studies: Traditions and Heritage A3.2 identify some of the significant people, places and things in their lives including their life in the community A3.4 identify some elements of respectful behaviour that they can practise in their everyday life</p>	<p>2.1 write short texts using several simple forms</p> <p>The Arts – Visual Arts D1.1 create two and three-dimensional works of art that express feelings and ideas inspired by activities in their community or observations of nature</p> <p>Social Studies: Traditions and Heritage A3.4 describe some significant traditions and celebrations of their families, their peers and their own communities as well as of some other communities in Canada</p>	
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	<p>Success Criteria: I can write short texts about the importance of community. I can create two- and three-dimensional works of art that shows what I learned about animals and their habitats. I can tell about the First Nations people and some of their traditions.</p>	<p>Success Criteria: I can write a short text or letter on the importance of community. I can create two- and three-dimensional works of art that show what I learned about animals and their habitats. I can tell about the First Nations people and some of their traditions.</p>	<p>Success Criteria: I can write a short text or letter on the importance of community. I can create two- and three-dimensional works of art that show what I learned about animals and their habitats.</p>
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INSTRUCTIONAL COMPONENTS AND CONTEXT	
<p>Terminology: pricked Nanabozho porcupine</p>	<p>Materials/Resources: video - Charmaine segment, variety of art materials for centres – plastics, types of paper, paint etc.</p> <p>Teaching/ Learning Strategies: small group learning, whole group learning, video presentation, activity centre, oral presentation</p>

	<p>MINDS ON</p> <ul style="list-style-type: none"> • Establishing a positive learning environment • Connecting to prior learning and/or experiences • Setting the context for learning Motivation <ol style="list-style-type: none"> 1. Discuss the meaning of community and its importance. 2. Find out what different communities we belong to. 3. Point out the emphasis on community in both Indigenous cultures and Christianity.
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	<p>Emphasize - That community functions better when we work together to solve the issues and support one another.</p>
	<p>ACTION</p> <ul style="list-style-type: none"> • Introducing new learning or extending/reinforcing prior learning • Providing opportunities for practice and application of learning (guided → independent) <ol style="list-style-type: none"> 1. Gather the community of students into a circle and ask the following questions: <ol style="list-style-type: none"> a) Why is the circle a good shape to gather in? b) How do circles help us create harmony in our Catholic classroom community? c) Who is an elder, (emphasizing that it is not just someone who is of a certain age – has life experience)? d) Discuss how we should show respect for an Elder (offering tobacco) and also show respect for the wise and helpful in our community. 2. Introduce and discuss the use of the talking stick while sharing the passage: <i>"How good and pleasant it is when God's people live together in unity!"</i> Psalm 133:1 <ol style="list-style-type: none"> a) Ask the question – What is the Christian faith message found within this Bible passage? 3. Draw students' attention back to the video story and ask the following questions: <ol style="list-style-type: none"> a) Who were Porcupine's enemies? b) How did Porcupine protect itself? c) How do Christians use prayer to protect ourselves? d) Who helped Porcupine? e) How did Nanabozho help all porcupines? f) How does God, the Creator, help all of His children?
	<p>CONSOLIDATION</p> <p>Set up activity centres for the students to rotate through such as the following:</p> <p>Centre 1: Creating Forest Creatures- Materials: plasticine, <i>Playdoh</i>, toothpicks (wooden and around at one end). Students will find pictures of porcupines and other forest creatures or teacher could include them at the centre. Using the plasticine, the students mold the different parts of the animal. If sculpting the porcupine, the students will use the toothpicks to represent the quills.</p> <p>Centre 2: Dioramas- Materials: box – shoe boxes are ideal, paint, markers, coloured pencils, crayons, a variety of materials at the art centre – cotton batting, raffia paper, construction paper etc. The students choose a specific animal and research its habitat. Using a box with the top cut off, the students place it on its side and start creating the environment for the animal. The sky can be painted on paper</p>

	<p>and then attached to the inside of the box. The vegetation created for the inside will reflect the animal's habitat. The teacher will assess how the students have created their habitats to scale.</p> <p>Centre 3: The Class Community-<i>Blooming in Our Community</i></p> <p>As a whole class, students will work to share their vision of how they will make their community a better place in which to live.</p> <p>Students are presented with a large sheet of paper with the same number of flower stems and leaves as there are students in the class. Students will work to create a flower for their stem.</p> <p>They will then write a letter to their community telling how they will each make the community a better place. Students will write their letter first in draft and then will revise and edit for a finished product that may be displayed. The writings will be mounted around the large sheet of blooming flowers.</p> <p>Suggestion: Students in grade 1 could make their flower using an imprint of their painted hand while students in Gr. 2-3 may make the flowers using tissue paper.</p> <p>Students will be divided into pairs. Each pair will read their letters and show their flowers to each other.</p>
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	<h3>POSSIBLE EXTENSIONS</h3> <p>Set up a display of student work for the school to see.</p>
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	<h3>INDEPENDENT PRACTICE</h3> <p>The students add their own words to the letters that spell the word community. C-aring, O-wn, M-ine, M-....</p>
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	<h3>ASSESSMENT SUGGESTIONS</h3> <p>Share with the students what you will be looking to observe and assess at each of the activity centres:</p> <p>Centre 1 - modelling</p> <p>D.1 Creating and Presenting: apply the creative process to produce a variety of two- and three-dimensional art works, using elements, principles, and techniques of visual arts to communicate feelings, ideas, and understandings;</p> <p>Centre 2 – using a variety of materials</p> <p>D1.4 use a variety of materials, tools, and techniques to respond to design challenges</p>
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Centre 3 - language

1.2 demonstrate an understanding of appropriate listening behaviour by using active listening strategies when working in small groups

Assessment Strategy: Observation, Performance Task

Assessment Tool: Anecdotal record and checklist

POSSIBLE CROSS-CURRICULAR CONNECTIONS/OPPORTUNITIES**1. Religious Education –**

Growing in Faith, Growing in Christ - Gospel Value of Community, Strand - Preparing the Christian to live in community and to participate actively in the life and mission of the Church. (Living in Communion, Living in Solidarity)

2. Fully Alive – Living in the World**COMMUNITY CONNECTIONS**

Invite the priest, principal, parents, mayor, members of city council, Indigenous community partner, and school council members in to see the student work on community. The students explain their activity and how it shows community in action.

	<p>Title: Protecting the Animals</p> <p>Overview of Learning Task: The students are given viewing questions to guide their thinking as they watch the Charmaine video. After a discussion on how animals protect themselves the students select an animal and write a short story about how the animal got its protection.</p> <p>Duration: 60 minutes</p>
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	By the end of Gr. 1	By the end of Gr. 2	By the end of Gr. 3
	<p>Learning Goal: Science and Technology 3. demonstrate an understanding of the basic needs and characteristics of plants and animals including humans</p> <p>Language: Writing 1. generate, gather and organize ideas and information to write for an intended purpose and audience</p>	<p>Learning Goal: Science & Technology 3. demonstrate an understanding that animals grow and change and have distinct characteristics</p> <p>Language: Writing 1. generate, gather and organize ideas and information to write for an intended purpose and audience</p>	<p>Learning Goal: Science & Technology 3.8 identify examples of environmental conditions that may threaten animal survival</p> <p>Language: Writing 1. generate, gather and organize ideas and information to write for an intended purpose and audience</p>
	<p>Specific Expectation(s): Science & Technology 3.2 identify the physical characteristics of a variety of plants and animals</p> <p>Language: Writing 1.2 generate ideas about a potential topic, using a variety of strategies and resources 1.5 identify and order main ideas and supporting details, initially with support and direction, using simple graphic organizers</p>	<p>Specific Expectation(s): Science & Technology 3.2 describe an adaptation as a characteristic body part, shape, or behaviour that helps a plant or animal survive in its environment</p> <p>Language: Writing 1.2 generate ideas about a potential topic, using a variety of strategies and resources 1.5 identify and order main ideas and supporting details, using simple graphic organizers</p>	<p>Specific Expectation(s): Language: Writing 1.2 generate ideas about a potential topic, using a variety of strategies and resources 1.5 identify and order main ideas and supporting details into units that could be used to develop a short, simple paragraph, using graphic organizers</p>

	Success Criteria: I can tell the physical characteristics of a number of animals. I can use a graphic organizer to create a draft of my story.	Success Criteria: I can tell the characteristics that help animals survive in their environments. I can use a graphic organizer to create a draft of my writing	Success Criteria: I can use a graphic organizer to create a draft of a story. I can order the main ideas and provide supporting details.
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INSTRUCTIONAL COMPONENTS AND CONTEXT		
	Terminology: pricked Nanbozho	Materials/Resources: video – Charmaine, blackboard, box of names of animals that have various means of protecting themselves, display table or bulletin board area Teaching/ Learning Strategies: whole group, individual work, research

	MINDS ON <ul style="list-style-type: none"> • Establishing a positive learning environment • Connecting to prior learning and/or experiences • Setting the context for learning • Motivation
	<ol style="list-style-type: none"> 1. List a number of viewing questions on the blackboard. The students will search for the answers while viewing the Charmaine video. <ol style="list-style-type: none"> a) Who were Porcupine's enemies? b) How did Porcupine protect itself? c) Who also helped Porcupine? 2. Show the Charmaine video segment. 3. Following the video, discuss the answers to the viewing questions in a sharing circle.

	ACTION <ul style="list-style-type: none"> • Introducing new learning or extending/reinforcing prior learning • Providing opportunities for practice and application of learning (guided → independent)
	<ol style="list-style-type: none"> 1. Refer to a list of animals on the blackboard and discuss how they protect themselves – camouflage, speed, teeth, claws, hard shells etc. Divide the names of animals into categories. 2. Discuss how animals use their environment to protect themselves, asking questions such as: <ol style="list-style-type: none"> a) Where do the animals live? Do they live in grasses, trees, mud, near riverbanks etc.?) b) What are the characteristics of the environment that fool or defend them from their predators?) 3. Students then select an animal from a draw of names. 4. In pairs students discuss what they know about the animal. They could also research their animals. The teacher asks them to think about the characteristics of their animal that help protect it. Students are then asked to think about where they live and how their environment protects them.

CONSOLIDATION

Students will use their imaginations to write a story about their animal, similar to the story about How the Porcupine Got Its Quills. Using the writing organizer attached the students generate ideas and gather information. They must describe their animal before it had its protection. They then explain how the animal got its protection – did another animal help them etc.? Then they will explain how the animal is protected from its enemies.

Samples:

How the Tiger Got Its Claws?
How the Raccoon Got its Eyes?
How the Skunk Got its Smell?
How the Turtle Got Its Shell?
How the Frog Got Its Colour?
How the Chipmunk Got Its Stripes?
How the Beaver Got Its Tail?
Why Polar Bear is White?
Why the Flounder is Flat?

The students write their draft of the story which they will then share with each other as a whole class.

POSSIBLE EXTENSIONS

The students draw illustrations to accompany their stories.

INDEPENDENT PRACTICE

Students read other stories about how animals obtained certain characteristics. Check the web site – Native American Indian Animals of Myths and Legends <http://www.native-languages.org/legends-animals.htm>

ASSESSMENT SUGGESTIONS

Checklist - Teacher will assess the student's draft organizer according to the writing expectations.

POSSIBLE CROSS-CURRICULAR CONNECTIONS/OPPORTUNITIES	
The Arts – Creating and Presenting: apply the creative process to produce a variety of two-and three-dimensional art works, using elements, principles, and techniques of visual arts to communicate feelings, ideas and understandings.	
COMMUNITY CONNECTIONS	
Set up a school display of books and stories about animals and how they protect themselves. Invite your Indigenous community partner. Be sure to display the students' stories.	

Writing My Draft

Beginning (What was the animal like before it got its protection? Who were its enemies?)



Middle (How did the animal get its protection? Who helped?)



End (How did it change the animal's life?)

Aperçu du segment

“De même, vous qui êtes plus jeune, soyez soumis aux anciens.”
1 Peter 5 : 5

Objectif d'apprentissage :

Les élèves auront une connaissance générale du peuple des Premières Nations, en particulier les Cris Ojibwés, en ce qui concerne les aînés, les cercles de discussion ou cercle de partage et la danse.

Raisonnement :

Apprendre les traditions autochtones et les relier aux études sociales ; le patrimoine et l'identité.

Définir le contexte:

Les aînés:

Dans les peuples autochtones, les connaissances traditionnelles, historiques et culturelles sont souvent celles des anciens. Ces derniers ayant subi de nombreux changements dans leur collectivité, on les considère comme un lien important avec l'enseignement du passé. Pour de nombreux autochtones, la transmission de la culture des anciennes générations aux plus jeunes a été interrompue par de nombreux facteurs. L'interdiction d'activités culturelles telles que les cérémonies et les rassemblements traditionnels et le retrait des enfants des communautés autochtones qui ont été mis en adoption et placés dans des pensionnats fédéraux, n'en sont que quelques exemples. Les langues autochtones, comme les langues minoritaires, courent aussi constamment le risque d'être « éclipsées » ou submergées par les langues plus dominantes (Commission royale sur les peuples autochtones, 1996a : 609). La présente partie porte sur certaines des différences qui existent entre les anciens autochtones et leurs homologues plus jeunes en ce qui concerne le lieu de résidence, l'usage et la conservation des langues autochtones, ainsi que la fréquentation d'un pensionnat.

<http://www.statcan.gc.ca/pub/89-519-x/2006001/4122091-fra.htm>

Le cercle de discussion :

Le cercle des influences/cercle de la vie.

Le cercle symbolise et représente plusieurs cycles naturels. Certains peuples autochtones croient que le pouvoir de l'univers fonctionne selon le cercle, par exemple, la forme de la planète, du soleil, de la lune, des mouvements du vent, des nids d'oiseaux, etc. Dans d'autres communautés, le cercle représente l'équité, où tous les membres sont au même niveau. Ce concept est expliqué davantage dans le document *Intégration des perspectives autochtones dans les programmes d'études* (2003).

<http://www.edu.gov.on.ca/fre/aboriginal/strategygr01lancirclefr.pdf>

<http://www.edu.gov.mb.ca/m12/edu-auto/perspectives/concepts.html>

Lignes directrices pour un cercle de partage :

- On s'assoit en cercle.
- On utilise un bâton, une pierre, une plume ou autre objet désigné comme instrument de parole.
- Seulement la personne qui tient l'instrument de parole a le droit de parler.
- L'objet de parole circule dans le sens des aiguilles d'une montre, ou de l'est vers l'ouest.
- Le cercle est complet quand tous ceux/celles qui veulent parler ont eu la chance de le faire.
- Une personne peut prendre et passer le bâton sans parler.
- On peut décider de faire plus qu'un tour du cercle avec l'instrument de parole.
- On écoute la personne qui parle avec respect (sans interruptions ni commentaires). On attend que la personne qui parle remette l'instrument dans la main de son voisin: on ne prend pas l'objet de parole d'un autre.

file:///C:/Users/e14774/Downloads/Guide_Pedagog_insidess_web.pdf

La danse :

Les danses traditionnelles autochtones s'inspirent de la cosmogonie, des événements et des activités quotidiennes. À caractère spirituel, elles font partie des rites de passage, de guérison ou de chasse. Les danses sociales accompagnent les rencontres communautaires ou intertribales. La danse raconte également une histoire, un haut fait de guerre ou de chasse.

La danse actuelle conserve un lien étroit avec la tradition spirituelle autochtone. Les danses pratiquées dans les Pow wow ne sont pas dénuées de spiritualité. C'est toujours un moyen privilégié pour entrer en contact avec le monde des esprits et des ancêtres. C'est pourquoi, les danseurs sérieux, mettent un tel soin à fabriquer leur regalia (habit cérémonial), à purifier leurs habits ainsi qu'eux-mêmes et à prier avant la danse. La plupart des danses traditionnelles pratiquées dans les Pow wow conservent les types de danses autrefois usuels : les danses de guerre, de guérison, de chasse ou des moissons, les danses sociales et à caractère expressif.

<http://www.patrimoine-culturel.gouv.qc.ca/rpcq/detail.do?methode=consulter&id=22&type=imma#.WUAMduvyupo>

Focus :

Explorer le lien entre la culture autochtone canadienne et le programme d'études sociales.

Grandes idées pour le segment :

Les aînés sont très importants dans la culture des Premières Nations, car ils sont responsables du partage des traditions et des histoires avec les générations plus jeunes.

Concepts de base :

- Famille
- Interdépendance
- La créativité/conception

Attentes à l'égard des diplômés des écoles catholiques (Catholic Graduate Expectations) :**Un communicateur efficace**

3a) Fait preuve d'une écoute active et critique, et ce, afin de comprendre et d'apprendre, à la lumière des valeurs évangéliques.

Tâches culminantes (Culminating Tasks) :

Pour terminer le volet "Charmaine", les élèves vont participer à des présentations au sujet des aspects importants dans la culture des Premières Nations, spécifiquement la culture Cris Ojibway.

En travaillant avec un groupe, ils seront responsables de :

1. Pratiquer avec leur groupe
2. Utiliser des règles de travail en petits groupes
3. Présenter l'information à la classe.

Charmaine Leonard

	<p>Titre : Projet d'art visuel "How the Porcupine Got its Quills"</p> <p>Aperçu du segment : Les étudiants créent un projet d'art visuel.</p> <p>Durée: 60 minutes</p>
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	À la fin de la 1re année	À la fin de la 2e année	À la fin de la 3e année
	<p>Objectifs d'apprentissage The Arts: Visual Art D1 We will apply the creative process to produce a variety of two-and three-dimensional art works, using elements, principles, and techniques of visual arts to communicate feelings, ideas, and understanding.</p>	<p>Objectifs d'apprentissage: The Arts: Visual Art D1 We will apply the creative process to produce a variety of two-and three-dimensional art works, using elements, principles, and techniques of visual arts to communicate feelings, ideas, and understanding.</p>	<p>Objectifs d'apprentissage: The Arts: Visual Art D1 We will apply the creative process to produce a variety of two-and three-dimensional art works, using elements, principles, and techniques of visual arts to communicate feelings, ideas, and understanding.</p>
	<p>Attente(s) spécifique(s): The Arts: Visual Art D1.3 We will use elements of design in art works to communicate ideas, messages, and personal understandings.</p>	<p>Attente(s) spécifique(s): The Arts: Visual Art D1.3 We will use elements of design in art works to communicate ideas, messages, and understandings.</p>	<p>Attente(s) spécifique(s): The Arts: Visual Art D1.3 We will use elements of design in art works to communicate ideas, messages, and understandings.</p>
	<p>Critères de réussite: I can use visual art as a means of communicating ideas, messages and personal understandings.</p>	<p>Critères de réussite: I can use visual art as a means of communicating ideas, messages and understandings.</p>	<p>Critères de réussite: I can use visual art as a means of communicating ideas, messages and understandings.</p>

	COMPOSANTES PÉDAGOGIQUES ET CONTEXTE	
	<p>Terminologie: Les aînés Le cercle de discussion</p>	<p>Ressources pédagogiques : le segment vidéo, la photo du porc-épic et de l'ours, plasticine, papier/crayon, papier de construction etc...</p> <p>Stratégies d'enseignement : groupe entier, liens communautaires, individuel, dyade</p>

	<p>ACTIVER :</p> <ul style="list-style-type: none"> • établir un environnement d'apprentissage positif • connexion à l'apprentissage et / ou aux expériences antérieures • établir le contexte de l'apprentissage • motivation
	<p>Montrez la photo du porc-épic et de l'ours. (tiré de la vidéo)</p> <ol style="list-style-type: none"> 1. Demandez aux élèves d'aider à identifier les animaux correctement. 2. Présenter le segment vidéo "How the Porcupine Got its Quills ?" aux élèves et les questions auxquelles les élèves répondront après avoir visionné l'histoire. <ul style="list-style-type: none"> • Qui sont les personnages principaux de l'histoire ? • Pourquoi le porc-épic a-t-il posé des branches d'un aubépine sur son dos ? • Qui a donné au porc-épic ses piquants permanentes ? 3. Discuter les réponses des élèves. 4. En dyade, les élèves vont discuter de ce qu'ils ajouteraient à un animal afin de l'aider à se défendre davantage d'autres animaux.

	<p>ACQUÉRIR</p> <ul style="list-style-type: none"> • présenter un nouvel apprentissage ou renforcer l'apprentissage antérieur • offrir des possibilités de pratique et d'application de l'apprentissage (guidée-indépendante)
	<p>Individuellement, les élèves vont créer l'animal qu'ils ont discuté soit avec une représentation deux ou trois dimensions (plasticine, papier/crayon, papier de construction etc...).</p>

	<p>ANCRER</p>
	<p>Les élèves partagent leur travail entre l'un et l'autre.</p>

	<p>ACTIVITÉS DE PROLONGEMENT</p>
	<p>Les élèves font une exposition d'art.</p>

	<p>PRATIQUE INDÉPENDANTE</p>
	<p>Les élèves partagent leur œuvre avec leur famille.</p>

	<p>ÉVALUATIONS SUGGÉRÉES</p>
	<p>Liste de contrôle</p> <ul style="list-style-type: none"> <input type="checkbox"/> Je participe à la discussion avec mon partenaire. <input type="checkbox"/> Je peux utiliser l'art visuel pour communiquer mon idée.

	LIENS TRANSDISCIPLINAIRES AVEC D'AUTRES SUJETS AVEC D'AUTRES SUJET
	<p>Sciences: Comparer les caractéristiques physiques des animaux en examinant des organismes vivants dans leurs environnement naturel (i.e., certains animaux ont deux pattes alors que d'autres n'en ont pas.)</p>

	LIENS AVEC LA COMMUNAUTÉ																																	
	<p>Demander à un aîné de venir en classe pour discuter d'autres histoires basées sur la façon dont un animal a reçu ses caractéristiques.</p>																																	
	<table> <tr> <td>Odawa Native Friendship Centre</td> <td>(613) 722-3811</td> <td>http://www.odawa.on.ca/</td> </tr> <tr> <td>Centre for Aboriginal Culture</td> <td>(613) 520-2600</td> <td>https://carleton.ca/aboriginal/</td> </tr> <tr> <td>Inuit Community Centre Tungasuvvingat Inuit</td> <td>(613) 565-5885</td> <td>http://tungasuvvingatinuit.ca/</td> </tr> <tr> <td>Ottawa Inuit Children's Centre</td> <td>(613) 744-3133</td> <td>http://www.ottawainuitchildrens.com/</td> </tr> <tr> <td>Native North American Traveling College</td> <td>(613) 932-9452</td> <td>http://www.nnatc.org/</td> </tr> <tr> <td>Akwesasne Cultural Center</td> <td>(518) 358-2240</td> <td>http://akwesasneculturalcenter.org/</td> </tr> <tr> <td>Renfrew County and District Aboriginal Friendship Centre</td> <td>(613) 687-4141</td> <td>http://www.rcadafc.com/</td> </tr> <tr> <td>Native Friendship Centre-Katarokwi</td> <td>(613) 548-1500</td> <td>https://katarokwi.wordpress.com/</td> </tr> <tr> <td>KAIROS Blanket Exercise OTTAWA OFFICE</td> <td>(613) 235-9956</td> <td>https://www.kairosblanketexercise.org/</td> </tr> <tr> <td>Métis Nation of Ontario</td> <td>(613) 798-1488</td> <td>http://www.metisnation.org/</td> </tr> <tr> <td>MASC Office</td> <td>(613) 725 9119</td> <td>http://www.masconline.ca/en/home.aspx</td> </tr> </table>	Odawa Native Friendship Centre	(613) 722-3811	http://www.odawa.on.ca/	Centre for Aboriginal Culture	(613) 520-2600	https://carleton.ca/aboriginal/	Inuit Community Centre Tungasuvvingat Inuit	(613) 565-5885	http://tungasuvvingatinuit.ca/	Ottawa Inuit Children's Centre	(613) 744-3133	http://www.ottawainuitchildrens.com/	Native North American Traveling College	(613) 932-9452	http://www.nnatc.org/	Akwesasne Cultural Center	(518) 358-2240	http://akwesasneculturalcenter.org/	Renfrew County and District Aboriginal Friendship Centre	(613) 687-4141	http://www.rcadafc.com/	Native Friendship Centre-Katarokwi	(613) 548-1500	https://katarokwi.wordpress.com/	KAIROS Blanket Exercise OTTAWA OFFICE	(613) 235-9956	https://www.kairosblanketexercise.org/	Métis Nation of Ontario	(613) 798-1488	http://www.metisnation.org/	MASC Office	(613) 725 9119	http://www.masconline.ca/en/home.aspx
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	Titre : L'importance des anciens
	<p>Aperçu du segment : Les élèves apprennent l'importance des aînés dans la culture Oji-Cris.</p> <p>Or</p> <p>Les élèves apprennent l'importance que les anciens ont dans la culture Oji-Cris.</p> <p>Durée: 60 minutes</p>

	À la fin de la 1re année	À la fin de la 2e année	À la fin de la 3e année
	<p>Objectifs d'apprentissage : A1. Social Studies: Heritage and Identity</p> <p>We will describe some of the ways in which people's roles, relationships, and responsibilities relate to who they are and what their situation is, and how and why changes in circumstances might affect people's roles, relationships, responsibilities as well as sense of self.</p>	<p>Objectifs d'apprentissage : A1. Social Studies: Heritage and Identity</p> <p>We will compare some significant traditions and celebrations among diverse groups and at different times, and identify some of the reasons for changes in these traditions/celebrations.</p>	<p>Objectifs d'apprentissage : A1. Social Studies: Heritage and Identity</p> <p>We will compare the ways of life among some specific groups in Canada around the beginning of the nineteenth century, and describe some of the changes between that era and the present day.</p>
	<p>Attente(s) spécifique(s): Social Studies: Heritage and Identity</p> <p>A1.3 We will compare some of the significant events in our lives and/or lives of our family members with those in the lives of our peers.</p>	<p>Attente(s) spécifique(s): Social Studies: Heritage and Identity</p> <p>A1.3 We will compare some of the past and present traditions and celebrations of different ethnocultural groups in our local community, and identify some of the main reasons that traditions and celebrations may have changed.</p>	<p>Attente(s) spécifique(s): Social Studies: Heritage and Identity</p> <p>A1.1 We will describe some of the similarities and differences in various aspects of everyday life of selected groups living in Canada between 1780-1850.</p>

	Critères de réussite: I understand that elders are significant in an Indigenous person's life. Also, I understand the importance of the talking circle and the talking stick.	Critères de réussite: I understand that elders are important in passing along traditions to an Indigenous person. Also, I understand the importance of the talking circle and the talking stick.	Critères de réussite: I understand that elders are important in passing along traditions to an Indigenous person. Also, I understand the importance of the talking circle and the talking stick.
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COMPOSANTES PÉDAGOGIQUES ET CONTEXTE		
Terminologie : aînés un cercle de discussion (de partage)	Ressources pédagogiques : le segment vidéo, papier	Stratégies d'enseignement : groupe entier, liens communautaires, individuel, dyade

	ACTIVER : <ul style="list-style-type: none"> • établir un environnement d'apprentissage positif • connexion à l'apprentissage et / ou aux expériences antérieures • établir le contexte de l'apprentissage • motivation <ol style="list-style-type: none"> 1. Présenter le segment vidéo de Charmaine Leonard aux élèves et présenter les questions auxquelles les élèves répondront après avoir visionné l'histoire. <ul style="list-style-type: none"> • Qui sont les gens qui connaissent toutes les traditions ? • Qui est le premier à parler dans un cercle de discussion / de la parole? • Comment gagnez-vous plus de clochette sur votre robe de clochettes ? 2. Discuter des réponses des élèves. 3. Individuellement, les élèves écrivent leur propre histoire basée sur les `traditions de leur famille.
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	ACQUÉRIR <ul style="list-style-type: none"> • présenter un nouvel apprentissage ou renforcer l'apprentissage antérieur • offrir des possibilités de pratique et d'application de l'apprentissage (guidée → indépendante) <p>Les étudiants trouvent un partenaire et racontent la tradition de leur famille (sans se fier à leur papier). Ils écoutent l'histoire de la tradition familiale de leur partenaire. Ils changent de partenaire et répètent ce processus, mais doivent raconter l'histoire de leur ancien partenaire. Ce processus peut continuer aussi longtemps que possible.</p>
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	ANCRER
	<p>Les élèves partagent la dernière histoire qu'ils ont entendue dans un cercle de partage, avec un bâton d'orateur (si possible). Dans un cercle de partage, il y a toujours une ouverture vers l'est où les gens entrent. La personne qui est à la gauche de la porte commence.</p> <p>Est-ce que votre histoire est restée la même après avoir été répétée par tant de personnes ?</p>
	ACTIVITÉS DE PROLONGEMENT
	<p>Les élèves étudient d'autres façons de préserver les traditions (les livres, les artefacts etc...).</p>
	PRATIQUE INDÉPENDANTE
	<p>Les élèves peuvent demander l'importance des aînés(es) dans leur famille.</p>
	ÉVALUATIONS SUGGÉRÉES
	<p>Liste de contrôle</p> <ul style="list-style-type: none"> <input type="checkbox"/> Je peux écrire une histoire basée sur une tradition familiale. <input type="checkbox"/> Je contribue au travail de groupe. <input type="checkbox"/> Je peux partager des histoires que j`entends.
	LIENS TRANSDISCIPLINAIRES AVEC D'AUTRES SUJETS AVEC D'AUTRES SUJETS
	<p>Présenter quelques Saints qui sont des modèles pour nous dans notre vie quotidienne (i.e., Sainte Thérèse, Saint Frère André, Sainte Marguerite Bourgeois.)</p>
	LIENS AVEC LA COMMUNAUTÉ
	<p>Inviter un aîné à venir partager des histoires.</p>

D. First Nations

Gina Louttit-Bellefeuille



- A. **Story** – Gina tells the story of *Why is the Mouse So Silky?* This story tells how the mouse came to the aid of Bitter Spirit and in return is rewarded for his help.
- B. **Content** – Gina talks about the Pow wow. She also talks about the importance of the ceremonial fire and the sacred fire as well as the different types of dances that one might see at a Pow wow.
- C. **Regalia and Dance** – She shares with the students the features of her Fancy Shawl regalia. Then she performs the Fancy Shawl Dance for them.

Why is the Mouse So Silky?

One day, on his wanderings in the land of the Swampy Cree, Wesukechak, known as Bitter Spirit, saw a big, round stone lying beside the rocky path. Because Bitter Spirit could talk and understand the language of nature, he always spoke to the birds and animals and many other things.

Now he spoke to the stone. "Can you run fast?" he asked.

"Oh, yes," answered the stone. "Once I get started, I can run very fast."

"Good!" Bitter Spirit said to the stone. "Then you must race me."

"I will," answered the stone, "if you can push me to where I can start."

With great difficulty, the maker of magic did so, and without waiting, the stone started to roll downhill, going faster and faster. Bitter Spirit caught up with it almost at ground level and mocked it as he ran past. "You are a turtle," he laughed. "You cannot travel fast." The stone was very angry but did not reply.

Bitter Spirit ran and ran until he was so tired that he fell down on his face and slept soundly. The stone caught up with him and rolled up his legs and then onto his back, where it was stopped by his shoulders. It could roll no further.

Being a big and very heavy stone, it held Bitter Spirit on the ground so that he could not move. The maker of magic had awakened in pain when the stone rolled onto his legs but he could not escape in time.

"Roll off my back, stone," he shouted angrily. "You are heavy; I hurt, and I can not move!"



"You laughed at me when you passed," said the stone, "but you see I have caught up with you. Now that I have stopped, I cannot move until someone sets me rolling again. I must stay here."

For many, many moons, the stone rested on the back of Bitter Spirit and the maker of magic could not help himself to get free. At last, Thunder decided to send some of his bolts of lightning to smash the stone and set Bitter Spirit free.

"And so, Old stone, you are punished for holding me here so long," Cried the wonder maker as he continued on his way.

His clothes had been torn and worn, so Bitter Spirit threw them into a bark lodge, which he saw nearby, ordering that they be mended. They were thrown outside so quickly and had been so well repaired that Bitter Spirit cried out in surprise.

"Who are you in that lodge? Come out, so that I may see and reward you."



The maker of magic was much surprised when he saw a tiny mouse creep out of the lodge. It was an ugly, fat, rough-haired little creature in those days, with a short, stubby nose. Bitter Spirit picked the mouse up very gently and stroked its little blunt nose until it became pointed. "Now you will be able to smell out your food better," he said. Next, he brushed and combed its rough hair with his fingers until the hairs of the little creature became soft as down and smooth as the fur of an otter. "Now you will be able to run more easily into little holes in tree trunks when your enemies come," Wesukechak said, and so it was. To this day, the mouse is soft and furry and it sniffs daintily with its long nose.

Overview of the Gina Segment

“Having gifts that differ according to the grace given to us, let us use them: if prophecy, in proportion to our faith; if service, in our serving; the one who teaches, in his teaching; the one who exhorts, in his exhortation; the one who contributes, in generosity; the one who leads, with zeal; the one who does acts of mercy, with cheerfulness”.

Romans 12:6-8

Learning Destination:

Students will gain an appreciation and knowledge of the importance of the Pow wow ceremony in the Cree culture.

- Students will gain a greater awareness that Religion, Fully Alive, Math, Social Studies, Language are not subjects that are taught in isolation.
- By engaging the children in the Traditions of Indigenous People, we can assist the children in making sense of the greater community.
- We are formed in the image of Jesus and are called to work with one another and for one another.

Rationale: To learn about Cree people.

Setting the Context:

The term “Pow wow” is actually a North-Eastern Woodland word belonging to the Narragansett Language (Algonquin) and the closest English translation is “meeting.”

<http://www.Pow wows.com/history-of-the-Pow wow/>

Cree First Nations occupy territory in the Sub-arctic region from Alberta to Québec, as well as portions of the Plains region in Alberta and Saskatchewan.

For thousands of years, the Cree were spread over much of the woodland area that they still occupy. Known as the *Ndoohéenou* (“nation of hunters”), the Cree followed seasonal animal migrations in order to obtain meat for food and animal hides and bones for the making of tools and clothing. The Cree travelled by canoe in summer, and by snowshoes and toboggan in winter, living in cone- or dome-shaped lodges, covered in animal skins. Hunting is still considered an important facet of Cree culture and way of life. The hunting and trapping of moose, caribou, rabbit and other animals is still common practice within Cree communities.

The Cree lived in small communities or hunting groups for most of the year, and gathered into larger groups in the summer for socializing, exchanges and ceremonies. The Cree had trade and social relations with other Algonquian-speaking nations, most directly with the Innu, Algonquin and Ojibwa.

The Cree have a rich variety of cultural ceremonies and rituals, including the Sun Dance, Pow wows, vision quests, feasts, pipe ceremonies, and sweat lodges. Many of such rituals were banned by the *Indian Act* until 1951.

Another sacred tradition observed in the Cree community is the “walking-out” ceremony. Traditionally, this ceremony takes place when a child is about one year of age and he/she takes the first step outside the teepee. Children are dressed in traditional clothing. Depending on the community, the child is led out of the teepee by his or her parents or a relative. The choice of who accompanies the child is very important, because this person will support the child for the duration of his/her lifetime.

Cree culture is made up of diverse art and music. The Cree are well known for their detailed beadwork. Drumming is significant to the Cree as well as to most other Indigenous nations. The drum is sacred, because the music that is created is likened to the heartbeat of Mother Earth. Drum music can be heard at festivals and religious ceremonies.

<https://www.cscree.qc.ca/en/employment/cree-culture-and-values>
<http://www.thecanadianencyclopedia.ca/en/article/cree/>

Focus: To explore the connection between Canadian Indigenous culture and program knowledge and skills.

Big Ideas for the Segment:

The importance of the Pow wow and drumming to the Cree community

Anchor Concepts:

- Community
- Creativity/Design
- Family

Catholic Graduate Expectations:

CGE3f - A Reflective and Creative Thinker (I have ideas!)

Examines, evaluates and applies knowledge of interdependent systems for the development of a just and compassionate society.

CGE5a – A Collaborative Contributor (I am a team player!)

Because I am a team player, I know that ‘Together is Better’, and we will live our lives like Jesus.

Possible Products:

- Classroom visits to view display of the children’s learning.
- School Pow wow or talent show for the dance.
- Gallery walk to view the students’ work.
- Media Literacy - by sequencing pictures and/or photographs telling the story of a class event or celebration of our Pow wow.

Gina Louttit-Bellefeuille

	<p>Title: Lessons Learned</p> <p>Overview of Learning Task: The students will watch the Gina video segment, observing what lessons are taught. The students will create a mural re-telling the story, explaining how they can demonstrate the Christian values learned in their own lives.</p> <p>Duration: 90 minutes</p>
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	By the end of Gr. 1	By the end of Gr. 2	By the end of Gr. 3
	<p>Specific Expectation(s): Language: Oral Communication 1.4 demonstrate an understanding of the information and ideas in oral texts by retelling the story or restating the information, including the main idea</p> <p>Media Literacy 3.4 produce short media texts for specific purposes and audiences, using a few simple media forms and appropriate conventions and techniques (e.g. a sequence of pictures...)</p> <p>The Arts: Visual Arts D1.2 demonstrate an understanding of composition, using principles of design to create narrative art works or art works on a theme or topic</p> <p>The Arts: Drama B1.1 engage in dramatic play and role play, with a variety of sources from diverse communities, times and places</p>	<p>Specific Expectation(s): Language: Oral Communication 1.4 demonstrate an understanding of the information and ideas in oral texts by retelling the story or restating the information, including the main idea and several interesting details</p> <p>Media Literacy 3.4 produce short media texts for specific purposes and audiences, using a few simple media forms and appropriate conventions and techniques (e.g. a sequence of pictures...)</p> <p>The Arts: Visual Arts D1.2 demonstrate an understanding of composition, using principles of design to create narrative art works or art works on a theme or topic</p> <p>The Arts: Drama B1.1 engage in dramatic play and role play, with a focus on exploring themes, ideas, characters, and issues from imagination or in</p>	<p>Specific Expectation(s): Language: Oral Communication 1.4 demonstrate an understanding of the information and ideas in oral texts by identifying important information or ideas and some supporting details</p> <p>Media Literacy 3.4 produce short media texts for specific purposes and audiences, using a few simple media forms and appropriate conventions and techniques (e.g. a storyboard...)</p> <p>The Arts: Visual Arts D1.2 demonstrate an understanding of composition, using principles of design to create narrative art works or art works on a theme or topic</p> <p>The Arts: Drama B1.1 engage in dramatic play and role play, with a focus on exploring themes, ideas, characters, and issues from imagination or in</p>

		ideas and central characters in stories from diverse communities, times and places	stories from diverse communities, times and places.
	Success Criteria: I can retell a story and produce a short media text. I can create a picture that demonstrates composition and the use of the principles of design. I can engage in role-play.	Success Criteria: I can retell a story and produce a short media text. I can create a picture that shows an understanding of composition and uses the principles of design. I can engage in role-play.	Success Criteria: I can retell a story and produce a short media text. I can create a picture that shows an understanding of composition and uses the principles of design. I can engage in role-play with an emphasis on characters.

INSTRUCTIONAL COMPONENTS AND CONTEXT		
	Terminology: mural Bitter Spirit stubby wanderings mended daintily	Materials/Resources: chart paper, mural paper, markers, crayons, pencils, cue cards, video camera Teaching/ Learning Strategies: think/pair/share, small group learning, presentation

	MINDS ON <ul style="list-style-type: none">• Establishing a positive learning environment• Connecting to prior learning and/or experiences• Setting the context for learning• Motivation <ol style="list-style-type: none">1. Discuss with the students' Christian stories or parables that teach us valuable lessons. (example: Prodigal Son Luke 15:11-32)2. As the students watch and listen to the story told by Gina, students think of what the story teaches and how they can apply their Christian values to the story.
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	ACTION <ul style="list-style-type: none">• Introducing new learning or extending/reinforcing prior learning• Providing opportunities for practice and application of learning (guided →independent) <ol style="list-style-type: none">1. Give the students a few moments to think-pair-share their ideas of lessons learned from the story. List the student ideas on the blackboard or chart paper and narrow the suggestions down to a couple of main ideas. Part 1 Lesson – Don't make fun of others. We need to help others like Thunder helped Bitter Spirit. (Bitter Spirit and Stone race. Bitter Spirit makes fun of Stone. The Stone continues the race and rolls onto Bitter Spirit's back. It remains there until Thunder breaks it and sets Biter Spirit free.) Part 2 Lesson – Be thankful for what we are given. It is always good to show our gratitude. (Bitter Spirit demands that his clothes be mended.)
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- They were mended beautifully and the repairer was an ugly little mouse. In thanks for a job done well, Bitter Spirit makes mouse's hair soft and gives him a long, pointy nose so that he can run into holes and sniff daintily.)
2. Discuss with the students how we can help others and how we can show our gratitude in our everyday life. Create a chart that can be left in the classroom.
 3. Discuss the follow-up activity with emphasis on composition and principles of design.

CONSOLIDATION

For this activity, the students will work with Grade 6 students to create a mural (one grade 6 and approx. three primary students). Each group receives a piece of mural paper and creates a scene from the story. The grade 6 students should meet ahead of time to discuss the task, ensuring continuity in the pictures and common understanding of the expectations for participation.

Scenes –

Bitter Spirit wandering the land

Bitter Spirit speaking to the Stone.

Bitter Spirit and Stone racing

Bitter Spirit on the ground and Stone on top of him

Thunder smashing the Stone.

Bitter Spirit at the bark lodge

Bitter Spirit speaking to the mouse – ugly, rough hair, stubby nose.

Mouse with silky coat and pointy nose.

An alternative activity: Instead of the mural, students can select one of the scenes and illustrate it. Illustrations will then be displayed to show the main ideas of the story.

Other students will meet with the teacher to create reading cards – that have the speaking parts of the Stone, Bitter Spirit and mouse. The students will then use their cards to practice reading their parts of the story.

- a. After practicing their parts, students will present their reading to the class. The Grade 6 students may narrate while the primary students read their lines while standing in front of the mural background.
- b. They will then tell the audience the lessons learned from the story and share how they can practice these lessons in their everyday lives (Examples: Helping others by, not bragging or teasing others but rather being kind and complimentary to others).

(If a rubric is being used for assessment, it will be shared with students ahead of the activity).

POSSIBLE EXTENSIONS

Videotape the presentation and share with the community such as parents, priest, parent council at a Parent Community evening.

Religious Education and Family Life Connections:

Religious Education-Read Ecclesiastes 3:13. Discuss - should we overeat to seek pleasure? How are eating and drinking linked to God's gift to man?

Religious Education and Family Life Assessment:

LS2.3 Student provides examples of how relationships can support and nourish our development as human beings.

Growing in Faith Growing in Christ

Unit 3 Lesson 3 ML3.3 – Student can describe ways in which children can be examples of holiness.

Fully Alive

Theme Four – Student recognizes that preference choices have consequences.

INDEPENDENT PRACTICE

Students could write in their journals describing how they practice helping others and how they can show how thankful they are for all they have.

ASSESSMENT SUGGESTIONS

Create a rubric that identifies the “look fors” that need to be demonstrated in the mural and the presentation.

POSSIBLE CROSS-CURRICULAR CONNECTIONS/OPPPORTUNITIES

Language: Reading – Gr. 1, 3.3 – read appropriate familiar texts at a sufficient rate and with sufficient expression to convey the sense of the text to the reader
Gr. 2 & 3, 3.3 – read appropriate familiar texts at a sufficient rate and with sufficient expression to convey the sense of the text to the reader and to an audience

COMMUNITY CONNECTIONS

The video of the students' presentation can be shared with Indigenous community partners.

Gina Louttit-Bellefeuille

	Title: Let's Celebrate
	Overview of Learning Task: The students will learn the importance of showing respect for one another's designs and performances. In addition, they can experience the sharing of dance with others just like at Pow wows.
	Duration: 90 minutes

	By the end of Gr. 1	By the end of Gr. 2	By the end of Gr. 3
	<p>Learning Goal: The Arts: Dance Creating and Presenting A1 apply the creative process to the composition of simple dance phrases, using the elements of dance to communicate feelings and ideas Visual Arts: Creating and Presenting: apply the creative process to produce a variety of two- and three-dimensional art works, using elements, principles and techniques of visual arts to communicate feelings, ideas and understandings</p>	<p>Learning Goal: The Arts: Dance Creating and Presenting A1 apply the creative process to the composition of simple dance phrases, using the elements of dance to communicate feelings and ideas Visual Arts: Creating and Presenting: apply the creative process to produce a variety of two- and three-dimensional art works, using elements, principles and techniques of visual arts to communicate feelings, ideas and understandings</p>	<p>Learning Goals: The Arts: Dance Creating and Presenting A1 apply the creative process to the composition of simple dance phrases, using the elements of dance to communicate feelings and ideas Visual Arts: Creating and Presenting: apply the creative process to produce a variety of two- and three-dimensional art works, using elements, principles and techniques of visual arts to communicate feelings, ideas and understandings</p>
	<p>Specific Expectation(s): A1.2 use dance as a language to express feelings and ideas suggested by songs, stories and poems, with a focus on the element of body, particularly body shapes Visual Arts: Use a variety of materials, tools and techniques to respond to design challenge</p>	<p>Specific Expectation(s): A1.2 use dance as a language to express main ideas in poems and stories with a focus on body and space Visual Arts: Use a variety of materials, tools and techniques to respond to design challenges</p>	<p>Specific Expectation(s): A1.2 use dance as a language to represent ideas from diverse literature sources, with a focus on time and energy Visual Arts Use a variety of materials, tools and techniques to respond to design challenges</p>

	Success Criteria: I can use dance to show feelings and ideas from a story. I can use a variety of materials and tools to create the mouse's robe.	Success Criteria: I can use dance to show the main ideas from a story. I can use a variety of materials and tools to create the mouse's robe.	Success Criteria: I can use dance to show ideas from a story with a focus on time and energy. I can use a variety of materials and tools to create the mouse's robe.
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INSTRUCTIONAL COMPONENTS AND CONTEXT		
	Terminology: Pow wow regalia wanderings Bitter Spirit mocked mended	Materials/Resources: art materials – a variety of materials and tools Teaching/ Learning Strategies: think/pair/share

	MINDS ON <ul style="list-style-type: none"> Establishing a positive learning environment Connecting to prior learning and/or experiences Setting the context for learning Motivation <ol style="list-style-type: none"> On their own, students reflect on their own personal celebrations: religious, academic, social, then they share these reflections with a classmate and then the whole class. As a class, discuss the purpose of a celebration. List these on the board. Introduce the Pow wow and generate a KWL chart about the Pow wow. Show the video with Gina narrating, adding additional student responses to the KWL chart.
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	ACTION <ul style="list-style-type: none"> Introducing new learning or extending/reinforcing prior learning Providing opportunities for practice and application of learning (guided ➔ independent)
	Part 1 The Pow wow features beautiful examples of regalia. Recall the story of the mouse and discuss how he must have been happy to receive his new fur. <ol style="list-style-type: none"> Ask the students if a mouse received a new robe what would it be like? What colour would it be? What images would be on it? Recall the lessons taught by the story. Could these lessons be incorporated in the designs?
	Part 2 If the mouse wanted to celebrate by dancing what would it look like? <ol style="list-style-type: none"> Discuss the possible movements – hopping, twirling, using paws to stroke Whiskers (since he is a tailor he might use mending gestures).

What dances do you and your family participate in at special occasions in your life?

CONSOLIDATION

The students will work in pairs for these activities:

1. Using construction paper and other items (such as brown yarn) at the art centre, the students create a robe for mouse that captures things that would be important to him – other mice, his home, bed (what is it made of), food, lessons from the story etc.
2. When they have finished their robes, the students will then plan and practice their mouse dance.

POSSIBLE EXTENSIONS

1. The students show their robe designs and explain why they chose certain materials and designs. The students who are listening, will demonstrate respect for each other's design. Teachers will refer to how our faith teaches us to respect others ("Do unto others...") and how this respect is reflected in the Grandfather teachings.
2. Similar to how dances are shared in the Pow wow, students will perform their created dances in physical education class.

INDEPENDENT PRACTICE

Keep an art journal to record what they think they have done well in their designs or learned in their art work.

ASSESSMENT SUGGESTIONS

A2.3 identify and give examples of their strengths and areas for growth as dance creators and audience members (e.g., describe to a partner what they do well; identify specific movements, stops, and turns that were effective in their dance)

Teacher prompts: "What dance movements do you like to do most? Why? Show me." "What dance element do you need to practise more?" "Do you think viewing dances makes you a better dancer? Why?"

POSSIBLE CROSS-CURRICULAR CONNECTIONS/OPPORTUNITIES

When the students present their designs, the following Oral Communication Expectations will be met:

Oral Communication:

Gr. 1 - 2.3 communicate ideas and information orally in a clear, coherent manner.

Gr. 2 – 2.3 communicate ideas, opinions and information orally in a clear, coherent manner using simple but appropriate organizational patterns

Gr. 3 – 2.3 communicate orally in a clear, coherent manner presenting ideas, opinions and information in a logical sequence

COMMUNITY CONNECTIONS

1. Students discuss personal family celebrations with their parents. They share what happens at the Pow wow celebration with a focus on the importance of respect in the celebration.
2. Pairs of students share their dance routine with their classmates.

Aperçu du segment

"Puisque nous avons des dons différents, selon la grâce qui nous a été accordée, que celui qui a le don de prophétie l'exerce en proportion de la foi; que celui qui est appelé au ministère s'attache à son ministère; que celui qui enseigne s'attache à son enseignement, et celui qui exhorte à l'exhortation; que celui qui donne le fasse avec libéralité; que celui qui préside le fasse avec zèle; que celui qui pratique la miséricorde le fasse avec joie."

Romains 12:6-8

Objectif d'apprentissage :

Les élèves apprendront l'importance de la cérémonie de "Pow wow" dans la culture Crie.

- Les étudiants auront une plus grande conscience de l'intégration des matières tels que, les mathématiques, les études sociales et le français ne sont pas des matières enseignées en isolément.
- L'exploration des traditions des peuples autochtones, permettra aux élèves de développer une plus grande appréciation de l'importance de la communauté qui nous entoure.
- Ils auront une meilleure compréhension du fait que nous sommes créés à l'image de Dieu et que nous sommes appelés à travailler les uns avec les autres et les uns pour les autres.

Raisonnement :

Pour en savoir plus sur les Cris.

Définir le contexte :

Le Pow wow

Le terme « Pow wow » provient d'un mot algonquin qui signifie « sorcier » ou « celui qui rêve ». Un Pow wow est un rassemblement de personnes visant à célébrer la vie par des chants, des danses, des cérémonies, des rituels, ainsi que par des démonstrations d'accueil et d'harmonie. Les chansons et les danses des Pow wow évoluent avec chaque génération. Les Pow wow ne sont pas une reconstitution du passé culturel. Ils représentent l'expression artistique et spirituelle d'un peuple en évolution.

Différentes histoires racontent les origines des Pow wow. Une légende Anishnabe (Ojibway) raconte comment le Premier Homme descendit sur Terre et marcha dans la Création. Les mouvements du Premier Homme sont imités par les pas du danseur.

Une histoire lakota raconte qu'un conseil de nations qui s'est réuni au milieu des années 1800 pour faire la paix. Le conseil s'est terminé par des jeux, des danses et des chansons.

À la fin du 19^e siècle et au début du 20^e siècle, certaines activités culturelles et religieuses autochtones ont été interdites aux États-Unis et au Canada. Contrainte à la clandestinité, la musique traditionnelle a survécu malgré tout et le répertoire musical du Pow wow est même devenue plus grand. C'est à ce moment que l'utilisation des grands tambours s'est répandue.

<http://www.collectionscanada.gc.ca/musique-chanson-autochtones/028012-2200-f.html>

Les Cris

Les Cris (Nehiyawak en langue Crie) forment le peuple autochtone le plus peuplé et le plus largement réparti au Canada. Les Premières Nations Cris occupent un territoire dans la région subarctique allant de l'Alberta au Québec, ainsi que dans certaines parties de la région des Plaines en Alberta et en Saskatchewan. En mars 2015, la population des Premières Nations Cris inscrites était plus de 317 000.

L'Enquête nationale auprès des ménages a comptée plus de 95 000 locuteurs de la langue Crie en 2011. Les Cris occupent un territoire qui s'étend de l'Alberta au Québec dans les régions subarctiques et Des Plaines, une répartition géographique plus vaste que n'importe quel autre groupe autochtone au Canada. En se déplaçant d'ouest en est, les principales divisions des Cris, fondées sur l'environnement, la langue et le dialecte sont les Cris des plaines (*paskwâwiyiniwak* ou *nehiyawak*) en Alberta et en Saskatchewan, les Cris des bois (*sakâwiyiniwak*) en Saskatchewan et au Manitoba, les Moskégons (*maskêkowiyiniwak*) en Saskatchewan, au Manitoba et en Ontario, et les Cris de la baie James/de l'Est (*Eeyouch*) au Québec; les Cris de Moose (en Ontario) sont considérés comme étant un sous-groupe/dialecte des Moskégons. Le suffixe *-iyiniwak*, qui signifie peuple, est utilisé pour différencier les peuples d'un sous-groupe en particulier. Par exemple, *kâ-têpwêwisîpiwyiniwak* est le peuple de Calling River, tandis qu'*amiskowacîwiyiniwak* est le peuple de Beaver Hills.

<http://www.encyclopediecanadienne.ca/fr/article/cris/>

Focus:

Explorer la culture autochtone canadienne.

Grandes idées pour le segment :

L'importance du "Pow wow" et du tambour dans la communauté Crie.

Concepts de base :

- Communauté
- Créativité
- Famille

Attentes à l'égard des diplômés des écoles catholiques (Catholic Graduate Expectations):

Un communicateur efficace : Fait preuve d'une écoute active et critique, et ce, afin de comprendre et d'apprendre, à la lumière des valeurs évangéliques.

Tâches culminantes :

1. Visites en classe pour démontrer l'apprentissage des enfants.
2. Pow wow ou spectacle de talents pour démontrer les types de danses.
3. Exposition des travaux à pied pour voir le travail des élèves.

Gina Louttit-Bellefeuille

	<p>Titre : La danse “Why is the Mouse so Silky?”</p> <p>Aperçu du segment : Les élèves créent une danse pour communiquer les idées de l’histoire.</p> <p>Durée: 90 minutes</p>
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	À la fin de la 1re année	À la fin de la 2e année	À la fin de la 3e année
	<p>Objectifs d'apprentissage: A1. The Arts: Dance Creating & Presenting: apply the creative process to the composition of simple dance phrases, using the elements of dance to communicate feelings and ideas.</p>	<p>Objectifs d'apprentissage: A1. The Arts: Dance Creating & Presenting: apply the creative process to the composition of simple dance phrases, using the elements of dance to communicate feelings and ideas</p>	<p>Objectifs d'apprentissage: A1. The Arts: Dance Creating & Presenting: apply the creative process to the composition of dance phrases, using the elements of dance to communicate feelings and ideas.</p>
	<p>Attente(s) spécifique(s): The Arts: Dance A1.2 use dance as a language to express feelings and ideas suggested by songs, stories, and poems, with a focus on the element of body, particularly body shapes.</p>	<p>Attente(s) spécifique(s): The Arts: Dance A1.2 use dance as a language to represent the main ideas in poems and stories, with a focus on body and space.</p>	<p>Attente(s) spécifique(s): The Arts: Dance A1.2 use dance as a language to represent ideas from diverse literature sources, with a focus on time and energy</p>
	<p>Critères de réussite: I can use dance as a means of communicating ideas suggested by stories.</p>	<p>Critères de réussite: I can use dance as a means of communication to represent ideas suggested by stories.</p>	<p>Critères de réussite: I can use dance as a means of communication to represent ideas suggested by stories.</p>

	COMPOSANTES PÉDAGOGIQUES ET CONTEXTE	
	<p>Terminologie : la souris la pierre “Bitter Spirit”</p>	<p>Ressources pédagogiques : le segment vidéo, photos de la pierre et de la souris</p> <p>Stratégies d'enseignement : apprentissage en petits groupes, discussions en petits et grands groupes, liens avec la communauté, activités de manipulation, appuis visuels.</p>

	<p>ACTIVER :</p> <ul style="list-style-type: none"> • établir un environnement d'apprentissage positif • connexion à l'apprentissage et / ou aux expériences antérieures • établir le contexte de l'apprentissage • motivation <ol style="list-style-type: none"> 1. Présenter le segment vidéo “Why is the Mouse so Silky?”, aux élèves et présenter les questions auxquelles les élèves répondront après avoir visionné l'histoire. <ol style="list-style-type: none"> a) Qui sont les personnages principaux de l'histoire ? b) Qu'a fait la souris pour aider “Bitter Spirit” ? c) Qu'a fait “Bitter Spirit” pour aider la souris ? 2. Discuter des réponses des élèves. 3. Montrer des photos de la roche et de la souris, avant et après sa transformation (tiré de la vidéo). 4. Demander aux élèves d'identifier les photos correctement (la souris avant sa transformation, la souris après sa transformation et la roche). 5. En petits groupes, demander aux élèves de créer une forme avec leur corps ou un mouvement qui représente chaque photo.
	<p>ACQUÉRIR</p> <ul style="list-style-type: none"> • présenter un nouvel apprentissage ou renforcer l'apprentissage antérieur • offrir des possibilités de pratique et d'application de l'apprentissage (guidée → indépendante) <p>En petits groupes, les élèves vont utiliser les formes ou les mouvements qu'ils ont créés pour raconter l'histoire “Why is the Mouse so Silky?”.</p>
	<p>ANCRER</p> <p>Les élèves partagent leur travail entre l'un et l'autre par l'exécution de leur danse.</p>
	<p>ACTIVITÉS DE PROLONGEMENTS</p> <p>Lire la fable de La Fontaine : Le lièvre et la tortue et faire une comparaison. https://www.youtube.com/watch?v=2Vi9acaiV8s</p> <p>Raconter l'histoire de Judas et discuter comment Jésus a pardonné Judas et faire la comparaison avec l'histoire et la réaction de Bitter Spirit envers la pierre. Discuter l'importance du pardon.</p>
	<p>PRATIQUE INDÉPENDANTE</p> <p>Les élèves adaptent leur danse en groupe pour une performance solo et la partager avec un membre de la famille.</p>

	ÉVALUATIONS SUGGÉRÉES
	<p>Liste de contrôle</p> <ul style="list-style-type: none"> <input type="checkbox"/> Je contribue au travail de groupe <input type="checkbox"/> Je peux montrer que je peux utiliser la danse comme un moyen de communication pour représenter les idées suggérées par les histoires
	LIENS TRANSDISCIPLINAIRES AVEC D'AUTRES SUJETS AVEC D'AUTRES SUJETS
	<p>Danse: C1.4 exécuter des actions de base locomotrices et non locomotrices pour imiter une personne (p. ex., fée des dents), un animal (p. ex., tortue qui traverse la route) ou un objet (p. ex., machine à laver).</p> <p>Musique: D1.1 recourir au processus de création artistique pour réaliser diverses œuvres musicales. D1.3 interpréter des formules rythmiques simples en marquant la pulsation (battements) avec son corps, un objet ou un instrument à percussion ou à cordes et en suivant des techniques d'interprétation (p. ex., sons frappés, frottés, pincés).</p>
	LIENS AVEC LA COMMUNAUTÉ
	<p>Demander à un invité de venir en classe pour démontrer la danse "Fancy Shawl" et discuter de l'importance de la danse dans la culture.</p>

Gina Louttit-Bellefeuille

	<p>Titre : C'est quoi un "Pow wow"</p> <p>Aperçu du segment : Les élèves créent une affiche pour la classe qui explique les aspects d'un "Pow wow".</p> <p>Durée: 90 minutes</p>
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	À la fin de la 1re année	À la fin de la 2e année	À la fin de la 3e année
	<p>Objectifs d'apprentissage A1. Social Studies: Heritage and Identity A1. Application: describe some of the ways in which people's roles, relationships, and responsibilities relate to who they are and what their situation is, and how and why changes in circumstances might affect people's roles, relationships, responsibilities as well as their sense of self.</p>	<p>Objectifs d'apprentissage A1. Social Studies : Heritage and Identity A1. Application: compare some significant traditions and celebrations among diverse groups and at different times, and identify some of the reasons for changes in these traditions/celebrations.</p>	<p>Objectifs d'apprentissage Social Studies; Heritage and Identity A1. Application: compare the ways of life among some specific groups in Canada around the beginning of the nineteenth century, and describe some of the changes between that era and the present day.</p>
	<p>Contenus d'apprentissage: Social Studies: Heritage and Identity A1.3 compare some of the significant events in their own lives and/or lives of their family members with those in the lives of their peers.</p>	<p>Contenus d'apprentissage: Social Studies: Heritage and Identity A1.3 compare some of the past and present traditions and celebrations of different ethnocultural groups in their local community, and identify some of the main reasons for the change.</p>	<p>Contenus d'apprentissage: Social Studies: Heritage and Identity A1.1 describe some of the similarities and differences in various aspects of everyday life of selected groups living in Canada between 1780-1850.</p>
	<p>Critères de réussite: I understand that a Pow wow is a significant event in an Indigenous person's life.</p>	<p>Critères de réussite: I understand that a Pow wow is an important tradition in an Indigenous person's life.</p>	<p>Critères de réussite: I understand that a Pow wow is culturally unique and that it is an important tradition in an Indigenous person's life.</p>

COMPOSANTES PÉDAGOGIQUES ET CONTEXTE	
Terminologie : Pow wow le staff d'aigle la Grande Entrée les drapeaux les danseurs les tambours	Ressources pédagogiques : le segment vidéo “Pow wow” Stratégies d'enseignement : groupe entier, liens communautaires, petits groupes.
ACTIVER :	<ul style="list-style-type: none"> • établir un environnement d'apprentissage positif • connexion à l'apprentissage et / ou aux expériences antérieures • établir le contexte de l'apprentissage • motivation <ol style="list-style-type: none"> 1. Présenter le segment vidéo “Pow wow?” aux élèves et présenter les questions auxquelles les élèves répondront après avoir visionné l'histoire. <ul style="list-style-type: none"> • C'est quoi un “Pow wow” ? • Quel instrument est toujours présent à un “Pow wow” ? • Dans quel genre de danses les femmes participent-elles ? • Dans quel genre de danses les hommes participent-ils ? • Dans quel genre de danses les enfants participent-ils ? 2. Discuter des réponses des élèves. 3. En petits groupes, demander aux élèves de produire une liste de toutes de tous les éléments d'un Pow wow.
ACQUÉRIR	<ul style="list-style-type: none"> • présenter un nouvel apprentissage ou renforcer l'apprentissage antérieur • offrir des possibilités de pratique et d'application de l'apprentissage (guidée →indépendante) <p>Tous les groupes partageront leur liste avec la classe afin de créer une liste finale pour afficher dans la classe.</p>
ANCRER	Les élèves démontrent leur travail pendant le partage des listes.
PRATIQUE INDÉPENDANTE	Les élèves partagent ce que font leur famille pour célébrer des fêtes traditionnelles à l'aide de photos...

ÉVALUATIONS SUGGÉRÉES

Liste de contrôle

- Je contribue au travail de groupe.
- Je peux dresser une liste de choses qui sont présentés à un “Pow wow”.
- Je peux dresser une liste de ce qui se déroule lors d'un “Pow wow”.
- (1^{ère} année) Je comprends qu'un “Pow wow” est un événement significatif dans la vie d'un Autochtone.
- (2^e année) Je comprends qu'un “Pow wow” est une tradition importante dans la vie d'un Autochtone.
- (3^e année) Je comprends qu'un “Pow wow” est culturellement unique et qu'il s'agit d'une tradition importante dans la vie d'un Autochtone.

LIENS TRANSDISCIPLINAIRES AVEC D'AUTRES SUJETS

Créer un grand livre avec photos de vos familles lors d'une célébration.

Pistes de réflexion :

- Quels événements de la vie de ta famille donnent lieu à des rassemblements et à des célébrations?
- Que se passe-t-il dans ces festivités?
- Quelle langue utilise-t-on pour communiquer?
- Lors de ces fêtes, entends-tu de la musique ou des chansons folkloriques typiques de la culture de ta famille?
- Tes grands-parents célébraient-ils de grands événements familiaux comme les mariages et les naissances?
- Leur façon de célébrer était-elle différente d'aujourd'hui? Comment le sais-tu?

LIENS AVEC LA COMMUNAUTÉ

Assister à un “Pow wow”.

<http://calendar.powwows.com/events/categories/Pow%20wows/Pow%20wows-in-ontario/>

E. Métis

Ally Freedman



A. Histoire : Ally raconte l'histoire métisse du castor et comment il a eu sa queue. Anciennement, les castors avaient des queues poilues, mais un jour, il y eut un feu de forêt et les castors ont aidé à éteindre le feu. Ils ont éteint le feu en mouillant leur queue et en l'agitant sur les flammes. Tous les animaux étaient très reconnaissants envers les castors pour tout leur travail, mais La queue du castor était maintenant plate et dure sans poils. Le Créateur a donné un choix aux castors, soit de ravoir leur belle queue ou garder leur queue plate. Les castors ont décidé de garder leur queue plate et se souvenir de leur acte courageux plutôt que de leur beauté.

B. Contenu : Ally parle également de l'importance de la gigue pour les peuples Métis. Pour avoir de la musique à giguer, il nous faut un violon. Le violon est une partie très importante de la musique métisse; en fait, dans les premières années, les artisans Métis construisaient leur propre violon. Ally parle du châle coloré et de sa signification. Ally explique la signification des couleurs du châle et de ses nombreuses utilisations passées et présentes.

C. Regalia et Danse : Ally présente son amie Sahra qui montre la gigue aux étudiants(es).

La légende Métisse des castors

Lorsque le Grand Esprit a créé les animaux de la forêt, ceux-ci étaient tous sans queue. Le Créateur pensa qu'il leur manquait quelque chose. Il leur confectionna alors des queues.

Il confectionna toutes sortes de queues pour tous les animaux et les oiseaux ; longues, effilées, touffues, poilues, courtes, enfin, toutes sortes de queues.

Puis il convoqua tous les animaux et leur donna rendez-vous dans la grande clairière. Les animaux s'y rassemblèrent. Le Créateur leur dit qu'ils pouvaient choisir la queue qu'ils préféraient. Tous les animaux étaient heureux de ce magnifique cadeau. Les castors choisirent une belle queue, longue et ornée d'une magnifique fourrure qui brillait au soleil. Les lièvres, qui comme d'habitude s'étaient amusés en chemin, arrivèrent les derniers et n'eurent d'autre choix que de prendre ce qui restait, soit une petite touffe de poils. Mais, ils étaient tout de même bien contents de ce cadeau. Quelques jours plus tard, il y eut un feu de forêt et la forêt est devenue plein de fumée.

« Au feu, au feu ! », se sont écriées les pies et les corneilles. Les animaux en panique s'étaient rassemblés dans la clairière. « Mais que pouvons-nous faire ? Si le feu brûle tous les arbres, il ne restera plus d'abris, plus de nourriture. » Et les castors de dire : « Nous n'aurons plus Les castors dirent de bois pour faire nos barrages ! » Les castors dirent aux autres animaux de fuir et de sortir de la forêt. « On va s'occuper du feu. Mettez-vous tous à l'abri. »



Les castors se sont mis à tremper leur queue pleine de poils dans tous les trous d'eau qu'ils pouvaient trouver et battaient les flammes avec elles. Ainsi, ils effectuèrent de nombreux allers-retours pour mouiller Leur queue afin de combattre les flammes. Leur combat contre le feu a duré plusieurs semaines. Et finalement, ils sont venus à bout d'éteindre la dernière étincelle. Pshhhhhh!
« Hourra ! Hourra ! On a réussi ! »

Heureux de ce dénouement, ils partirent à la rencontre des autres animaux qui s'étaient rassemblés dans la grande clairière. Tous ont manifesté leur joie de les voir revenir. Mais soudain, leurs yeux s'ouvrirent tout grands et ils dirent aux castors : « Oh ! Mais qu'est-ce qui est arrivé à vos queues ? Vos belles queues sont toutes aplatis, toutes brûlées... »



Les castors regardèrent leur queue et virent qu'elle n'avait plus aucun poil et qu'elle était devenue aplatie, large et dure comme si elle avait des écailles. Le Créateur, qui avait entendu les animaux, dit aux castors : « Si vous le voulez, je vous ferai une belle queue comme elle était.

Vous le méritez bien. Mais si vous gardez votre queue telle qu'elle, tous se souviendront, en vous voyant, du combat

que vous avez mené contre le feu. Et de génération en génération, on racontera votre histoire. »

Les castors se regardèrent et d'un commun accord décidèrent de Leur queue telle qu'elle était. Il valait mieux que l'histoire de leur courage soit racontée, plutôt que celle de leur vanité.

Aperçu du segment

Je vous ai montré partout et toujours qu'il faut travailler ainsi pour aider les pauvres. Souvenons-nous de ce que le Seigneur Jésus lui-même a dit: « Il y a plus de bonheur à donner qu'à recevoir »

Actes 20:35

Objectif d'apprentissage :

À la fin de cette unité, les élèves auront une meilleure compréhension des différents aspects du peuple Métis. Les élèves reconnaîtront les éléments culturels (ceinture fléchée, le violon et la gigue) qui caractérisent ce peuple et pourront en expliquer les fonctions.

Raisonnement :

Apprendre et découvrir différents aspects du peuple Métis en établissant des liens avec les domaines suivants : le français, les arts (musique, arts visuels et danse) et les études sociales.

Définir le contexte:

Les **Métis** sont un peuple du Canada descendant à la fois des Européens et des Amérindiens. La Nation Métisse est née de mariages anciens entre des femmes Cris, Ojibwés et Saulteaux avec des Canadiens français et anglais. Leur histoire commence dès le XVI^e siècle. Le peuple Métis est un des trois peuples autochtones du Canada avec les Amérindiens (Premières Nations) et les Inuits. À ce titre, les Métis disposent d'un gouvernement jouissant des mêmes droits particuliers. Les principaux représentants Métis furent Cuthbert Grant et Louis Riel.

Le terme Métis est utilisé pour décrire les communautés d'origine mixte européenne et autochtone partout au Canada, et pour désigner une communauté spécifique – définie comme la Nation Métisse – de personnes qui proviennent en grande partie de l'Ouest du Canada et sont apparues comme une force politique au cours du XIX^e siècle, se disséminant vers l'extérieur de la Colonie de la rivière Rouge. Bien que le gouvernement canadien marginalise politiquement les Métis après 1885, ceux-ci sont depuis reconnus comme un peuple autochtone disposant de droits inscrits dans la Constitution du Canada et plus clairement définis dans une série de décisions récentes de la Cour suprême du Canada.

Leur territoire s'étend de l'Ontario à la Colombie-Britannique en passant par les Prairies et les Territoires du Nord-Ouest. On trouve aussi des communautés Métisses aux États-Unis dans les États du Dakota du Nord et du Montana.

Le Conseil national des Métis représente les intérêts de la Nation auprès du gouvernement canadien et à l'échelle internationale.

On estime le nombre de Métis allant de 300 000 à 700 000 ou plus. Selon un rapport de Statistiques Canada, le nombre de gens s'identifiant comme Métis était de 292 310 en 2001 à travers le Canada. La province de l'Alberta a la plus grande population (66 055), suivie de près par le Manitoba (56 795) et l'Ontario (48 345).

C'est dans la région de la rivière Rouge et des Prairies que les Métis commencent à faire leur marque dans l'histoire canadienne. Dès 1810, ils se posent comme les chasseurs de buffles et les approvisionneurs de la Compagnie du Nord-Ouest.

Des personnalités historiques marquantes issues du peuple Métis comme Cuthbert Grant, Baptiste Wilkie, Gabriel Dumont et, bien sûr, Louis Riel. Au XX^e siècle, le leadership politique des Métis met en place de nouvelles organisations pour représenter les intérêts des Métis dans l'Ouest canadien, ce qui mènera à la formation du Ralliement national des Métis en 1983. L'art et la culture Métis ont également connu un regain depuis les années 1970.

Adapté de :

- <http://www.encycopediecanadienne.ca/fr/article/les-metis-sont-un-peuple-pas-un-processus-historique/>
- [https://fr.wikipedia.org/wiki/M%C3%A9tis_\(Canada\)](https://fr.wikipedia.org/wiki/M%C3%A9tis_(Canada))
- <http://www.encycopediecanadienne.ca/fr/article/metis/>

Focus :

Explorer les liens que l'on peut faire entre la culture du peuple Métis et le français, les arts (musique, dans et arts visuels) et les études sociales.

Grandes idées pour le segment :

- Le savoir des peuples Métis se transmet de façon orale en racontant des histoires.
- Les Métis sont un des peuples fondateurs du Canada.
- Les gens de différentes cultures partagent des points communs dans leur vie quotidienne.
- Apprendre les différents aspects de la culture des Métis favorise le respect de la diversité culturelle.

Concepts de base :

- Communauté
- La créativité

Attentes à l'égard des diplômés des écoles catholiques (Catholic Graduate Expectations):

Un croyant qui vit chaque jour sa foi dans la communauté catholique

1j) Respecte les autres confessions chrétiennes, les grandes religions du monde et le cheminement personnel et spirituel de toute personne de bonne volonté.

Un penseur réfléchi et inventif

2e) Adopte une approche englobante de la vie en intégrant des connaissances de divers champs de compétence et d'expérience.

Un communicateur efficace

3a) Fait preuve d'une écoute active et critique, et ce, afin de comprendre et d'apprendre, à la lumière des valeurs évangéliques.

3d) Communique, oralement et par écrit, dans les deux langues officielles du Canada.

Un collaborateur empathique

5a) Collabore efficacement au sein d'équipes de travail.

5d) Est conscient de ses droits et devoirs, de ses responsabilités et contributions, ainsi que de ceux d'autrui.

Un citoyen responsable

7f) Respecte la diversité et l'interdépendance des peuples et cultures du monde.

7g) Reconnaît et respecte l'histoire, le patrimoine culturel et le pluralisme de la société d'aujourd'hui.

Tâches culminantes (Culminating Tasks):

Voici différentes idées de tâches culminantes :

1. la création d'une affiche géante qui présente les concepts appris sur la vie des Métis. Ces affiches pourraient être placées à un endroit stratégique dans l'école afin que chaque classe puisse les voir.

2. jeu de rôle : la classe est divisée en petits groupes. Les élèves doivent personnaliser un métis. Ils se rendent dans les autres classes pour présenter leur culture, selon les éléments enseignés et d'autres informations trouvées sur internet.

3. jeu de rôle : similaire à l'idée développée au point 2, mais cette fois-ci les élèves peuvent créer une petite vidéo sous la forme d'un reportage télé. Un intervieweur pourrait questionner d'autres élèves qui jouent le rôle d'un métis. La création d'une vidéo permet d'intégrer les technologies de l'information et de la communication.

Exemple de grille d'évaluation pour la tâche culminante affiche géante

Niveaux	1	2	3	4
L'élève présente les informations et détails pertinents de la culture métisse.	Il y peu de détails et ils ne démontrent pas une bonne compréhension.	Il y a quelques détails pertinents qui démontrent une certaine compréhension.	Il y a beaucoup de détails pertinents qui démontrent une bonne compréhension.	Il y a tous les détails pertinents qui démontrent une très bonne compréhension.
L'élève utilise des habiletés de planification, de recherche et de pensée critique dans sa préparation.	Avec un peu d'efficacité	Avec une certaine efficacité	Avec un bon degré d'efficacité	Avec un degré d'efficacité élevé
L'élève communique ses informations de façon intéressante, logique et en respectant le format demandé.	Avec un peu d'efficacité	Avec une certaine efficacité	Avec un bon degré d'efficacité	Avec un degré d'efficacité élevé

Évaluation pour jeu de rôle et petite vidéo.

Niveaux	1	2	3	4
L'élève présente les informations et détails pertinents de la culture métisse.	Il y peu de détails et qui ne démontrent une comprehension limitée	Il y a quelques détails pertinents qui démontrent une certaine compréhension.	Il y a beaucoup de détails pertinents qui démontrent une bonne compréhension.	Il y a tous les détails pertinents qui démontrent une très bonne compréhension.
L'élève utilise des habiletés de planification, de recherche et de pensée critique dans sa préparation.	Avec un peu d'efficacité	Avec une certaine efficacité	Avec un bon degré d'efficacité	Avec un degré d'efficacité élevé
L'élève communique ses informations de façon intéressante, logique et en tenant compte de l'auditoire.	Avec un peu d'efficacité	Avec une certaine efficacité	Avec un bon degré d'efficacité	Avec un degré d'efficacité élevé
Lors de la présentation, l'élève fait des liens entre les concepts pour faciliter la compréhension des concepts.	Avec un peu d'efficacité	Avec une certaine efficacité	Avec un bon degré d'efficacité	Avec un degré d'efficacité élevé

Ally Freedman

	<p>Titre : Les types de danses</p> <p>Aperçu du segment : Les élèves parlent des danses et de leurs caractéristiques.</p> <p>Durée: 50 min.</p>
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	<p>À la fin de la 1re année</p> <p>Objectifs d'apprentissage: The Arts: Dance A3 Exploring Forms and Cultural Contexts: demonstrate an understanding of a variety of dance forms and styles from the past and present and their social and/or contexts.</p> <p>Contenus d'apprentissage: The Arts: Dance A3.1 describe, with teacher guidance, a variety of dances from different communities around the world that they have seen in the media, at live performances and social gatherings, or in the classroom A3.2 identify and describe dance experiences in their own lives and communities</p> <p>Critères de réussite: I am able to describe a variety of dances from different communities. I am able to identify and describe dance experiences in my life and my community.</p>
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	<p>COMPOSANTES PÉDAGOGIQUES ET CONTEXTE</p>	
	<p>Terminologie : Avant de mettre cette tâche en pratique, les enseignants devraient consulter le vocabulaire de base suggéré dans le curriculum d'éducation artistique en musique.</p>	<p>Ressources pédagogiques : Vidéo – Ally,</p> <p>Stratégies d'enseignement : Intelligence corporelle et physique, Intelligence rythmique musicale, discussion en petits groupes, discussion en groupe, intelligence spatiale et visuelle, utilisation de la technologie, interrogation, liste</p>

ACTIVER :

- établir un environnement d'apprentissage positif
- connexion à l'apprentissage et / ou aux expériences antérieures
- établir le contexte de l'apprentissage
- motivation

1. Discussion de groupe : demander aux élèves de nommer des occasions dans lesquelles ils dansent (fête d'enfants, fête religieuse, etc.). Faire une liste au tableau. Encourager les élèves à expliquer dans quelles circonstances ils ont dansé, avec quelles personnes, etc.
2. Demander aux élèves pourquoi, selon eux, les gens dansent ? Afin de respecter le niveau de développement des enfants de cet âge, il peut être utile de poser la question suivante : "Pourquoi est-ce que tu danses ?".
3. Selon les réponses données, orienter la discussion sur les différents types de danse. Par exemple, si un enfant vous dit qu'il voit sa sœur danser du ballet classique, vous pourrez faire noter aux autres élèves qu'il s'agit d'une danse généralement plus lente et organisée comparé à un autre élève qui aurait dit qu'il danse de façon spontanée lorsqu'il entend de la musique à la radio
4. Dire aux élèves qu'ils vont maintenant voir 3 différents styles de danse dans des vidéos. Après chaque vidéo, ils devront formuler une hypothèse sur la signification ou la raison qui explique pourquoi la personne danse.

ACQUÉRIR

- présenter un nouvel apprentissage ou renforcer l'apprentissage antérieur
- offrir des possibilités de pratique et d'application de l'apprentissage (guidée → indépendante)

1. Montrer, sans nommer le type de danse, une séquence de ballet classique accompagnée de musique que vous aurez trouvée sur internet. Montrer environ 1 minute.
2. Questionner les élèves sur le type de danse (les inviter à dire quel type ils pensent que c'est). Afin de favoriser la communication orale et la participation, vous pouvez demander aux élèves de partager leurs hypothèses et observations entre eux. Après quelques tentatives, vous pouvez nommer le type de danse. Les inviter à décrire les caractéristiques de ce type de danse. Communiquer le but réel de ce type de danse : le ballet est généralement utilisé pour raconter une histoire.
3. Montrer, sans nommer le type de danse, une séquence d'un autre type de danse accompagnée de musique que vous aurez trouvée sur internet. (suggestions : hip hop, danse sociale, etc.). Montrer environ 1 minute.
4. Questionner les élèves sur le type de danse (les inviter à dire quel type ils pensent que c'est). Afin de favoriser la communication orale et la participation, vous pouvez demander aux élèves de partager leurs hypothèses et observations entre eux. Après quelques tentatives, vous pouvez nommer le type de danse. Les inviter à décrire les

	<p>caractéristiques de ce type de danse. Communiquer le but réel de ce type de danse : (ici, la réponse variera en fonction du type de danse que vous aurez choisi).</p> <ol style="list-style-type: none"> 5. Montrer, sans nommer le type de danse, la séquence dans la vidéo d'Ally pendant laquelle Sahra fait sa danse. 6. Questionner les élèves sur le type de danse (les inviter à dire quel type ils pensent que c'est). Afin de favoriser la communication orale et la participation, vous pouvez demander aux élèves de partager leurs hypothèses et observations entre eux. Après quelques tentatives, vous pouvez nommer le type de danse. Les inviter à décrire les caractéristiques de ce type de danse. Afin de communiquer le but réel de ce type de danse (la gigue), montrer l'extrait à partir de 3:38. 7. Selon le temps dont vous disposez, vous pouvez enrichir cette leçon en présentant d'autres types de danse et en procédant de la même manière après chaque extrait en questionnant les élèves.
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	<h3>ANCRER</h3> <p>Faire un retour sur l'activité en rappelant les caractéristiques des différentes danses que les enfants ont vues (lente, rapide, en solitaire, en groupe, etc.). Rappeler que selon les circonstances et le contexte, les danses ont des buts différents.</p>
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	<h3>ACTIVITÉS DE PROLONGATION</h3> <ol style="list-style-type: none"> 1. Discussion de groupe : demander aux élèves de nommer des occasions dans lesquelles ils dansent (fête d'enfants, fête religieuse, etc.). Faire une liste au tableau. Encourager les élèves à expliquer dans quelles circonstances ils ont dansé, avec quelles personnes, etc. 2. Demander aux élèves pourquoi, selon eux, les gens dansent ? Afin de respecter le niveau de développement des enfants de cet âge, il peut être utile de poser la question suivante : "Pourquoi est-ce que tu danses ?". 3. Selon les réponses données, orienter la discussion sur les différents types de danse. Par exemple, si un enfant vous dit qu'il voit sa sœur danser du ballet classique, vous pourrez faire noter aux autres élèves qu'il s'agit d'une danse généralement plus lente et organisée comparé à un autre élève qui aurait dit qu'il danse de façon spontanée lorsqu'il entend de la musique à la radio. 4. Dire aux élèves qu'ils vont maintenant voir 3 différents styles de danse dans des vidéos. Après chaque vidéo, ils devront formuler une hypothèse sur la signification ou la raison qui explique pourquoi la personne danse.
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	PRATIQUE INDÉPENDANTE
	<p>L'enseignant peut demander aux élèves de questionner plusieurs membres de leur famille s'ils connaissent différents types de danse. Il peut aussi encourager les élèves à montrer les pas de danse appris dans la classe. Il peut également encourager les élèves à partager leurs connaissances de différents types de danses avec leurs parents.</p>
	ÉVALUATIONS SUGGÉRÉES
	<p>Idées pour évaluation : À l'oral, les élèves peuvent nommer les différents types de danse qu'ils ont appris ainsi que certaines caractéristiques de chacune. Voir <i>grille de vérification sur les danses</i> en annexe.</p> <p>Les élèves kinesthésiques peuvent faire la démonstration de leur savoir en faisant quelques pas de danse de chacune des danses qu'ils se souviennent</p>
	LIENS TRANSDISCIPLINAIRES AVEC D'AUTRES SUJETS
	<p>Exprimer son appréciation de musique provenant de différentes cultures (i.e., haïtienne, japonaise, autochtone...)</p>
	LIENS AVEC LA COMMUNAUTÉ
	<p>La classe pourrait apprendre la gigue et la présenter à une autre classe, ou lors d'un spectacle présentant différents talents de l'école (Talent Show). On peut inviter un professeur de danse de la communauté qui est spécialisé dans un type de danse en particulier à venir donner un atelier de danse à l'école.</p>

Grille de vérification sur les danses

Note à l'enseignant : Ceci est une grille vous permettant de noter les réponses des élèves pour des fins d'évaluations des apprentissages.

Questions à poser à l'élève :

- Peux-tu me nommer des types de danse que nous avons vus en classe?
- Peux-tu me donner des détails sur (nommer un type que l'élève a dit)?
- Pourquoi les gens dansent-ils le (nommer un type que l'élève a dit)?

Nom de l'élève : _____

Types de danse nommées	Détails ou informations sur le type (dans le cas où l'élève décide de faire la danse, faire une appréciation des mouvements exécutés)

Les danses que nous connaissons

Le nom de la danse	Les caractéristiques (lente, rapide, individuelle, en groupe)	Pourquoi les gens font cette danse? À quelle occasion?

Ally Freedman

	<p>Titre : Pourquoi danser ?</p> <p>Aperçu du segment : Les élèves vont apprendre l'importance de la danse pour les Métis.</p> <p>Durée: 60 minutes</p>
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	À la fin de la 2e année	À la fin de la 3e année
	<p>Learning Goal: The Arts: Dance A2 apply the critical analysis process to communicate their feelings, ideas, and understandings in response to a variety of dance pieces and experiences A3 demonstrate an understanding of a variety of dance forms and styles from the past and present, and their social and/or community contexts.</p>	<p>Learning Goal: The Arts: Dance A2 apply the critical analysis process to communicate their feelings, ideas, and understandings in response to a variety of dance pieces and experiences A3 demonstrate an understanding of a variety of dance forms and styles from the past and present, and their social and/or community contexts.</p>
	<p>Contenus d'apprentissage: The Arts: Dance A3.1 describe, with teacher guidance, a variety of dances from different communities around the world that they have seen in the media, at live performances and social gatherings, or in the classroom A3.2 identify various reasons why people dance in daily life and various contexts in which they do so</p>	<p>Contenus d'apprentissage: The Arts: Dance A3.1 describe, with teacher guidance, a variety of dances from different communities in Canada and around the world that they have seen in the media, at live performances and social gatherings, or in the classroom A3.2 identify and describe the role of dance in the community</p>
	<p>Critères de réussite: I am able to describe a variety of dances. I am able to identify various reasons why people dance in daily life.</p>	<p>Critères de réussite: I am able to describe a variety of dances. I am able to identify and describe the role of dance in the community.</p>

	COMPOSANTES PÉDAGOGIQUES ET CONTEXTE	
	<p>Terminologie: Avant d'utiliser cette tâche, il est recommandé que l'enseignant/e s'approprie le vocabulaire de base suggéré</p>	<p>Ressources pédagogiques : Vidéo – Ally</p> <p>Stratégies d'enseignement : Intelligence kinesthésique, Intelligence musicale et rythmique, discussions en petits groupes, utilisation de la</p>

	<p>dans le curriculum d'Arts – Danse</p> <p>http://www.edu.gov.on.ca/re/curriculum/elementary/arts18b09curr.pdf</p>	<p>technologie, discussions en grands groupes, questionnement, modélisation, formulation d'hypothèse</p>
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	<p>ACTIVER :</p> <ul style="list-style-type: none"> • établir un environnement d'apprentissage positif • connexion à l'apprentissage et / ou aux expériences antérieures • établir le contexte de l'apprentissage • motivation <ol style="list-style-type: none"> 1. Montrer un court extrait d'une vidéo présentant une personne ou un groupe de personnes qui dansent. (Suggestion : une valse lors d'un bal) 2. Petite discussion de groupe : demander aux élèves s'ils connaissent ce type de danse (la valse) et pourquoi les gens la dansent (pour célébrer, pour montrer leur appartenance au groupe, etc.). 3. Annoncer l'intention de la leçon : les élèves devront nommer des types de danse qu'ils connaissent ou qu'ils ont vus, dire dans quelle circonstance et pourquoi, selon eux, les gens font ce type de danse. Après, ils devront regarder un segment vidéo (Ally) et tenter de répondre aux mêmes questions.
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	<p>ACQUÉRIR</p> <ul style="list-style-type: none"> • présenter un nouvel apprentissage ou renforcer l'apprentissage antérieur • offrir des possibilités de pratique et d'application de l'apprentissage (guidée → indépendante) <ol style="list-style-type: none"> 1. Distribuer la feuille <i>Les danses que nous connaissons</i> (voir en annexe) aux élèves en groupes de 2 pour permettre la collaboration et les échanges. 2. Demander aux élèves de remplir 2 sections ou plus, <u>tout en gardant une section libre pour plus tard</u>. Afin de rendre la tâche plus facile, vous pouvez modéliser en utilisant l'exemple de l'activation (la valse). Remplir les sections avec eux pour bien montrer comment procéder. Prévoir entre 5-10 minutes. Vous pouvez guider les élèves en utilisant les questions suivantes : <ul style="list-style-type: none"> • À quelle occasion est-ce que tu danses ? • As-tu déjà appris une danse ? • Est-ce qu'un membre de ta famille a déjà pris des cours de danse ? • As-tu déjà vu une danse dans un film ou à la télévision ? 3. Mise en commun : demander à des élèves s'ils veulent partager les résultats de leur collaboration avec le groupe. Vous pouvez noter les réponses des élèves sur une grande feuille <i>Les danses que nous connaissons</i> ou en utilisant le tableau blanc interactif. Les élèves doivent compléter leur tableau, qui pourra être utilisé en vue d'une évaluation ultérieure. (Voir la section <i>Assessment</i>) 4. Indiquer aux élèves maintenant qu'ils vont regarder un extrait d'une danse.
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	<p>Montrer l'extrait d'Ally en prenant soin que les élèves ne voient pas le titre <i>la gigue</i>. Après le visionnement, permettre aux élèves de discuter en petits groupes afin de tenter de remplir la section de la feuille <i>Les danses que nous connaissons</i> que vous leur avez demandé de laisser libre.</p> <ol style="list-style-type: none"> 5. Lorsque les élèves ont terminé, faire une mise en commun. Demander si des élèves veulent partager leur réponse pour ce segment. Ne pas exprimer votre accord ou désaccord lorsqu'ils donnent leurs réponses. 6. Dire aux élèves qu'ils auront maintenant la chance de valider leurs réponses. Présenter le segment complet qui parle de la gigue (3 :36) 7. Faire un retour sur les réponses. Vérifier si des élèves ont fait des prédictions justes et apporter les correctifs nécessaires sur leur feuille de travail.
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	<h3>ANCRER</h3> <p>Faire un retour sur l'activité en rappelant que selon les circonstances et le contexte, les danses ont des buts différents. Les danses ont une valeur culturelle et font partie de la culture des gens.</p>
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	<h3>ACTIVITÉS DE PROLONGATION</h3> <ol style="list-style-type: none"> 1. L'enseignant peut montrer d'autres extraits de danse (de même type que ceux présentés ou de types différents) et inviter les élèves à observer les différences et les similarités entre les extraits présentés. 2. L'enseignant peut animer une courte période de danse de gigue. Il peut montrer l'extrait vidéo d'Ally plusieurs fois et demander aux élèves de tenter d'imiter la danse présentée par Ally.
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	<h3>PRATIQUE INDÉPENDANTE</h3> <p>L'enseignant peut demander aux élèves de questionner plusieurs membres de leur famille s'ils connaissent différents types de danse. Il peut aussi encourager les élèves à montrer les pas de danse appris dans la classe. Il peut également encourager les élèves à partager leurs connaissances de différents types de danses avec leurs parents.</p>
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	<h3>ÉVALUATIONS SUGGÉRÉES</h3> <p>À l'oral, les élèves peuvent nommer les différents types de danse qu'ils ont appris ainsi que certaines caractéristiques de chacune. Voir <i>grille de vérification sur les danses</i> en annexe.</p> <p>Les élèves kinesthésiques peuvent faire la démonstration de leur savoir en faisant quelques pas de danse de chacune des danses qu'ils se souviennent.</p>
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Après avoir complété la feuille *les danses que nous connaissons* avec les élèves, vous pouvez demander aux élèves de réviser cette feuille à la maison en vue d'une activité d'évaluation donnée le lendemain. Vous pourriez imprimer puis photocopier et couper chaque rectangle de la feuille *les danses que nous connaissons*. Comme évaluation, les élèves doivent recréer le tableau en collant les rectangles aux endroits appropriés.

LIENS TRANSDISCIPLINAIRES AVEC D'AUTRES SUJETS

Identifier les raisons pour lesquelles les gens s'adonnent à diverses formes de danse (i.e., célébration, conditionnement physique, divertissement...)

LIENS AVEC LA COMMUNAUTÉ

La classe pourrait apprendre la gigue et la présenter à une autre classe, ou lors d'un spectacle présentant différents talents de l'école (Talent Show). On peut inviter un professeur de danse de la communauté qui est spécialisé dans un type de danse en particulier à venir donner un atelier de danse à l'école.

F. Métis Sahra MacLean



A. Story: Sahra tells the Métis story of how the beaver got its tail. The beaver used to have a beautiful, hairy tail but one day a fire broke out in the forest and the beaver helped put out the fire. They extinguished the fire by wetting their tails and then flapping them on the flames. All the animals were very grateful to the beavers for all their work but their tails were now flat and hard with no hair. The Creator gave the beaver a choice; either they could have their beautiful tails back or stay with their current flat tails. The beavers decided to keep their flat tails and be remembered for their courageous act rather than their vanity.

B. Content: Sahra also speaks of the importance of the jig for the Métis people. To provide music to dance to, one needs a fiddle. The fiddle is a very important part of Métis music. Another item that is identified with the Métis people is the colourful Métis sash. Sahra explains the meaning of the colours of the sash and its many uses both past and present. The sash is used to identify the Métis community. In the past, it was used to haul heavy loads, carry wood and babies. Pieces could be used to patch clothing and its threads were used to sew. It was finger-woven and worn around the waist by men and across the shoulder by women.

C. Regalia and Dance: Sahra then shows the students how to perform the jig.

The Métis Legend of the Beaver

When the Great Spirit came to create the animals of the forest, these were all without a tail. The Creator thought that something was missing. He then made them tails.

He made all sorts of tails for all animals and birds, long, tapered, bushy, hairy, short, finally, all kinds of tails.

Then he summoned all the animals and gave them an appointment in the great clearing. The animals gathered there. The Creator told them that they could choose the tail they preferred. All the animals were happy with this wonderful gift. The beavers chose a beautiful long tail adorned with a beautiful fur shining in the sun. The hares, who as usual had amused themselves on the way, arrived last and had no choice but to take what was left, a small tuft of hair. But, they were still very happy with this gift.

A few days later, there was a forest fire and the forest filled with smoke.
"To the fire, to the fire!" cried the magpies and the crows.
Panic animals had gathered in the clearing.

"But what can we do? If the fire burns all the trees, there will be no shelter, no more food. "

And the beavers say, "We will not have wood to make our dams! " Beavers told other animals to flee and leave the forest.

"We'll take care of the fire. Everyone take cover. "



The beavers began to soak their hairy tails in all the water holes they could find. Then they slapped their wet tails onto the flames. They made many trips to wet their tails and slap the flames. Their fight against the fire lasted several weeks. And finally, they managed to put out the last spark. Pchhhhhh!
"Hooray, Hooray, we succeeded!"

Happy with this outcome, the beavers set off to meet the other animals that had gathered in the great clearing. The other animals all expressed their joy at seeing the beavers return. But suddenly their eyes opened wide and they said to the beavers:
"Oh! But what happened to your tails? Your beautiful tails are all flattened, all burnt ..."

The beavers looked at their tails and saw that they had no hair left on them and that they had become flattened, broad and hard as if they had scales.

The Creator, who had heard the animals, said to the beavers:

"If you like, I will make you other beautiful tails like the ones you had." You really deserve it. But if you keep your tails as they are, everyone will remember what you did to put out the fire. And from generation to generation, you will tell your story."

The beavers looked at each other and agreed to keep their tails as they were. It was better that the story of their courage should be told rather than that of their vanity.



Segment Overview

*"In everything I showed you that by working hard in this manner you must help the weak and remember the words of the Lord Jesus, that he himself said,
'It is more blessed to give than to receive.' "*

Acts: 20:35

Learning Destination: Students will gain a greater understanding of Canada's Métis people by learning about their culture, traditions, music and apparel.

Rationale: To learn about Métis culture and link the learning to Religion, Fully Alive, Language Arts, Math, Social Studies.

Setting the Context:

The Métis People

- Métis are a culturally distinct people of mixed European and First Nations ancestry, and one of the three recognized Indigenous peoples in Canada.
- The use of the term Métis is complex and contentious, and has different historical and contemporary meanings.
- While the Canadian government politically marginalized the Métis after 1885, they have since been recognized as an Indigenous people with rights enshrined in the Constitution of Canada.
- The Métis National Council (MNC), the political organization that represents the Métis Nation, defined "Métis" in 2002 as: "a person who self-identifies as Métis, is distinct from other Indigenous Peoples, is of historic Métis Nation ancestry and who is accepted by the Métis Nation."

Source: <http://www.thecanadianencyclopedia.ca/en/article/metis/>

- The Métis are one of the three Indigenous populations in Canada.
- The Métis trace their roots and evolution to the fur trade, where it was common for European men to take 'country wives,' or more accurately, Indigenous wives, while living in the New World.
- Canadian expansion created friction and conflict between the Métis and the Canadian agents, and ultimately, led to bloodshed in the Red River Resistance.
- Following the Red River Resistance, many Métis headed further West and settled in present day Saskatchewan, Alberta and British Columbia.

- Louis Riel, the famous Métis leader, arose out of these conflicts as his people turned to him for answers and leadership during the trying times. He received his formal education at the Sulpician School in Montreal. He was the top of the class in Junior Seminary School. Louis Riel was engaged to a French-Canadian woman but her family rejected Riel because he was Métis.
- The years following the battles saw more hardship for the Métis. The buffalo, upon which they had relied upon for food and as a source of commerce, vanished and the Prairie was ghostly silent without the thunder of their hooves.
- The Métis are perhaps most famous for their dances and music. Many Métis will have found memories of jigging until their legs are sore to the up-tempo rhythms of Métis fiddle music.
- The Métis fiddle style is a combination of many different fiddle styles, including Celtic, traditional French songs and First Nations rhythms.
- The origin of the jig is multifaceted. Some jig steps were derived from the French and Scottish jigs that were common in the 18th century. Still others imitated the dances of wild birds commonly observed on the Prairies.

Source: <http://www.learnmichif.com/culture/overview>

- Wrapped about the midsection, the sash was used to carry belongings during fur trade duties, but had many uses. Used as belts, tumplines (a rope worn over the head to pull or carry heavy objects) and ropes, traditionally it was tied at the waist to hold a coat closed. It has fringed ends and the threads in the fringe served as an emergency sewing kit when the Métis were out on the buffalo hunt. The fringe might also have a key tied to some threads, a key that opened a chest left at home and which contained the valuables of the owner. Into this are thrust the buffalo knife behind, and the fire bag at the right side (suggested rewrite – The sash can also be used for carrying things like a hunting knife or fire bag). The sash served as a tourniquet for injuries or to wrap a broken bone, as a washcloth, as a towel, as a saddle blanket, a bridle and a marker left on a killed buffalo to identify it as the property of the shooter. It could lash your canoe, like a rope, for a portage. The sash used in the past could be upwards of 12 feet long and was utilized as a rope or pulley to assist the free traders to haul the trade goods up, down or along.

Source: <http://www.louisrielinstitute.com/the-sash.php>

Focus: To explore the connection between Canadian Métis culture and Ontario Religious Education, Fully Alive, Language Arts, Social Studies, Religious Education, Mathematics and Arts curricula.

Big Ideas for the Segment:

- Indigenous knowledge is passed down through oral history, traditions and collective memory

- Learning about Indigenous peoples nurtures multicultural awareness and respect for diversity
- People from diverse cultures and societies share common experiences and aspects of life.

Anchor Concepts:

- Community
- Creativity/Design

Catholic Graduate Expectations:

A Discerning Believer Formed in the Catholic Faith Community who:

CGE1h - respects the faith traditions, world religions and the life journeys of all people of good will

An Effective Communicator who:

CGE2c - presents information and ideas clearly and honestly and with sensitivity to others

CGE2d - Writes and speaks fluently one or both of Canada's official languages

A Self Directed, Responsible, Life Long Learner who:

CGE4e - sets appropriate goals and priorities in school, work and personal life

A Collaborative Contributor who:

CGE5e - respects the rights, responsibilities and contributions of self and others

CGE5g - achieves excellence, originality and integrity in one's own work and supports these qualities in the work of others

A Responsible Citizen who:

CGE7f - respects and affirms the diversity and interdependence of the world's people and cultures

CGE7g - respects and understands the history, cultural heritage and pluralism of today's contemporary society

Possible Products: The culminating task for this segment will be an opportunity for students to share their learning from the unit by presenting information on one of the following topics from Métis culture:

- The fiddle
- Jigging
- Beadwork
- The Métis Sash
- Métis Life/traditions
- Storytelling

Students will choose their own topic and method of presenting the information to the rest of the class (demonstration, in writing, oral presentation, poster etc.). Students who work in pairs will be reminded that they each have equal responsibility for the learning and presentation.

Rubric for Research on Métis topic

Student Name: _____

Topic: _____

	Level 1 Poor	Level 2 Fair	Level 3 Good	Level 4 Excellent
Chooses a suitable topic	With a great deal of assistance, student was able to select a topic to learn about	With some assistance, student was able to choose a topic	With a little guidance, student was able to choose a topic to research and present on.	Student independently chose a suitable topic to research and present about
Demonstrates good ideas for researching	With a great deal of teacher assistance, student finds information by re-watching the video, using books, or other sources	With some assistance, student finds information by re-watching the video, using books, or other sources	With a little guidance, student finds information by re-watching the video, using books, or other sources	Student independently finds information by re-watching the video, using books, or other sources
Demonstrates an understanding of the information	Student answers questions about the information shared with limited effectiveness	Student answers questions about the information shared with some effectiveness	Student answers questions about the information shared with considerable effectiveness	Student is able to answer a variety of questions about the information shared with a high degree of effectiveness
Presentation of the information	With assistance, student is able to present some of the information with limited effectiveness	With assistance, student presents the information in an organized way, with some effectiveness	Student presents most of the information in an organized way, with considerable effectiveness	Student presents information in an organized and thorough way with a high degree of effectiveness

Sahra Maclean

	<p>Title: Creating Patterns</p> <p>Overview of Learning Task: After viewing the segment featuring Sahra Maclean and learning about the Métis sash, the students create their own patterns.</p> <p>Duration: 40 minutes</p>
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	By the end of Gr. 1	By the end of Gr. 2	By the end of Gr. 3
	<p>Learning Goal: Mathematics: Patterning & Algebra - identify, describe, extend, and create repeating patterns</p>	<p>Learning Goal: Mathematics: Patterning & Algebra - identify, describe, extend, and create repeating patterns, growing patterns, and shrinking patterns</p>	<p>Learning Goal: Mathematics: Patterning & Algebra - describe, extend, and create a variety of numeric patterns and geometric patterns</p>
	<p>Specific Expectation(s): Patterning & Algebra - identify a rule for a repeating pattern – create a repeating pattern involving one attribute</p>	<p>Specific Expectation(s): Patterning & Algebra - create a repeating pattern by combining two attributes</p>	<p>Specific Expectation(s): Patterning & Algebra - identify, extend, and create a repeating pattern involving two attributes using a variety of tools</p>
	<p>Success Criteria: I can show that I can create a pattern of my choice to represent a Métis sash.</p>	<p>Success Criteria: I can show that I can create a two-attribute pattern to represent a Métis sash.</p>	<p>Success Criteria: I can show that I can use mathematical tools to create geometric patterns and I can use these patterns to represent the design of a Métis scarf.</p>

	INSTRUCTIONAL COMPONENTS AND CONTEXT	
	<p>Terminology: Métis sash fiddle jig</p>	<p>Materials/ Resources: chart paper, pattern sheets</p> <p>Teaching/ Learning Strategies: Independent, small group, conferencing</p>

MINDS ON

- Establishing a positive learning environment
- Connecting to prior learning and/or experiences
- Setting the context for learning
- Motivation

With the whole class, watch the video segment featuring Sahra Maclean, who speaks about the sash. After it is over, ask students to share what they know about the Métis sash. Record their answers on chart paper. After all responses have been listed, students will watch the segment again, focusing on the colours and what they represent. Record any new ideas on the chart paper after this second viewing.

ACTION

- Introducing new learning or extending/reinforcing prior learning
- Providing opportunities for practice and application of learning (guided → independent)

Students will complete a patterning activity, making a pattern that represents one part of a Métis sash. See sheets that follow.

CONSOLIDATION

Students can share their pattern in groups of 4 or 5. They will each explain why they chose the colours they did, what their pattern is and will ask their group members to extend the pattern.

POSSIBLE EXTENSIONS

This could lead to creating more challenging patterns and possibly to creating a representational sash out of felt (or other material) with some pattern incorporated on it.

INDEPENDENT PRACTICE

Create a repeating pattern involving two attributes (i.e., size, colour, orientation, number) using blocks, and/or drawings.

ASSESSMENT SUGGESTIONS

When sharing their patterns in the groups, the teacher will circulate and gather anecdotal evidence of understanding through what he/she hears in discussion. In addition, he/she may gather information through the direct questioning of the students.

POSSIBLE CROSS-CURRICULAR CONNECTIONS/OPPPORTUNITIES

Art - Grade 1, 2 and 3

D1. Creating and Presenting: apply the creative process (see pages 19–22) to produce a variety of two- and three-dimensional art works, using elements, principles, and techniques of visual arts to communicate feelings, ideas, and understandings;

1. Use this math activity as a launch, looking even more closely at the sash and how it is used.

As an enrichment extension, students will personify the sash and write a story about an experience that the sash has had (i.e., My colours are faded, but once I was wrapped around a newborn baby or One of the best days I ever had was when I was used to carry food home to my hungry family).

Writing: - Grade 2 and 3

1. generate, gather, and organize ideas and information to write for an intended purpose and audience;

COMMUNITY CONNECTIONS

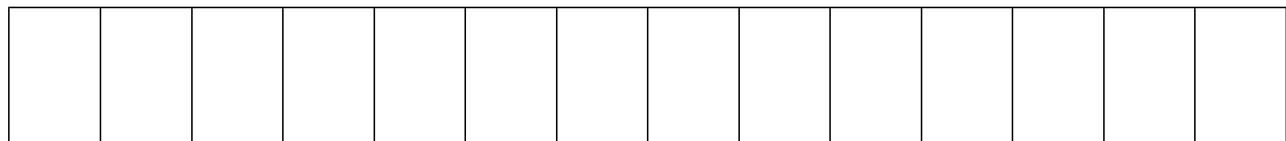
1. Ask a weaver to come in and demonstrate how a loom works or to demonstrate finger weaving.
2. Students can display their “sash” patterns for other classes or parents to view.
3. Ask a Métis Elder to bring some Métis sashes in for the students to look at.

Grade: 1

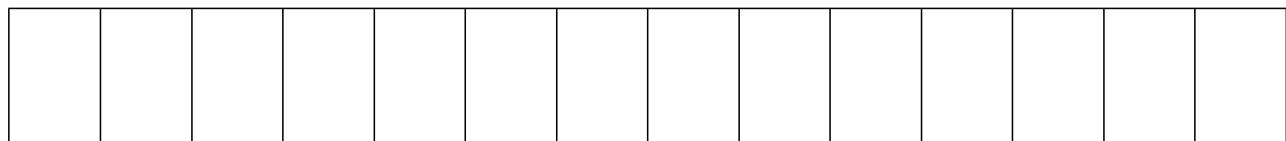
Creating Colour Patterns

Name: _____

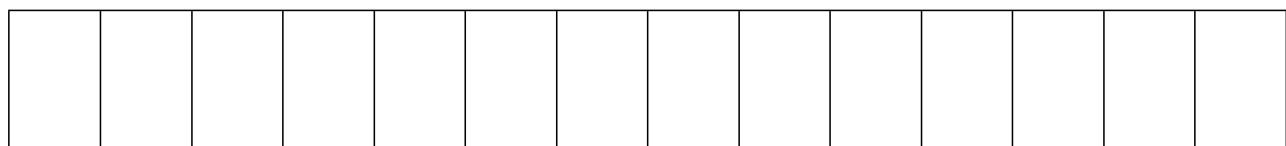
Create a two or three colour pattern of your choice on each of these three Métis sashes and write the rule for your pattern underneath each.



Pattern Rule _____



Pattern Rule _____



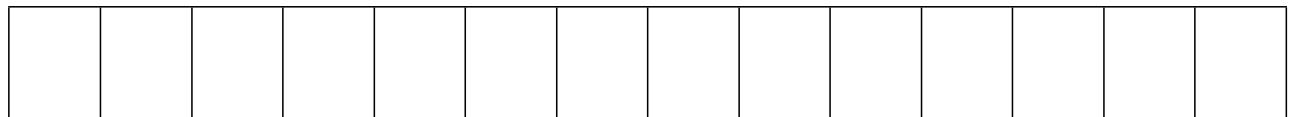
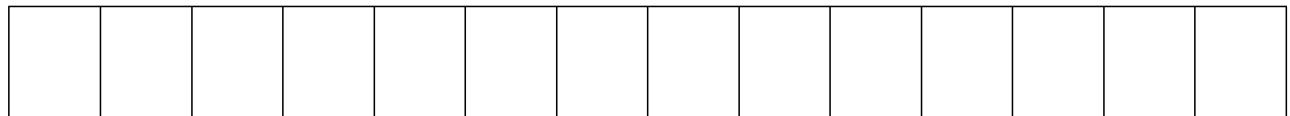
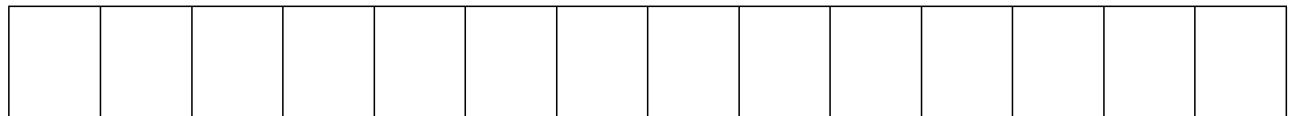
Pattern Rule _____

Grade 2

Creating Patterns with Colours and Shapes

Name: _____

Create a pattern, using colour and shape (i.e., >) on each of these 3 Métis sashes.



Grade 3

Creating Your Own Pattern

Using your medium of choice, create 2 possible patterns for a Métis sash using two attributes.

Draw representations of your patterns on this piece of paper.

	<p>Title: Being Courageous</p> <p>Overview of Learning Task: As a follow-up to <i>The Métis Legend of Beavers</i> the students reflect and discuss the meaning of courage and then write a story of courage.</p> <p>Duration: 40 minutes</p>
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	By the end of Gr. 1	By the end of Gr. 2	By the end of Gr. 3
	<p>Learning Goal: Language: Writing</p> <p>1. generate, gather, and organize ideas and information to write for an intended purpose and audience</p> <p>3. use editing, proofreading, and publishing skills and strategies, and knowledge of language conventions, to correct errors, refine expression, and present their work effectively</p>	<p>Learning Goal: Language: Writing</p> <p>1. generate, gather, and organize ideas and information to write for an intended purpose and audience</p> <p>3. use editing, proofreading, and publishing skills and strategies, and knowledge of language conventions, to correct errors, refine expression, and present their work effectively</p>	<p>Learning Goal: Language: Writing</p> <p>1. generate, gather, and organize ideas and information to write for an intended purpose and audience</p> <p>3. use editing, proofreading, and publishing skills and strategies, and knowledge of language conventions, to correct errors, refine expression, and present their work effectively</p>
	<p>Specific Expectation(s): Language: Writing</p> <p>1.2 generate ideas about a potential topic, using a variety of strategies and resources</p> <p>3.1 spell some high-frequency words correctly</p> <p>3.2 spell unfamiliar words using a variety of strategies that involve understanding sound-symbol relationships, word structures, and word meanings</p>	<p>Specific Expectation(s): Language: Writing</p> <p>1.2 generate ideas about a potential topic, using a variety of strategies and resources</p> <p>3.1 spell many high-frequency words correctly</p> <p>3.4 use punctuation to help communicate their intended meaning, with a focus on the use of: question marks, periods, or exclamation marks at the end of a sentence; commas to mark pauses; and some uses of quotation marks</p>	<p>Specific Expectation(s): Language: Writing</p> <p>1.2 generate ideas about a potential topic, using a variety of strategies and resources</p> <p>3.1 spell familiar words correctly</p> <p>3.4 use punctuation to help communicate their intended meaning, with a focus on the use of: quotation marks to indicate direct speech; commas to mark grammatical boundaries within sentences; etc.</p> <p>3.8 produce pieces of published work to meet identified criteria based on the</p>

		expectations related to content, organization, style, use of conventions, and use of presentation strategies	
	<p>Success Criteria: I can show that I can organize my thoughts and share a story on a specific topic, with a focus on phonetic spelling of unfamiliar words.</p>	<p>Success Criteria: I can show that I can develop ideas for a story and write the story, using resources in the room to help with spelling and punctuation</p>	<p>Success Criteria: I can show that I can organize my thoughts to form a story, using resources to help with proper punctuation and spelling and present the finished product that meets the criteria.</p>

INSTRUCTIONAL COMPONENTS AND CONTEXT		
	<p>Terminology: courageous vanity</p>	<p>Materials/Resources: chart paper, video segment, paper, crayons, markers</p> <p>Teaching/ Learning Strategies: whole group sharing, independent work, repetition, discussion, brain storming</p>

	<p>MINDS ON</p> <ul style="list-style-type: none"> • Establishing a positive learning environment • Connecting to prior learning and/or experiences • Setting the context for learning • Motivation <ol style="list-style-type: none"> 1. Before watching the story section of the segment ask the class, “What does it mean to be courageous?” Have the students brainstorm all of their answers and record their ideas on chart paper/smoothboard. 2. Tell students that they are going to listen to a story about some courageous animals. View the video. 3. When the story is over, stop the video. Tell the students that the moral of the story is that the beavers knew it was more important to be known for their courage than for their vanity. Discuss the meaning of vanity and why the beavers may have decided that they wanted to be known for their courage, not their vanity. 4. Discuss a bible story with the students that demonstrates courage.
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	<p>ACTION</p> <ul style="list-style-type: none"> • Introducing new learning or extending/reinforcing prior learning • Providing opportunities for practice and application of learning (guided → independent) <ol style="list-style-type: none"> 1. Have students orally share stories about times they have demonstrated courage and capture their words on chart paper or smoothboard. 2. After they have shared their stories orally (to help with organizing their thoughts), the students will create a one-page piece of work that describes
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	their courage story. This can be in the form of a picture and sentence, all in writing, or a comic strip with pictures and words.
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	CONSOLIDATION
	After each student has completed their page, put all pages into a duo tang entitled “We Are Courageous” (or something similar). A student can take the book home each night to share the stories with their families.

	POSSIBLE EXTENSIONS
	<ol style="list-style-type: none"> 1 . Students could type their stories instead of printing them. 2. The grade 3 students could research Bible stories of parables of courage instead of simply being told about them.

	INDEPENDENT PRACTICE
	Students can retell the stories of courage from the Bible to their families.

	ASSESSMENT SUGGESTIONS
	<p>Example of success criteria that can be created with students.</p> <ul style="list-style-type: none"> • Uses a capital letter at the beginning of sentence(s) and period(s) (or other appropriate punctuation) at the end. • Familiar words are spelled correctly by using the word wall. • Unknown words are spelled phonetically. • Thoughts are well organized and on topic.

	POSSIBLE CROSS-CURRICULAR CONNECTIONS/OPPPORTUNITIES
	<p>1. Religion-Possible extensions – Read bible stories or parables of courage.</p> <p>Some examples are as follows:</p> <ol style="list-style-type: none"> a) Daniel in the Lion’s Den b) David and Goliath c) The Passion of our Lord <p>The teacher could also visit http://www.kidsofintegrity.com/lessons/courage/bible-stories This website has a number of stories and questions to go with each story.</p>

Using technology or chart paper, write, “*In everything I showed you that by working hard in this manner you must help the weak and remember the words of the Lord Jesus, that he himself said, ‘It is more blessed to give than to receive.’*” Acts 20:35

Students are asked the ways they receive more blessings by giving to others than by receiving something from someone else.

Make a list of student’s ideas. Allow students the opportunity to write their names beside their idea. Do you see similarities in students’ thinking?

2. Depending on the stories students choose to share, the teacher could be given a number of opportunities for cross-curricular work. If students have been brave while moving their home location, this experience could tie into Social Studies etc.

Grade 1 A1. **Application:** describe some of the ways in which people’s roles, relationships, and responsibilities relate to who they are and what their situation is, and how and why changes in circumstances might affect people’s roles, relationships, and responsibilities as well as their sense of self.

Grade 3 Social Studies; Students can talk about the courage of the settlers who came to Canada in 1780-1850.

A2. **Inquiry:** use the social studies inquiry process to investigate some of the major challenges that different groups and communities faced in Canada from around 1780 to 1850, and key measures taken to address these challenges (FOCUS ON: *Significance; Cause and Consequence*)

Religion and Family Life Assessment:

Fully Alive

Theme Five – Student appreciates the contribution of adult work in the world.

Religious Education

CL3.3 Student identifies the various ways people communicate with each other and express their thoughts and feelings.

Growing in Faith Growing in Christ

Unit 3 Lesson 4 ML3.3 Student describes ways in which children can be examples of holiness by imitating Jesus’ love for others through charitable acts.

COMMUNITY CONNECTIONS

1. Invite one or all of the following into the classroom to share a story of courage – priest, deacon, pastoral chaplain, parent, grandparent, police officer, fire fighter, a knowledge keeper, paramedic, nurse, doctor, soldier etc.
2. Invite a Métis Elder or a knowledge holder to the classroom to talk about their culture.

H. Inuit Samantha Metcalfe



A. Story: Samantha tells the story of *The Owl and the Raven*. In this story, all of the animals were white. Owl invited Raven over to his place and they decided to change their appearance with the soot from the quilliq. Raven did a beautiful job and Owl gave him a beautiful pair of kamiks. When Owl tried to paint Raven, he would not stand still and Owl became very exasperated and dumped the soot all over Raven.

B. Content: Samantha shares some of the aspects of her culture and talks about housing, transportation, the Inukshuk and clothing.

C. Performance: Samantha and her friend Cailyn demonstrate throat singing. They are imagining the sound of a saw as it cuts wood.

How the Raven Became Black

A long time ago, Inuit believed that all animals were white and that they could communicate with each other.

This was also a time of shape shifting.

Any human could become an animal for a time, and any animal could become human for a time.

Beings changed often.

Owl, tired of looking like every other animal, decided that it was time for a change.

He invited Raven over to his igloo.

They decided that they would use soot from the qulliq to paint each other.

Owl went first. He stood still, letting Raven paint beautiful markings all over his body.

At times, he had to stand perfectly still while holding a wing in the air so that Raven could paint him all over.

When Raven was done painting, Owl marveled at the job he had done.

Owl was so happy with the new markings Raven had given him, that he gave Raven a brand-new pair of Kamiks.

Now it was time for Owl to paint Raven.

However, Raven was busy admiring his new kamiks.

Raven just couldn't stand still. He kept moving and dancing, getting a feel for his new Kamiks.

Owl was beginning to get impatient. Owl kept telling Raven to stand still.

Raven was so busy moving about, that Owl kept making mistakes.

Raven would not listen to Owl.

Eventually, Owl got so frustrated that he took the entire soot bucket and dumped it over Raven's head.

This is how the Inuit believe that Raven became all black, and the soot was still a little hot, which is why the Raven makes that awful sound.

Taima.

Segment Overview – Samantha Metcalfe

“As each one has received a special gift, employ it in serving one another as good stewards of the manifold grace of God.”

1 Peter 4:10

Learning Destination: The students will become more aware of Inuit culture, its traditions and God's grace upon the people.

Rationale: The students will learn about Inuit culture.

Setting the Context:

A. Shelter

Traditional: Summer: Tent (tupik)
 Winter: Snow hut (iglu [singular]; Igluit [plural]), sod house [qarmait]

Modern: House (illuvut)

Modern vs. Traditional Shelter

Similarities	Differences
Inuit families live together.	Traditionally Inuit would move with the animals and the seasons, which is why they had several different types of houses. Today Inuit live in small communities, and for the most part stay in that community year-round.
Some Inuit still build igloos, especially when hunting	igloos built today are more for tourists and show
No structures have a basement because of the permafrost	
Igloos for families have several rooms for storage and living space, usually 3-4 rooms.	One big igloo for all spaces.
An Inuk man cannot marry unless he knows how to build an igloo.	
Qamait built onto a hillside with bone and wooden frames covered in seal skins, caribou hides and sod. One big Qarmaq with bedding all along the wall side.	Qarmait today have multiple rooms similar to modern houses. The roof is made of canvas or wood.
	Inuit construct shelters over canoes and qamutik (sleds) to keep them warm when travelling.

Transportation

Traditional: Qamautiik (sleds), Umiak (boats), Kayak

Modern: Snowmobiles, ATV's, automobiles, trucks, speedboats and motorized canoes.

Modern vs. Traditional Transportation

Similarities	Differences
Inuit used to travel by walking, kayaking, on the Umiak or by dogsleds, some people still do.	Inuit have adapted modern machinery to northern lifestyles. Inuit now have access to all modern equipment or machinery.
Northerners still depend on airlines to travel in and out of the North and it can be very expensive (\$2000+ for an airline ticket alone)	Inuksuit are still used when travelling on the land.
	Inuit still follow travelling patterns or routes when on the land.
	Annual shipments of goods by ships and barges as there are no highways linking communities to one another.
	Cruise ships are a regular site in communities along the Hudson Bay coast.

Source: icor.ottawainuitchildrens.com/node/48

For additional information go to the Ottawa Inuit Children's' site.

Focus: The students will learn about the Inuit people while developing their Language Arts, Social Studies and Arts skills.

Big Ideas for the Segment:

- Inuit had different traditions because of their environment.
- Inuit are one of three distinct Indigenous peoples in Canada.

Anchor Concepts:

- Community
- Human Dignity
- Stewardship

Catholic Graduate Expectations:

A Collaborative Contributor

CGE5a - works effectively as an interdependent team member

CGE5e - respects the rights, responsibilities and contributions of self and others

CGE5g - achieves excellence, originality and integrity in one's own work and supports these qualities in the work of others

A Responsible Citizen who

CGE7f - respects and affirms the diversity and interdependence of the world's peoples and cultures

CGE7g - respects and understands the history, cultural heritage and pluralism of today's contemporary society

Possible Products:

- The students create a booklet that highlights what they learned about Inuit and share it with their family.
- Invite a guest to the classroom (the principal) and have the students share what they learned about Inuit traditions, culture and perspective.



Samantha Metcalfe

	<p>Title: Story Telling with Masks</p> <p>Overview of Learning Task: The students will create their visual aids - masks using the template attached. Then they will retell the story of <i>How the Raven Became Black</i>.</p> <p>Duration: 60 minutes</p>
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	By the end of Gr. 1	By the end of Gr. 2	By the end of Gr. 3
	<p>Learning Goal: The Arts: Drama B1 Creating and Presenting: apply the creative process to dramatic play and process drama, using the elements and conventions of drama to communicate feelings, ideas and stories</p> <p>Language: Oral Communication 2. use speaking skills and strategies appropriately to communicate with different audiences for a variety of purposes</p>	<p>Learning Goal: The Arts: Drama B1 Creating and Presenting: apply the creative process to dramatic play and process drama, using the elements and conventions of drama to communicate feelings, ideas and stories</p> <p>Language: Oral Communication 2. use speaking skills and strategies appropriately to communicate with different audiences for a variety of purposes</p>	<p>Learning Goal The Arts: Drama: B1 Creating and Presenting: apply the creative process to dramatic play and process drama, using elements and conventions of drama to communicate feelings, ideas and stories</p> <p>Language: Oral Communication 2. use speaking skills and strategies appropriately to communicate with different audiences for a variety of purposes</p>
	<p>Specific Expectation(s): The Arts: Drama B1.1 engage in dramatic play and role play with a focus on exploring a variety of sources from diverse communities, times and places</p> <p>Oral Communication: 2.7 use one or more appropriate visual aids to support or enhance oral presentations</p>	<p>Specific Expectation(s) The Arts: Drama – B1.1 engage in dramatic play and role play, with a focus on exploring main ideas and central characters in stories from diverse communities, times and places</p> <p>Oral Communication: 2.7 use a few different visual aids to support or enhance oral presentations</p>	<p>Specific Expectation(s): The Arts: Drama B1.1 engage in dramatic play and role play with a focus on exploring themes, ideas, characters and issues from imagination or in stories from diverse communities, times and places</p> <p>Oral Communication: 2.7 use a variety of appropriate visual aids to support or enhance oral presentations</p>

	Success Criteria: I can retell an Inuit story using visual aids.	Success Criteria: I can retell an Inuit story with emphasis on the main idea and the main characters (owl and raven) using visual aids	Success Criteria: I can retell an Inuit story with emphasis on the themes, ideas, characters and issues using visual aids.
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INSTRUCTIONAL COMPONENTS AND CONTEXT	
<p>Terminology: kamik – a winter boot worn by Inuit in the North igloo – A form of shelter the Igu is a snow hut commonly used while hunting. qamutik – A sled for travelling on ice or snow. It is usually pulled by dogs or snowmobile. quilliq – A seal oil or whale blubber lamp made of soapstone.</p>	<p>Materials: the story of <i>How the Raven Became Black</i> Resources: construction or light weight Bristol board, sticks, crayons/markers</p> <p>Teaching/ Learning Strategies: role-play, whole group discussion</p>

MINDS ON	
	<ul style="list-style-type: none"> • Establishing a positive learning environment • Connecting to prior learning and/or experiences • Setting the context for learning • Motivation <ol style="list-style-type: none"> 1. Discuss with the students the specific features of animals and birds. 2. Introduce the story of <i>How the Raven Became Black</i>. 3. Watch the video story. 4. How can Christian values play a role in how we treat self and others (relate this idea to the theme of the story)?

ACTION	
	<ul style="list-style-type: none"> • Introducing new learning or extending/reinforcing prior learning • Providing opportunities for practice and application of learning (guided → independent) <ol style="list-style-type: none"> 1. Discuss the story with emphasis on the character traits of the owl (appreciative, patient and also impatient, generous) and raven (proud, does not listen). 2. Discuss the features or visual characteristics of the birds. 3. Using the paper templates and a background sheet, the students glue their template and create the bird visual aids/puppets. Add sticks to the birds. 4. Then they practice re-telling the story of <i>How the Raven Became Black</i>. Students could read the story as another option.

CONSOLIDATION

They perform a puppet/mask play for the class either individually or in pairs.

POSSIBLE EXTENSIONS

- Perform the puppet/mask play for another class.
- Write a short story about how another bird got its distinguishing feature i.e. How the Robin Got Its Red Breast, How the Parrot Got All its Colours, How the Canada Goose Got Its Long Neck etc.
- Read 1Peter 4:10 to students. Using technology or chart paper, have the Bible passage visible for students to read. Reflection: What gift did the Raven receive from Creator?
How did the Raven serve others? What grace do you believe God, Creator, gave to Raven?
- Religious Education and Family Life Assessment
Fully Alive
Theme Five – Student appreciates some of the ways in which people care for the Earth.
- Religious Education
ML1 - Student demonstrates an understanding that we are created in the ‘image of God’ and that this gift calls us to live in a way which reflects this truth.
- Growing in Faith Growing in Christ
Unit 3 Learning Goal - I am learning how to share what we learned about Jesus.

INDEPENDENT PRACTICE

- The students take turns using the tape recorder to record their account of *How the Raven Became Black*.
- Read another story of How the Birds Got Their Colours
<http://jadurrulindigenousart.com.au/how-the-birds-got-their-colours/>
How the Bluebird Got Its Colour
<http://www.firstpeople.us/FP-HTML-Legends/HowtheBluebirdGotitsColor-Pima.html>

ASSESSMENT SUGGESTIONS

ELEMENTS OF DRAMA

- **role/character:** adopting the attitude, voice, or emotional state of a fictional character

- **relationship:** listening and responding in role to other characters in role
- **time and place:** pretending to be in the established setting of the drama
- **tension:** being aware of a sense of mystery or of a problem to be solved
- **focus and emphasis:** being aware of the main idea or issue in the drama

POSSIBLE CROSS-CURRICULAR CONNECTIONS/OPPORTUNITIES

Why do you think people will dress up as or pretend to be someone else when they are part of a parable or a play?

Contribute to a class scrapbook about characters such as trolls or trickster themes in Nanabus stories (from Indigenous knowledge) and Anansi stories (from West African folklore).

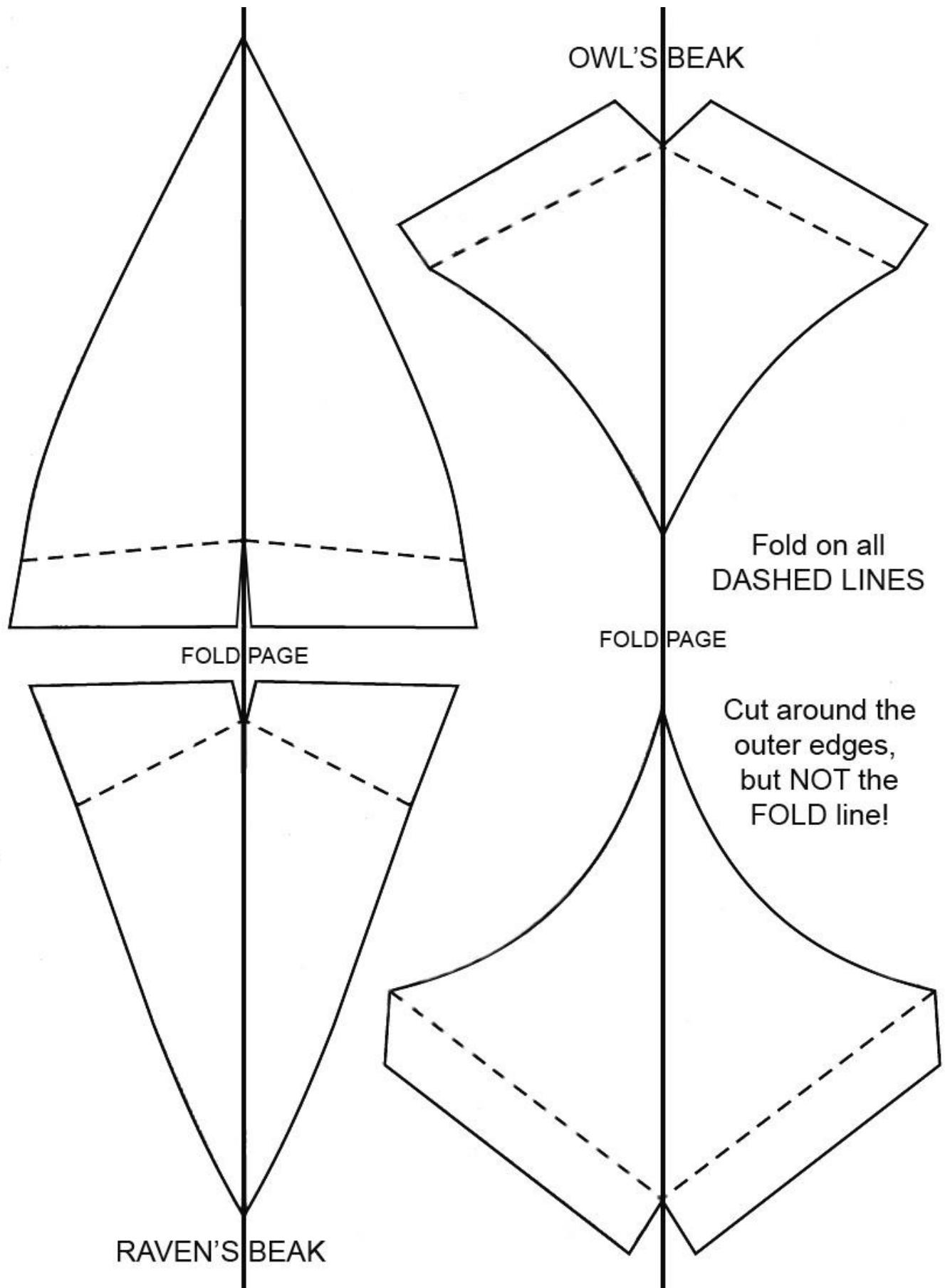
COMMUNITY CONNECTIONS

Indigenous storyteller – Invite a local person in.

Sample - <https://www.youtube.com/watch?v=SlHtzU133NI> (Why Rabbit Has a Short Tail)







Samantha Metcalfe

	Title: New Words
	Overview of Learning Task: The students use new words in their writing.
	Duration: 45 minutes

	By the end of Gr. 1	By the end of Gr. 2	By the end of Gr. 3
	Learning Goal: Language: Writing 3. use editing, proofreading and publishing skills and strategies and knowledge of language conventions, to correct errors, refine expressions...	Learning Goal: Language: Writing 3. use editing, proofreading and publishing skills and strategies and knowledge of language conventions, to correct errors, refine expressions...	Learning Goal: Language: Writing 3. use editing, proofreading and publishing skills and strategies and knowledge of language conventions, to correct errors, refine expressions...
	Specific Expectation(s): Language: Writing 3.2 spell unfamiliar words using a variety of strategies that involve understanding sound-symbol relationships...	Specific Expectation(s): Language: Writing 3.2 spell unfamiliar words using a variety of strategies that involve understanding sound-symbol relationships...	Specific Expectation(s): Language: Writing 3.2 spell unfamiliar words using a variety of strategies that involve understanding sound-symbol relationships...
	Success Criteria: I will be able to use new words in sentences.	Success Criteria: I will be able to use new words in my writing.	Success Criteria: I will be able to use new words in my writing.

	INSTRUCTIONAL COMPONENTS AND CONTEXT	
	Terminology: Kamik – a winter boot worn by Inuit in the North Igloo – A form of shelter the Igloo is a snow hut commonly used while hunting. Qamutik – A sled for travelling on ice or snow. It is usually pulled by dogs or snowmobile.	Materials/Resources: flash cards for wall, Teaching/ Learning Strategies: word wall, cloze technique, writing to show meaning

	Qulliq – A seal oil or whale blubber lamp made of soapstone.	
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	MINDS ON <ul style="list-style-type: none"> Establishing a positive learning environment Connecting to prior learning and/or experiences Setting the context for learning Motivation <ol style="list-style-type: none"> As the students view the video have them watch for new words. (see terminology list). Make a list of the new words and what students think they mean. Include the new words on the word wall.
	ACTION <ul style="list-style-type: none"> Introducing new learning or extending/reinforcing prior learning Providing opportunities for practice and application of learning (guided → independent) <p>Gr. 1 - Provide sentences that help the students determine the meaning of the new word(s). Sample: The Raven looked down at his feet and admired his new kamiks. Gr. 1, 2 & 3 – Confirm word meanings by referring to a class-created word web posted in the classroom. Gr. 2 & 3 - Together create sentences that demonstrate the meaning of the new words.</p>
	CONSOLIDATION <p>Gr. 1 – Students write new sentences with their new words. (See terminology) Gr. 2 & 3 – Using the new words students write a short story about the new adventures of Raven or Owl.</p>
	POSSIBLE EXTENSIONS <p>Share the student sentences or stories with the rest of the class.</p>
	INDEPENDENT PRACTICE <p>Students create pictures to accompany their stories and combine them into a booklet for sharing.</p>

	ASSESSMENT SUGGESTIONS
	<p><u>Metacognition</u></p> <p>How do you generate your ideas for writing? What helps you to get organized for writing?</p>
	POSSIBLE CROSS-CURRICULAR CONNECTIONS/OPPPORTUNITIES
	<p>Gr. 1 – Social Studies - A3.2 identify some of the significant people, places, and things in their life, including their life in the community</p> <p>Gr. 2 – Social Studies - A3.2 identify some different groups in their community (<i>e.g., various religious and ethnocultural groups</i>), and describe some of the ways in which they contribute to diversity in Canada</p>
	COMMUNITY CONNECTIONS
	Students share their booklets / stories with another class.

Aperçu du segment

“Chacun de vous a reçu de Dieu un don de la grâce particulier: qu'il l'exerce au service des autres comme un bon gérant de la grâce infiniment variée de Dieu.”

1 Pierre 4:10

Objectif d'apprentissage : Les élèves vont prendre conscience de la culture Inuite et les diverses traditions.

<http://www.virtualmuseum.ca/edu/ViewLoitLo.do;jsessionid=B76079CABD67B55D503744D91668E5D2?method=preview&lang=FR&id=10705>

Raisonnement : Les élèves vont apprendre à propos du peuple Inuit en développant des compétences en éducation physique et les arts.

Définir le contexte:

A. Abri

Traditionnel : été: tente (tupik)

Hiver : cabane de neige (iglu [singulier]; igluit [pluriel]), hutte de terre [qarmait]

Moderne : Maison (illuvut)

Moderne vs. Traditionnel

Similarités	Différences
Les familles Inuites vivent ensemble. Certains Inuits construisent toujours des igloos, surtout lors de la chasse.	Traditionnellement, les Inuits se déplaçaient avec les animaux et les saisons, c'est pourquoi ils avaient plusieurs types de maisons différentes. Aujourd'hui, les Inuits vivent dans de petites communautés et, pour la plupart, restent dans cette communauté toute l'année.
Aucune structure n'a de sous-sol à cause du pergélisol.	Les igloos construits aujourd'hui sont plus pour les touristes et les spectacles.
L'homme d'Inuk ne peut pas se marier à moins qu'il sache construire un igloo.	Une hutte d'aujourd'hui utilise plusieurs pièces similaires aux maisons modernes. Le toit est en toile ou en bois.

Une hutte est construite sur le côté de la colline avec des cadres solides, des os et en bois recouverte de peaux de phoques, de caribous et du gazon.	Les Inuits construisent des abris sur les canots et les traîneaux pour les garder au chaud en voyageant.
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Transport

Traditionnel : Qamautiik (traîneaux), Umiak (bateaux), Kayak

Moderne : motoneiges, VTT, automobiles, camions, bateaux rapides et canots motorisés.

Moderne vs. Traditionnel

Similarités	Différences
Les Inuits voyagent à pied, en kayak, en bateau ou en traîneau à chiens, certaines personnes le font toujours.	Les Inuits ont adapté les machines modernes aux modes de vie nordique. Les Inuits ont maintenant accès à tous les équipements ou machines modernes.
Les habitants du Nord dépendent toujours des compagnies aériennes pour voyager dans le Nord et cela peut être très coûteux (\$2000 + pour un seul billet d'avion)	Le Inuksuk est encore utilisé lors de la circulation sur le terrain.
	Les Inuits suivent toujours des parcours de voyage ou des itinéraires sur le terrain.
	Les navires de croisière passent aujourd'hui près des communautés le long de la côte de la baie d'Hudson.

Focus : Les étudiants vont apprendre au sujet du peuple Inuit en développant leurs compétences des arts et d'éducation physique.

Grandes idées pour le segment :

- Les Inuits avaient des traditions différentes à cause de leur environnement.
- Les Inuits sont l'un des trois peuples autochtones distincts au Canada.

Concept de base :

- La communauté

Attentes à l'égard des diplômés des écoles catholiques (Catholic Graduate Expectations):

Un collaborateur empathique

- 5a) Collabore efficacement au sein d'équipes de travail.
- 5d) Est conscient de ses droits et devoirs, de ses responsabilités et contributions, ainsi que de ceux d'autrui.
- 5f) Fait preuve d'excellence, de créativité et d'intégrité dans son propre travail et reconnaît, apprécie et respecte le travail de l'autre.

Un/e citoyen/ne responsable

- 7f) Respecte la diversité et l'interdépendance des peuples et cultures du monde.
- 7g) Reconnaît et respecte l'histoire, le patrimoine culturel et le pluralisme de la société d'aujourd'hui.

Tâches culminantes (Culminating Tasks):

- Les étudiants créent une brochure qui démontre leur apprentissage de la culture inuite et le partage avec leur famille.
- Inviter une autre classe afin de partager leur apprentissage de la culture inuite.

Samantha Metcalfe

	<p>Titre : L 'Art Visuel</p> <p>Aperçu du segment : Les élèves vont choisir et dessiner un des animaux des sept enseignements sacrés.</p> <p>file:///C:/Users/e14774/Downloads/seven-sacred-teachings-fn-fr.pdf</p> <p>Durée: 90 minutes</p>
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	À la fin de la 1re année	À la fin de la 2e année	À la fin de la 3e année
	<p>Objectifs d'apprentissage: The Arts: Visual Arts D1. Creating and Presenting: apply the creative process to produce a variety of two- and three-dimensional art works, using elements, principles, and techniques of visual arts to communicate feelings, ideas, and understandings</p>	<p>Objectifs d'apprentissage: The Arts: Visual Arts D1. Creating and Presenting: apply the creative process to produce a variety of two- and three-dimensional art works, using elements, principles, and techniques of visual arts to communicate feelings, ideas, and understandings</p>	<p>Objectifs d'apprentissage: The Arts: Visual Arts D1. Creating and Presenting: apply the creative process to produce a variety of two- and three-dimensional art works, using elements, principles, and techniques of visual arts to communicate feelings, ideas, and understandings</p>
	<p>Contenus d'apprentissage: The Arts: Visual Arts D1.2 demonstrate an understanding of composition using principles of design to create narrative art works or art works on a theme or topic</p>	<p>Contenus d'apprentissage: The Arts: Visual Arts D1.2 demonstrate an understanding of composition using principles of design to create narrative art works or art works on a theme or topic</p>	<p>Contenus d'apprentissage: The Arts: Visual Arts D1.2 demonstrate an understanding of composition, using principles of design to create narrative art works or art works on a theme or topic</p>
	<p>Critères de réussite: I can use visual arts as a means of communicating ideas suggested by stories.</p>	<p>Critères de réussite: I can use visual arts as a means of communicating my feelings and ideas suggested by stories.</p>	<p>Critères de réussite: I can use visual arts as a means of communicating my feelings and ideas suggested by stories.</p>

COMPOSANTES PÉDAGOGIQUES ET CONTEXTE	
Terminologies : Kamik igloo qamutik. quilliq	Ressources pédagogiques: 1. une copie de l'histoire, <i>How the Raven Became Black</i> . 2. tableau de concept à suivre pour créer le dessin. 3. la peinture, la technologie, du papier, une copie des animaux associés aux sept enseignements sacrés. 4. la vidéo par Samantha 5. une copie des animaux associés aux sept enseignements sacrés
Stratégies d'enseignement : classe entière, avec un partenaire, individuel	
ACTIVER :	<ul style="list-style-type: none"> • établir un environnement d'apprentissage positif • connexion à l'apprentissage et / ou aux expériences antérieures • établir le contexte de l'apprentissage • motivation <p>Discuter du respect entre les élèves au sujet de leur travail artistique.</p>
ACQUÉRIR	
<ul style="list-style-type: none"> • présenter un nouvel apprentissage ou renforcer l'apprentissage antérieur • offrir des possibilités de pratique et d'application de l'apprentissage (guidée → indépendante) <ol style="list-style-type: none"> 1. Présenter le segment vidéo <i>How the Raven Became Black</i> aux élèves et poser les questions auxquelles les élèves répondront pour assurer la compréhension de l'histoire. <ul style="list-style-type: none"> • Qui sont les personnages principaux de l'histoire ? • Comment le corbeau se sentait -il pour corbeau et le hibou? • Comment le hibou se sentait pendant l'histoire ? • Pourquoi est-ce que le corbeau est tout noir ? 2. Discuter les réponses des élèves. 3. Montrer aux élèves les animaux qui correspondent aux sept enseignements sacrés. 4. Les élèves vont choisir un animal qui correspond aux sept enseignements. 5. Créer un tableau stratégique (anchor chart) pour développer les critères nécessaires pour leurs dessins. 6. Demander aux élèves de faire une toile afin de faire un remue-méninge de leurs idées. 7. Donner- leur le temps pour partager leurs idées entre eux. 8. Individuellement, les élèves vont dessiner l'animal qu'ils ont choisi. 	

	ANCRER
	<ol style="list-style-type: none"> 1. Les élèves partagent leur travail avec la classe. 2. Les élèves discutent des émotions possibles que les dessins produisent.
	ACTIVITÉS DE PROLONGATION
	Les élèves peuvent dramatiser leur animal et la classe doit deviner l'animal présenté.
	PRATIQUE INDÉPENDANTE
	En utilisant d'autres formes d'arts (crayons de cire, des pastels) les élèves peuvent créer d'autres animaux au choix.
	ÉVALUATIONS SUGGÉRÉES
	<ul style="list-style-type: none"> • Je peux montrer que je peux utiliser l'art comme un moyen de communication pour représenter les idées et les émotions suggérées par les histoires. • Liste des attentes basées sur l'affiche stratégique (anchor chart).
	LIENS TRANSDISCIPLINAIRES AVEC D'AUTRES SUJETS AVEC D'AUTRES SUJETS
	D2.3 exprimer de différentes façons (p. ex., oralement, par écrit, en mimant) son appréciation des compositions musicales (les siennes, celles de ses pairs ou celles de musiciennes et musiciens) ayant un même thème (p. ex., animaux) et provenant de diverses cultures (p. ex., « Le rossignol en amour » de François Couperin [français], « Le canard » de Sergueï Prokofiev [russe]), tout en soulignant les qualités de ces compositions.
	LIENS AVEC LA COMMUNAUTÉ
	<p>Demander à un invité de venir en classe pour discuter des sept enseignements sacrés.</p> <ol style="list-style-type: none"> 1. Sagesse – le castor 2. Amour – l'aigle 3. Respect – le bison 4. Bravoure – l'ours 5. Honnêteté – le corbeau 6. Humilité – le loup 7. Vérité – la tortue

Voir la liste des invités possibles		
Odawa Native Friendship Centre	(613) 722-3811	http://www.odawa.on.ca/
Centre for Aboriginal Culture	(613) 520-2600	https://carleton.ca/aboriginal/
Inuit Community Centre Tungasuvvingat Inuit	(613) 565-5885	http://tungasuvvingatinuit.ca/
Ottawa Inuit Children's Centre	(613) 744-3133	http://www.ottawainutchildrens.com/
Native North American Traveling College	(613) 932-9452	http://www.nnatc.org/
Akwesasne Cultural Center	(518) 358-2240	http://akwesasneculturalcenter.org/
Renfrew County and District Aboriginal Friendship Centre	(613) 687-4141	http://www.rcadafc.com/
Native Friendship Centre-Katarokwi	(613) 548-1500	https://katarokwi.wordpress.com/
KAIROS Blanket Exercise OTTAWA OFFICE	(613) 235-9956	https://www.kairosblanketexercise.org/
Métis Nation of Ontario	(613) 798-1488	http://www.metisnation.org/
MASC Office	(613) 725 9119	http://www.masconline.ca/en/home.aspx

Samantha Metcalfe

	<p>Titre : Éducation Physique</p> <p>Aperçu du segment : Les élèves vont créer des actions en partenaires basées sur la vidéo présentée par Samantha (chants guttural).</p> <p>Durée: 90 minutes</p>
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	À la fin de la 1re année	À la fin de la 2e année	À la fin de la 3e année
	<p>Objectifs d'apprentissage: Health and Physical Education: Living</p> <p>1. demonstrate personal and interpersonal skills and the use of critical and creative thinking processes as they acquire knowledge and skills in connection with the expectations in the Active Living, Movement Competence, and Healthy Living strands for this grade.</p>	<p>Objectifs d'apprentissage: Health and Physical Education: Living</p> <p>1. demonstrate personal and interpersonal skills and the use of critical and creative thinking processes as they acquire knowledge and skills in connection with the expectations in the Active Living, Movement Competence, and Healthy Living strands for this grade.</p>	<p>Objectifs d'apprentissage: Health and Physical Education: Living</p> <p>1. demonstrate personal and interpersonal skills and the use of critical and creative thinking processes as they acquire knowledge and skills in connection with the expectations in the Active Living, Movement Competence, and Healthy Living strands for this grade.</p>
	<p>Contenus d'apprentissage: Health and Physical Education: Living</p> <p>1.4 apply relationship and social skills as they participate in physical activities, develop movement competence, and acquire knowledge and skills related to healthy living to help them interact positively with others, build healthy relationships, and become effective group or team members</p> <p>1.5 use a range of critical and creative thinking skills and processes to assist</p>	<p>Contenus d'apprentissage: Health and Physical Education: Living</p> <p>1.4 apply relationship and social skills as they participate in physical activities, develop movement competence, and acquire knowledge and skills related to healthy living to help them interact positively with others, build healthy relationships, and become effective group or team members</p> <p>1.5 use a range of critical and creative thinking skills and processes to assist</p>	<p>Contenus d'apprentissage: Health and Physical Education: Living</p> <p>1.4 apply relationship and social skills as they participate in physical activities, develop movement competence, and acquire knowledge and skills related to healthy living to help them interact positively with others, build healthy relationships, and become effective team members</p> <p>1.5 use a range of critical and creative thinking skills and processes to assist them in making</p>

	them in making connections, planning and setting goals, analysing and solving problems, making decisions, and evaluating their choices in connection with learning in health and physical education	them in making connections, planning and setting goals, analysing and solving problems, making decisions, and evaluating their choices in connection with learning in health and physical education	connections, planning and setting goals, analysing and solving problems, making decisions, and evaluating their choices in connection with learning in health and physical education
	Critères de réussite: 1. I can work cooperatively with a partner. 2. I can use creative thinking skills and planning to develop a task with a partner.	Critères de réussite: 1. I can work cooperatively with a partner. 2. I can use creative thinking skills and planning to develop a task with a partner.	Critères de réussite: 1. I can work cooperatively with a partner. 2. I can use creative thinking skills and planning to develop a task with a partner.

COMPOSANTES PÉDAGOGIQUES ET CONTEXTE	
Terminologies: kamik igloo qamutik quilliq	Ressources pédagogiques 1. gymnase, équipements (corde à danser, balle, etc.) 2. vidéo de Samantha- section 'Throat Singing' Stratégies d'enseignement : la classe entière, partenaire

	ACTIVER : <ul style="list-style-type: none">• établir un environnement d'apprentissage positif• connexion à l'apprentissage et / ou aux expériences antérieures• établir le contexte de l'apprentissage• motivation Discuter de l'importance de travailler en partenaire (e.x. faire des compromis).
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	ACQUÉRIR <ul style="list-style-type: none">• présenter un nouvel apprentissage ou renforcer l'apprentissage antérieur• offrir des possibilités de pratique et d'application de l'apprentissage (guidée →indépendante) Présenter le segment vidéo de Samantha (chants guttural) aux élèves et poser les questions auxquelles les élèves répondront pour assurer la compréhension de l'activité. <ul style="list-style-type: none">• Que font-t'elles?• Pourquoi pensez-vous qu'elles jouent ce jeu ?• Est-ce que vous jouez des jeux entre partenaires ?• Quels jeux est-ce que vous jouez ?• Pourquoi est-ce que vous jouez ces jeux ?• Discuter des réponses des élèves.• Créer un tableau stratégique (anchor chart) pour développer les
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	<p>critères nécessaires pour leurs activités.</p> <ul style="list-style-type: none"> • Donner aux élèves un organisateur pour écrire leurs idées. • Donnez-leur du temps pour partager leurs idées entre eux. • En partenaires, les élèves vont créer leurs activités.
	<p>ANCRER</p> <p>Les élèves partagent leurs activités avec la classe.</p>
	<p>ACTIVITÉS DE PROLONGEMENT</p> <p>Les élèves partagent leurs activités avec d'autres classes. Activity Suggestion:</p> <p>https://cdn.we.org/wp-content/uploads/2016/07/WST-F19-Primaire_Arts.pdf</p>
	<p>PRATIQUE INDÉPENDANTE</p> <p>Les élèves peuvent jouer les jeux partagés en classe, ou à la récréation.</p>
	<p>ÉVALUATIONS SUGGÉRÉES</p> <ul style="list-style-type: none"> • Je contribue au travail de groupe. • Je peux montrer que je peux utiliser des activités comme un moyen de communication pour représenter les idées suggérées par les histoires.
	<p>LIENS TRANSDISCIPLINAIRES AVEC D'AUTRES SUJETS AVEC D'AUTRES SUJETS</p> <p>Cross-Curricular Connections: Language-Oral Communication</p> <p>1. Listen in order to understand and respond appropriately in a variety of situations for a variety of purposes</p> <p>Social Studies</p> <p>1. Identify and locate various physical features and selected communities around the world, and describe some aspects of people's ways of life in those communities</p>

LIENS AVEC LA COMMUNAUTÉ

Inviter les gens du Ottawa Inuit Center ou rejoindre un invité avec SKYPE.

Voir Aussi:

http://cybermuse.gallery.ca/cybermuse/teachers/plans/activities_e.jsp?lessonid=44

<https://www.aadnc-aandc.gc.ca/eng/1315444613519/1315444663239>

**IV. Appendices
Prayers
References**

Prayer at Time of Adversity

I think over again my small adventures.

My fears,
Those small ones that seemed so big,
For all the vital things
I had to get and reach.

And yet there is only one great thing,
The only thing,
To live to see the great day that dawns
And the light that fills the world.

(An Inuit Prayer)

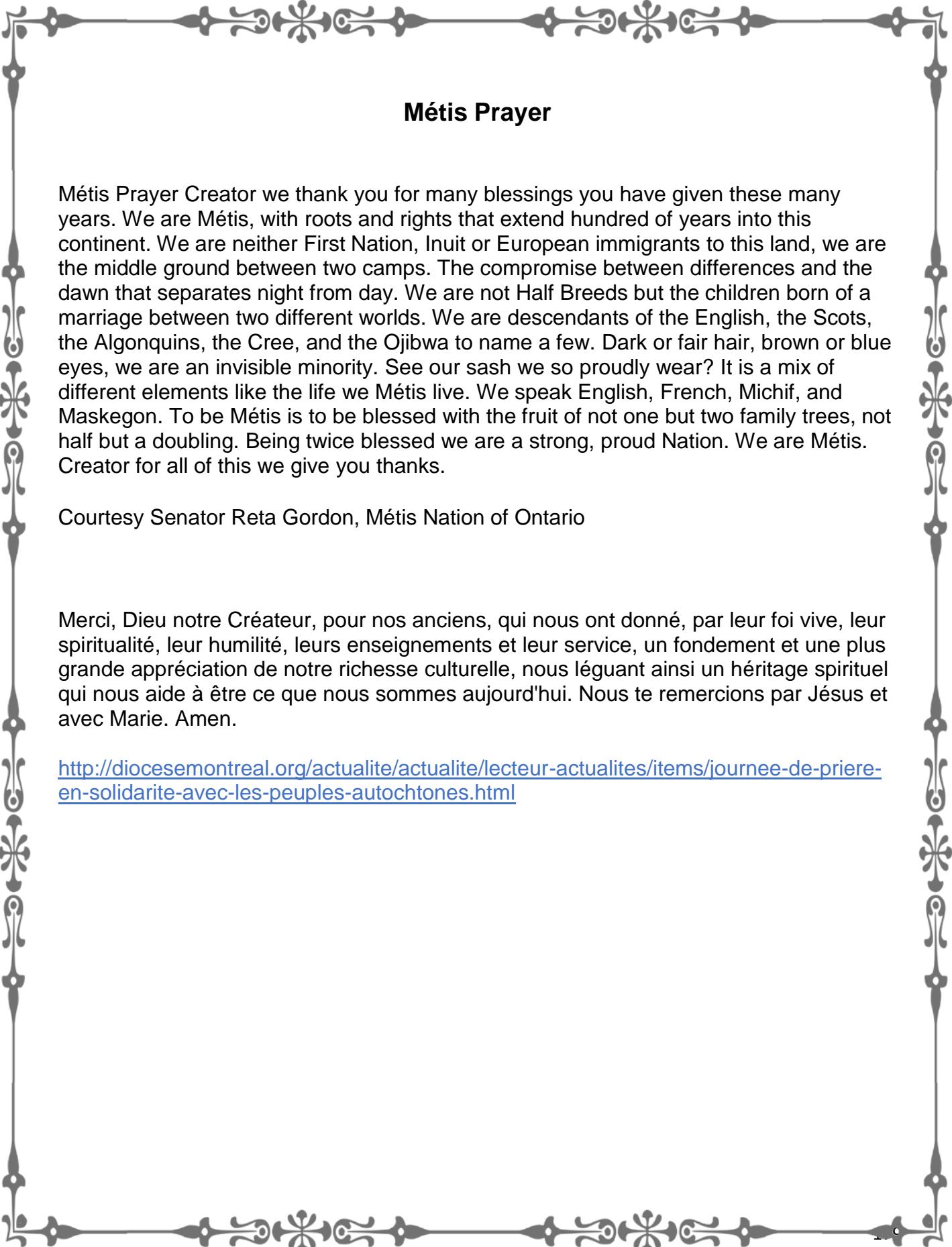
Source: <https://yourdailyprayer.wordpress.com/tag/inuit/>

ANCHORS

When sailing through the storms of doubt,
Discouragement or pain,
I shall not fear the lashing wind
Nor fury of the rain.
Three anchors hold my little craft;
I tested them with care;
There's one of faith, and one of hope
And one of daily prayer.
With these to hold my ship secure,
What danger can betide?
I know that I shall reach at last
A harbor safe and wide.

- Bess Samuel Ayers

Source: The Precious Blood and Family Prayer booklet



Métis Prayer

Métis Prayer Creator we thank you for many blessings you have given these many years. We are Métis, with roots and rights that extend hundred of years into this continent. We are neither First Nation, Inuit or European immigrants to this land, we are the middle ground between two camps. The compromise between differences and the dawn that separates night from day. We are not Half Breeds but the children born of a marriage between two different worlds. We are descendants of the English, the Scots, the Algonquins, the Cree, and the Ojibwa to name a few. Dark or fair hair, brown or blue eyes, we are an invisible minority. See our sash we so proudly wear? It is a mix of different elements like the life we Métis live. We speak English, French, Michif, and Maskegon. To be Métis is to be blessed with the fruit of not one but two family trees, not half but a doubling. Being twice blessed we are a strong, proud Nation. We are Métis. Creator for all of this we give you thanks.

Courtesy Senator Reta Gordon, Métis Nation of Ontario

Merci, Dieu notre Créateur, pour nos ancêtres, qui nous ont donné, par leur foi vive, leur spiritualité, leur humilité, leurs enseignements et leur service, un fondement et une plus grande appréciation de notre richesse culturelle, nous léguant ainsi un héritage spirituel qui nous aide à être ce que nous sommes aujourd'hui. Nous te remercions par Jésus et avec Marie. Amen.

<http://diocesemontreal.org/actualite/actualite/lecteur-actualites/items/journee-de-priere-en-solidarite-avec-les-peuples-autochtones.html>

References

Web sites

I. General

Pg. 4 - First Nations Pedagogy online <https://firstnationspedagogy.ca/storytelling.html>

Pg. 14 - 11 Things You Should Know About Indigenous Oral Traditions
<https://www.ictinc.ca/blog/11-things-you-should-know-about-aboriginal-oral-traditions>

Pg. 16 - Canadian Encyclopedia Pow wow Dances
<http://www.thecanadianencyclopedia.ca/en/article/Pow%20wow-dances/>

II The Participants

Theland Kicknosway

Pg. 23 – Canadian Encyclopedia – Cree
<http://www.thecanadianencyclopedia.ca/en/article/cree/>

Pg. 24 - Potawatomi History <http://www.tolatsga.org/pota.html>

Pg. 35 - Encyclopedie canadienne Cri <http://www.encyclopediecanadienne.ca/fr/article/cris/>

Pg. 36 - Wigwam https://www.123rf.com/photo_4143259_wigwam.html

Pg. 36 – Teepee <http://gstates.weebly.com/store/p1/Teepee.html>

Pg. 37 – Géographie <http://www.alloprof.qc.ca/BV/pages/g1053.aspx>

Pg. 37 – Liens Indiens cris: qui sont-ils?
http://ici.radio-canada.ca/emissions/les_chemins_de_travers/2010-2011/chronique.asp?idChronique=165136

Dante Mitchell

Pg. 63 – Mohawk People: Housing
<https://mohawkwcs.wikispaces.com/Housing>

Pg. 74 – Mohawk People: Housing <https://mohawkwcs.wikispaces.com/Housing>

Charmaine Leonard

Pg. 90 - Les aînés autochtones au Canada <http://www.statcan.gc.ca/pub/89-519-x/2006001/4122091-fra.htm>

Pg .90 - Concepts culturels

<http://www.edu.gov.mb.ca/m12/eduauto/perspectives/concepts.html>

Pg. 91 - Danse autochtone: exprimer sa culture

<http://www.patrimoineculturel.gouv.qc.ca/rpcq/detail.do?methode=consulte&id=22&type=imma#.WMxuMtIrLDc>

Gina Louttit-Bellefeuille

Pg. 102 – History of the Pow wow <http://www.Pow wows.com/history-of-the-Pow wow/>

Pg. 103 – Cree Culture and Values <https://www.cscree.qc.ca/en/employment/cree-culture-and-values>

Pg. 103 – Canadian Encyclopedia – Cree

<http://www.thecanadianencyclopedia.ca/en/article/cree/>

Pg. 104 – History of the Pow wow <http://www.Pow wows.com/history-of-the-Pow wow/>

Pg. 105 – Cree School Board - Cree Culture and Values

<https://www.cscree.qc.ca/en/employment/cree-culture-and-values>

Pg. 105 – Canadian Encyclopedia – Cree

<http://www.thecanadianencyclopedia.ca/en/article/cree/>

Ally Freedman

Pg. 122 – Canadian Encyclopedia - Métis <http://www.encyclopediecanadienne.ca/fr/article/les-metis-sont-un-peuple-pas-un-processus-historique/>

Pg. 122 – Métis (Canada)

[https://fr.wikipedia.org/wiki/M%C3%A9tis_\(Canada\)](https://fr.wikipedia.org/wiki/M%C3%A9tis_(Canada))

Pg. 122 – Encyclopédie canadienne - Métis

<http://www.encyclopediecanadienne.ca/fr/article/metis/>

Sahra MacLean

Pg. 138 – Canadian Encyclopedia - Métis

<http://www.thecanadianencyclopedia.ca/en/article/metis/>

Pg. 139 – Learn Michif – Métis Culture

<http://www.learnmichif.com/culture/overview>

Pg. 139 – Louis Riel Institute – The Sash

<http://www.louisrielinstitute.com/the-sash.php>

Pg. 151 – Kids of Integrity <http://www.kidsofintegrity.com/lessons/courage/bible-stories>

Samantha Metcalfe

Pg. 162 – How the Birds Got Their Colours <http://jadurrulindigenousart.com.au/how-the-birds-got-their-colours/>

Pg. 162 – How the Bluebird Got Its Colour

<http://www.firstpeople.us/FP-HTML-Legends/HowtheBluebirdGotitsColor-Pima.html>

Pg. 163 – Native American Indian Children’s Stories Storyteller

<https://www.youtube.com/watch?v=SlHtzU133NI>

III. Appendices

Pg. 182 – Your Daily Prayer <https://yourdailyprayer.wordpress.com/tag/inuit/>

Indigenous Community Centres and Organizations

Odawa Native Friendship Centre	(613) 722-3811	http://www.odawa.on.ca/
Centre for Aboriginal Culture	(613) 520-2600	https://carleton.ca/aboriginal/
Inuit Community Centre Tungasuvvingat Inuit	(613) 565-5885	http://tungasuvvingatinuit.ca/
Ottawa Inuit Children's Centre	(613) 744-3133	http://www.ottawainuitchildrens.com/
Native North American Traveling College	(613) 932-9452	http://www.nnatc.org/
Akwesasne Cultural Center	(518) 358-2240	http://akwesasneculturalcenter.org/
Renfrew County and District Aboriginal Friendship Centre	(613) 687-4141	http://www.rcadafc.com/
Native Friendship Centre- Katarokwi	(613) 548-1500	https://katarokwi.wordpress.com/
KAIROS Blanket Exercise OTTAWA OFFICE	(613) 235-9956	https://www.kairosblanketexercise.org/
Métis Nation of Ontario	(613) 798-1488	http://www.metisnation.org/
MASC Office	(613) 725 9119	http://www.masconline.ca/en/home.aspx

