

Our Stories: Wisakaychak



**Omushkego Education Grade 4 Curriculum
2019 (Revised)**

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Project Sponsor:

Weenusk First Nation

Developer:

Jim Hollander

Reviewers:

Chantal Keast

Lorna Redwood

Cover Art:

Miyopin Cheechoo

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**Weenusk First Nation Curriculum Units — Elementary: Grade 4 The Ontario Curriculum Language
Strands: Oral Communication, Reading, and Writing
Title: Our Stories: Wisakaychak**

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Weenusk Education Services
P.O. Box 2
Peawanuck, ON
P0L 2H0

Tel: 705-473-2527
Fax: 705-473-2528
Email: weenuskeducationservices@knet.ca

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About Our Stories

Now I wish to tell [a] brief explanation about these stories that we have from our past, from our ancestors, and [from] our recent ancestors who passed away in the last 20 years. They followed the old tradition. They spoke to us in stories. They educated us in stories and practice. That was the old traditional education system before anybody else came to this continent. Our ancestors, a long time ago, used to teach the children by action and by doing practical learning in the day time. It begins [at a] very early age. As soon as a child begins to understand the language, he begins to hear stories. He begins to see the action of the parents and therefore learn[s] in a practical manner. There were no schools then. There were no communities. There were no cities. ... This was a long time ago, before the Europeans came. Sometimes we call this the pre-contact period. But in my stories, this is an explanation about our past. During that time our education system was [based on] practical experience. In the evenings, when there was a time for relaxing, when there was no time for people to move around in the coldest [months] of the year (part of December, January, and February), when families lived in a mud or moss house, it was then that children were spoken to in legends and in stories to teach them the life that they were going to experience in the future. ... It was more like hibernation, only the eldest went out because they were the only ones that had clothing [with] which they could stand the cold weather. Children did not usually have these clothes, so they could not stay outside very long, and for that reason sometimes they got bored. Then they liked to be spoken to and played with. In the evening they were told stories that we call legends. All kinds of stories and legends were geared for them to understand something, just like reading from a textbook. If you memorize a textbook, it teaches you, and you learn something from it. The same thing applied in those days.

—from Louis Bird. (1999). *Our Voices: Cree Culture*, p. 2.

<https://www.ourvoices.ca/filestore/pdf/0/0/7/8/0078.pdf> [obtained November 27, 2018]

The Omushkego people describe culture as a journey or movement on the land. There are two words that the Omushkegowuk use to describe culture: *ootahskanishawin* where you come from (*ootah* here) and *itahskanishawin* where you are going (*itah* there). Looking back at traditional legends or *aataloohkana* is part of the journey moving forward.

Unit Context

Our Stories: Wisakaychak is an integrated literacy unit primarily designed to address expectations found in the Grade 4 Language strands: Oral Communication, Reading, and Writing. In addition, expectations from Grade 4 Omushkego Culture, Grade 4 Mathematics: Data Management and Probability, Grade 4 Health and Physical Education: Healthy Living, Grade 4 The Arts: Drama and Visual Arts, Grade 4 Science & Technology: Rocks and Minerals, and Omushkego Character Development: Cree Values are included throughout the unit.

This unit deals specifically with traditional Omushkego stories told by Elder Louis Bird of Peawanuck, Ontario. While these stories originate from an area known as the Hudson and James Bay Lowlands,

Louis Bird suggests that these stories be told and learned in all Ontario schools for the following reasons:

“Canadian people are told about European culture. Canada is a very proud multicultural country, praised around the world. All Canadians should learn about First Nations culture. These stories show the First Nations relationship to the land. All the characters in these stories are spiritually connected to the land. First Nations people survived on the land without central government, provincial government, municipal government, territorial government, or other governing systems. They were independent. These stories tell everybody about the nature of the First Nations people.”

These stories are part of a collection of legends and other stories that all Omushkego youth should be familiar with according to Elder Louis Bird. Consequently, these legends should be taught and learned in the following order:

- Grade 1: Misheshekak
- Grade 2: Shingibish
- Grade 3: Mishiawiyashishuk (Quotation Stories)
- Grade 4: Wisakaychak
- Grade 5: Ayas
- Grade 6: Pakaaskokan (Mystery Stories)
- Grade 7: Wemishoosh
- Grade 8: Anway

In keeping with the oral tradition, these stories should be told and more importantly interpreted by the elders familiar with them whenever possible.

The traditional Omushkego stories and Ontario Ministry of Education reading and writing exemplars described in this curriculum document can be found in the companion Grade 4 *Our Stories: Wisakaychak* resource document. The Wisakaychak and Chakapesh stories used in this unit took place after the Omushkego people came: a time when people and animals could talk to one another.

Many of the legends found in the Our Stories curriculum describe relationships between animals, among Omushkego people, with others, and with the land. Accordingly, bullying prevention and intervention activities are included in this unit.

About Bullying Prevention and Intervention

Pepler and Craig (2014) suggest that bullying prevention and intervention are not just about eliminating bullying, but are about developing safe and caring relationships.

“Bullying prevention strategies provide children and youth with awareness and skills:

- to initiate and engage in positive relationships.
- to prevent from bullying others.
- to cope effectively with being bullied (e.g., walk away or tell someone).”

“Bullying intervention strategies are used when children and youth experience problems with bullying. There are two approaches to intervention

1. Providing individualized supports to promote development in areas where children and youth are struggling (e.g., understanding, social skills, attitudes) and to promote their strengths.
2. Helping ensuring that children or youth relationships with teachers, peers, family and the community are both positive and support the development of constructive social understanding, behaviours, and attitudes.”

— from https://www.prevnet.ca/sites/prevnet.ca/files/prevnet_facts_and_tools_for_schools.pdf [obtained February 22, 2019]

“Bullying is aggressive behaviour that is typically repeated over time. It is meant to cause harm, fear or distress or create a negative environment at school for another person. Bullying occurs in a situation where there is real or perceived power imbalance.

Bullying can take many forms. It can be:

- Physical – hitting, shoving, damaging or stealing property
- Verbal – name calling, mocking, or making sexist, racist or homophobic comments
- Social – excluding others from a group or spreading gossip or rumours about them
- Written – writing notes or signs that are hurtful or insulting
- Electronic (commonly known as cyber-bullying) – spreading rumours and hurtful comments through the use of e-mail, cell phones (e.g., text messaging) and on social media sites.”

— from https://www.ontario.ca/page/bullying-we-can-all-help-stop-it?gclid=EAIaIQobChMIqIyJzZe04AIVwZ6zCh1zjQljEAAYASAAEgJPNvD_BwE [obtained February 11, 2019]

Integrating bullying prevention and intervention activities into classrooms and schools provides children and youth with opportunities to develop social, emotional, and problem-solving skills. Developing these skills can lead to positive relationships and improve their health and well-being.

A developmental approach to bullying prevention and intervention is used in the Our Stories curriculum. Therefore, while all grades (listed below) include definitions of bullying, forms of bullying, roles in bullying relationships, and strategies for addressing bullying, the focus may differ. The areas of focus and the grades where they occur are as follows:

1. Caring Behaviours (Grade 1: Task 3: Acting and Drawing Our Stories)

2. Caring and Uncaring (Bullying) Behaviours (Grade 4: Task 3: Acting and Drawing Our Stories)
3. Bullying Prevention and Intervention (Grade 7: Task 3: Acting and Drawing Our Stories)

Unit Summary

In this unit, students will investigate the physical characteristics of the landscape commonly found in the Weenusk First Nation or Mushkegowuk area. Next, they will listen to a local elder or storyteller tell traditional stories, *Wisakaychak the Rock Mover* and *Wisakaychak Tricks the Birds*, and retell them orally and visually through sketches. Then students will apply the elements of drama by role playing the characters from *Wisakaychak Tricks the Birds* story using a narrator and character dialogue from the text (reader's theatre). Next, they will review caring behaviours, describe uncaring behaviours (bullying), and outline steps that can be taken to intervene. Then students will create a mural showing the beginning, middle, and end of *Wisakaychak Cooks His Geese and Loses Them*. Following this, they will read *Wisakaychak Cooks His Geese and Loses Them*, respond to a series of statements that demonstrate their understanding of the story, and identify good reading strategies required for learning. Next, students will use story mapping and the writing process to develop a story describing a specific humorous situation involving Wisakaychak. Then they will identify good writing strategies to produce a final copy of their story. During this unit, students will be asked to reflect on their caring, listening, speaking, reading, and writing behaviours. **Notes:** 1) Collecting rocks as part of Task 1: Investigating Our Landscapes should occur in the fall if this unit is taught during the winter months. 2) An Our Stories: Wisakaychak bulletin board display should be set up before beginning this unit, e.g., collected photos of local storytellers, examples of local stories or legends, and pictures of local landscapes. Throughout this unit, student work should gradually replace teacher information placed on the bulletin board display.

About Differentiated Instruction

Differentiated instruction is an approach to instruction designed to maximize growth by considering the needs of each student at his or her current stage of development and offering that student a learning experience that responds to his or her individual needs. Differentiated instruction recognizes that equity of opportunity is not achieved through equal treatment and takes into account factors such as the student's readiness, interest, and learning preferences.

—from *Growing Success*, 2010, p. 146

Differentiated instruction (DI) is based on the idea that because students differ significantly in their *strengths, interests, learning styles, and readiness to learn*, it is necessary to adapt instruction to suit these differing characteristics. One or a number of the following elements can be differentiated in any classroom learning situation (Tomlinson, 2004):

- the *content* of learning (what students are going to learn, and when);
- the *process* of learning (the types of tasks and activities);
- the *products* of learning (the ways in which students demonstrate learning);

- the *affect/environment* of learning (the context and environment in which students learn and demonstrate learning).
—from *Learning for All*, 2013, p. 17

Classroom strategies that support differentiated instruction are as follows:

- taking into account the background and experiences of all students to meet their diverse interests, aptitudes, and learning needs;
- varying the form of assessment and instructional materials (e.g., printed text, visual or auditory representations);
- using various types of media;
- providing opportunities for different kinds of activities and different means of demonstrating learning;
- providing a safe and supportive environment that enhances students’ ability to learn.
—from *Learning for All*, 2013, p. 22

Culminating Task Assessment

In the culminating task assessment students will be exposed to other traditional Omushkego stories: *Chakapesh Gets Swallowed by a Fish*, *Chakapesh Snares the Sun*, and *Chakapesh in the Moon*. The students will visually represent what they heard in a sketch and retell the beginning, middle, and end of *Chakapesh Gets Swallowed by a Fish*, and add onto the story (Part I). Next, the students will read *Chakapesh Snares the Sun* independently or as a whole class and respond to a series of statements that demonstrate their understanding of the story (Part II). Then they will create their own Chakapesh story using the writing process to produce a published or final copy describing a specific humorous situation involving Chakapesh. Finally, the students will reflect on their thoughts and feelings about reading *Chakapesh Snares the Sun* and writing Chakapesh stories. (Part III).

Unit Planning for Combined Grades

Once topics have been laid out for the year, teachers should begin planning instructional units to integrate learning, keeping a culminating performance task in mind. The following are some suggestions for planning individual units:

- Focus instruction on “big ideas” and/or fundamental concepts and skills common to the two grades.
- Look for common threads between the different grade expectations, and identify themes and concepts that connect the two topics. Structure plans to focus on common themes, fundamental concepts or skills, and/or common processes, strategies, or products.
- Organize the unit around inquiry, which is a powerful learning tool. As students explore a topic, they seek out the learning experiences and resources that meet their needs. Common strategies and processes can be applied to different content.
- Use assessment and performance tasks for each grade in order to differentiate instruction as necessary.
- Design lessons that focus on developing appropriate skills and knowledge in the subject, as well as

literacy skills. Vary products, processes, content, and text levels to suit the grade and the needs of students.

- Use the same resources, where possible, across the grades for students who have similar levels of skill development and who show a similar level of sophistication in their understanding of the expectations in the language curriculum.
- Plan common lessons. Then plan student activities related to the lessons that can help students to deepen knowledge and understanding, use reasoning and strategies, and apply concepts, skills, or strategies explicitly taught during the lesson. These activities can be done in cross-grade or grade-specific groups or by individual students. The groups should be flexible. The activities should take into consideration the grade-specific topic of inquiry, required skills, developmental needs of the students, level of difficulty of the texts, and students' interests. Lessons need to be flexible to allow for responsive teaching as students progress. Different groups can develop expertise in a specific area and report back to the class in order to contribute to the learning of the whole class.
- Plan for similar and developmentally appropriate activities for students in both grades to do in health and physical education and in the arts.

—from *Combined Grades: Strategies to Reach a Range of Learners in Kindergarten to Grade 6, 2007*

Note: Except for content, overall and specific expectations are similar within each division, therefore it is recommended that combined grades be organized by division wherever possible.

Links to Prior Knowledge

To begin the unit, students should have some experiences related to the following:

Omushkego Culture

- listening to legends and stories
- recognizing and enjoying stories told for entertainment
- describing a series of events in a legend or story
- listening to traditional stories about legendary or heroic figures, animals, trees, and landscape features
- expressing their thoughts and feelings about tales or stories
- communicating the main idea of a story or words of guidance
- using simple sound patterns to learn new words
- showing respectful appreciation during a storytelling presentation

Language

- using active listening strategies in order to contribute meaningfully and work constructively in groups
- identifying a variety of listening comprehension strategies and using them appropriately before, during, and after listening in order to understand and clarify the meaning of oral texts
- understanding information and ideas in a variety of oral texts by identifying important information or ideas and some supporting details
- extending understanding of oral texts by connecting the ideas in them to their own knowledge and experience and to the world around them

- using appropriate speaking behaviours in a variety of situations, including small- and large-group discussions
- choosing a variety of appropriate words and phrases, including descriptive words and some technical vocabulary, and a few elements of style, to communicate their meaning accurately and engage the interest of their audience
- identifying some vocal effects, including tone, pace, pitch, and volume, and use them appropriately, and with sensitivity towards cultural differences, to help communicate their meaning
- identifying, in conversation with the teacher and peers, what strategies they found most helpful before, during, and after listening and speaking
- identifying a variety of reading comprehension strategies and using them appropriately before, during, and after reading to understand texts
- understanding a variety of texts by identifying important ideas and some supporting details
- extending understanding of texts by connecting the ideas in them to their own knowledge and experience, to other familiar texts, and to the world around them
- reading and understanding most high-frequency words, many regularly used words, and words of personal interest or significance, in a variety of reading contexts
- predicting the meaning of and rapidly solve unfamiliar words using different types of cues
- generating, gathering, and sorting ideas about a potential topic, using a variety of strategies and resources
- identifying and ordering main ideas and supporting details into units that could be used to develop a short, simple paragraph, using graphic organizers
- writing short humorous texts using a variety of forms
- revising, proofreading, and correcting their writing using guidelines developed with peers and the teacher and using a dictionary or thesaurus
- producing pieces of published work to meet identified criteria found on rubrics or **checklist**
- identifying what strategies they found most helpful before, during, and after writing and what steps they can take to improve as writers

Science and Technology

- assessing the impact of air, water or soils on society and the environment
- assessing the impact of human actions on air, water, or soils
- following established safety procedures during science and technology investigations
- using scientific inquiry/experimentation skills, and knowledge and skills acquired from previous investigations
- using appropriate science and technology vocabulary
- using a variety of forms (e.g., oral, written, graphic, multimedia) to communicate with different audiences and for a variety of purposes
- describing the interdependence between the living and non-living things

Mathematics

- collecting and organizing primary data
- displaying data in charts, tables, and graphs
- reading and describing primary data presented in charts, tables, and graphs

The Arts

- engaging 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
- planning and shaping the direction of a dramatic play or role play by building on their own and others' ideas, both in and out of role
- describing, using drama terminology, how elements and conventions of drama are used to shape their own and others' work
- identifying and giving examples of their strengths, interests, and areas for growth as drama participants and audience members
- creating 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
- using the principles and elements of design
- using a variety of materials, tools, and techniques to respond to design challenges
- identifying and documenting their strengths, their interests, and areas for improvement as creators of art

Health and Physical Education

- identifying the characteristics of healthy relationships (e.g., accepting differences, being inclusive, communicating openly, listening, showing mutual respect and caring, being honest) and describe ways of overcoming challenges (e.g., bullying, exclusion, peer pressure, abuse) in a relationship

Omushkego Character Development

- listening to, being considerate of, and honouring themselves and others (respect for themselves, students, teachers, and elders)
- using resources together (sharing)
- recognizing and accepting accountability to themselves and others for decisions made and action taken (responsibility to themselves and others)
- recognizing, valuing, and enjoying their own and another's language, traditions, and culture (appreciation for their culture and another's culture)
- controlling their actions or feelings that may be demonstrated by listening attentively, observing quietly, asking questions properly, and participating effectively (self-control)
- showing feelings of interest or concern that may be demonstrated by the kind treatment of others (caring)
- developing a willingness to put up with anything that annoys, troubles or hurts without losing self-control (patience).

Curriculum-Related Expectations for Assessment

Omushkego Culture:

Traditional Stories

- **listen to stories told for entertainment and words of guidance in order to understand and respond appropriately in a variety of situations for a variety of purposes;**
- **listen to traditional legends and popular stories in order to understand and respond appropriately in a variety of situations for a variety of purposes;**
- **use speaking skills and strategies appropriately to communicate with different audiences for a variety of purposes;**

Understanding Omushkego Cultural Knowledge and Values

- recognize traditional stories about legendary or heroic figures, animals, trees, and landscape features,
- recognize words of guidance
- recognize stories told for entertainment,
- describe a series of events in a legend or story,
- describe how various elements in a tale or story function,
- distinguish between fact and fiction,
- distinguish between stated and implied ideas in oral texts,

Developing Omushkego Cultural Skills

- listen to traditional stories about legendary or heroic figures, animals, trees, and landscape features,
- listen to words of guidance,
- listen to stories told for entertainment,

Investigating and Communicating Required Knowledge

- communicate the main idea of a tale or story and describe a sequence of events,

Applying Omushkego Cultural Knowledge, Skills, and Values

- use their knowledge of elements of grammar and oral language structures to understand what they have heard,
- extend understanding of traditional legends and popular stories by connecting the ideas in them to their own knowledge and experience; to other familiar texts, including print and visual texts; and to the world around them,
- use their knowledge of the organization and characteristics of different forms of traditional legends and stories as a guide before and during their telling,
- show respectful appreciation during a storytelling presentation.

Living Well

- follow Omushkego culture and language practices;**

Understanding Omushkego Cultural Knowledge and Values

- participate in group work,
- observe and identify ways to be helpful to teachers, parents and cultural teachers,
- listen respectfully to the voices of those more experienced, especially elders and adults,

Developing Omushkego Cultural Skills

–develop competence living (on or) off the land,

Investigating and Communicating Required Knowledge

–use appropriate Omushkego vocabulary and terminology to describe their inquiries and observations on the land, in school, or in community situations,

–speak using a clear voice and appropriate phrasing and expression in discussions on the land, in school, or in community situations,

Applying Omushkego Cultural Knowledge, Skills, and Values

–practice cultural ways or protocols for showing respect to an elder or cultural resource person,

–be supportive and encouraging of classmates,

–behave in cultural appropriate ways when learning from keepers of cultural knowledge,

–listen to the suggestions of others and how these can contribute to their well-being,

–behave in culturally appropriate ways when learning from culture,

–reflect on the knowledge, skills, and values they have at present and how these can be used to contribute to the nation/community.

Science and Technology:

Rocks and Minerals

• **assess the social and environmental impacts of human uses of rocks and minerals (1);**

• **investigate, test, and compare the physical properties of rocks and minerals (2);**

• **demonstrate an understanding of the physical properties of rocks and minerals (3).**

1. Relating Science and Technology to Society and the Environment

• assess the social and environmental costs and benefits of using objects in the built environment that are made from rocks and minerals

Sample issues: (a) Quarried stone, sand, and gravel are used to make concrete. We need the strength and long life that concrete gives to roads and buildings, but making concrete uses a lot of natural resources and energy.

(b) Aluminum is used to make soft drink containers and trash cans. It can be recycled many times, and recycling uses much less energy than making aluminum from ore.

(c) One person uses 5.4 kilograms of salt per year on food and another 180 kilograms a year for other things, such as de-icing roads and sidewalks in winter. We need salt in our diet, but when we use it excessively on our roads and sidewalks, it causes damage to cars, water, and plants.

(d) Clay is used to make plates and mugs, bricks for buildings, and kitty litter, but clay is mined. The products made from it break down at rates that are similar to those for other rocks (1.1);

• analyse the impact on society and the environment of extracting and refining rocks and minerals for human use, taking different perspectives into account (e.g., the perspectives of mine owners, the families of the miners, Aboriginal communities, the refinery workers, manufacturers of items who need the refined rocks and minerals to make their products, residents who live in communities located near refineries and manufacturing facilities and who are concerned about the environment)

Sample issues: (a) Surface mining is used to extract rocks and minerals for eventual human use. It is less hazardous for humans than underground mining, but it has a greater impact on the surface landscape, including the removal of significant amounts of rich topsoil. Efforts are being made by mining companies to reclaim land where mines and quarries have been closed. Mined-out quarries can be filled with water and used for recreational purposes. When a mine is closed, the topsoil that had been removed can be replaced and native species replanted.

(b) The smelting process is necessary to extract the metals contained in some ores that can then be made into products for human use. But the process produces waste materials, including gases that contribute to climate change, acid rain, and smog (1.2);

2. Developing Investigation and Communication Skills

- follow established safety procedures for outdoor activities and for working with tools, materials, and equipment (e.g., use scratch and streak test materials for the purposes for which they are intended; when working outdoors, leave the site as it was found) (2.1);

- use a variety of tests to identify the physical properties of minerals (e.g., hardness [scratch test], colour [streak test], magnetism) (2.2);

- use a variety of criteria (e.g., colour, texture, lustre) to classify common rocks and minerals according to their characteristics (2.3);

- use scientific inquiry/research skills (see page 15) to investigate how rocks and minerals are used, recycled, and disposed of in everyday life (e.g., nickel and copper are made into coins; coins that are out of circulation can be melted down and the metal can be used for making other things; calcium [from limestone], silicon [from sand or clay], aluminum [from bauxite], and iron [from iron ore] are made into cement that is used for roads and buildings; concrete can be returned to cement and concrete production facilities, and can be recycled; rocks from quarries are used for garden landscaping, and these rocks can be reused; marble is used for countertops and statues).

Sample guiding questions: Where might we find products made from rocks and minerals in our daily life? How might you find out other ways in which rocks and minerals are used in everyday items? Why might some people and groups have concerns about the use of some of these rocks and minerals? What might be some alternative materials that could be used instead of the rocks and minerals? How are some of the items made from rocks and/or minerals disposed of when they are no longer useful? Which minerals can be recycled or reused in other products? (2.4);

- use appropriate science and technology vocabulary, including hardness, colour, lustre, and texture, in oral and written communication (2.5);

- use a variety of forms (e.g., oral, written, graphic, multimedia) to communicate with different audiences and for a variety of purposes (e.g., use a graphic organizer to show how rocks and minerals are used in daily life) (2.6)

3. Understanding Basic Concepts

- describe the difference between rocks (composed of two or more minerals) and minerals (composed of the same substance throughout), and explain how these differences determine how they are used (3.1);

- describe the properties (e.g., colour, lustre, streak, transparency, hardness) that are used to identify minerals (3.2);
- describe how igneous, sedimentary, and metamorphic rocks are formed (e.g., Igneous rocks form when hot, liquid rock from deep below the earth's surface rises towards the surface, cools, and solidifies, for instance, after a volcanic eruption. Sedimentary rocks form when small pieces of the earth that have been worn away by wind and water accumulate at the bottom of rivers, lakes, and oceans and are eventually compacted and consolidated into rock; they can also be formed when sea water evaporates and the dissolved minerals are deposited on the sea floor. Metamorphic rocks form when pre-existing rocks are changed by heat and pressure.) (3.3);
- describe the characteristics of the three classes of rocks (e.g., Sedimentary rocks often have flat layers, are composed of pieces that are roughly the same size with pores between these pieces that are commonly filled with smaller grains, and sometimes contain fossils. Igneous rocks generally have no layers, have variable textures, and do not contain fossils. Metamorphic rocks may have alternating bands of light and dark minerals, or may be composed predominantly of only one mineral, such as marble or quartzite, and rarely contain fossils.), and explain how their characteristics are related to their origin (3.4).

Mathematics:

Data Management and Probability

- **collect and organize discrete primary data and display the data using charts and graphs, including stem-and-leaf plots and double bar graphs;**
- **read, describe, and interpret primary data and secondary data presented in charts and graphs, including stem-and-leaf plots and double bar graphs.**

Specific Expectations

Collection and Organization of Data

- collect data by conducting a survey (e.g., “Choose your favourite meal from the following list: breakfast, lunch, dinner, other.”) or an experiment to do with themselves, their environment, issues in their school or the community, or content from another subject, and record observations or measurements;
- collect and organize discrete primary data and display the data in charts, tables, and graphs (including stem-and-leaf plots and double bar graphs) that have appropriate titles, labels (e.g., appropriate units marked on the axes), and scales (e.g., with appropriate increments) that suit the range and distribution of the data, using a variety of tools (e.g., graph paper, simple spreadsheets, dynamic statistical software);

Data Relationships

- read, interpret, and draw conclusions from primary data (e.g., survey results, measurements, observations) and from secondary data (e.g., temperature data in the newspaper, data from the Internet about endangered species), presented in charts, tables, and graphs (including stem-and-leaf plots and double bar graphs);

- describe the shape of a set of data across its range of values, using charts, tables, and graphs (e.g. “The data values are spread out evenly.”; “The set of data bunches up around the median.”);
- compare similarities and differences between two related sets of data, using a variety of strategies (e.g., by representing the data using tally charts, stem-and-leaf plots, or double bar graphs; by determining the mode or the median; by describing the shape of a data set across its range of values).

Language: Oral Communication (Listening and Speaking)

- **listen in order to understand and respond appropriately in a variety of situations for a variety of purposes (1);**
- **use speaking skills and strategies appropriately to communicate with different audiences for a variety of purposes (2);**
- **reflect on and identify their strengths as listeners and speakers, areas for improvement, and the strategies they found most helpful in oral communication situations (3).**

1. Listening to Understand

Purpose

- identify purposes for listening in a variety of situations, formal and informal, and set goals related to specific listening tasks (e.g., to summarize the theme of a small-group drama presentation; to record important details about an upcoming event announced on the radio; to clarify suggestions for improvements in a peer writing conference) (1.1);

Active Listening Strategies

- demonstrate an understanding of appropriate listening behaviour by adapting active listening strategies to suit a variety of situations, including work in groups (e.g., demonstrate an understanding of when to speak, when to listen, and how much to say; summarize information and ideas from a small-group meeting; ask relevant questions to clarify meaning and link responses appropriately to the topic of conversation; adapt listening behaviour to the requirements of informal social settings and more formal settings) (1.2);

Comprehension Strategies

- identify a variety of listening comprehension strategies and use them appropriately before, during, and after listening in order to understand and clarify the meaning of oral texts (e.g., prepare for a visit by an elder by activating prior knowledge of the structure of traditional stories and discussing the subject of these stories; use sketches to record information or ideas presented orally) (1.3);

Demonstrating Understanding

- demonstrate an understanding of the information and ideas in a variety of oral texts by summarizing important ideas and citing important details (e.g., present an oral report to the class after listening to a guest speaker; use a graphic organizer to map the important ideas in a text; represent the important ideas of an oral text through visual art, music, or drama) (1.4);

Making Inferences/Interpreting Texts

- make inferences using stated and implied ideas in oral texts (e.g., listen "between the lines" to detect bias in an oral text) (1.5);

Extending Understanding

- extend understanding of oral texts by connecting the ideas in them to their own knowledge, experience, and insights; to other texts, including print and visual texts; and to the world around them (e.g., relate the topic of an oral presentation to prior knowledge and information from personal experiences, articles, movies, stories, or television shows; ask questions about relevant stated and implied details; relate the ideas of other speakers in a dialogue group to their own experiences; use role play and drama to connect the themes and emotions depicted in an oral text to real-life situations) (1.6);

Analyzing Texts

- analyze oral texts and explain how specific elements in them contribute to meaning (e.g., ideas and information, body language, tone of voice)

Teacher prompt: "How did the speaker's body language and tone of voice contribute to the meaning?" (1.7);

Point of View

- identify the point of view presented in oral texts and ask questions about possible bias (e.g., identify the use of words and/or phrases that signal generalizations or stereotypes about gender, culture, ability, or age)

Teacher prompts: "Whose point of view is presented in this poem?" "Whose point of view is excluded?" "Does this reflect the way the world is today?" "How might this text be different if another point of view were presented?" (1.8);

Presentation Strategies

- identify the presentation strategies used in oral texts and analyse their effect on the audience (e.g., the use of emotive language)

Teacher prompt: "Do you think this type of emotive language influences the audience in the way the speaker intends?" (1.9);

2. Speaking to Communicate

Purpose

- identify a variety of purposes for speaking (e.g., to entertain a wider school audience; to establish positive personal and learning relationships with peers; to ask questions or explore solutions to problems in small-group and paired activities; to solicit opinions and react to information and ideas in a discussion or dialogue group; to explain to another person how something works; to summarize and comment on an event or oral text for the class; to clarify and organize thinking in order to contribute to understanding in large and small groups) (2.1);

Interactive Strategies

- demonstrate an understanding of appropriate speaking behaviour in a variety of situations, including paired sharing and small- and large-group discussions (e.g., acknowledge and extend other group members' contributions; make relevant and constructive comments on the contributions of other group members) (2.2);

Clarity and Coherence

- communicate in a clear, coherent manner, presenting ideas, opinions, and information in a readily understandable form (e.g., respond in an appropriate order to multi-part, higher-level questions in a student-teacher conference or a group discussion; explain the results of research in an oral presentation, including a statement of the research focus, the procedures followed, and the conclusions reached; use an organizational pattern such as chronological order or cause and effect to present ideas in a dialogue or discussion) (2.3);

Appropriate Language

- use appropriate words and phrases from the full range of their vocabulary, including inclusive and non-discriminatory terms, and appropriate elements of style, to communicate their meaning accurately and engage the interest of their audience (e.g., use evaluative terms to clarify opinions and for emphasis; use descriptive words to give specificity and detail to personal anecdotes; use humour or emotive language to engage the audience's interest or sympathy) (2.4);

Vocal Skills and Strategies

- identify some vocal effects, including tone, pace, pitch, volume, and a range of sound effects, and use them appropriately and with sensitivity towards cultural differences to help communicate their meaning (e.g., adjust the pace of speaking for effect and to hold the listener's attention) (2.5);

Non-Verbal Cues

- identify some non-verbal cues, including facial expression, gestures, and eye contact, and use them in oral communications, appropriately and with sensitivity towards cultural differences, to help convey their meaning (e.g., use body language, such as moving closer, leaning forward, nodding or shaking their head for emphasis, to connect with their audience) (2.6);

Visual Aids

- use a variety of appropriate visual aids (e.g., CDs or DVDs, computer-generated graphic organizers, and concrete materials) to support or enhance oral presentations (e.g., use pictures or samples of different kites to illustrate a talk on how to build a kite) (2.7);

3. Reflecting on Oral Communication Skills and Strategies

Metacognition

- identify, in conversation with the teacher and peers, what strategies they found most helpful before, during, and after listening and speaking and what steps they can take to improve their oral communication skills

Teacher prompts: “What strategies do you use to monitor your listening to be sure that you are understanding the speaker?” “If, after listening, you think you don’t understand, what steps do you take to clear up your confusion?” “How do you identify the things that you do well as a speaker and what you would like to improve upon?” (3.1);

Interconnected Skills

- identify, in conversation with the teacher and peers, how their skills as viewers, representers, readers, and writers help them improve their oral communication skills

Teacher prompts: "How can viewing media texts help you as a listener or speaker?" "How can reading texts from different cultures help you connect to your audience as a speaker?" (3.2)

The Arts:

Drama

- **creating and presenting: apply the creative process (see pages 19 to 22) to dramatic play and process drama, using the elements and conventions of drama to communicate feelings, ideas, and stories (B1);**
- **reflecting, responding, and analyzing: apply the critical analysis process (see pages 23 to 28) to communicate feelings, ideas, and understandings in response to a variety of drama works and experiences (B2);**
- **exploring forms and cultural contexts: demonstrate an understanding of a variety of drama and theatre forms, traditions, and styles from the past and present, and their sociocultural and historical contexts (B3);**

B1. Creating and Presenting

- engage actively in drama exploration and role play, with a focus on exploring drama structures, key ideas, and pivotal moments in their own stories and stories from diverse communities, times, and places (e.g., use role play to explore the structure of traditional First Nations society; use “inner and outer circle” to examine moments of conflict and power imbalance in group improvisations on a common theme)

Teacher prompts: “What do you know and what do you imagine about how people in traditional First Nations society behaved?” “How will you adjust your gestures and voice while in role to portray the status of various characters in traditional stories” (B1.1);

- demonstrate an understanding of the element of role by selectively using a few other elements of drama (e.g., time and place; relationship; focus and emphasis) to build belief in a role and establish its dramatic context

Teacher prompts: “Show me, in role, (1) what is most important to the character you are playing; or (2) your favourite place to be; or (3) a person you rely upon; or (4) something that you feel you must do.” “What objects or props could you use to adapt the setting to emphasize your character’s occupation as a scientist?” (B1.2);

- plan and shape the direction of the drama or role play by posing questions and working with others to find solutions, both in and out of role (e.g., In role: improvise possible solutions to a problem; Out of role: help select a drama form to represent the group’s idea)

Teacher prompts: “What words or phrases can we contribute to role on the wall to deepen understanding of and belief in this character?” “What action will your character take to solve the problems he/she is facing?” (B1.3);

- communicate thoughts, feelings, and ideas to a specific audience, using audio, visual, and/or technological aids to enhance their drama work (e.g., use dimmed lights, black lights, and music to suggest a mood; project images with an overhead/data projector; use a microphone to enhance or create sound effects or amplify narration [such as a spirit communication in an Aboriginal story])

Teacher prompts: “How can you show the different meanings objects have in different contexts in everyday life (e.g., candles in ceremonies, birthdays, and festivals)?” “What objects could you use to symbolize who and what your character will miss on his/her journey?” (B1.4);

B2. Reflecting, Responding, and Analyzing

- express personal responses and make connections to characters, themes, and issues presented in their own and others’ drama works (e.g., make a mural or map to explore the setting of the drama; interview a partner in and out of role to discover physical and personality traits of a character; write a diary entry describing the relationship between two fictitious characters)

Teacher prompts: “What stands out for you in this drama/play?” “Which character do you most relate to? Why?” “What other stories or plays are you reminded of?” (B2.1);

- explain, using drama terminology, how elements and drama conventions are used to produce specific effects and/or audience responses in their own and others’ drama works (e.g., characters’ differing points of view can be used to create tension; comic characters and scenes can help relieve tension; thought tracking can give insight into a character)

Teacher prompts: “Who is the intended audience for this drama? What drama elements were adapted specifically to interest that audience?” “Why do you think the audience responded with laughter at that moment in the drama?” (B 2.2);

- identify and give examples of their strengths, interests, and areas for growth as drama participants and audience members (e.g., strength: using expressive gestures to communicate; interest: creative use of props and costumes; area for growth: maintaining focus in role)

Teacher prompts: “With what conventions (e.g., tableaux, role playing) did you feel you did your best work?” “If you were to go back and redo any of your work in this drama, what do you feel you could do better, and why?” “Did you explore a variety of possible solutions to the problem?” (B2.3);

B3. Exploring Forms and Cultural Contexts

- identify and describe some similarities in the purposes of process drama and more formal, traditional theatre productions (e.g., both forms use the elements of drama to tell stories, to allow the audience to imagine the possible outcomes and implications of human actions, and to engage the emotions of actors and audience)

Teacher prompt: “When we are role-playing together, how is this similar to and different from being in a play?” (B3.1);

- demonstrate an awareness of different kinds of drama and theatre from different times and places and of how they reflect their contexts (e.g., popular contemporary forms such as films or television shows; oral storytelling in earlier times and in contemporary contexts)

Teacher prompts: “How can drama help us to understand people, times, and places that we have never actually experienced in our own lives?” “What did you learn about traditional First Nations society by role-playing various characters in traditional stories?” (B3.2).

The Arts:

Visual Arts

- **creating and presenting: apply the creative process (see pages 19 to 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 (D1);**
- **reflecting, responding, and analyzing: apply the critical analysis process (see pages 2 to 28) to communicate feelings, ideas, and understandings in response to a variety of art works and art experiences (D2);**
- **exploring forms and cultural contexts: demonstrate an understanding of a variety of art forms, styles, and techniques from the past and present, and their sociocultural and historical contexts (D3);**

D1. Creating and Presenting

- create two- and three-dimensional works of art that express feelings and ideas inspired by their interests and experiences (e.g., a comic strip or a storyboard featuring a space voyage; an oil pastel drawing of peers in sports or dance poses; a painted still life of objects related to a hobby)

Teacher prompts: “How can you make your classmates look as if they are participating in a sport? Can you “freeze” them in a dynamic sports pose? How can you position them to show them in action, as in Ken Danby’s goalie in *At the Crease*?” “How can you arrange and cluster the objects to create a focal point with the emphasis on the most important ones?” (D1.1);

- demonstrate an understanding of composition, using selected principles of design to create narrative art works or art works on a theme or topic (e.g., a collaborative mural depicting a historical or an imaginary landscape in which objects and figures placed in the foreground create areas of emphasis, and objects placed in the background show diminishing size; a relief print of a seascape in which shapes that are similar, but are different in size or colour, give the work both unity and variety)

Teacher prompts: “How can you create emphasis in your art work by varying the value, width, and weight of your lines? In what other ways could you show emphasis?” “How can you repeat values of a colour in several places in your image to create unity?” (D1.2);

- use elements of design in art works to communicate ideas, messages, and understandings (e.g., create a poster using colour and cropping of space to propose a solution to climate change; use contour lines of various weights in a charcoal gesture drawing of a person to capture the impression of movement; create a paper sculpture portrait of a favourite comic character that explores positive and negative space, using techniques of folding, scoring, fringing, and crimping)

Teacher prompts: “How can you use contrast, emphasis, or variety to capture students’ attention and communicate your message?” “How would using recognizable symbols make your communication clearer or stronger?” (D1.3);

- use a variety of materials, tools, and techniques to determine solutions to design challenges (e.g., drawing: make contour drawings of overlapping objects that are easily recognizable [e.g., a piece of fruit, a shoe, a glove, a pitcher], using soft graphite drawing pencils [e.g., primary printers] and depicting the objects from different points of view [e.g., from the front, the back, the side])

- mixed media: make a collage to depict a dream, using cut and torn paper, tissue paper, and found objects in contrasting shapes with a focus on positive and negative space
- painting: use tempera paint and a range of monochromatic colour values to represent the emotional state of a character at a critical moment in a story that they have written or read
- printmaking: use low-relief found objects [e.g., lace, textured leaves, and tin foil] to make a collograph in which texture and shape are used to create the composition, and embellish the final inked print with oil-pastel drawing
- sculpture: make a clay or papier maché mask featuring exaggeration for dramatic effect and textures made by embossing, piercing, pinching, pressing, and/or scraping)

Teacher prompts: “From which point of view was it most challenging to draw that object? Why?” “How have you used monochromatic colour to create a mood in your painting?” “How can you increase the number of different textures that you can apply to the mask to give the surface more variety?” (D1.4); D2.Reflecting, Responding, and Analysing

- interpret a variety of art works, and identify the feelings, issues, themes, and social concerns that they convey (e.g., express their response to student drawings on a classroom gallery walk; identify artistic techniques that are used to influence the viewer; in role as a famous artist, write a journal entry or letter identifying the artist’s compositional choices and intentions)

Teacher prompts: “If an artist such as David Blackwood changed the contrast and value in his prints, how might they suggest a different mood or feeling?” “How might different people experience and interpret the same object or image?” (D2.1);

- analyse the use of elements and principles of design in a variety of art works, and explain how they are used to communicate meaning or understanding (e.g., the use of texture and negative space in Henry Moore’s abstract forms to suggest natural objects or figures; the use of tints and shades to explore vivid colour in Alma Thomas’s aerial view paintings; the use of bright colours and rounded shapes in children’s advertising to get their attention and convey a friendly feeling)

Teacher prompts: “How important are negative shapes in an art work? Why?” “What message is the artist conveying by distorting and abstracting the subject?” “Who is the poster directed towards? How has the artist used different elements to appeal to his or her audience?” (D2.2);

- identify and document their strengths, their interests, and areas for improvement as creators and viewers of art (e.g., review notes and sketches they have made during a visit to a public gallery, and summarize what tends to interest them when they look at art; after a classroom gallery walk, identify what they think are the most useful of the comments and suggestions that their classmates had written on sticky notes and placed on their art work)

Teacher prompts: “Reflecting on what you have learned, what would you do differently if you were to use a similar medium, process, or theme?” “What do you notice first when you look at works of art? What do you consider when you give yourself time to think before deciding whether you like an art work?” (D2.4);

D3. Exploring Forms and Cultural Contexts

- describe how visual art forms and styles represent various messages and contexts in the past and present (e.g., images that promote businesses, events, or festivals; paintings in art galleries that enrich, challenge, and engage viewers; picture books and graphic novels that inform and entertain; traditional and contemporary purposes of Aboriginal sculpture)

Teacher prompts: “What is the role of visual arts in our community? How can this role be expanded?” “What is the difference between the role of the artist and the role of the viewer?” “Where in our community do people see works of art?” (D3.1);

- demonstrate an awareness of a variety of art forms, styles, and traditions, and describe how they reflect the diverse cultures, times, and places in which they were made (e.g., wax-resist batik as a national art form in Indonesia; masks used in the celebrations of various cultures; symbols, motifs, and designs on totem poles; radial symmetry in patterns in Islamic art; contemporary and historical oil paintings in an art gallery)

Teacher prompts: “Where do they hold arts and crafts festivals in our community? What new art forms and art ideas did you see there that **you had** never seen before?” “Why do people make masks? How were they used in the past and how are they used today?” (D3.2).

Health and Physical Education:

Healthy Living

- **demonstrate an understanding of factors that contribute to healthy development (C1);**

Personal Safety and Injury Prevention

- describe various types of bullying and abuse (e.g., social, physical, verbal), including bullying using technology (e.g., via e-mail, text messaging, chat rooms, websites), and identify appropriate ways of responding

Teacher prompt: “What is an example of social bullying? Physical bullying? Verbal bullying?”

Student: “Social bullying could include leaving someone out of the group, refusing to be someone’s partner, spreading rumours in person or online, or totally ignoring someone. Physical bullying could include pushing someone, pulling hair, or knocking a person down. Verbal bullying could include name calling, mocking, teasing about appearance, including weight, size, or clothing, and making sexist, racist, or homophobic comments in person or online. Any of these kinds of bullying could cause emotional pain.”

Teacher prompt: “Do girls and boys bully in different ways? Is one type of bullying any more or less hurtful than another?”

Student: “It might be more common for boys to bully physically or for girls to bully socially by spreading rumours or leaving people out, but that’s not always true. Social or emotional bullying is more difficult to see but it can be just as hurtful.”

Teacher prompt: “In cases of abuse, it is not uncommon for the person being abused to know the person who is abusing them. If a friend told you that she had a secret and that she was being abused, how could you help?”

Student: “I would tell my friend to ask an adult that she trusts so that she can get help. I would listen and be there to support my friend.”

Teacher prompt: “If you are a bystander and you see bullying online, what can you do?”

Student: “I can stand up for the person. I can tell the person being bullied to get offline and try to help them get help.” (C1.3).

Language: Reading

- **read and demonstrate an understanding of a variety of literary, graphic, and informational texts, using a range of strategies to construct meaning (1);**
- **recognize a variety of text forms, text features, and stylistic elements and demonstrate understanding of how they help communicate meaning (2);**
- **use knowledge of words and cueing systems to read fluently (3);**
- **reflect on and identify their strengths as readers, areas for improvement, and the strategies they found most helpful before, during, and after reading (4);**

1. Reading for Meaning

Variety of Texts

- read a variety of texts from diverse cultures, including literary texts (e.g., myths, plays, short stories, chapter books, letters, diaries, poetry), graphic texts (e.g., graphic novels, diagrams, brochures, graphs and graphic organizers, charts and tables, maps), and informational texts (e.g., textbooks, non-fiction books on a range of topics, print and online newspaper and magazine articles or reviews, print and online encyclopedias and atlases, electronic texts such as e-mails or zines) (1.1);

Purpose

- identify a variety of purposes for reading and choose reading materials appropriate for those purposes (e.g., letters and diaries for information and new ideas, leisure/hobby books and magazines for recreation and interest, print and online magazine or newspaper articles to research a current issue, instructions or information about how to play a computer game) (1.2);

Comprehension Strategies

- identify a variety of reading comprehension strategies and use them appropriately before, during, and after reading to understand texts (e.g., activate prior knowledge through brainstorming; ask questions to focus or clarify reading; use visualization to clarify details about such things as the sights, sounds, and smells in a medieval castle; make and confirm predictions based on evidence from the text; synthesize ideas during reading to generate a new understanding of a text) (1.3);

Demonstrating Understanding

- demonstrate understanding of a variety of texts by summarizing important ideas and citing supporting details (e.g., make an outline of a section from a textbook in another subject to prepare for a test) (1.4);

Making Inferences/Interpreting Texts

- make inferences about texts using stated and implied ideas from the texts as evidence

Teacher prompts: "What does the graphic show that the text doesn't tell you?" "If you just saw the picture without the speech bubble/text box, what would you think?" "What does the author want you to realize when she says...?" (1.5);

Extending Understanding

- extend understanding of texts by connecting the ideas in them to their own knowledge, experience, and insights, to other familiar texts, and to the world around them

Teacher prompts: "Are there personal connections that you can make to the events in the text?" "How are other books by this author similar to the one we are reading?" "Which other books/movies/articles/online texts share a similar topic/theme/point of view?" (1.6);

Analyzing Texts

- analyze texts and explain how specific elements in them contribute to meaning (e.g., narrative: characters, setting, main idea, problem/challenge and resolution, plot development; review: statement of opinion, reasons for opinion, concluding statement)

Teacher prompts: "How does the author use the setting to establish the mood of the text? Is it effective?" "How does the author use the opening paragraph to establish a framework for the book review?" (1.7);

Responding to and Evaluating Texts

- express opinions about the ideas and information in texts and cite evidence from the text to support their opinions

Teacher prompts: "Do you agree with the decisions made by the main character in the story?" "What is your opinion of this newspaper article? What evidence in the text supports your opinion?" (1.8);

Point of View

- identify the point of view presented in a text, citing supporting evidence from the text, and suggest some possible alternative perspectives (e.g., identify words or phrases that reveal the point of view presented; write a letter or use role play to present the perspective of a character whose voice is not heard in the text)

Teacher prompt: "Whose voice/opinion is missing from this text? Why do you think it has been left out of the text? What words might you give to this missing voice?" (1.9);

2. Understanding Form and Style

Text Forms

- explain how the particular characteristics of various text forms help communicate meaning, with a focus on literary texts such as a diary or journal (e.g., first-person record of events, thoughts, and feelings, usually in prose, gives a personal perspective on events; dated daily or weekly entries provide context), graphic texts such as a brochure (e.g., headings, subheadings, text boxes, photographs, lists, and maps clarify and highlight important material), and informational texts such as an encyclopedia (e.g., table of contents, glossary, index, headings, and subheadings help the reader use key words to locate information) (2.1);

Text Patterns

- recognize a variety of organizational patterns in texts of different types and explain how the patterns help readers understand the texts (e.g., comparison in an advertisement; cause and effect in a magazine or newspaper article) (2.2);

Elements of Style

- identify various elements of style - including alliteration, descriptive adjectives and adverbs, and sentences of different types, lengths, and structures - and explain how they help communicate meaning (e.g., alliteration and rhythm can emphasize ideas or help convey a mood or sensory impression) (2.4);

3. Reading With Fluency

Reading Familiar Words

- automatically read and understand high-frequency words, most regularly used words, and words of personal interest or significance in a variety of reading contexts (e.g., words from grade-level texts; terminology used regularly in discussions and posted on anchor charts; words from shared-, guided-, and independent-reading texts and some regularly used resource materials in the curriculum subject areas) (3.1);

Reading Unfamiliar Words

- predict the meaning of and rapidly solve unfamiliar words using different types of cues, including:
 - semantic (meaning) cues (e.g., prefixes, suffixes, base words, phrases, sentences, and visuals that activate existing knowledge of oral and written language);
 - syntactic (language structure) cues (e.g., word order; language patterns such as those for regular and irregular plurals, possessives, and contractions; punctuation);
 - graphophonic (phonological and graphic) cues (e.g., familiar words within larger words: highlight, enlighten; recognizable sequences of letters within long words: spacious, conscious, delicious) (3.2);

Reading Fluently

- read appropriate texts at a sufficient rate and with sufficient expression to convey the sense of the text readily to the reader and an audience (e.g., read orally in role as part of a readers' theatre, using appropriate phrasing and expression) (3.3);

4. Reflecting on Reading Skills and Strategies

Metacognition

- identify, in conversations with the teacher and peers or in a reader's notebook, what strategies they found most helpful before, during, and after reading and how they can use these and other strategies to improve as readers

Teacher prompts: "How do you check to be sure that you are understanding while you read?" "What helps you identify the important ideas while you are reading?" "What helps you 'read between the lines'?" "How do you know if you are not understanding?" "What 'fix-up' strategies work effectively for you?" (4.1);

Interconnected Skills

- explain, in conversations with the teacher and peers or in a reader's notebook, how their skills in listening, speaking, writing, viewing, and representing help them make sense of what they read (e.g.,

orally summarizing what has been read helps a reader to check on understanding; engaging in dialogue about a text helps the reader understand other perspectives and interpretations of a text)

Teacher prompt: "How does conferencing with a peer or the teacher about a text help you understand the text better?" (4.2).

Language: Writing

- **generate, gather, and organize ideas and information to write for an intended purpose and audience (1);**
- **draft and revise their writing, using a variety of informational, literary, and graphic forms and stylistic elements appropriate for the purpose and audience (2);**
- **use editing, proofreading, and publishing skills and strategies, and knowledge of language conventions, to correct errors, refine expression, and present their work effectively (3);**
- **reflect on and identify their strengths as writers, areas for improvement, and the strategies they found most helpful at different stages in the writing process (4);**

1. Developing and Organizing Content

Purpose and Audience

- identify the topic, purpose, and audience for a variety of writing forms (e.g., a cinquain or shape poem modelled on the structures and style of poems read, to contribute to a student poetry anthology for the school library; a set of directions to complete a science experiment on pulleys and gears, for a class presentation; a timeline of significant events in the writer's life, to accompany a biography for a class collection)

Teacher prompts: "How will you identify your topic?" "What is the purpose of your writing?" "What form will best suit the purpose?" "Who will your audience be?" (1.1);

Developing Ideas

- generate ideas about a potential topic using a variety of strategies and resources (e.g., brainstorm; formulate and ask questions to identify personal experiences, prior knowledge, and information needs) (1.2);

Research

- gather information to support ideas for writing using a variety of strategies and oral, print, and electronic sources (e.g., identify key words to help narrow their searches; cluster ideas; develop a plan for locating information; scan texts for specific information, including teacher readalouds, mentor texts, reference texts, shared-, guided-, and independent-reading texts, and media texts) (1.3);

Classifying Ideas

- sort and classify ideas and information for their writing in a variety of ways (e.g., by underlining key words and phrases; by using graphic and print organizers such as mind maps, concept maps, timelines, jot notes, bulleted lists) (1.4);

Organizing Ideas

- identify and order main ideas and supporting details and group them into units that could be used to develop a summary, using a variety of graphic organizers (e.g., a Venn diagram, a paragraph frame) and organizational patterns (e.g., generalization with supporting information, cause and effect) (1.5);

Review

- determine whether the ideas and information they have gathered are relevant and adequate for the purpose, and do more research if necessary (e.g., discuss material with a peer or adult using a KWHLW organizer: What do I know? What do I want to learn? How will I find out? What have I learned? What do I still want to know?; compare their material to the content of similar texts) (1.6);

2. Using Knowledge of Form and Style in Writing

Form

- write more complex texts using a variety of forms (e.g., a storyboard using captions and photographs or drawings to recount a significant event in their life; a report, including jot notes, comparing the environments of two or more regions in Canada; a letter to the author about the student's reaction to a particular text; a summary of the role of a medieval person; a review of a book or website; an original folk tale, fairy tale, or tall tale, or an extension of an existing tale; a board game related to a unit of study) (2.1);

Voice

- establish a personal voice in their writing, with a focus on using words and stylistic elements that convey a specific mood such as amusement (e.g., use simple irony to poke fun at themselves: "Lucky me. I got to do the dishes.") (2.2);

Word Choice

- use specific words and phrases to create an intended impression (e.g., comparative adjectives such as faster; words that create specific effects through sound, as in alliteration for emphasis: rotten rain) (2.3);

Sentence Fluency

- use sentences of different lengths and structures (e.g., complex sentences incorporating conjunctions such as because, so, if) (2.4);

Point of View

- identify their point of view and other possible points of view on the topic, and determine whether their information sufficiently supports their own view

Teacher prompt: "Have you included enough details that support your point of view? What facts or details that you have left out would challenge your point of view?" (2.5);

Preparing for Revision

- identify elements of their writing that need improvement, using feedback from the teacher and peers, with a focus on specific features (e.g., logical organization, depth of content)

Teacher prompts: "How might you reorganize the information to make it easier for the audience to understand?" "Are there clear links between your ideas?" "Can you add one sentence that would help clarify your main idea?" (2.6);

Revision

- make revisions to improve the content, clarity, and interest of their written work, using several types of strategies (e.g., reordering sentences; removing repetition or unnecessary information; changing the sequence of ideas and information and adding material if appropriate; adding transition words and phrases to link sentences and/or paragraphs and improve the flow of writing; adding or substituting words from other subject areas, word lists, and a variety of sources, such as a dictionary or thesaurus and the Internet, to clarify meaning or add interest; checking for and removing negative stereotypes, as appropriate)

Teacher prompts: "What words or phrases could you use to help the reader follow your thinking more easily?" "What descriptive words could you add to make your characters come alive for the reader?" (2.7);

Producing Drafts

- produce revised, draft pieces of writing to meet identified criteria based on the expectations related to content, organization, style, and use of conventions (2.8);

3. Applying Knowledge of Language Conventions and Presenting Written Work Effectively

Spelling Familiar Words

- spell familiar words correctly (e.g., words from their oral vocabulary, anchor charts, and shared-, guided-, and independent-reading texts; words used regularly in instruction across the curriculum) (3.1);

Spelling Unfamiliar Words

- spell unfamiliar words using a variety of strategies that involve understanding sound-symbol relationships, word structures, word meanings, and generalizations about spelling (e.g., pronounce the silent letters in words: k-now; divide long words into manageable chunks; make connections between words with similar spellings; apply knowledge of vowel patterns to new words; apply knowledge of letter patterns and rules for forming regular and irregular plurals and possessive contractions; identify roots in related words: explore, explorer, exploration; highlight the differences between similar words; use mnemonics: twin is two) (3.2);

Vocabulary

- confirm spellings and word meanings or word choice using different types of resources appropriate for the purpose (e.g., locate words in online and print dictionaries using alphabetical order, entry words, guide words, pronunciation, and homographs; use a variety of dictionaries such as a dictionary of idioms or homonyms; use a thesaurus to find alternative words) (3.3);

Punctuation

- use punctuation appropriately to help communicate their intended meaning, with a focus on the use of: the apostrophe to indicate possession, and quotation marks to indicate direct speech (3.4);

Grammar

- use parts of speech appropriately to communicate their meaning clearly, with a focus on the use of: common and proper nouns; verbs in the simple present, past, and future tenses; adjectives and adverbs; subject/verb agreement; prepositions; and conjunctions (e.g., since, through, until) (3.5);

Proofreading

- proofread and correct their writing using guidelines developed with peers and the teacher (e.g., an editing checklist specific to the writing task; a posted class writing guideline) (3.6);

Publishing

- use some appropriate elements of effective presentation in the finished product, including print, script, different fonts, graphics, and layout (e.g., use legible printing and some cursive writing; use a variety of font sizes and colours to distinguish headings and subheadings from the body of the text; supply detailed labels for diagrams in a report; include graphs such as a bar graph or a pie graph) (3.7);

Producing Finished Works

- produce pieces of published work to meet identified criteria based on the expectations related to content, organization, style, use of conventions, and use of presentation strategies (3.8);

4. Reflecting on Writing Skills and Strategies

Metacognition

- identify what strategies they found most helpful before, during, and after writing and what steps they can take to improve as writers

Teacher prompts: "Explain how you used the thesaurus to help with your revisions." "How does keeping a writer's notebook help you plan your next steps for writing?" (4.1);

Interconnected Skills

- describe, with prompting by the teacher, how their skills in listening, speaking, reading, viewing, and representing help in their development as writers

Teacher prompts: "How does your experience of variety of texts help you as a writer?" "In what way is talking before writing helpful to you?" "How does it help you to listen to someone else read your writing?" (4.2);

Portfolio

- select pieces of writing that they think reflect their growth and competence as writers and explain the reasons for their choice (4.3).

Omushkego Culture

Character Development

- **develop the values or general more stable beliefs generated from personal experiences (learned by directed encounters with an object or situation) and cultural transmission (learned from others) that are considered essential for meaningful life in the world around them;**
- listen to, be considerate of, and honour themselves (respect for themselves);
- listen to, be considerate of, and honour students (respect for students);
- listen to, be considerate of, and honour teachers (respect for teachers);
- listen to, be considerate of, and honour elders (respect for elders);
- listen to, be considerate of, and honour the land (respect for the environment);
- recognize and accept accountability for themselves for decisions made and action taken (responsibility to themselves);

- recognize and accept accountability to others for decisions made and action taken (responsibility to others);
- recognize and accept accountability to the class for decisions made and action taken (responsibility to the class);
- recognize, value and enjoy their own language, traditions, and culture (appreciation for their culture);
- recognize, value and enjoy another’s language, traditions, and culture (appreciation for another’s culture);
- recognize and appreciate the significance of teasing and joking (humour);
- control their actions or feelings that may be demonstrated by listening attentively, observing quietly, asking questions properly, and participating effectively (self-control);
- show feelings of interest or concern that may be demonstrated by the kind treatment of others, e.g., give positive reinforcement, help others, and listen to, acknowledge, and consider differing opinions (caring);
- develop a willingness to put up with anything that annoys, troubles or hurts without losing self-control (patience).

Assessment

Assessment is the process of gathering information about a student’s progress through a variety of strategies and tools. The purpose of assessment is to monitor students’ progress as they work through the pre-tasks and to provide ongoing feedback to students on how to improve their performances. Information gathered during the assessment process also assists teachers in making appropriate accommodations to meet the learning needs of individual students and to plan for any additional instruction or practice that they may require.

Assessment **for** learning is the process of seeking and interpreting evidence for use by learners and their teachers to decide where the learners are in their learning, where they need to go, and how best to get there.

Assessment **as** learning focuses on the explicit fostering of students’ capacity over time to be their own best assessors, but teachers need to start by presenting and modeling external, structured opportunities for students to assess themselves.

Assessment **of** learning is the assessment that becomes public and results in statements or symbols about how well students are learning. It often results in pivotal decisions that will affect students’ futures.

— from *Growing Success, Assessment, Evaluation and Reporting in Ontario Schools, 2010*, p.31

Evaluation

Evaluation involves the process of reviewing student performances and products and making judgments about how well the student has performed in relation to the expectations and the criteria that are linked to the achievement chart categories. Teachers review their formative assessment observations as they

prepare students for their evaluation tasks and make appropriate accommodations for students based on their needs.

Evaluation information will be used to provide feedback to students on their performance, to plan next steps in programming, and to report to parents/guardians on student progress and achievement. In addition, teachers who wish to assess expectations addressed in other subjects will need to use subject-specific rubrics to evaluate student performance. These rubrics can be found in the following documents: *the Ontario Curriculum Grades 1–8, Science & Technology, 2007*, pp. 26 and 27, *the Ontario Curriculum Grades 1–8, Mathematics, 2005*, pp. 22 and 23, *the Ontario Curriculum Grades 1–8, The Arts, 2009*, pp. 34 and 35, and *the Ontario Curriculum Grades 1–8, Health and Physical Education, 2010*, pp. 38 and 39.

**Rubrics, Checklists, Anecdotal Record, and Rating Scale for use with the Culminating Task:
Finding Out About More Stories**

The rubrics, checklists, anecdotal record, and rating scale provided with this culminating task are used to evaluate student performance based on the achievement levels outlined on pages 20 and 21 in *the Ontario Curriculum Grades 1–8, Language, 2006*. While the rubrics supply the specifics of what is being assessed, the checklists following each rubric support the assessment of knowledge and understanding in each. The rating scale provided with this culminating task is used to evaluate student development of Omushkego values found on pages 235 and 236 in *the Omushkego Curriculum Grade 4 to Grade 8, 2014*.

Retelling Our Stories: Chakapesh Gets Swallowed by a Fish Rubric

Category	Level 1	Level 2	Level 3	Level 4
Knowledge and Understanding – Subject-specific content acquired in each grade (knowledge), and the comprehension of its meaning and significance (understanding)				
Knowledge of content (e.g., forms of text; strategies associated with reading, writing, speaking, and listening; elements of style; terminology; conventions)	– demonstrates limited knowledge of strategies associated with speaking and listening	– demonstrates some knowledge of strategies associated with speaking and listening	– demonstrates considerable knowledge of strategies associated with speaking and listening	– demonstrates thorough knowledge of strategies associated with speaking and listening
Understanding of content (e.g., concepts; ideas; opinions; relationships among facts, ideas, concepts, themes)	– demonstrates limited understanding of beginning, middle, and end of spoken text through illustrations and written and oral responses	– demonstrates some understanding of beginning, middle, and end of spoken text through illustrations and written and oral responses	– demonstrates considerable understanding of beginning, middle, and end of spoken text through illustrations and written and oral responses	– demonstrates thorough understanding of beginning, middle, and end of spoken text through illustrations and written and oral responses
Thinking – The use of critical and creative thinking skills and/or processes				
Use of critical/creative thinking processes (e.g., reading process, writing process, oral discourse, research, critical/creative analysis, critical literacy, metacognition, invention)	– uses creative thinking processes to tell what Chakapesh did after his sister rescued him from the big fish with limited effectiveness	– uses creative thinking processes to tell what Chakapesh did after his sister rescued him from the big fish with some effectiveness	– uses creative thinking processes to tell what Chakapesh did after his sister rescued him from the big fish with considerable effectiveness	– uses creative thinking processes to tell what Chakapesh did after his sister rescued him from the big fish with a high degree of effectiveness
Communication – The conveying of meaning through various forms				
Expression and organization of ideas and information (e.g., clear expression, logical organization) in oral, visual, and written forms, including media forms	– expresses and organizes main ideas and information with limited effectiveness – presents almost no supporting details	– expresses and organizes main ideas and information with some effectiveness and clarity – presents few supporting details	– expresses and organizes main ideas and information with considerable effectiveness and clarity – presents many supporting details using wording from the text	– expresses and organizes main ideas and information with a high degree of effectiveness and clarity and precision – presents almost all supporting details in his or her own words

My Listening and Speaking Checklist

Look for students to

General

- complete listening and speaking checklists effectively and efficiently

Listening

- show they are paying attention by looking at the speaker
- make sure they do not bother others when they are trying to listen
- make sure that they do not let others bother them when they are trying to listen
- listen carefully without interrupting
- know why they are listening
- concentrate on what the speaker is saying
- listen for the main ideas first and the details second
- make notes when they will be of use to them
- ask good questions when they don't understand what they have heard
- wait their turn to speak
- think about what they have heard

Speaking

- make an effort to speak clearly
- try to use new and effective words
- stay on topic and speak to the point
- concentrate on using correct grammar
- enjoy speaking to a group
- give other students a chance to speak
- participate in group discussions
- think about answers before stating them aloud
- make my speech interesting by varying the tone
- try to avoid using fillers like “um”, “eh”, “O.K” etc.
- make eye contact with the audience
- persuade people to accept my point of view
- respond positively to the contributions of others

Reading Our Stories: Chakapesh Snares the Sun Rubric

Category	Level 1	Level 2	Level 3	Level 4
Knowledge and Understanding – Subject-specific content acquired in each grade (knowledge), and the comprehension of its meaning and significance (understanding)				
Knowledge of content (e.g., forms of text; strategies associated with reading, writing, speaking, and listening; elements of style; terminology; conventions) (Parts 1 to 4)	– demonstrates limited knowledge of strategies associated with reading, e.g., retelling	– demonstrates some knowledge of strategies associated with reading, e.g., retelling	– demonstrates considerable knowledge of strategies associated with reading, e.g., retelling	– demonstrates thorough knowledge of strategies associated with reading, e.g., retelling
Understanding of content (e.g., concepts; ideas; opinions; relationships among facts, ideas, concepts, themes) (Parts 1 to 4)	– demonstrates limited understanding of content	– demonstrates some understanding of content	– demonstrates considerable understanding of content	– demonstrates thorough understanding of content
Thinking – The use of critical and creative thinking skills and/or processes				
Use of critical/creative thinking processes (e.g., reading process, writing process, oral discourse, research, critical/creative analysis, critical literacy, metacognition, invention) (Parts 1 to 8)	– uses reading process with limited effectiveness – explains personal point of view with limited clarity and supporting evidence	– uses reading process with some effectiveness – explains personal point of view with some clarity and supporting evidence	– uses reading process with considerable effectiveness – explains personal point of view with considerable clarity and supporting evidence	– uses reading process with a high degree of effectiveness – explains personal point of view with a high degree of clarity and supporting evidence
Communication – The conveying of meaning through various forms				
Expression and organization of ideas and information (e.g., clear expression, logical organization) in oral, visual, and written forms,	– expresses ideas with limited clarity and detail	– expresses ideas with some clarity and detail	– expresses ideas with considerable clarity and detail	– expresses ideas with a high degree of clarity and detail

including media forms (Parts 3 and 4)	– organizes ideas and information from the text with limited effectiveness	– organizes ideas and information from the text with some effectiveness	– organizes ideas and information from the text with considerable effectiveness	– organizes ideas and information from the text with a high degree of effectiveness
Use of conventions (e.g., grammar, spelling, punctuation, usage) vocabulary, and terminology of that discipline in oral, visual, and written forms, including media forms (Parts 5 and 6)	– shows limited understanding of the use of dialogue, e.g., commas, periods, and quotation, question, and exclamation marks	– shows some understanding of the use of dialogue, e.g., commas, periods, and quotation, question, and exclamation marks	– shows considerable understanding of the use of dialogue and uses them appropriately, e.g., commas, periods, and quotation, question, and exclamation marks	– shows a high degree of understanding of the use of dialogue and uses them appropriately to clarify meaning, e.g., commas, periods, and quotation, question, and exclamation marks
Application – The use of knowledge and skills to make connections within and between various contexts				
Making connections within and between various contexts (e.g., between the text and personal knowledge or experience, other texts, and the world outside the school; between disciplines) (Parts 7 and 8)	– makes connections between the text and personal experience with limited effectiveness	– makes connections between the text and personal experience with some effectiveness	– makes connections between the text and personal experience with considerable effectiveness	– makes connections between the text and personal experience with a high degree of effectiveness

My Reading Checklist

Look for students to

General

complete reading checklist effectively and efficiently

Reading

expect meaning from text

select important information

scan for cues

predict words based on existing knowledge of oral and written language (semantic)

substitute words based on word order or language patterns (syntactic)

find familiar words within larger words (graphophonic)

skip over words

reread when meaning is unclear

use visualization to clarify details

self-correct

apply different speeds and strategies to suit occasion

have confidence reading

ask questions to focus or clarify reading

make and confirm predictions based on evidence from the text

make personal connections to events in the text

see and enjoy humour in text

Writing Our Stories: My Chakapesh Story Rubric

Category	Level 1	Level 2	Level 3	Level 4
Knowledge and Understanding – Subject-specific content acquired in each grade (knowledge), and the comprehension of its meaning and significance (understanding)				
Knowledge of content (e.g., forms of text; strategies associated with reading, writing, speaking, and listening; elements of style; terminology; conventions)	– demonstrates limited knowledge of strategies associated with writing	– demonstrates some knowledge of strategies associated with writing	– demonstrates considerable knowledge of strategies associated with writing	– demonstrates thorough knowledge of strategies associated with writing
Understanding of content (e.g., concepts; ideas; opinions; relationships among facts, ideas, concepts, themes)	– demonstrates limited understanding of Chakapesh in Omushkego culture	– demonstrates some understanding of Chakapesh in Omushkego culture	– demonstrates considerable understanding of Chakapesh in Omushkego culture	– demonstrates thorough understanding of Chakapesh in Omushkego culture
Thinking – The use of critical and creative thinking skills and/or processes				
Use of planning skills (e.g., generating ideas, gathering information, focusing research, organizing information)	– uses very few, simple ideas that have little or no connection to the story line	– uses some simple ideas that are connected to the story line	– uses developed ideas that are connected to the story line	– uses well-developed ideas that advance the story line
Use of critical/creative thinking processes (e.g., reading process, writing process, oral discourse, research, critical/creative analysis, critical literacy, metacognition, invention)	– uses creative writing process to describe a specific situation involving Chakapesh with limited effectiveness – presents point of view of characters without supporting evidence	– uses creative writing process to describe a specific situation involving Chakapesh with some effectiveness – presents point of view of characters with some supporting evidence that makes inferences about the characters’ motivations and feelings	– uses creative writing process to describe a specific situation involving Chakapesh with considerable effectiveness – presents point of view of characters with considerable supporting evidence that makes inferences about the characters’ motivations and feelings	– uses creative writing process to describe a specific situation involving Chakapesh with a high degree of effectiveness – presents point of view of characters with a high degree of supporting evidence that makes complex inferences about the characters’ motivations and feelings
Communication – The conveying of meaning through various forms				
Expression and organization of ideas and information (e.g., clear expression, logical organization) in oral, visual, and written forms, including media forms	– has no clear beginning, middle, or end – contains ideas and details that are unconnected and has no paragraph structure	– shows some evidence of a beginning, middle, and an end – includes ideas and details that are somewhat connected within paragraphs	– has a clear beginning, a middle, and a logical end – has sentences that are linked together in paragraphs	– flows smoothly, progressing logically from the beginning to the middle to the end – has sentences that are clearly organized in paragraphs to develop the story line

	– presents almost no supporting details	– presents few supporting details	– presents many supporting details using wording from the text	– presents almost all supporting details in his or her own words
Communication for different audiences and purposes (e.g., use of appropriate style, voice, point of view, tone) in oral, visual, and written forms, including media forms	– the purpose of the writing is unclear to the reader – only simple sentences are used – the vocabulary is limited or used inappropriately, with few descriptive words – humour and exaggeration are not used	– the purpose of the writing is somewhat clear to the reader – some variety in sentences is evident, but the types of sentences are limited – a limited variety of vocabulary is used appropriately but with limited effect – there is limited use of humour and exaggeration	– the purpose of the writing is clear to the reader – a variety of sentences are used – a wide variety of vocabulary is used appropriately to add descriptive detail to the story – some humour and exaggeration are used	– the purpose of the writing is clear and engages the reader – a wide variety of sentences are used to enhance the writing – an extensive vocabulary creates images or pictures for the reader – humour and exaggeration have been used effectively
Use of conventions (e.g., grammar, spelling, punctuation, usage) vocabulary, and terminology of that discipline in oral, visual, and written forms, including media forms	– shows limited understanding of the use of conventions, e.g., the title of the text, uses capitalization and punctuation randomly, shows some evidence of spelling, uses few of the conventions of grammar and usage – produces a visual presentation that is unclear	– shows some understanding of the use of conventions, e.g., the title of the text, makes some errors in capitalization and punctuation, uses phonetic and conventional spelling for familiar words, uses some of the conventions of grammar and usage – produces a visual presentation that is basically clear	– shows considerable understanding of the use of conventions and uses them appropriately, e.g., the title of the text, uses capitalization punctuation accurately, uses conventional spelling for familiar words and phonetic spelling for unfamiliar words, uses most of the conventions of grammar and usage – produces a clear visual presentation	– shows a high degree of understanding of the use of conventions and uses them appropriately to clarify meaning, e.g., the title of the text, always uses capitalization punctuation accurately, uses conventional spelling for most words, uses all or almost all of the conventions of grammar and usage – produces a clear visual presentation that enhances the story
Application – The use of knowledge and skills to make connections within and between various contexts				
Application of knowledge and skills (e.g., concepts, strategies, processes) in familiar contexts	– applies knowledge and skills about the writing process and Chakapesh in familiar contexts with limited effectiveness	– applies knowledge and skills about the writing process and Chakapesh in familiar contexts with some effectiveness	– applies knowledge and skills about the writing process and Chakapesh in familiar contexts with considerable effectiveness	– applies knowledge and skills about the writing process and Chakapesh in familiar and in less familiar contexts with a high degree of effectiveness

My Writing Checklist

Look for students to

General

- complete writing checklist effectively and efficiently

Writing

Revising

- cut out words and reorder them
- use words from word wall, dictionary, or thesaurus
- choose the best descriptive words for their story
- present ideas in a logical order
- use ideas that make sense and help develop the story
- write their story with a beginning, middle, and ending
- provide humour in their story

Proofreading

- use correct capitalization
- use correct spelling
- use correct grammar
- use correct punctuation
- use a variety of sentences (containing question marks, or exclamation marks when appropriate)
- write complex sentences that make sense
- use ideas that are clear and easy to understand
- group similar ideas into paragraphs that are indented
- use neat handwriting

Chakapesh Stories Reading and Writing Anecdotal Record

Notes for students working individually

How did you feel about your reading/writing in this task? Why? What did you do well during your reading/writing in this task? What would you like to do better next time you read/write?

What Students Felt About Reading/Writing

What Students Did Well During Reading/Writing

What Students Would Like To Do Better

Teacher Comments on Student Response Journals

Omushkego Character Development Rating Scale

Look for the following:

Put a circle around the appropriate number (1 is low and 4 is high)

listens to, is considerate of, and honours themselves (respect for themselves)	1	2	3	4
listens to, is considerate of, and honours students (respect for students)	1	2	3	4
listens to, is considerate of, and honours elders (respect for elders)	1	2	3	4
recognizes, values, and enjoys their own language, traditions, and culture (appreciation for their culture)	1	2	3	4
recognize and appreciate the significance of teasing and joking (humour)	1	2	3	4
controls their actions or feelings that may be demonstrated by listening attentively, observing quietly, asking questions properly, and participating effectively (self-control)	1	2	3	4
shows feelings of interest or concern that may be demonstrated by the kind treatment of others, e.g., give positive reinforcement, help others, and listen to, acknowledge, and consider differing opinions (caring)	1	2	3	4

Accommodations/Adaptations

- Accommodations for students with Individual Education Plans (IEPs) should be provided as outlined in the IEP. Any additional accommodations needed should be recorded and submitted for discussion in any review of the student's IEP. Teachers should refer to *The IEP: A Resource Guide, Ministry of Education, 2004* (available at <www.edu.gov.on.ca>), p. 29.
- Accommodations needed for other learners with special needs should be as normally provided in the regular classroom program.
- Accommodations for English as a Second Language/English Literacy Development (ESL/ELD) learners should be tied to the specific learning needs of individual students in relation to their stage of language development, as well as to the nature of the task and the kind of adaptation that is most appropriate. Teachers should refer to *The Ontario Curriculum, Grades 1–8: English as a Second Language and English Literacy Development: A Resource Guide, 2001*; *Many Roots Many Voices: Supporting English Language Learners in Every Classroom, 2005*; and *English Language Learners: ESL and ELD Programs and Services, 2007*.
- Accommodations for all students, no matter their personal circumstances, should be met through educational strategies that integrate the processes of differentiated instruction and assessment for learning. Teachers should refer to *Learning for All K–12 (Draft), Ministry of Education, 2009*.

Specific Culture and Language Accommodations for These Tasks

To acknowledge and accommodate culture and language differences, the following adaptations may be necessary for some students:

1. use visual aids, demonstrations, simulations and manipulatives to ensure that students understand concepts presented,
2. teach students how to organize material through a variety of graphic organizers,
3. simplify and adapt texts or have available textbooks with material at a variety of reading levels/complexity,
4. break down tasks into smaller sequential sections,
5. have students work with partners who can act as interpreters, classroom partners and peer tutors,
6. provide a structured overview of the unit and lesson prior to beginning instruction,
7. include a variety of activities for the students in each lesson.

* adapted from the *Teaching Learning Companion* in the Ontario Curriculum Unit Planner

Specific Assessment and Evaluation Accommodations for These Tasks

Adapting assessment and evaluation to acknowledge culture and language differences for all students must be achieved. Some assessment and evaluation accommodations are as follows:

1. allow extra time to complete the task,
2. explain or simplify instructions and questions to ensure students understand what they are being asked to do,
3. allow flexibility in the number of questions to be asked,

4. provide a variety of options for achieving the task through oral, written, or visual means,
5. give additional support by having the teacher or a peer act as a scribe,
6. supply a quiet or alternate location that is free of distractions.

* adapted from the *Assessment Companion* in the Ontario Curriculum Unit Planner

General Teacher Information

1. *Materials and Resources Required:*

<p><i>For the Teacher</i></p> <p>Initial Task: photographs of local storytellers, e.g., Louis Bird pictures of local landscapes, e.g., bank of the river, muskeg, inland, upland, the coast examples of Omushkego legends <i>Our Voices: Legend of Wiisaakechaahk</i> from http://www.ourvoices.ca/filestore/pdf/0/0/2/3/0023.pdf [obtained May 27, 2010] Note: This is an original transcript of Louis Bird’s recording of this story. <i>Wisakaychak</i> in Louis Bird. (2007) <i>The Spirit Lives in the Mind</i>. Kingston, ON: McGill-Queen’s University Press, pp. 175–197. <i>Chakapesh</i> in Louis Bird. (2007) <i>The Spirit Lives in the Mind</i>. Kingston, ON: McGill-Queen’s University Press, pp. 23–37. Georgina Fox. (2001). <i>Another Time When Wee-sa-ka- chak Was Walking</i>. Timmins, ON: Ojibway and Cree Cultural Centre Albert Mattinas, Raphael Wabano, Joseph Iahtail, John Hookimaw, Simeon Metat. (2000). <i>One Time When Wee-sa-ki-jahk Was Walking</i>. Timmins, ON: Ojibway and Cree Cultural Centre. Lizzie Matthews. (2000). <i>Wee-sa-ki-jahk and the Trees</i>. Timmins, ON: Ojibway and Cree Cultural Centre. Issac Gliddy. (2001). <i>Cha-ka-pas and his Sister</i>. Timmins, ON: Ojibway and Cree Cultural Centre. Anastasia Weesk. (2007). <i>Chakapesh and the Big Fish</i> in <i>Omushkegowuk Stories 3</i>. Timmins, ON: Ojibway and Cree Cultural Centre.</p> <p>chart paper Appendix 1: Omushkego Character Development (Caring Behaviours) and Bullying (Uncaring Behaviours) Checklist Appendix 2: Local Storytellers, Local Stories, and Local Landscapes Knowledge Rubric Appendix 3: Listening and Speaking Anecdotal Record</p>	<p><i>For the Student</i></p> <p>Initial Task: markers coloured pencils Student Worksheet #1 Local Landscapes</p>
<p>Task 1: chart paper flip chart strips of paper word wall</p>	<p>Task 1: lined paper computer or work stations (4) 11”x17” poster paper coloured pencils markers</p>

<p>http://www.rocksforkids.com/ [obtained April 25, 2011] Rocks for Kids</p> <p>http://www.rocksandminerals4u.com/index.html [obtained April 25, 2011] Rocks and Minerals 4 U for examples of igneous, metamorphic, and sedimentary rocks and rock classes</p> <p>http://www.hometrainingtools.com/rocks-minerals-deluxe-set/p/RM-RMCOLL/ [obtained November 7, 2011] Deluxe Rocks & Minerals Collection for classification</p> <p>http://www.youtube.com/watch?v=Aqy-p41VpKU&feature=related [obtained April 25, 2011] Bill Nye the Science Guy Rocks Rock Harder for rock classes</p> <p>http://www.youtube.com/watch?v=SRaInMDNyE8&feature=related [obtained April 25, 2011] Our World: Rock Cycle for rock classes</p> <p>http://www.mii.org/commonminerals.html [obtained April 25, 2011] for common minerals and uses</p> <p>http://donnellycolt.com/catalog/enviposter.html [obtained April 25, 2011] for examples of Environmental Posters</p> <p><i>teacher background information resources</i></p> <p>Symes, R. F. (1988). <i>Eyewitness Books Rocks & Minerals</i>. Toronto, ON: Knopf Books for Young Readers.</p> <p>Simon & Shuster. (1978). <i>Simon & Shuster's Guide to Rocks and Minerals</i>. Toronto, ON: Fireside.</p> <p>http://www.cbern.ca/research/projects/workspaces/cura_project/case_studies/ [obtained April 25, 2011] for Victor Mine information</p> <p>Appendix 4: Properties of Rocks and Minerals Rubric</p> <p>Appendix 5: Classifying Rocks and Minerals Rating Scale</p> <p>Appendix 6: Characteristics of Rocks Classes Rubric</p> <p>Appendix 7: Rocks and Minerals in Our Daily Lives Anecdotal Record</p> <p>Appendix 8: Mining Impacts Paragraph Writing Revision Checklist</p> <p>Appendix 9: Mining Impacts Public Service Announcement Poster Checklist</p> <p>Appendix 10: Omushkego Character Development Checklist</p>	<p>Student Worksheet #2: Properties of Rocks and Minerals Chart</p> <p>Student Worksheet #3: Classifying Rocks and Minerals Organizer</p> <p>Student Worksheet #4: Characteristics of Rocks Classes Chart</p> <p>Student Worksheet #5: Rocks and Minerals in Our Daily Lives Chart</p> <p>Student Worksheet #6: Mining Impacts Paragraph Writing Revision Checklist</p> <p>Student Worksheet #7: Mining Impacts Public Service Announcement Poster Sample</p>
<p>Task 2: chart paper listening and speaking charts local elder or storyteller audio-visual recording equipment</p> <p><i>Wisakaychak the Rock Mover</i> in Louis Bird. (2007) <i>The Spirit Lives in the Mind</i>. Kingston, ON: McGill-Queen's University Press, pp. 175–178.</p> <p><i>Wisakaychak Tricks the Birds, Wisakaychak Cooks his Geese and Loses Them, and Wisakaychak Tricks a Bear and Loses his Feast</i> in Louis Bird. (2007) <i>The Spirit</i></p>	<p>Task 2: ball of yarn pencils</p> <p>Student Worksheet #8: My Listening and Speaking</p> <p>Student Worksheet #9: Retelling Our Stories: Wisakaychak Tricks the Birds</p> <p>Student Worksheet #10: Local Storyteller's Visit Response Journal</p>

<p><i>Lives in the Mind</i>. Kingston, ON: McGill-Queen's University Press, pp. 184–193.</p> <p><i>Chakapesh Gets Swallowed by a Fish</i>, <i>Chakapesh Snares the Sun</i>, and <i>Chakapesh in the Moon</i> in Louis Bird. (2007) <i>The Spirit Lives in the Mind</i>. Kingston, ON: McGill-Queen's University Press, pp. 23–37.</p> <p>television</p> <p>digital recordings of <i>Wisakaychak the Rock Mover</i>, <i>Wisakaychak Tricks the Birds</i>, <i>Wisakaychak Cooks his Geese and Loses Them</i>, and <i>Wisakaychak Tricks a Bear and Loses his Feast</i></p> <p>Appendix 11: My Listening and Speaking Checklist</p> <p>Appendix 12: Local Community Elder's Visit Listening, Speaking, and Character Development Rating Scale</p> <p>Appendix 13: Retelling Our Stories: Wisakaychak Tricks the Birds Rubric</p> <p>Appendix 14: Local Storyteller's Visit Anecdotal Record</p>	
<p>Task 3:</p> <p>listening and speaking charts</p> <p>chart paper</p> <p>digital recording of <i>Wisakaychak Tricks the Birds</i></p> <p>television</p> <p>http://birds.audubon.org/species [obtained on May 2, 2011] Audubon Bird Profiles</p> <p>http://www.borealforest.org/birds.htm [obtained on May 2, 2011] Common Bird Species</p> <p>http://www.hww.ca/media.asp [obtained on May 2, 2011] Hinterland Who's Who Video and Sound Clips Library</p> <p>kraft paper</p> <p><i>Wisakaychak Tricks the Birds</i> text on 8 1/2" x 11" paper</p> <p>https://www.prevnet.ca/sites/prevnet.ca/files/prevnet_fac ts_and_tools_for_schools.pdf [obtained May 7, 2019]</p> <p><i>Bullying Prevention and Intervention in the School Environment</i></p> <p>digital recording of <i>Wisakaychak Cooks His Geese and Loses Them</i></p> <p><i>Wisakaychak Cooks His Geese and Loses Them</i> text</p> <p>illustrations of landscapes of James and Hudson bays from the library of Internet</p> <p>http://www.drawinghowtodraw.com/drawing-lessons/frame.php?url=http%3A%2F%2Fdaphne.palomar.edu%2Fdesign%2Femphasis.html [obtained on May 9, 2011] Art 104: Design and Composition: Emphasis</p> <p>http://www.drawinghowtodraw.com/drawing-lessons/frame.php?url=http%3A%2F%2Fwww.writedesi gnonline.com%2Fresources%2Fdesign%2Frules%2Fem phasis.html [obtained on May 9, 2011] Write Design Online Art works showing Emphasis</p> <p><i>teacher background information resources</i></p> <p>https://www.prevnet.ca/sites/prevnet.ca/files/prevnet_fac ts_and_tools_for_schools.pdf [obtained May 7, 2019]</p>	<p>Task 3:</p> <p><i>Wisakaychak Tricks the Birds</i> text</p> <p>coloured pencils</p> <p>coloured markers</p> <p>11" x 18" white construction paper</p> <p>assorted paints</p> <p>paint brushes</p> <p>Student Worksheet #11: Wisakaychak Role Play and Drama Response Journal</p> <p>Student Worksheet #12: Caring Behaviours Y-chart</p> <p>Student Worksheet #13: Uncaring Behaviours (Bullying) Y-chart</p> <p>Student Worksheet #14: Wisakaychak Visual Art Response Journal</p>

<p><i>Bullying Prevention and Intervention in the School Environment</i></p> <p>Appendix 15: Wisakaychak Role Play and Drama Checklist</p> <p>Appendix 16: Wisakaychak Role Play and Drama Anecdotal Record</p> <p>Appendix 17: Omushkego Character Development Caring Behaviours Rating Scale</p> <p>Appendix 18: Bullying (Uncaring Behaviours) Checklist</p> <p>Appendix 19: Elements and Principles of Design Art Checklist</p> <p>Appendix 20: Wisakaychak Visual Arts Anecdotal Record</p>	
<p>Task 4:</p> <p><i>Wisakaychak Cooks His Geese and Loses Them</i> text chart paper reading and writing charts digital recording of elder’s storytelling session of <i>Wisakaychak the Rock Mover, Wisakaychak Tricks the Birds, Wisakaychak Cooks his Geese and Loses Them, and Wisakaychak Tricks a Bear and Loses His Feast Wisakaychak Tricks a Bear and Loses His Feast</i> text</p> <p>Appendix 21: Reading Our Stories: Wisakaychak Cooks His Geese and Loses Them Rubric</p> <p>Appendix 22: My Reading Checklist</p> <p>Appendix 23: My Writing Checklist</p> <p>Appendix 24: Writing Our Stories: My Wisakaychak Story Rubric</p> <p>Appendix 25: Reading, Writing, and Character Development Rating Scale</p> <p>Appendix 26: Wisakaychak Stories Reading and Writing Anecdotal Record</p>	<p>Task 4:</p> <p><i>Wisakaychak Cooks His Geese and Loses Them</i> text pencils lined paper word processor software computer work stations (4)</p> <p>Student Worksheet #15: Reading Our Stories: Wisakaychak Cooks His Geese and Loses Them Rubric</p> <p>Student Worksheet #16: Reading Our Stories: Wisakaychak Cooks His Geese and Loses Them</p> <p>Student Worksheet #17: My Reading</p> <p>Student Worksheet #18: Writing Our Stories: My Wisakaychak Story Map</p> <p>Student Worksheet #19: My Writing</p> <p>Student Worksheet #20: Wisakaychak Stories Reading and Writing Response Journal</p>
<p>Culminating Task:</p> <p>Part I</p> <p>digital recording of <i>Chakapesh Gets Swallowed by a Fish</i> television</p> <p>Appendix 27: Retelling Our Stories: Chakapesh Gets Swallowed by a Fish Rubric</p> <p>Appendix 28: My Listening and Speaking Checklist</p> <p>Part II</p> <p><i>Chakapesh Snares the Sun</i> (Grade 4) text <i>Chakapesh Snares the Sun</i> in Louis Bird. (2007) <i>The Spirit Lives in the Mind</i>. Kingston, ON: McGill-Queen’s University Press, pp. 29–36. Ontario Ministry of Education. (1999). <i>The Ontario Curriculum – Exemplars Grades 1–8 Reading</i>. Toronto: Queen’s Printer for Ontario, pp. 136–173. Note: Reading exemplars are provided to promote consistency in the assessment of student work from grade to grade and across the province.</p>	<p>Culminating Task:</p> <p>Part I</p> <p>pencils Retelling Our Stories: Chakapesh Gets Swallowed by a Fish (in Culminating Task Student Booklet) My Speaking and Listening Checklist (in Culminating Task Student Booklet)</p> <p>Part II</p> <p>pencils Reading Our Stories: Chakapesh Snares the Sun Rubric (in Culminating Task Student Booklet) Reading Our Stories: Chakapesh Snares the Sun (in Culminating Task Student Booklet) My Reading Checklist (in Culminating Task Student Booklet)</p>

<p>Appendix 29: Reading Our Stories: Chakapesh Snares the Sun Rubric Appendix 30: My Reading Checklist</p> <p>Part III television digital recordings of <i>Chakapesh Gets Swallowed by a Fish</i>, <i>Chakapesh Snares the Sun</i>, and <i>Chakapesh in the Moon</i> Ontario Ministry of Education and Training. (1999). <i>The Ontario Curriculum – Exemplars Grades 1–8 Writing</i>. Toronto: Queen’s Printer for Ontario, pp. 56–72. http://www.edu.gov.on.ca/eng/curriculum/elementary/writing18ex.pdf [obtained January 16, 2011] Ontario Ministry of Education and Training. (1999). <i>The Ontario Curriculum Exemplars Project: Writing Exemplars: Year-end Writing Task – Grade 4</i>. Toronto: Queen’s Printer for Ontario. http://www.edu.gov.on.ca/eng/curriculum/elementary/task18.pdf [obtained May 18, 2011] Note: Writing exemplars are provided to promote consistency in the assessment of student work from grade to grade and across the province. Appendix 31: Writing Our Stories: My Chakapesh Story Rubric Appendix 32: My Writing Checklist Appendix 33: Chakapesh Reading and Writing Anecdotal Record</p>	<p>Part III pencils lined paper word processor software computer work stations (4) Writing Our Stories: My Chakapesh Story (in Culminating Task Student Booklet) My Writing Checklist (in Culminating Task Student Booklet) Chakapesh Reading and Writing Response Journal (in Culminating Task Booklet)</p>
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2. *Sequenced Tasks:* The sequenced tasks preceding the culminating task are intended to ensure that students have the skills, concepts, and knowledge required to complete the culminating task. In order to consolidate learning, these tasks may review knowledge and concepts or provide opportunities for practice on specific skills. Tasks will also address new skills and knowledge essential to the performance of the culminating task, and model effective strategies useful in completing the task.

3. *Culminating Task:* The culminating task provides an opportunity for students to demonstrate their learning in relation to a specific cluster of expectations. It is intended to engage students in a meaningful task that facilitates complex thinking skills and the application of knowledge, skills, and abilities.

4. *Time Required:* Times as set out below are suggested time allotments only. Teachers may adjust times according to program and timetabling considerations or to accommodate individual students’ learning needs. *Wisakaychak* should be timetabled, whenever possible, in more concentrated literacy blocks over a number of weeks to take advantage of longer, more focused learning time that allows students to develop more sophisticated products of learning. *Wisakaychak* will involve discrete

instructional time, as well as time where integration within other subject disciplines is appropriate. The suggested time allotment for this unit is 3,100 minutes or 31 literacy blocks (100 minute periods).

Summary of Tasks 3,000 minutes (31 literacy blocks)

Initial Task: Finding Out About Our Storytellers, Our Stories, and Our Landscapes 100 minutes (1 literacy block)

Task 1: Investigating Our Landscapes 600 minutes (6 literacy blocks)

Task 2: Listening and Speaking to Our Storytellers and Stories 300 minutes (3 literacy blocks)

Task 3: Acting and Drawing Our Stories 900 minutes (9 literacy blocks)

Task 4: Reading and Writing Our Stories 600 minutes (6 literacy blocks)

Culminating Task: Finding Out About More Stories 600 minutes (6 literacy blocks)

The Omushkegowuk have two words for education: *kiskinohamakaywin* empowering others for knowledge (teaching) and *kiskinohamasiwin* empowering oneself with knowledge (learning). To the Omushkego people teaching and learning are part of the same thing. We learn from each other: *kiskinohamatok*.

Initial Task: Finding Out About Our Storytellers, Our Stories, and Our Landscapes

Time: 100 minutes (1 literacy block)

Description: In this initial task assessment students will be asked to describe what they know about local Omushkego storytellers, local Omushkego stories, and local landscapes in the surrounding area. In addition, students will be asked to identify those behaviours that contribute to their healthy development. This initial assessment will provide the teacher with information on the appropriateness of this unit for all students and information on adapting this unit for one or more students.

Overall Expectations:

Omushkego Culture: Traditional Stories

• **listen to traditional legends and popular stories in order to understand and respond appropriately in a variety of situations for a variety of purposes;**

Language Arts: Oral Communication (Listening and Speaking)

• **listen in order to understand and respond appropriately in a variety of situations for a variety of purposes (1);**

• **use speaking skills and strategies appropriately to communicate with different audiences for a variety of purposes (2);**

Science: Rocks and Minerals

• **assess the social and environmental impacts of human uses of rocks and minerals (1);**

• **demonstrate an understanding of the physical properties of rocks and minerals (3);**

Health and Physical Education (Bullying and Abuse)

• **demonstrate an understanding of factors that contribute to healthy development (C1);**

Omushkego Character Development

• **develop the values or general more stable beliefs generated from personal experiences (learned by directed encounters with an object or situation) and cultural transmission (learned from others) that are considered essential for meaningful life in the world around them.**

Teaching/Learning Strategies:

1. Explain that caring behaviours develop healthy relationships with one another. Ask students the following: What are some caring behaviours that help us work together? What are some uncaring behaviours that keep us from working together? Record responses on chart paper with the following headings: Caring Behaviours Uncaring Behaviours. (Brainstorming) State that stories can show us about caring behaviours that help us work together, uncaring behaviours that keep us from working together, ways of preventing uncaring behaviours, and intervening when uncaring behaviours occur. **Note:** Check back on these responses throughout the unit to ensure that caring behaviours (Omushkego values) are reinforced and uncaring behaviours (bullying) are addressed.

2. Distribute hard copies of the Students Worksheets Booklet to each student. Provide an overview the entire unit with special attention to the table of contents checklist and the student scenario found in the culminating task student booklet. **Note:** Samples of student work from *the Ontario Curriculum – Exemplars Grade 1–8: Reading and Writing* should be posted in the classroom to encourage student learning.
3. Ask students the following: Who tells stories in your family? Record responses on chart paper with the heading: Local Storytellers. (Brainstorming)
4. Have students retell some of the local stories or legends they have heard. Observe student storytelling techniques, speaking behaviours, and listening behaviours. (Storytelling)
5. Explain that storytelling and the stories told are an important part of Omushkego culture. Ask students to name some of these stories or legends: *Mi-she-shek-kak* and *Win-ni-peg* from the Grade 1 curriculum, *How the Muskrat Got His Long, Tapered Tail*, *Why the Squirrel Has Red Eyes*, *Why the Loon’s Feet Are Near the Tail (Shingibish)*, and *Why the Bear Has a Short Tail* from the Grade 2 curriculum, and *E-hep, Chakabesh and the Giant Bears*, and *Chakabesh and the Giant Beaver* from the Grade 3 curriculum. Print title of each story on slips of paper. Read each with students and place on bulletin board under the following heading: Local Stories. **Note:** Do not show students these texts as the emphasis is on the oral tradition (listening and speaking). Be prepared and familiar with these stories in the event that students are not aware of them.
6. State that many of these local stories or legends take place in the area surrounding their community. Ask students to identify and describe some of the areas they are familiar with. Record responses (names) on chart paper with heading: Local Landscapes. (Brainstorming) Have students draw pictures of local landscapes and write the name of this area from chart on Student Worksheet #1: Local Landscapes. Then ask students the following: What is the difference between rocks and minerals? Where can we find products made from rocks and minerals in our daily life? Why might some people and groups have concerns about the use of some of these rocks and minerals?

Assessment:

- * exhibition/demonstration on Omushkego Character Development (Caring Behaviours) and Bullying (Uncaring Behaviours) using checklist of students working as a whole class and individually (see Appendix 1: Omushkego Character Development (Caring Behaviours) and Bullying (Uncaring Behaviours) Checklist)
- * exhibition/demonstration on knowledge of Local Storytellers, Local Stories, and Local Landscapes Knowledge using rubric of students working as a whole class and individually (see Appendix 2: Local Storytellers, Local Stories, and Local Landscapes Knowledge Rubric)

* observation on Listening and Speaking using anecdotal record of students working as a whole class and individually (see Appendix 3: Listening and Speaking Anecdotal Record)

Resources:

photographs of local storytellers

pictures of local landscapes, e.g., bank of the river, muskeg, inland, upland, the coast

examples of Omushkego legends

Our Voices: Legend of Wiisaakechaahk from <http://www.ourvoices.ca/filestore/pdf/0/0/2/3/0023.pdf> [obtained May 27, 2010] **Note:** This is an original transcript of Louis Bird's recording of this story.

Wisakaychak in Louis Bird. (2007) *The Spirit Lives in the Mind*. Kingston, ON: McGill-Queen's University Press, pp. 175–197.

Chakapesh in Louis Bird. (2007) *The Spirit Lives in the Mind*. Kingston, ON: McGill-Queen's University Press, pp. 23–37.

Georgina Fox. (2001). *Another Time When Wee-sa-ka-chak Was Walking*. Timmins, ON: Ojibway and Cree Cultural Centre.

Albert Mattinas, Raphael Wabano, Joseph Iahtail, John Hookimaw, Simeon Metat. (2000). *One Time When Wee-sa-ki-jahk Was Walking*. Timmins, ON: Ojibway and Cree Cultural Centre.

Lizzie Matthews. (2000). *Wee-sa-ki-jahk and the Trees*. Timmins, ON: Ojibway and Cree Cultural Centre.

Issac Gliddy. (2001). *Cha-ka-pas and his Sister*. Timmins, ON: Ojibway and Cree Cultural Centre.

Anastasia Weesk. (2007). *Chakapesh and the Big Fish* in *Omushkegowuk Stories 3*. Timmins, ON: Ojibway and Cree Cultural Centre.

chart paper

markers

coloured pencils

Student Worksheet #1 Local Landscapes

Task 1: Investigating Our Landscapes

Time: 500 minutes (5 literacy blocks)

Description: In this task, students will investigate the physical characteristics of local landscapes by observing the properties of collected rocks and minerals. Next, they will classify their rock collection using dichotomous (branching) keys. Then students will determine the classification scheme for the 3 classes of rocks by looking at video clips or reading text. They will explore common minerals used in their daily lives, possible substitutes, and reasons for their uses. Finally, students will examine the impact of mining on the landscape from various perspectives including those of the Omushkego people. They will write a paragraph outlining the impact of mining on people and the land or create public service announcement posters describing the social and environmental impacts of mining.

Notes: 1) Rocks should be collected in the fall if this unit is taught during the winter months. 2) Understanding Life Systems: Habitats and Communities should be taught before this unit.

Expectations:

Science and Technology: Rocks and Minerals

- **assess the social and environmental impacts of human uses of rocks and minerals (1);**
- **investigate, test, and compare the physical properties of rocks and minerals (2);**
- **demonstrate an understanding of the physical properties of rocks and minerals (3).**

1. Relating Science and Technology to Society and the Environment

- assess the social and environmental costs and benefits of using objects in the built environment that are made from rocks and minerals

Sample issues: (a) Quarried stone, sand, and gravel are used to make concrete. We need the strength and long life that concrete gives to roads and buildings, but making concrete uses a lot of natural resources and energy.

(b) Aluminum is used to make soft drink containers and trash cans. It can be recycled many times, and recycling uses much less energy than making aluminum from ore.

(c) One person uses 5.4 kilograms of salt per year on food and another 180 kilograms a year for other things, such as de-icing roads and sidewalks in winter. We need salt in our diet, but when we use it excessively on our roads and sidewalks, it causes damage to cars, water, and plants.

(d) Clay is used to make plates and mugs, bricks for buildings, and kitty litter, but clay is mined. The products made from it break down at rates that are similar to those for other rocks (1.1);

- analyse the impact on society and the environment of extracting and refining rocks and minerals for human use, taking different perspectives into account (e.g., the perspectives of mine owners, the families of the miners, Aboriginal communities, the refinery workers, manufacturers of items who need the refined rocks and minerals to make their products, residents who live in communities located near refineries and manufacturing facilities and who are concerned about the environment)

Sample issues: (a) Surface mining is used to extract rocks and minerals for eventual human use. It is less hazardous for humans than underground mining, but it has a greater impact on the surface landscape, including the removal of significant amounts of rich topsoil. Efforts are being made by mining companies to reclaim land where mines and quarries have been closed. Mined-out quarries can be filled with water and used for recreational purposes. When a mine is closed, the topsoil that had been removed can be replaced and native species replanted.

(b) The smelting process is necessary to extract the metals contained in some ores that can then be made into products for human use. But the process produces waste materials, including gases that contribute to climate change, acid rain, and smog (1.2);

2. Developing Investigation and Communication Skills

- follow established safety procedures for outdoor activities and for working with tools, materials, and equipment (e.g., use scratch and streak test materials for the purposes for which they are intended; when working outdoors, leave the site as it was found) (2.1);
- use a variety of tests to identify the physical properties of minerals (e.g., hardness [scratch test], colour [streak test], magnetism) (2.2);
- use a variety of criteria (e.g., colour, texture, lustre) to classify common rocks and minerals according to their characteristics (2.3);
- use scientific inquiry/research skills (see page 15) to investigate how rocks and minerals are used, recycled, and disposed of in everyday life (e.g., nickel and copper are made into coins; coins that are out of circulation can be melted down and the metal can be used for making other things; calcium [from limestone], silicon [from sand or clay], aluminum [from bauxite], and iron [from iron ore] are made into cement that is used for roads and buildings; concrete can be returned to cement and concrete production facilities, and can be recycled; rocks from quarries are used for garden landscaping, and these rocks can be reused; marble is used for countertops and statues)

Sample guiding questions: Where might we find products made from rocks and minerals in our daily life? How might you find out other ways in which rocks and minerals are used in everyday items? Why might some people and groups have concerns about the use of some of these rocks and minerals? What might be some alternative materials that could be used instead of the rocks and minerals? How are some of the items made from rocks and/or minerals disposed of when they are no longer useful? Which minerals can be recycled or reused in other products? (2.4);

- use appropriate science and technology vocabulary, including hardness, colour, lustre, and texture, in oral and written communication (e.g., science word wall) (2.5);
- use a variety of forms (e.g., oral, written, graphic, multimedia) to communicate with different audiences and for a variety of purposes (e.g., use a graphic organizer to show how rocks and minerals are used in daily life) (2.6)

3. Understanding Basic Concepts

- describe the difference between rocks (composed of two or more minerals) and minerals (composed of the same substance throughout), and explain how these differences determine how they are used (3.1);

- describe the properties (e.g., colour, lustre, streak, transparency, hardness) that are used to identify minerals (3.2);
- describe how igneous, sedimentary, and metamorphic rocks are formed (e.g., Igneous rocks form when hot, liquid rock from deep below the earth's surface rises towards the surface, cools, and solidifies, for instance, after a volcanic eruption. Sedimentary rocks form when small pieces of the earth that have been worn away by wind and water accumulate at the bottom of rivers, lakes, and oceans and are eventually compacted and consolidated into rock; they can also be formed when sea water evaporates and the dissolved minerals are deposited on the sea floor. Metamorphic rocks form when pre-existing rocks are changed by heat and pressure.) (3.3);
- describe the characteristics of the three classes of rocks (e.g., Sedimentary rocks often have flat layers, are composed of pieces that are roughly the same size with pores between these pieces that are commonly filled with smaller grains, and sometimes contain fossils. Igneous rocks generally have no layers, have variable textures, and do not contain fossils. Metamorphic rocks may have alternating bands of light and dark minerals, or may be composed predominantly of only one mineral, such as marble or quartzite, and rarely contain fossils.), and explain how their characteristics are related to their origin (3.4).

Data Management and Probability

- **collect and organize discrete primary data and display the data using charts and graphs, including stem-and-leaf plots and double bar graphs;**
- **read, describe, and interpret primary data and secondary data presented in charts and graphs, including stem-and-leaf plots and double bar graphs.**

Specific Expectations

Collection and Organization of Data

- collect data by conducting a survey (e.g., “Choose your favourite meal from the following list: breakfast, lunch, dinner, other.”) or an experiment to do with themselves, their environment, issues in their school or the community, or content from another subject, and record observations or measurements;
- collect and organize discrete primary data and display the data in charts, tables, and graphs (including stem-and-leaf plots and double bar graphs) that have appropriate titles, labels (e.g., appropriate units marked on the axes), and scales (e.g., with appropriate increments) that suit the range and distribution of the data, using a variety of tools (e.g., graph paper, simple spreadsheets, dynamic statistical software);

Data Relationships

- read, interpret, and draw conclusions from primary data (e.g., survey results, measurements, observations) and from secondary data (e.g., temperature data in the newspaper, data from the Internet about endangered species), presented in charts, tables, and graphs (including stem-and-leaf plots and double bar graphs);
- describe the shape of a set of data across its range of values, using charts, tables, and graphs (e.g. “The data values are spread out evenly.”; “The set of data bunches up around the median.”);

- compare similarities and differences between two related sets of data, using a variety of strategies (e.g., by representing the data using tally charts, stem-and-leaf plots, or double bar graphs; by determining the mode or the median; by describing the shape of a data set across its range of values).

Omushkego Character Development

- **develop the values or general more stable beliefs generated from personal experiences (learned by directed encounters with an object or situation) and cultural transmission (learned from others) that are considered essential for meaningful life in the world around them;**
- listen to, be considerate of, and honour the land (respect for the environment);
- listen to, be considerate of, and honour themselves (respect for themselves);
- listen to, be considerate of, and honour students (respect for students);
- listen to, be considerate of, and honour teachers (respect for teachers);
- use resources together (sharing);
- recognize and accept accountability to themselves for decisions made and action taken (responsibility to themselves);
- recognize and accept accountability to others for decisions made and action taken (responsibility to others);
- recognize and accept accountability to the class for decisions made and action taken (responsibility to the class);
- recognize, value and enjoy another’s language, traditions, and culture (appreciation for another’s culture);
- control their actions or feelings that may be demonstrated by listening attentively, observing quietly, asking questions properly, and participating effectively (self-control);
- show feelings of interest or concern that may be demonstrated by the kind treatment of others, e.g., give positive reinforcement, help others, and listen to, acknowledge, and consider differing opinions (caring).

Teaching/Learning Strategies:

1. Review material from previous activity by having students name and describe their local landscapes drawings. Place their descriptive words with words used in this task on a word wall for future reference, e.g., rock, mineral, characteristics, property, colour, texture, hardness, luster, scratch test, igneous, sedimentary, and metamorphic etc. (Word Wall)
2. Restate that many local stories or legends, e.g., *Mi-she-shek-kak*, *Win-ni-peg*, *How the Muskrat Got His Long, Tapered Tail*, *Why the Squirrel Has Red Eyes*, *Why the Loon’s Feet Are Near the Tail (Shingibish)*, *Why the Bear Has a Short Tail*, *E-hep*, *Chakabesh and the Giant Bears*, and *Chakabesh and the Giant Beaver* involve animals and landscapes found around their community and that these landscapes contain rocks and minerals.

3. Tell students that they are going to collect some rocks and minerals from around the school. Review rock collecting safety habits with students. Take students out for a rock hunt and have each student collect 4 different rock samples. (Field Trip) **Notes:** 1) Field trip request and permission forms must be completed if collecting is occurring outside of the school area. 2) Appropriate safety equipment must be worn if student are breaking rocks for their collection.

Rock Collecting Safety Habits

Wear safety goggles when breaking rocks.
Use geological hammers and tools when breaking rocks.
Wear gloves when breaking rocks.
Wash hands after collecting rocks.
Clean rocks in a tub or pail or water.
Leave the landscape (environment) undisturbed.

4. Ask students the following: What is the difference between rocks and minerals? Rocks are composed of two or more minerals. Minerals are composed of the same substance throughout. Place these definitions on flip chart. Have students sort their collections into rocks or minerals. **Note:** This may be difficult if rocks are weathered.

5. Brainstorm terms used to describe the properties of rocks and minerals. Encourage students to use a wide variety of terms, e.g., hardness (degree), colour (white, red, grey, green), luster (dull, shiny), and texture (smooth, rough), and possible uses of rocks and minerals to describe their collections. Place any new descriptive words used by students on the word wall. Have students, in pairs, describe in as much detail as possible the rocks in their collection. (Brainstorming)

6. Have students, in pairs, organize their collections, from softest to hardest using scratch test with a fingernail, penny, knife blade or steel nail, paperclip, or other materials. Students may find that a paper clip may scratch 2 rocks, but a penny might scratch all 3 rocks. Or students may rub 2 minerals against each other to see if one will scratch the other. The one that is scratched is not as hard as the other. Have each student record their findings on Student Worksheet #2: Properties of Rocks and Minerals Chart. **Note:** Scratch tests are mainly used for minerals as different parts of rocks contain different minerals producing different results. Then have students, individually, complete Student Worksheet #2: Properties of Rocks and Minerals Chart for their respective samples.

7. Model classifying rocks and minerals using dichotomous (branching) key, e.g., start with colour as red or not red, continue by luster as dull or not dull, then by texture as smooth or not smooth etc. Have students, in pairs, classify their rocks and minerals, using classification schemes (properties), e.g., hardness, colour, luster, texture, and possible uses, on chart paper laid out on a table or floor using Student Worksheet #3: Classifying Rocks and Minerals Organizer as a guide. When students have finished developing classification schemes, label the scheme, remove their rocks, and invite another pair to sort these rocks using that scheme. Discuss classification schemes developed by students, i.e., there are many ways to classify rocks, some rocks may not fit neatly into a particular scheme. Ask the following questions: Where the properties used to sort rocks the same for all groups? What were some of the differences? Were there some rocks that should have been in different groups?

8. Obtain or use purchased samples of each of the 3 rock classes, e.g., igneous (andesite, dacite lava, and pumice), sedimentary (sandstone, limestone, shale, and chert), and metamorphic (e.g., quartzite, marble, and slate) rocks. Have students examine these rocks and ask to try to find out how they have been classified by looking for distinguishing features in each sample that makes them different from the other samples. Ask students the following: How have these rocks been classified or grouped? Explain that the rocks are named and grouped according to how they were formed. **Note:** Sedimentary rocks often have flat layers, are composed of pieces that are roughly the same size with pores between these pieces that are commonly filled with smaller grains, and sometimes contain fossils. Igneous rocks generally have no layers, have variable textures, and do not contain fossils. Metamorphic rocks may have alternating bands of light and dark minerals, or may be composed predominantly of only one mineral, such as marble or quartzite, and rarely contain fossils.

9. Ask students the following: Where can we get information on these rock classes? What questions should we ask about them? How can we organize our answers to these questions? (Research Process: Preparing for Research)

10. Have students view teacher selected downloaded YouTube video clip of the rock cycle or read aloud text on the rock cycle from [rocksandminerals4u](http://rocksandminerals4u.com). While watching the video clips or reading aloud the rock cycle have students look and listen for answers to the following questions on igneous rocks: What does this rock class sample look like? How was it formed? Replay the video clip or reread text until these questions are answered and recorded on flip chart or Student Worksheet #4: Characteristics of Rock Classes Chart using words or simple sentences. (Visual/Graphic Organizers) (Research Process: Accessing Resources)

11. In small groups, have students review student selected downloaded YouTube video clip or read the rock cycle from [rocksandminerals4u](http://rocksandminerals4u.com) at computer at work stations to complete chart for metamorphic and sedimentary rocks. Through shared writing, have each student complete Student Worksheet #4: Characteristics of Rock Classes Chart. (Research Process: Processing Information) Then ask students the following: How are these rocks similar or different from one another? What types of rocks and minerals are found in the surrounding area? Are the same rocks found throughout Ontario? Canada? Why or why not? Distribute and review Appendix 6: Characteristics of Rock Classes Rubric with whole class. Then have students individually or have peers assess their efforts using this rubric.

12. Have students sort their rock collections into the 3 rock classes. Circulate throughout the class and ask students what criteria they used to make their decisions. (Research Process: Transferring Learning)

13. Show students an example of flint (from surrounding area or from purchased collection). Ask students the following: What kind of rock is this? How was it formed? What products were made from

flint? What do you think flint was used for? Discuss the importance of flint in the development of technology for First Nations, i.e., early Cree hunter-gatherers used flint to make knives, spears, axes, arrows, and to make fire. **Note:** Flint, also known as chert, is found as nodules in sedimentary (limestone) rocks. Chert is usually dark grey, black, green, white, or brown in colour, and often has a glassy or waxy appearance. The village of Peawanuck is named after this mineral.

14. Ask students the following: Where can we find products made from rocks and minerals in our daily life? How might you find out other ways in which rocks and minerals are used in everyday items? What might be some alternative materials that could be used instead of the rocks and minerals? List products found in and around their homes that are made from rocks and minerals on black board or chart paper using a two column chart with the followings headings: product rock or mineral. Model strategies for note-taking, i.e., how to summarize in one's own words, using an example of a mineral found in everyday items from the list. Demonstrate with graphic organizer found on Student Worksheet #5: Rocks and Minerals in Our Daily Lives Chart. (Note Making) Have students, individually research, take point form notes, and orally report on products made from one of the following common minerals: aluminum, coal, copper, diamond, gold, gypsum, halite, iron ore, lead, limestone, quartz (silica), and zinc. Then ask the following: Why might some people and groups have concerns about the use of some of these rocks and minerals? How are some of the items made from rocks or minerals disposed of when they are no longer useful? Which minerals can be recycled or reused in other products? (Research Process: Preparing for Research, Accessing Resources, and Processing Information)

15. Ask students the following: Where do diamonds used in some jewelry come from? Show students pictures of De Beers Victor Mine, then ask the following: What class of rock do they come from? igneous (kimberlite pipes) How are they mined? open pit Have students locate their community, Attawapiskat, and the Victor Mine Site on a wall map of Ontario or in an atlas. Are there any other mines in Ontario that you are familiar with? Detour (Lake) Gold, Lake Shore Gold, Goldcorp Porcupine (gold), or Glencore Kidd Creek (copper and zinc) mines. In small groups, assign students, a specific mine and have them locate pictures of that mine from the Internet. Ask students the following for each mine: What mineral is mined? What class of rock do they come from? How are they mined? Have students locate Cochrane and Timmins on a wall map of Ontario or in an atlas. (Research Process: Transferring Learning)

16. Explain that mines have social and environmental benefits and costs that positively or negatively affect the people and the land. Ask students the following: What are some of the social benefits of mining? local education and employment, e.g., plant operators, heavy equipment operators; local business development as service providers, e.g., construction, catering; business partnerships, e.g., CreeWest, mining contractors. What are some of the costs? increase in alcohol and drug addictions, increase in domestic (family) disturbances, increase in demand for social services, increase in distrust among community members, decrease in traditional way of life. What are the environmental benefits of

mining? environmental protection through monitoring and preservation of locally significant habitat, community environmental education. What are some of the costs? soil erosion and sedimentation; release of chemicals, e.g., mercury; air pollution, e.g., dust; habitat modification, e.g., creation of open pit, roads, tailings containment areas; water pollution, e.g., surface and groundwater. Place responses in short sentences or phrases on whiteboard under their respective headings: Positive Social Benefits of Mining, Negative Social Costs of Mining, Positive Environmental Benefits of Mining, Negative Environmental Costs of Mining. (Brainstorming)

17. State that different people have different views on the positive or negative effects of mining. Have students, in pairs, draft a paragraph analyzing the impact (benefit or cost) of diamond, gold, or copper and zinc mines from one of the following perspectives: mine owners, the family of miners, Aboriginal communities, people who live in communities near the mines, people involved in refining minerals or manufacturing products from them, or people involved in protecting the environment. Read and explain revising statements on Student Worksheet #6: Mining Impacts Paragraph Writing Revision Checklist. Then have students in pairs check yes or no for each statement on their writing and make changes as required. (Think/Pair/Share) Upon completion of writing, have each pair orally share and discuss their perspective with the whole class. **Note:** Each paragraph should clearly state the perspective and impact of mining on that group.

or Show student examples of Environmental posters. Ask students the following: Who is telling us these things? What are these posters trying to tell us? Why? Explain that students will be creating similar posters to let their families and their community know about the impact of mining on people and the land (environment). Review Student Worksheet #7: Mining Impacts Public Service Announcement Poster Sample to guide students in making their poster. Have students, individually, create a Mining Impacts Public Service Announcement Poster on 11" x 17" poster paper representing one of the following perspectives: mine owners, the family of miners, Aboriginal communities, people who live in communities near the mines, people involved in refining minerals or manufacturing products from them, or people involved in protecting the environment. Circulate throughout the class to monitor progress and assist with problems encountered. (Media Production)

18. With permission of students, the principal, the band office, and the nursing station, place Mining Impacts Public Service Announcement Posters in the band office and in the nursing station.

Assessment:

- * exhibition/demonstration on Properties of Rocks and Minerals using rubric of students working as whole class, in pairs, or individually (see Appendix 4: Properties of Rocks and Minerals Rubric)
- * exhibition/demonstration on Classifying Rocks and Minerals using rating scale of students working in pairs (see Appendix 5: Classifying Rocks and Minerals Rating Scale)

- * self- or peer-assessment on Characteristics of Rock Classes using rubric of students working in small groups (see Appendix 6: Characteristics of Rocks Classes Rubric)
- * classroom presentation on Rock and Minerals in Our Daily Lives using anecdotal record of students working individually (see Appendix 7: Rocks and Minerals in Our Daily Lives Anecdotal Record)
- * essay on Revising a Draft using a checklist of students working in pairs (see Appendix 8: Mining Impacts Paragraph Writing Revision Checklist)
- * performance task on Mining Impacts Public Service Announcement Poster using checklist of students working individually (see Appendix 9: Mining Impacts Public Service Announcement Poster Checklist)
- * observation on Omushkego Character Development using checklist of students working individually (see Appendix 10: Omushkego Character Development Checklist)

Resources:

<http://www.rocksforkids.com/> [obtained April 25, 2011] Rocks for Kids

<http://www.rocksandminerals4u.com/index.html> [obtained April 25, 2011] Rocks and Minerals 4 U for examples of igneous, metamorphic, and sedimentary rocks and rock classes

<http://www.hometrainingtools.com/rocks-minerals-deluxe-set/p/RM-RMROLL/> [obtained November 7, 2011] Deluxe Rocks & Minerals Collection for classification

<http://www.youtube.com/watch?v=Aqy-p41VpKU&feature=related> [obtained April 25, 2011] Bill Nye the Science Guy Rocks Rock Harder for rock classes

<http://www.youtube.com/watch?v=SRaInMDNyE8&feature=related> [obtained April 25, 2011] Our World: Rock Cycle for rock classes

<http://www.mii.org/commonminerals.html> [obtained April 25, 2011] for common minerals and uses

<http://donnellycolt.com/catalog/enviposter.html> [obtained April 25, 2011] for examples of Environmental Posters

computer or work stations (4)

chart paper, flip chart, strips of paper, word wall, 11”x17” poster paper, coloured pencils, markers

Student Worksheet #2: Properties of Rocks and Minerals Chart

Student Worksheet #3: Classifying Rocks and Minerals Organizer

Student Worksheet #4: Characteristics of Rocks Classes Chart

Student Worksheet #5: Rocks and Minerals in Our Daily Lives Chart

Student Worksheet #6: Mining Impacts Paragraph Writing Revision Checklist

Student Worksheet #7: Mining Impacts Public Service Announcement Poster Sample

teacher background information resources

Symes, R. F. (1988). *Eyewitness Books Rocks & Minerals*. Toronto, ON: Knopf Books for Young Readers.

Simon & Shuster. (1978). *Simon & Shuster’s Guide to Rocks and Minerals*. Toronto, ON: Fireside.

http://www.cbern.ca/research/projects/workspaces/cura_project/case_studies/ [obtained April 25, 2011] for Victor Mine information

Task 2: Listening and Speaking to Our Storytellers and Stories

Time: 300 minutes (3 literacy blocks)

Description: In this task, students will identify good listening and speaking behaviours required for learning. Next, they will listen to a local elder or storyteller tell a traditional story about the landscape, *Wisakaychak the Rock Mover*, as it relates to the culture of the Omushkego people. Then students will visually represent another story, *Wisakaychak Tricks the Birds*, that they heard in a sketch, retell the beginning, middle, and end of the elder’s story, and add onto the story. Finally, students will be asked to reflect on the storytelling session with emphasis on their thoughts and feelings and questions about the elder.

Expectations:

Language: Oral Communication (Listening and Speaking)

- **listen in order to understand and respond appropriately in a variety of situations for a variety of purposes (1);**
- **use speaking skills and strategies appropriately to communicate with different audiences for a variety of purposes (2);**
- **reflect on and identify their strengths as listeners and speakers, areas for improvement, and the strategies they found most helpful in oral communication situations (3).**

1. Listening to Understand

Purpose

- identify purposes for listening in a variety of situations, formal and informal, and set goals related to specific listening tasks (e.g., to summarize the theme of a small-group drama presentation; to record important details about an upcoming event announced on the radio; to clarify suggestions for improvements in a peer writing conference) (1.1);

Active Listening Strategies

- demonstrate an understanding of appropriate listening behaviour by adapting active listening strategies to suit a variety of situations, including work in groups (e.g., demonstrate an understanding of when to speak, when to listen, and how much to say; summarize information and ideas from a small-group meeting; ask relevant questions to clarify meaning and link responses appropriately to the topic of conversation; adapt listening behaviour to the requirements of informal social settings and more formal settings) (1.2);

Comprehension Strategies

- identify a variety of listening comprehension strategies and use them appropriately before, during, and after listening in order to understand and clarify the meaning of oral texts (e.g., prepare for a visit by an elder by activating prior knowledge of the structure of traditional stories and discussing the subject of these stories; use sketches to record information or ideas presented orally) (1.3);

Demonstrating Understanding

- demonstrate an understanding of the information and ideas in a variety of oral texts by summarizing important ideas and citing important details (e.g., present an oral report to the class after listening to a guest speaker; use a graphic organizer to map the important ideas in a text; represent the important ideas of an oral text through visual art, music, or drama) (1.4);

Making Inferences/Interpreting Texts

- make inferences using stated and implied ideas in oral texts (e.g., listen "between the lines "to detect bias in an oral text) (1.5);

Extending Understanding

- extend understanding of oral texts by connecting the ideas in them to their own knowledge, experience, and insights; to other texts, including print and visual texts; and to the world around them (e.g., relate the topic of an oral presentation to prior knowledge and information from personal experiences, articles, movies, stories, or television shows; ask questions about relevant stated and implied details; relate the ideas of other speakers in a dialogue group to their own experiences; use role play and drama to connect the themes and emotions depicted in an oral text to real-life situations) (1.6);

Analysing Texts

- analyse oral texts and explain how specific elements in them contribute to meaning (e.g., ideas and information, body language, tone of voice)

Teacher prompt: "How did the speaker's body language and tone of voice contribute to the meaning?" (1.7);

Point of View

- identify the point of view presented in oral texts and ask questions about possible bias (e.g., identify the use of words and/or phrases that signal generalizations or stereotypes about gender, culture, ability, or age)

Teacher prompts: "Whose point of view is presented in this poem?" "Whose point of view is excluded?" "Does this reflect the way the world is today?" "How might this text be different if another point of view were presented?" (1.8);

Presentation Strategies

- identify the presentation strategies used in oral texts and analyse their effect on the audience (e.g., the use of emotive language)

Teacher prompt: "Do you think this type of emotive language influences the audience in the way the speaker intends?" (1.9);

2. Speaking to Communicate

Purpose

- identify a variety of purposes for speaking (e.g., to entertain a wider school audience; to establish positive personal and learning relationships with peers; to ask questions or explore solutions to problems in small-group and paired activities; to solicit opinions and react to information and ideas in a discussion or dialogue group; to explain to another person how something works; to summarize and comment on an

event or oral text for the class; to clarify and organize thinking in order to contribute to understanding in large and small groups) (2.1);

Interactive Strategies

- demonstrate an understanding of appropriate speaking behaviour in a variety of situations, including paired sharing and small- and large-group discussions (e.g., acknowledge and extend other group members' contributions; make relevant and constructive comments on the contributions of other group members) (2.2);

Clarity and Coherence

- communicate in a clear, coherent manner, presenting ideas, opinions, and information in a readily understandable form (e.g., respond in an appropriate order to multi-part, higher-level questions in a student-teacher conference or a group discussion; explain the results of research in an oral presentation, including a statement of the research focus, the procedures followed, and the conclusions reached; use an organizational pattern such as chronological order or cause and effect to present ideas in a dialogue or discussion) (2.3);

Appropriate Language

- use appropriate words and phrases from the full range of their vocabulary, including inclusive and non-discriminatory terms, and appropriate elements of style, to communicate their meaning accurately and engage the interest of their audience (e.g., use evaluative terms to clarify opinions and for emphasis; use descriptive words to give specificity and detail to personal anecdotes; use humour or emotive language to engage the audience's interest or sympathy) (2.4);

Vocal Skills and Strategies

- identify some vocal effects, including tone, pace, pitch, volume, and a range of sound effects, and use them appropriately and with sensitivity towards cultural differences to help communicate their meaning (e.g., adjust the pace of speaking for effect and to hold the listener's attention) (2.5);

Non-Verbal Cues

- identify some non-verbal cues, including facial expression, gestures, and eye contact, and use them in oral communications, appropriately and with sensitivity towards cultural differences, to help convey their meaning (e.g., use body language, such as moving closer, leaning forward, nodding or shaking their head for emphasis, to connect with their audience) (2.6);

Visual Aids

- use a variety of appropriate visual aids (e.g., CDs or DVDs, computer-generated graphic organizers, and concrete materials) to support or enhance oral presentations (e.g., use pictures or samples of different kites to illustrate a talk on how to build a kite) (2.7);

3. Reflecting on Oral Communication Skills and Strategies

Metacognition

- identify, in conversation with the teacher and peers, what strategies they found most helpful before, during, and after listening and speaking and what steps they can take to improve their oral communication skills

Teacher prompts: “What strategies do you use to monitor your listening to be sure that you are understanding the speaker?” “If, after listening, you think you don’t understand, what steps do you take to clear up your confusion?” “How do you identify the things that you do well as a speaker and what you would like to improve upon?” (3.1);

Interconnected Skills

- identify, in conversation with the teacher and peers, how their skills as viewers, representers, readers, and writers help them improve their oral communication skills

Teacher prompts: "How can viewing media texts help you as a listener or speaker?" "How can reading texts from different cultures help you connect to your audience as a speaker?" (3.2).

Omushkego Character Development

- **develop the values or general more stable beliefs generated from personal experiences (learned by directed encounters with an object or situation) and cultural transmission (learned from others) that are considered essential for meaningful life in the world around them;**
- listen to, be considerate of, and honour themselves (respect for themselves);
- listen to, be considerate of, and honour students (respect for students);
- listen to, be considerate of, and honour elders (respect for elders);
- recognize, value, and enjoy their own language, traditions, and culture (appreciation for their culture);
- control their actions or feelings that may be demonstrated by listening attentively, observing quietly, asking questions properly, and participating effectively (self-control);
- show feelings of interest or concern that may be demonstrated by the kind treatment of others, e.g., give positive reinforcement, help others, and listen to, acknowledge, and consider differing opinions (caring).

Teaching/Learning Strategies:

1. Review material from previous activity by asking students the following: Why is the landscape important to your culture? Having strong healthy relationships with the land (environment) provided everything the Omushkegowuk needed to survive. This is one of reasons the land takes an important role in the stories and legends of the Omushkego people.

2. Restate that many local stories or legends, e.g., *Mi-she-shek-kak*, *Win-ni-peg*, *How the Muskrat Got His Long, Tapered Tail*, *Why the Squirrel Has Red Eyes*, *Why the Loon’s Feet Are Near the Tail (Shingibish)*, *Why the Bear Has a Short Tail*, *E-hep*, *Chakabesh and the Giant Bears*, and *Chakabesh and the Giant Beaver* involve landscapes found around their community. Remind students that an elder from the community will be visiting to tell traditional stories about local landscapes and about Wisakaychak and Chakapesh to the class. These stories take place after the Omushkego people came, when animals could talk to one another, and when a trickster named Wisakaychak roamed on the land. **Note:** Wisakaychak was a character who tricked people and animals to get his way. Chakapesh was a

small powerful mitew (shaman) who usually challenged anything that was not supposed to be done despite what his Big Sister told him.

3. Before the visit, ask students the following: What is the appropriate behaviour for listening and speaking to our guests? Remind students the importance of listening to, being considerate of, and honouring our guest as measure of respect for visiting the classroom and sharing his stories. Have students suggest proper listening and speaking behaviors by asking the following: What are some good listening behaviours? What are some good speaking behaviours? Place responses on chart paper. Post listening and speaking charts to give students guidance and explicit instruction on developing active listening and speaking strategies, e.g., when I listen, I: ... and when I speak, I: Have students individually complete Student Worksheet #8: My Listening and Speaking.

4. Explain the term elder as one who has gained knowledge through life experience and holds and keeps the culture or way of life alive. Ask students if there any questions they might want to ask the elder about local stories or legends. Discuss the importance of offering tobacco and/or an honourarium to an elder. Place these on whiteboard. Select one student to bring elder from office or staff room to classroom if appropriate. **Note:** Offering tobacco to an elder before speaking is a way of honouring and being considerate of their presence and is an acknowledgement of the importance of listening to their words. The offering of tobacco varies depending on the First Nation community. Check with the elder on correct protocols for use. In addition, approval is required from the principal allowing tobacco in the school.

Key Listening Strategies
Identify purposes for listening.
Actively listen.
Listening comprehension. Use background knowledge, familiar word order and context to make predictions.
Demonstrate understanding. Retell or restate the story or information.
Making inferences
Interpreting texts
Extend understanding. Connect ideas to their own knowledge and experience.
Analyze texts. Is it fact or fiction?
Identify point of view.

5. During the visit, introduce the elder by mentioning his name, interesting facts about him, and restating the reason for the visit. Alternatively, have student related to elder make introductions (with coaching). Provide a comfortable place for the elder to stand or sit as required. Have elder tell *Wisakaychak the Rock Mover*, *Wisakaychak Tricks the Birds*, *Wisakaychak Cooks his Geese and Loses Them*, *Wisakaychak Tricks a Bear and Loses his Feast*, *Chakapesh Gets Swallowed by a Fish*, *Chakapesh Snares the Sun*, and *Chakapesh in the Moon* in Cree and English (Storytelling) and state the teachings of these stories. Digitally record each story for use in classroom listening centre with permission of the elder. Allow time for students to ask questions of their visitor. Observe verbal and non-verbal interactions throughout the storytelling session. Upon completion of the storytelling session, select one student and have them thank the elder and present him with an honourarium. Thank and applaud the elder on behalf of the class. Then select another student to bring elder from classroom to office or staff room where appropriate. (Guest Speaker) **Notes:** 1) *Wisakaychak the Rock Mover* explains the creation of specific landscape features from the Omushkego point of view. This Aboriginal perspective does not have to be validated by the

Key Speaking Strategies
Identify purposes for speaking.
Use interactive strategies.
Understand appropriate speaking behaviours.
Communicate with clarity and coherence.
Choose appropriate language.
Identify vocal skills.

scientific way of knowing. 2) *Chakapesh Gets Swallowed by a Fish*, *Chakapesh Snares the Sun*, and *Chakapesh in the Moon* will be used at the end of the Culminating Task.

6. After the visit, show digital recording of *Wisakaychak the Rock Mover*. Have students close their eyes and picture the story in their minds. Ask students the following: What parts of the story did you like the most? the least? Model and demonstrate sketching one part of the *Wisakaychak the Rock Mover* story (e.g., the shelter made by Wisakaychak at Mooshawow). Indicate that it is important to visually represent what they heard and not be concerned with artistic technique. Show digital recording of *Wisakaychak Tricks the Birds*. Have students individually complete Student Worksheet #9: Retelling Our Stories: Wisakaychak Tricks the Birds Part 1 and orally retell the beginning, middle, and end of the story using their drawings as a guide. In small groups, have students share or explain their sketches of the *Wisakaychak Tricks the Birds* story. (Sketching to Learn) Then ask the following: What is the purpose of this story? Have you ever tricked someone? What happened?

7. Compare and contrast verbal (tone, pace, pitch, volume, and a range of sound effects) and non-verbal (facial expression, gestures, and eye contact) communication styles of the elder by asking students the following: "How does the emphasis that the speaker places on specific words or phrases help you understand what is being said?" "Why do you think the speaker spoke specific words loudly?" "How does the way the speaker chooses to say words change the meaning of what he or she says?" "Do you think the speaker used intonation and eye contact in an appropriate and effective way? How did they influence your response to the story?" "What other strategies might be effective in engaging or influencing the audience?" When is verbal communication more important? When is non-verbal communication more important? How is respect shown to elders? Why is it important to show respect to elders? How do we show respect for others, e.g., our classmates, our friends, and our families? Why is it important to show respect to our classmates, our friends, and our families? (Interpersonal Intelligence)

8. Show digital recording of *Wisakaychak Tricks the Birds* again. Discuss the importance of storytelling and humour to a culture. Seat students in a circle. Begin by retelling part of the elder's story while forming a small ball of yarn from the end of the large ball. Pass the small ball of yarn to the next student in the circle who continues retelling the story while winding the yarn. When the student can't continue the retell or at the teacher's signal, the ball is passed on to the next student who continues retelling the story while winding the yarn. Encourage students to elaborate or explain certain points clearly, coherently, and in greater depth. **Note:** The teacher holds the large ball of yarn during the retell. (Retelling)

9. Have students sit in a circle and build a group story about Wisakaychak after he tricked the geese. Ask students the following: "When you are talking, how can you tell if the audience understands? What

could you do to help the audience understand what you are saying? What strategies do you use to monitor your listening to be sure that you are understanding the speaker?” “If, after listening, you think you don’t understand, what steps do you take to clear up your confusion?” What do you think about before you begin to talk? Begin with this starter sentence, “Wisakaychak was by himself. His trick had worked once again.” Have each student add successive sentences to the story. (Storytelling) Have students individually complete Student Worksheet #9: Retelling Our Stories: Wisakaychak Tricks the Birds Part 2 and orally retell what happens after Wisakaychak tricked the geese.

10. As whole class, have students discuss their thoughts and feelings about the storytelling session, and any questions they might have about the storyteller. Place responses on chart paper. Have students individually respond to the following questions on Student Worksheet #10: Local Storyteller’s Visit Response Journal: What did you like about the elder’s visit? Are there any questions you would have liked to ask him? (Response Journal)

Assessment:

- * self-assessment on My Listening and Speaking using checklist of students working individually (see Appendix 11: My Listening and Speaking Checklist)
- * observation on Local Community Elder’s Visit Listening, Speaking, and Character Development using rating of students working as a whole class (see Appendix 12: Local Community Elder’s Visit Listening, Speaking, and Character Development Rating Scale)
- * performance task on Retelling Our Stories: Wisakaychak Tricks the Birds using rubric of students working individually (see Appendix 13: Retelling Our Stories: Wisakaychak Tricks the Birds Rubric)
- * response journal on Local Storyteller’s Visit using anecdotal record of students working as a whole class and individually (see Appendix 14: Local Storyteller’s Visit Anecdotal Record)

Resources:

listening and speaking charts

local elder or storyteller

audio-visual recording equipment

Wisakaychak the Rock Mover in Louis Bird. (2007) *The Spirit Lives in the Mind*. Kingston, ON: McGill-Queen’s University Press, pp. 175–178.

Wisakaychak Tricks the Birds, Wisakaychak Cooks his Geese and Loses Them, and Wisakaychak Tricks a Bear and Loses his Feast in Louis Bird. (2007) *The Spirit Lives in the Mind*. Kingston, ON: McGill-Queen’s University Press, pp. 184–193.

Chakapesh Gets Swallowed by a Fish, Chakapesh Snares the Sun, and Chakapesh in the Moon in Louis Bird. (2007) *The Spirit Lives in the Mind*. Kingston, ON: McGill-Queen’s University Press, pp. 23–37.

television

digital recordings of *Wisakaychak the Rock Mover*, *Wisakaychak Tricks the Birds*, *Wisakaychak Cooks his Geese and Loses Them*, and *Wisakaychak Tricks a Bear and Loses his Feast*

ball of yarn

chart paper

pencils

Student Worksheet #8: My Listening and Speaking

Student Worksheet #9: Retelling Our Stories: Wisakaychak Tricks the Birds

Student Worksheet #10: Local Storyteller's Visit Response Journal

Task 3: Acting and Drawings Our Stories

Time: 900 minutes (9 literacy blocks)

Description: In this task, students will apply elements of drama by role playing the characters from *Wisakaychak Tricks the Birds* story and by dramatizing the story using a narrator and character dialogue from the text (reader’s theatre). Then they will examine their thoughts and feelings about these different drama forms and how dramatizing traditional stories can help them understand Omushkego culture in the past. Next, students will review caring behaviours. Subsequently, they will describe uncaring behaviours (bullying), determine what uncaring caring behaviours would look and sound like, how they feel or think about these behaviours, and outline steps that can be taken to intervene. Then students will apply the elements and principles of design by painting a mural on *Wisakaychak Cooks His Geese and Loses Them* story for display in the school. Finally, they will consider the role of visual arts and artists in their community and the variety of Aboriginal art forms in Canada.

Note: Some flexibility will be required in allotting these literacy blocks as the development of confidence and trust in the students will vary. In addition, some drama and visual arts activities will require scheduling outside of these literacy blocks.

Expectations:

The Arts: Drama

- **creating and presenting: apply the creative process (see pages 19 to 22) to dramatic play and process drama, using the elements and conventions of drama to communicate feelings, ideas, and stories (B1);**
- **reflecting, responding, and analysing: apply the critical analysis process (see pages 23 to 28) to communicate feelings, ideas, and understandings in response to a variety of drama works and experiences (B2);**
- **exploring forms and cultural contexts: demonstrate an understanding of a variety of drama and theatre forms, traditions, and styles from the past and present, and their sociocultural and historical contexts (B3);**

B1. Creating and Presenting

- engage actively in drama exploration and role play, with a focus on exploring drama structures, key ideas, and pivotal moments in their own stories and stories from diverse communities, times, and places (e.g., use role play to explore the structure of traditional First Nations society; use “inner and outer circle” to examine moments of conflict and power imbalance in group improvisations on a common theme)

Teacher prompts: “What do you know and what do you imagine about how people in traditional First Nations society behaved?” “How will you adjust your gestures and voice while in role to portray the status of various characters in traditional stories?” (B1.1);

- demonstrate an understanding of the element of role by selectively using a few other elements of drama (e.g., time and place; relationship; focus and emphasis) to build belief in a role and establish its dramatic context

Teacher prompts: “Show me, in role, (1) what is most important to the character you are playing; or (2) your favourite place to be; or (3) a person you rely upon; or (4) something that you feel you must do.” “What objects or props could you use to adapt the setting to emphasize your character’s occupation as a scientist?” (B1.2);

- plan and shape the direction of the drama or role play by posing questions and working with others to find solutions, both in and out of role (e.g., In role: improvise possible solutions to a problem; Out of role: help select a drama form to represent the group’s idea)

Teacher prompts: “What words or phrases can we contribute to role on the wall to deepen understanding of and belief in this character?” “What action will your character take to solve the problems he/she is facing?” (B1.3);

- communicate thoughts, feelings, and ideas to a specific audience, using audio, visual, and/or technological aids to enhance their drama work (e.g., use dimmed lights, black lights, and music to suggest a mood; project images with an overhead/data projector; use a microphone to enhance or create sound effects or amplify narration [such as a spirit communication in an Aboriginal story])

Teacher prompts: “How can you show the different meanings objects have in different contexts in everyday life (e.g., candles in ceremonies, birthdays, and festivals)?” “What objects could you use to symbolize who and what your character will miss on his/her journey?” (B1.4);

B2. Reflecting, Responding, and Analysing

- express personal responses and make connections to characters, themes, and issues presented in their own and others’ drama works (e.g., make a mural or map to explore the setting of the drama; interview a partner in and out of role to discover physical and personality traits of a character; write a diary entry describing the relationship between two fictitious characters)

Teacher prompts: “What stands out for you in this drama/play?” “Which character do you most relate to? Why?” “What other stories or plays are you reminded of?” (B2.1);

- explain, using drama terminology, how elements and drama conventions are used to produce specific effects and/or audience responses in their own and others’ drama works (e.g., characters’ differing points of view can be used to create tension; comic characters and scenes can help relieve tension; thought tracking can give insight into a character)

Teacher prompts: “Who is the intended audience for this drama? What drama elements were adapted specifically to interest that audience?” “Why do you think the audience responded with laughter at that moment in the drama?” (B 2.2);

- identify and give examples of their strengths, interests, and areas for growth as drama participants and audience members (e.g., strength: using expressive gestures to communicate; interest: creative use of props and costumes; area for growth: maintaining focus in role)

Teacher prompts: “With what conventions (e.g., tableaux, role playing) did you feel you did your best work?” “If you were to go back and redo any of your work in this drama, what do you feel you could do better, and why?” “Did you explore a variety of possible solutions to the problem?” (B2.3);

B3. Exploring Forms and Cultural Contexts

- identify and describe some similarities in the purposes of process drama and more formal, traditional theatre productions (e.g., both forms use the elements of drama to tell stories, to allow the audience to imagine the possible outcomes and implications of human actions, and to engage the emotions of actors and audience)

Teacher prompt: “When we are role-playing together, how is this similar to and different from being in a play?” (B3.1);

- demonstrate an awareness of different kinds of drama and theatre from different times and places and of how they reflect their contexts (e.g., popular contemporary forms such as films or television shows; oral storytelling in earlier times and in contemporary contexts)

Teacher prompts: “How can drama help us to understand people, times, and places that we have never actually experienced in our own lives?” “What did you learn about traditional First Nations society by role-playing various characters in traditional stories?” (B3.2).

The Arts: Visual Arts

- **creating and presenting: apply the creative process (see pages 19 to 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 (D1);**

- **reflecting, responding, and analyzing: apply the critical analysis process (see pages 2 to 28) to communicate feelings, ideas, and understandings in response to a variety of art works and art experiences (D2);**

- **exploring forms and cultural contexts: demonstrate an understanding of a variety of art forms, styles, and techniques from the past and present, and their sociocultural and historical contexts (D3);**

D1. Creating and Presenting

- create two- and three-dimensional works of art that express feelings and ideas inspired by their interests and experiences (e.g., a comic strip or a storyboard featuring a space voyage; an oil pastel drawing of peers in sports or dance poses; a painted still life of objects related to a hobby)

Teacher prompts: “How can you make your classmates look as if they are participating in a sport? Can you “freeze” them in a dynamic sports pose? How can you position them to show them in action, as in Ken Danby’s goalie in *At the Crease*?” “How can you arrange and cluster the objects to create a focal point with the emphasis on the most important ones?” (D1.1);

- demonstrate an understanding of composition, using selected principles of design to create narrative art works or art works on a theme or topic (e.g., a collaborative mural depicting a historical or an imaginary landscape in which objects and figures placed in the foreground create areas of emphasis, and objects placed in the background show diminishing size; a relief print of a seascape in which shapes that are similar, but are different in size or colour, give the work both unity and variety)

Teacher prompts: “How can you create emphasis in your art work by varying the value, width, and weight of your lines? In what other ways could you show emphasis?” “How can you repeat values of a colour in several places in your image to create unity?” (D1.2);

- use elements of design in art works to communicate ideas, messages, and understandings (e.g., create a poster using colour and cropping of space to propose a solution to climate change; use contour lines of various weights in a charcoal gesture drawing of a person to capture the impression of movement; create a paper sculpture portrait of a favourite comic character that explores positive and negative space, using techniques of folding, scoring, fringing, and crimping)

Teacher prompts: “How can you use contrast, emphasis, or variety to capture students’ attention and communicate your message?” “How would using recognizable symbols make your communication clearer or stronger?” (D1.3);

- use a variety of materials, tools, and techniques to determine solutions to design challenges (e.g., drawing: make contour drawings of overlapping objects that are easily recognizable [e.g., a piece of fruit, a shoe, a glove, a pitcher], using soft graphite drawing pencils [e.g., primary printers] and depicting the objects from different points of view [e.g., from the front, the back, the side]
 - mixed media: make a collage to depict a dream, using cut and torn paper, tissue paper, and found objects in contrasting shapes with a focus on positive and negative space
 - painting: use tempera paint and a range of monochromatic colour values to represent the emotional state of a character at a critical moment in a story that they have written or read
 - printmaking: use low-relief found objects [e.g., lace, textured leaves, and tin foil] to make a collograph in which texture and shape are used to create the composition, and embellish the final inked print with oil-pastel drawing
 - sculpture: make a clay or papier maché mask featuring exaggeration for dramatic effect and textures made by embossing, piercing, pinching, pressing, and/or scraping)

Teacher prompts: “From which point of view was it most challenging to draw that object? Why?” “How have you used monochromatic colour to create a mood in your painting?” “How can you increase the number of different textures that you can apply to the mask to give the surface more variety?” (D1.4);
D2.Reflecting, Responding, and Analyzing

- interpret a variety of art works, and identify the feelings, issues, themes, and social concerns that they convey (e.g., express their response to student drawings on a classroom gallery walk; identify artistic techniques that are used to influence the viewer; in role as a famous artist, write a journal entry or letter identifying the artist’s compositional choices and intentions)

Teacher prompts: “If an artist such as David Blackwood changed the contrast and value in his prints, how might they suggest a different mood or feeling?” “How might different people experience and interpret the same object or image?” (D2.1);

- analyse the use of elements and principles of design in a variety of art works, and explain how they are used to communicate meaning or understanding (e.g., the use of texture and negative space in Henry Moore’s abstract forms to suggest natural objects or figures; the use of tints and shades to explore vivid

colour in Alma Thomas’s aerial view paintings; the use of bright colours and rounded shapes in children’s advertising to get their attention and convey a friendly feeling)

Teacher prompts: “How important are negative shapes in an art work? Why?” “What message is the artist conveying by distorting and abstracting the subject?” “Who is the poster directed towards? How has the artist used different elements to appeal to his or her audience?” (D2.2);

- identify and document their strengths, their interests, and areas for improvement as creators and viewers of art (e.g., review notes and sketches they have made during a visit to a public gallery, and summarize what tends to interest them when they look at art; after a classroom gallery walk, identify what they think are the most useful of the comments and suggestions that their classmates had written on sticky notes and placed on their art work)

Teacher prompts: “Reflecting on what you have learned, what would you do differently if you were to use a similar medium, process, or theme?” “What do you notice first when you look at works of art? What do you consider when you give yourself time to think before deciding whether you like an art work?” (D2.4);

D3. Exploring Forms and Cultural Contexts

- describe how visual art forms and styles represent various messages and contexts in the past and present (e.g., images that promote businesses, events, or festivals; paintings in art galleries that enrich, challenge, and engage viewers; picture books and graphic novels that inform and entertain; traditional and contemporary purposes of Aboriginal sculpture)

Teacher prompts: “What is the role of visual arts in our community? How can this role be expanded?” “What is the difference between the role of the artist and the role of the viewer?” “Where in our community do people see works of art?” (D3.1);

- demonstrate an awareness of a variety of art forms, styles, and traditions, and describe how they reflect the diverse cultures, times, and places in which they were made (e.g., wax-resist batik as a national art form in Indonesia; masks used in the celebrations of various cultures; symbols, motifs, and designs on totem poles; radial symmetry in patterns in Islamic art; contemporary and historical oil paintings in an art gallery)

Teacher prompts: “Where do they hold arts and crafts festivals in our community? What new art forms and art ideas did you see there that you’d never seen before?” “Why do people make masks? How were they used in the past and how are they used today?” (D3.2).

Health and Physical Education: Healthy Living

C1. Understanding Health Concepts

- **demonstrate an understanding of factors that contribute to healthy development (C1);**

Personal Safety and Injury Prevention

- describe various types of bullying and abuse (e.g., social, physical, verbal), including bullying using technology (e.g., via e-mail, text messaging, chat rooms, websites), and identify appropriate ways of responding

Teacher prompt: “What is an example of social bullying? Physical bullying? Verbal bullying?”

Student: “Social bullying could include leaving someone out of the group, refusing to be someone’s partner, spreading rumours in person or online, or totally ignoring someone. Physical bullying could include pushing someone, pulling hair, or knocking a person down. Verbal bullying could include name calling, mocking, teasing about appearance, including weight, size, or clothing, and making sexist, racist, or homophobic comments in person or online. Any of these kinds of bullying could cause emotional pain.”

Teacher prompt: “Do girls and boys bully in different ways? Is one type of bullying any more or less hurtful than another?”

Student: “It might be more common for boys to bully physically or for girls to bully socially by spreading rumours or leaving people out, but that’s not always true. Social or emotional bullying is more difficult to see but it can be just as hurtful.”

Teacher prompt: “In cases of abuse, it is not uncommon for the person being abused to know the person who is abusing them. If a friend told you that she had a secret and that she was being abused, how could you help?”

Student: “I would tell my friend to ask an adult that she trusts so that she can get help. I would listen and be there to support my friend.”

Teacher prompt: “If you are a bystander and you see bullying online, what can you do?”

Student: “I can stand up for the person. I can tell the person being bullied to get offline and try to help them get help.” (C1.3).

Omushkego Character Development

- **develop the values or general more stable beliefs generated from personal experiences (learned by directed encounters with an object or situation) and cultural transmission (learned from others) that are considered essential for meaningful life in the world around them;**
- listen to, be considerate of, and honour themselves (respect for themselves);
- listen to, be considerate of, and honour students (respect for students);
- recognize and accept accountability to themselves for decisions made and action taken (responsibility to themselves);
- recognize and accept accountability to others for decisions made and action taken (responsibility to others);
- recognize and accept accountability to themselves and others for decisions made and action taken (responsibility to themselves and others that includes the class);
- recognize, value, and enjoy their own language, traditions, and culture (appreciation for their culture);
- recognize, value, and enjoy another’s language, traditions, and culture (appreciation for another’s culture);
- control their actions or feelings that may be demonstrated by listening attentively, observing quietly, asking questions properly, and participating effectively (self-control);
- show feelings of interest or concern that may be demonstrated by the kind treatment of others, e.g., give positive reinforcement, help others, and listen to, acknowledge, and consider differing opinions

(caring)

- develop a willingness to put up with anything that annoys, troubles or hurts without losing self-control (patience);

Teaching/Learning Strategies:

1. Review material from previous activity by asking students the following: What are some good listening behaviours? What are some good speaking behaviours? How do we show respect for our classmates? What should you do if you don't understand what a classmate said? What should you think about before you begin to talk? Why is it important to show respect to our classmates? When you are talking, how can you tell if a classmate understands you? What could you do to help a classmate understand what you are saying? Refer to posted listening and speaking charts to reinforce student responses.

2. Ask students the following: Why are storytellers important to your culture? Why are traditional stories like *Wisakaychak the Rock Mover* and *Wisakaychak Tricks the Birds* important? Where do these stories take place? Why is this important to your culture? Who is Wisakaychak? Why do many of the animals in Omushkego stories have human characteristics? What are some of the animals mentioned in the *Wisakaychak Tricks the Birds* story? List these on chart paper. **Notes:** 1) Animals found in the story are as follows: ducks, Canada geese, Snow geese, swans, and loon. 2) Wisakaychak is a complex figure, sometimes human, sometimes animal or spirit who tricked people and animals to get his way, often in a humorous manner.

3. Introduce the concept of role playing as a way of learning more about the characters in a story by adopting the character's thoughts, feelings, and gestures to the role being played. Ask students the following: What do you know and what do you imagine about how animals behaved in the past? How can you act out an animal in the story without using words? (e.g., facial expressions and body movements) How can you show what you are thinking and feeling when you are in that role? (e.g., gestures) Model role playing a bird common to the area, e.g., raven, eagle, or ptarmigan. (Demonstration) Ask students the following: What bird is being portrayed? What features helped you identify who the bird was? Have students mimic the role play as a whole class. Repeat with other examples of birds not found in the story. Have students, in 5 small groups, select a bird from the *Wisakaychak Tricks the Birds* story and research its movements and habits. Then have them imagine why the bird acts in the way it does, and practice ways of playing that bird in role. Support students in creating role play, out of role, by asking the following: What facial expressions, body movements, and gestures are you using to show your bird's feelings? Is there anything that you could do to improve your role play? Have one student from each group come from behind a screen or portable white board and role play one of the birds in the story. Have class observe and identify the animal portrayed. (Role Playing) **Note:** The Omushkego people have a great understanding of the habits and movements of animals as this knowledge was necessary for their survival.

4. Create a human-like outline of Wisakaychak on a large sheet of kraft paper using a student as a template. Ask students the following: What do you know and what do you imagine about how Wisakaychak behaved in the past? Ask students the following: What words or phrases can we record (on the inside of the figure) that describes the fears and feelings of Wisakaychak? (e.g., fear of going hungry, self-confidence, pride) “What actions can we record (on the outside of the figure) that describes how Wisakaychak solves the problem he is facing? (e.g., holding a dance in the tipi) In small groups, have students role play Wisakaychak traveling along the coastal area of Hudson and James bays. Circulate and thought track students by asking them, in role, the following: What is most important to the character you are playing? What is your most favourite place to be? Is there anyone you rely on? Is there something you feel you must do? Then ask the following: What objects or props could you use to adapt the setting to emphasize your character’s occupation as a hunter? (Prompt)

5. Before the dramatization, explain that the class is going to act out *Wisakaychak Tricks the Birds*. Show digital recording of *Wisakaychak Tricks the Birds* or read aloud *Wisakaychak Tricks the Birds* text while students close their eyes and imagine the time and place (setting), relationships (characters), and focus and emphasis (plot) in the story. (Visualization) Then ask students the following: How can we present this story to an audience? **Note:** Some drama forms that may be discussed are as follows: clowning, dance, mask work, mime, tableau, character in role, role play, choral work, monologues, radio drama, reader’s theatre, recitation, storytelling, collective creation, docudrama, puppetry, and story theatre.

6. Hand out *Wisakaychak Tricks the Birds* text on 8 1/2” x 11” paper to each student. As a whole class, decide what characters and narrators are needed and assign different coloured markers or pencils to each. Place a list of characters on black board. Read through text with students and highlight or underline dialogue with appropriate colours for each character. (Read Along) Any remaining text will be narration. In small groups, assign parts (one for each character and the narrator) to each student. Then have students silently reread script (highlighted or underlined text) and rehearse their parts aloud. Circulate among groups and ask students the following: How will you adjust your gestures and voice while in role to portray Wisakaychak? the ducks? the Canada geese? the Snow geese, the swans, and the loon? Once students are satisfied with their performance, digitally record dramatization for each group. Playback recording for each group and ask the following: If you were to go back and redo any of your work in this drama, what do you feel you could do better, and why? (Reader’s Theatre)

7. After the dramatization, ask students the following: What stands out for you in this drama? Which character do you relate to the most? Why? What other stories or plays does this drama remind you of? Who is the intended audience for this drama? What drama elements were adapted specifically to interest that audience? Why do you think the audience responded with laughter at particular moments in the drama? (Prompt)

8. As whole class, have students discuss their thoughts and feelings about the role playing and drama sessions by asking the following: How can drama help us understand people, times, and places that we have never actually experienced in our own lives? What did you learn about the past by role-playing Wisakaychak, ducks, Canada geese, Snow geese, swans, and the loon and dramatizing the story? What did you like about the role play? What did you like about the drama? How is role-playing similar to and different from being in a play? If you were to go back and redo any of you work in the drama, what do you feel you could do better as a group? or individually? Place responses on chart paper. Then have students individually respond to the questions on Student Worksheet #11: Wisakaychak Role Play and Drama Response Journal. (Response Journal)

9. Suggest that stories such as *Wisakaychak Tricks the Birds* can teach us about caring behaviours that help us work together, uncaring behaviours that keep us from working together, ways of preventing uncaring behaviours, and intervening when uncaring behaviours occur. Restate that caring behaviours develop healthy relationships with one another. Review Caring Behaviours chart developed during the Initial Task. Ask students the following: What would caring behaviours look like? (e.g., see students listening and speaking respectfully, taking turns, and smiling, less conflict) What would caring behaviours sound like? (e.g., hear thank you, good work, can I help?) What are your thoughts and feelings about caring behaviours? (e.g., think others kind, fair, and equal, feel good inside) Record their responses on flip chart within Y structure. Have students complete Student Worksheet #12: Caring Behaviours Y-chart in bulleted form. (Visual/Graphic Organizers) Then ask students the following: What were some of the caring behaviours in the story that helped the birds work together?

10. Review Uncaring Behaviours chart developed during the Initial Task. Ask students the following: What would uncaring behaviours look like? (e.g., see students leaving someone out of a group, refusing to be someone's partner, spreading rumours online, totally ignoring someone, sending mean notes or emails, pushing, kicking, or hitting someone, pulling hair, knocking someone down, damaging someone's stuff, making sexist, racist, or homophobic comments online) What would uncaring behaviours sound like? (e.g., hear students spreading rumours in person, engaging in name calling, mocking or teasing someone, making sexist, racist, or homophobic comments in person) What are your thoughts and feelings about uncaring behaviours? (e.g., think others mean, hurtful, not fair, unequal, feel bad inside) Place student responses on flip chart under each question.

11. Ask students to define bullying and bullying behaviour. "Bullying is being mean to others, on purpose, to hurt them or their feelings. Bullying behaviour is intended to hurt, is repeated, and involves unequal power and control." "What is an example of social bullying? physical bullying? verbal bullying? written bullying? electronic bullying?" Divide the class into 5 small groups, and have each group complete Y-chart on chart paper and on Student Worksheet #13: Uncaring Behaviours (Bullying) for one of these types of bullying. Have each group present their charts to the whole class and discuss

their thoughts and feelings on that type of bullying presented. (Visual/Graphic Organizers) Then ask students the following: What were some of the uncaring behaviours in the story that kept Wisakaychak from working together with others?

12. Continue the discussion by asking students the following: “Do girls and boys bully in different ways? Is one type of bullying any more or less hurtful than another?” If a friend told you that she had a secret and that she was being abused, how could you help?” If you are a bystander and see bullying in person or online, what can you do? Post these intervention strategies in classroom. (Interpersonal Intelligence) **Note:** *Bullying Prevention and Intervention in the School Environment* is an excellent resource for teachers and schools.

Effective Intervention Strategies

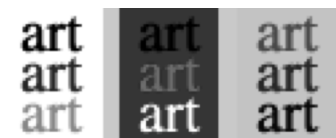
Don't do it alone – grab some friends, use the power of the group
Tell the student who is bullying to stop what they are doing
After that, ignore them and focus on the student being bullied
Invite the bullied student to join your activity and take them with you
Report to an adult

13. Explain that the students will be creating a collaborative mural depicting the landscape and characters found in *Wisakaychak Cooks His Geese and Loses Them*, but that we wish to emphasize certain features of the story. Show digital recording of *Wisakaychak Cooks His Geese and Loses Them* or read aloud *Wisakaychak Cooks His Geese and Loses Them* text while students close their eyes and imagine the time and place (setting), relationships (characters), and focus and emphasis (plot) in the story. (Visualization) Display photographs of landscapes from the coastal areas of Hudson and James bays from the library or Internet. Draw attention to various details, such as, the use of colour intensity, contrast in value, placement and size of shapes, and weight of line in these landscape pictures. State that photographers and artists have developed techniques to focus our attention to specific aspects of their art work. **Note:** The focus for Grade 4 is on emphasis: the use of colour intensity, contrast in value, placement and size of shapes, and weight of line to create a particular focal point (principles of design).

14. Provide each student with 11” x 18” white construction paper and coloured pencils or markers. Have students divide paper into quarters by folding it in half one way and then in half the other way. Then have students label each quarter with one of the following headings: a) use of colour intensity, b) contrast in value, c) placement and size of shapes, and d) weight of line. Ask the following for each heading:

a) How can you use colour intensity to create emphasis? (e.g., use bright colours) Demonstrate on white board the use of colours by drawing classroom objects using bright colours on dull background. Have students experiment by drawing classroom objects using bright colours to create emphasis.

b) How can you create emphasis by using contrast in value. (e.g., use contrasting colours) Demonstrate contrast in value by drawing the name of the school using 3 different contrast values. Have students experiment by drawing their name using 3 different contrast values.



c) How can you use placement and size of shapes to create emphasis? (e.g., place shapes closer to the centre and use bigger sizes) Demonstrate the use of placement and shape by drawing numbers of various sizes in different locations. Have students experiment with placement and size by drawing 4 numbers creating emphasis on one.



d) How can you create emphasis in your art work by varying the value, width, and weight of your lines? (e.g., use dark, thick, bold lines) Demonstrate different types of lines by varying their values, widths, and weights. Have students experiment by drawing different kinds of lines to create emphasis. (Guided Exploration)

15. Ask students the following: What objects or figures should be placed in the foreground of the mural to create emphasis? (e.g., Wisakaychak, his bum, top of the riverbank or small creek) How can you arrange and cluster these objects or figures to create a focal point with the emphasis on the most important ones? (e.g., put them together) Which objects should be placed in the background to show diminishing size? (e.g., humans, goose feet sticking out of the sand) Have students form three groups and create a collaborative mural depicting the landscape and characters found in *Wisakaychak Cooks His Geese and Loses Them* on kraft paper using assorted paints and brushes. Each group should paint one of part of the story, i.e., the beginning, the middle, or the end. Provide feedback to extend information and ideas about tools, techniques, and materials, to discuss illustration possibilities for mural, as well as responses to and questions about their art work.

16. Post sample art works, obtained from the library or Internet, that show emphasis in the four corners of the classroom or create a gallery in the library. **Note:** Organize art works in each corner by element, i.e., use of colour intensity (colour dominance), contrast in value (value contrasts), placement and size of shapes (focal area and shapes), and weight of line (selected art works from visual movement and difference). Have students, in small groups rotate through the four areas and respond to the following: What did you notice first when you look at a particular work of art? What element(s) of design did the artist use to control where you will look in his/her composition? What mood or feeling does the artist convey? What art works do you like? Why? What do you consider when you give yourself time to think before deciding whether you like an art work? After rotations are completed, have students, individually, describe their favourite art work from the collection to the whole class. (Intrapersonal Intelligence)

17. Ask students the following: What is the role of visual arts in our community? How can this role be expanded? What is the difference between the role of the artist and the role of the viewer? Where in our community do people see works of art? Explain that visual art forms and styles represent various messages and contexts in the past and present. Visual art is used by some Omushkego people to describe or explain the Omushkego world and the changing world around them. Continue by asking students the following: Do all Aboriginal artists produce the same type of work? What Aboriginal art forms are you

familiar with? How does the variety of art forms, styles, and traditions reflect the many different Aboriginal cultures in Canada? (Prompt)

18. As a whole class, have students discuss their thoughts and feelings about the art sessions. Place responses on chart paper. Have students individually respond to the following questions on Student Worksheet #14: Wisakaychak Visual Arts Response Journal: What do you like about your work? What would you do differently if you could? What did you learn from your work? Circulate throughout the classroom and hold short student-teacher conferences with selected students to encourage talk, stimulate ideas, and generate deeper responses. (Response Journal)

Assessment:

- * observation on Wisakaychak Role Play and Drama using checklist of students working as a whole class and individually (see Appendix 15: Wisakaychak Role Play and Drama Checklist)
- * response journal on Wisakaychak Role Play and Drama using anecdotal record of students working as a whole class and individually (see Appendix 16: Wisakaychak Role Play and Drama Anecdotal Record)
- * observation on Omushkego Character Development (Caring Behaviours) using rating of students working individually (see Appendix 17: Omushkego Character Development Caring Behaviours Rating Scale)
- * observation on Bullying (Uncaring Behaviours) using checklist of students working in small groups (see Appendix 18: Bullying (Uncaring Behaviours) Checklist)
- * conference on Elements and Principles of Design using checklist of students working in small groups (See Appendix 19: Elements and Principles of Design Art Checklist)
- * response journal on Wisakaychak Visual Arts using anecdotal record of students working as a whole class and individually (see Appendix 20: Wisakaychak Visual Arts Anecdotal Record)

Resources:

listening and speaking charts

chart paper

digital recording of *Wisakaychak Tricks the Birds*

television

<http://birds.audubon.org/species> [obtained on May 2, 2011] Audubon Bird Profiles

<http://www.borealforest.org/birds.htm> [obtained on May 2, 2011] Common Bird Species

<http://www.hww.ca/media.asp> [obtained on May 2, 2011] Hinterland Who's Who Video and Sound Clips Library

kraft paper

Wisakaychak Tricks the Birds text on 8 1/2" x 11" paper

flip chart

digital recording of *Wisakaychak Cooks His Geese and Loses Them*

Wisakaychak Cooks His Geese and Loses Them text

photographs of landscapes of James and Hudson bays from the library or Internet

[http://www.drawinghowtodraw.com/drawing-](http://www.drawinghowtodraw.com/drawing-lessons/frame.php?url=http%3A%2F%2Fdaphne.palomar.edu%2Fdesign%2Femphasis.html)

[lessons/frame.php?url=http%3A%2F%2Fdaphne.palomar.edu%2Fdesign%2Femphasis.html](http://www.drawinghowtodraw.com/drawing-lessons/frame.php?url=http%3A%2F%2Fdaphne.palomar.edu%2Fdesign%2Femphasis.html) [obtained on May 9, 2011] Art 104: Design and Composition: Emphasis

coloured pencils

coloured markers

11" x 18" white construction paper

[http://www.drawinghowtodraw.com/drawing-](http://www.drawinghowtodraw.com/drawing-lessons/frame.php?url=http%3A%2F%2Fwww.writedesignonline.com%2Fresources%2Fdesign%2Frules%2Femphasis.html)

[lessons/frame.php?url=http%3A%2F%2Fwww.writedesignonline.com%2Fresources%2Fdesign%2Frules%2Femphasis.html](http://www.drawinghowtodraw.com/drawing-lessons/frame.php?url=http%3A%2F%2Fwww.writedesignonline.com%2Fresources%2Fdesign%2Frules%2Femphasis.html) [obtained on May 9, 2011] Write Design Online Art works showing Emphasis

assorted paints

paint brushes

Student Worksheet #11: Wisakaychak Role Play and Drama Response Journal

Student Worksheet #12: Caring Behaviours Y-chart

Student Worksheet #13: Uncaring Behaviours (Bullying) Y-chart

Student Worksheet #14: Wisakaychak Visual Art Response Journal

teacher background information resources

https://www.prevnet.ca/sites/prevnet.ca/files/prevnet_facts_and_tools_for_schools.pdf [obtained May 7, 2019] *Bullying Prevention and Intervention in the School Environment*

Task 4: Reading and Writing Our Stories

Time: 600 minutes (6 literacy blocks)

Description: In this task, students will read *Wisakaychak Cooks His Geese and Loses Them*, respond to a series of statements that demonstrate their understanding of the story, and identify good reading strategies required for learning. Next, students will use story mapping and the writing process to develop a story describing a specific humorous situation involving Wisakaychak. Then they will identify good writing strategies to produce a final copy of their story. Finally, students will be asked to reflect on their reading and writing with emphasis on their feelings and thoughts during and after reading *Wisakaychak Cooks His Geese and Loses Them* and writing about Wisakaychak.

Expectations:

Language: Reading

- **read and demonstrate an understanding of a variety of literary, graphic, and informational texts, using a range of strategies to construct meaning (1);**
- **recognize a variety of text forms, text features, and stylistic elements and demonstrate understanding of how they help communicate meaning (2);**
- **use knowledge of words and cueing systems to read fluently (3);**
- **reflect on and identify their strengths as readers, areas for improvement, and the strategies they found most helpful before, during, and after reading (4);**

1. Reading for Meaning

Variety of Texts

- read a variety of texts from diverse cultures, including literary texts (e.g., myths, plays, short stories, chapter books, letters, diaries, poetry), graphic texts (e.g., graphic novels, diagrams, brochures, graphs and graphic organizers, charts and tables, maps), and informational texts (e.g., textbooks, non-fiction books on a range of topics, print and online newspaper and magazine articles or reviews, print and online encyclopedias and atlases, electronic texts such as e-mails or zines) (1.1);

Purpose

- identify a variety of purposes for reading and choose reading materials appropriate for those purposes (e.g., letters and diaries for information and new ideas, leisure/hobby books and magazines for recreation and interest, print and online magazine or newspaper articles to research a current issue, instructions or information about how to play a computer game) (1.2);

Comprehension Strategies

- identify a variety of reading comprehension strategies and use them appropriately before, during, and after reading to understand texts (e.g., activate prior knowledge through brainstorming; ask questions to focus or clarify reading; use visualization to clarify details about such things as the sights, sounds, and smells in a medieval castle; make and confirm predictions based on evidence from the text; synthesize ideas during reading to generate a new understanding of a text) (1.3);

Demonstrating Understanding

- demonstrate understanding of a variety of texts by summarizing important ideas and citing supporting details (e.g., make an outline of a section from a textbook in another subject to prepare for a test) (1.4);

Making Inferences/Interpreting Texts

- make inferences about texts using stated and implied ideas from the texts as evidence

Teacher prompts: "What does the graphic show that the text doesn't tell you?" "If you just saw the picture without the speech bubble/text box, what would you think?" "What does the author want you to realize when she says...?" (1.5);

Extending Understanding

- extend understanding of texts by connecting the ideas in them to their own knowledge, experience, and insights, to other familiar texts, and to the world around them

Teacher prompts: "Are there personal connections that you can make to the events in the text?" "How are other books by this author similar to the one we are reading?" "Which other books/movies/articles/online texts share a similar topic/theme/point of view?" (1.6);

Analysing Texts

- analyse texts and explain how specific elements in them contribute to meaning (e.g., narrative: characters, setting, main idea, problem/challenge and resolution, plot development; review: statement of opinion, reasons for opinion, concluding statement)

Teacher prompts: "How does the author use the setting to establish the mood of the text? Is it effective?" "How does the author use the opening paragraph to establish a framework for the book review?" (1.7);

Responding to and Evaluating Texts

- express opinions about the ideas and information in texts and cite evidence from the text to support their opinions

Teacher prompts: "Do you agree with the decisions made by the main character in the story?" "What is your opinion of this newspaper article? What evidence in the text supports your opinion?" (1.8);

Point of View

- identify the point of view presented in a text, citing supporting evidence from the text, and suggest some possible alternative perspectives (e.g., identify words or phrases that reveal the point of view presented; write a letter or use role play to present the perspective of a character whose voice is not heard in the text)

Teacher prompt: "Whose voice/opinion is missing from this text? Why do you think it has been left out of the text? What words might you give to this missing voice?" (1.9);

2. Understanding Form and Style

Text Forms

- explain how the particular characteristics of various text forms help communicate meaning, with a focus on literary texts such as a diary or journal (e.g., first-person record of events, thoughts, and feelings, usually in prose, gives a personal perspective on events; dated daily or weekly entries provide context), graphic texts such as a brochure (e.g., headings, subheadings, text boxes, photographs, lists, and maps clarify and highlight important material), and informational texts such as an encyclopedia

(e.g., table of contents, glossary, index, headings, and subheadings help the reader use key words to locate information) (2.1);

Text Patterns

- recognize a variety of organizational patterns in texts of different types and explain how the patterns help readers understand the texts (e.g., comparison in an advertisement; cause and effect in a magazine or newspaper article) (2.2);

Elements of Style

- identify various elements of style - including alliteration, descriptive adjectives and adverbs, and sentences of different types, lengths, and structures - and explain how they help communicate meaning (e.g., alliteration and rhythm can emphasize ideas or help convey a mood or sensory impression) (2.4);

3. Reading With Fluency

Reading Familiar Words

- automatically read and understand high-frequency words, most regularly used words, and words of personal interest or significance in a variety of reading contexts (e.g., words from grade-level texts; terminology used regularly in discussions and posted on anchor charts; words from shared-, guided-, and independent-reading texts and some regularly used resource materials in the curriculum subject areas) (3.1);

Reading Unfamiliar Words

- predict the meaning of and rapidly solve unfamiliar words using different types of cues, including:
 - semantic (meaning) cues (e.g., prefixes, suffixes, base words, phrases, sentences, and visuals that activate existing knowledge of oral and written language);
 - syntactic (language structure) cues (e.g., word order; language patterns such as those for regular and irregular plurals, possessives, and contractions; punctuation);
 - graphophonic (phonological and graphic) cues (e.g., familiar words within larger words: highlight, enlighten; recognizable sequences of letters within long words: spacious, conscious, delicious) (3.2);

Reading Fluently

- read appropriate texts at a sufficient rate and with sufficient expression to convey the sense of the text readily to the reader and an audience (e.g., read orally in role as part of a readers' theatre, using appropriate phrasing and expression) (3.3);

4. Reflecting on Reading Skills and Strategies

Metacognition

- identify, in conversations with the teacher and peers or in a reader's notebook, what strategies they found most helpful before, during, and after reading and how they can use these and other strategies to improve as readers

Teacher prompts: "How do you check to be sure that you are understanding while you read?" "What helps you identify the important ideas while you are reading?" "What helps you 'read between the lines'?" "How do you know if you are not understanding?" "What 'fix-up' strategies work effectively for you?" (4.1);

Interconnected Skills

- explain, in conversations with the teacher and peers or in a reader's notebook, how their skills in listening, speaking, writing, viewing, and representing help them make sense of what they read (e.g., orally summarizing what has been read helps a reader to check on understanding; engaging in dialogue about a text helps the reader understand other perspectives and interpretations of a text)

Teacher prompt: "How does conferencing with a peer or the teacher about a text help you understand the text better?" (4.2).

Language: Writing

- **generate, gather, and organize ideas and information to write for an intended purpose and audience (1);**
- **draft and revise their writing, using a variety of informational, literary, and graphic forms and stylistic elements appropriate for the purpose and audience (2);**
- **use editing, proofreading, and publishing skills and strategies, and knowledge of language conventions, to correct errors, refine expression, and present their work effectively (3);**
- **reflect on and identify their strengths as writers, areas for improvement, and the strategies they found most helpful at different stages in the writing process (4);**

1. Developing and Organizing Content

Purpose and Audience

- identify the topic, purpose, and audience for a variety of writing forms (e.g., a cinquain or shape poem modelled on the structures and style of poems read, to contribute to a student poetry anthology for the school library; a set of directions to complete a science experiment on pulleys and gears, for a class presentation; a timeline of significant events in the writer's life, to accompany a biography for a class collection)

Teacher prompts: "How will you identify your topic?" "What is the purpose of your writing?" "What form will best suit the purpose?" "Who will your audience be?" (1.1);

Developing Ideas

- generate ideas about a potential topic using a variety of strategies and resources (e.g., brainstorm; formulate and ask questions to identify personal experiences, prior knowledge, and information needs) (1.2);

Research

- gather information to support ideas for writing using a variety of strategies and oral, print, and electronic sources (e.g., identify key words to help narrow their searches; cluster ideas; develop a plan for locating information; scan texts for specific information, including teacher readalouds, mentor texts, reference texts, shared-, guided-, and independent-reading texts, and media texts) (1.3);

Classifying Ideas

- sort and classify ideas and information for their writing in a variety of ways (e.g., by underlining key words and phrases; by using graphic and print organizers such as mind maps, concept maps, timelines, jot notes, bulleted lists) (1.4);

Organizing Ideas

- identify and order main ideas and supporting details and group them into units that could be used to develop a summary, using a variety of graphic organizers (e.g., a Venn diagram, a paragraph frame) and organizational patterns (e.g., generalization with supporting information, cause and effect) (1.5);

Review

- determine whether the ideas and information they have gathered are relevant and adequate for the purpose, and do more research if necessary (e.g., discuss material with a peer or adult using a KWHLW organizer: What do I know? What do I want to learn? How will I find out? What have I learned? What do I still want to know?; compare their material to the content of similar texts) (1.6);

2. Using Knowledge of Form and Style in Writing

Form

- write more complex texts using a variety of forms (e.g., a storyboard using captions and photographs or drawings to recount a significant event in their life; a report, including jot notes, comparing the environments of two or more regions in Canada; a letter to the author about the student's reaction to a particular text; a summary of the role of a medieval person; a review of a book or website; an original folk tale, fairy tale, or tall tale, or an extension of an existing tale; a board game related to a unit of study) (2.1);

Voice

- establish a personal voice in their writing, with a focus on using words and stylistic elements that convey a specific mood such as amusement (e.g., use simple irony to poke fun at themselves: "Lucky me. I got to do the dishes.") (2.2);

Word Choice

- use specific words and phrases to create an intended impression (e.g., comparative adjectives such as faster; words that create specific effects through sound, as in alliteration for emphasis: rotten rain) (2.3);

Sentence Fluency

- use sentences of different lengths and structures (e.g., complex sentences incorporating conjunctions such as because, so, if) (2.4);

Point of View

- identify their point of view and other possible points of view on the topic, and determine whether their information sufficiently supports their own view

Teacher prompt: "Have you included enough details that support your point of view? What facts or details that you have left out would challenge your point of view?" (2.5);

Preparing for Revision

- identify elements of their writing that need improvement, using feedback from the teacher and peers, with a focus on specific features (e.g., logical organization, depth of content)

Teacher prompts: "How might you reorganize the information to make it easier for the audience to understand?" "Are there clear links between your ideas?" "Can you add one sentence that would help clarify your main idea?" (2.6);

Revision

- make revisions to improve the content, clarity, and interest of their written work, using several types of strategies (e.g., reordering sentences; removing repetition or unnecessary information; changing the sequence of ideas and information and adding material if appropriate; adding transition words and phrases to link sentences and/or paragraphs and improve the flow of writing; adding or substituting words from other subject areas, word lists, and a variety of sources, such as a dictionary or thesaurus and the Internet, to clarify meaning or add interest; checking for and removing negative stereotypes, as appropriate)

Teacher prompts: "What words or phrases could you use to help the reader follow your thinking more easily?" "What descriptive words could you add to make your characters come alive for the reader?" (2.7);

Producing Drafts

- produce revised, draft pieces of writing to meet identified criteria based on the expectations related to content, organization, style, and use of conventions (2.8);

3. Applying Knowledge of Language Conventions and Presenting Written Work Effectively

Spelling Familiar Words

- spell familiar words correctly (e.g., words from their oral vocabulary, anchor charts, and shared-, guided-, and independent-reading texts; words used regularly in instruction across the curriculum) (3.1);

Spelling Unfamiliar Words

- spell unfamiliar words using a variety of strategies that involve understanding sound-symbol relationships, word structures, word meanings, and generalizations about spelling (e.g., pronounce the silent letters in words: k-now; divide long words into manageable chunks; make connections between words with similar spellings; apply knowledge of vowel patterns to new words; apply knowledge of letter patterns and rules for forming regular and irregular plurals and possessive contractions; identify roots in related words: explore, explorer, exploration; highlight the differences between similar words; use mnemonics: twin is two) (3.2);

Vocabulary

- confirm spellings and word meanings or word choice using different types of resources appropriate for the purpose (e.g., locate words in online and print dictionaries using alphabetical order, entry words, guide words, pronunciation, and homographs; use a variety of dictionaries such as a dictionary of idioms or homonyms; use a thesaurus to find alternative words) (3.3);

Punctuation

- use punctuation appropriately to help communicate their intended meaning, with a focus on the use of: the apostrophe to indicate possession, and quotation marks to indicate direct speech (3.4);

Grammar

- use parts of speech appropriately to communicate their meaning clearly, with a focus on the use of: common and proper nouns; verbs in the simple present, past, and future tenses; adjectives and adverbs; subject/verb agreement; prepositions; and conjunctions (e.g., since, through, until) (3.5);

Proofreading

- proofread and correct their writing using guidelines developed with peers and the teacher (e.g., an editing checklist specific to the writing task; a posted class writing guideline) (3.6);

Publishing

- use some appropriate elements of effective presentation in the finished product, including print, script, different fonts, graphics, and layout (e.g., use legible printing and some cursive writing; use a variety of font sizes and colours to distinguish headings and subheadings from the body of the text; supply detailed labels for diagrams in a report; include graphs such as a bar graph or a pie graph) (3.7);

Producing Finished Works

- produce pieces of published work to meet identified criteria based on the expectations related to content, organization, style, use of conventions, and use of presentation strategies (3.8);

4. Reflecting on Writing Skills and Strategies

Metacognition

- identify what strategies they found most helpful before, during, and after writing and what steps they can take to improve as writers

Teacher prompts: "Explain how you used the thesaurus to help with your revisions." "How does keeping a writer's notebook help you plan your next steps for writing?" (4.1);

Interconnected Skills

- describe, with prompting by the teacher, how their skills in listening, speaking, reading, viewing, and representing help in their development as writers

Teacher prompts: "How does your experience of variety of texts help you as a writer?" "In what way is talking before writing helpful to you?" "How does it help you to listen to someone else read your writing?" (4.2);

Portfolio

- select pieces of writing that they think reflect their growth and competence as writers and explain the reasons for their choice (4.3).

O mushkego Character Development

- **develop the values or general more stable beliefs generated from personal experiences (learned by directed encounters with an object or situation) and cultural transmission (learned from others) that are considered essential for meaningful life in the world around them;**
- listen to, be considerate of, and honour themselves (respect for themselves);
- listen to, be considerate of, and honour students (respect for students);
- listen to, be considerate of, and honour elders (respect for elders);
- recognize, value, and enjoy their own language, traditions, and culture (appreciation for their culture);
- recognize and appreciate the significance of teasing and joking (humour);
- control their actions or feelings that may be demonstrated by listening attentively, observing quietly, asking questions properly, and participating effectively (self-control);
- show feelings of interest or concern that may be demonstrated by the kind treatment of others, e.g.,

give positive reinforcement, help others, and listen to, acknowledge, and consider differing opinions (caring)

Teaching/Learning Strategies:

1. Review material from previous activity by asking students the following: What do caring behaviours look like? (e.g., see students listening and speaking respectfully, taking turns, and smiling, less conflict) What do caring behaviours sound like? (e.g., hear thank you, good work, can I help?) How does caring about others make you feel? (e.g., think others kind, fair, and equal, feel good inside). What do uncaring behaviours (bullying) look like? (e.g., see students leaving someone out of a group, refusing to be someone's partner, spreading rumours online, totally ignoring someone, sending mean notes or emails, pushing, kicking, or hitting someone, pulling hair, knocking someone down, damaging someone's stuff, making sexist, racist, or homophobic comments online) What would uncaring behaviours sound like? (e.g., hear students spreading rumours in person, engaging in name calling, mocking or teasing someone, making sexist, racist, or homophobic comments in person) What is bullying? (e.g., being mean to others, on purpose, to hurt them or their feelings) What are bullying behaviours? (e.g., intended to hurt, is repeated, and involves unequal power and control) What is an example of social bullying? physical bullying? verbal bullying? written bullying? electronic bullying? Is Wisakaychak a bully? Why or why not?

2. Pre-reading subtask (approx. 3 literacy blocks for reading)

a) Activate prior knowledge by asking students the following about *Wisakaychak Tricks the Birds*:

Where did the story take place? When did the story take place? (setting) Who are the main characters? Did you like them? Why? Why not? Did the main character(s) change during the story? In what way? (character) Why did Wisakaychak want to trick the birds? Did any events surprise you? In what way? Was Wisakaychak successful at tricking the birds? (plot) What do you think will happen next? Place responses on chart paper under the following headings: setting character plot (problem, events, solution).

b) Set the purpose for reading *Wisakaychak Cooks His Geese and Loses Them* as an Omushkego teaching about life in the past when humans were present, when animals could talk to one another, and when a trickster named Wisakaychak roamed on the land. Provide an overview of Student Worksheet #15: Reading Our Stories: Wisakaychak Cooks His Geese and Loses Them Rubric. Explain that students will be self-assessing their reading achievement for this story.

c) Ask students, individually, to list the qualities of a trickster (Wisakaychak) on Student Worksheet # 16: Reading Our Stories: Wisakaychak Cooks His Geese and Loses Them Part 1. Have students in pairs share their findings and develop a composite list of Wisakaychak's qualities. (Think/Pair/Share) The have students share their lists with the whole class. Record these qualities on chart paper or on the black board.

3. Reading subtask (Responding and Exploring)

a) Read aloud *Wisakaychak Cooks His Geese and Loses Them* text. Use appropriate dramatic voice, sound effects, and enthusiasm to draw students into the story and model effective oral reading. (Read Aloud) Ask students to identify and describe the setting, characters, and plot (problem, events, solution) in the story. (role of literate learner as meaning maker) Place responses on chart paper under the following headings: setting character problem events solution.

b) Reread each paragraph and have students as a whole class orally read along stopping at various points to predict the meaning of and solve unfamiliar words using different types of cues, e.g., semantic, syntactic, and graphophonic. (Read Along) Place unfamiliar words on word wall for later reference by students. (Word Wall) Continue with students reading aloud each paragraph in small groups, in pairs, or individually. Ask the students to summarize important ideas in each paragraph by asking the following: What do you think is the most important thing to remember so far about this text? Why do you think it is important? What might happen next? Give reasons for thinking as you do. (role of literate learner as text user) Have students individually complete Student Worksheet # 16: Reading Our Stories: Wisakaychak Cooks His Geese and Loses Them Parts 2 to 4.

c) Draw attention to the dialogue in the text by asking the following: How do you know when Wisakaychak is talking? when the humans are talking? What punctuation, phrases, or other grammatical structures identify the storyteller's point of view? (role of literate learner as code user) **Notes:** 1) Quotation marks enclose the exact words of the speaker. In this story, dialogue or conversation belongs to Wisakaychak and the humans. 2) The storyteller's point of view is expressed in this text without quotations. Have students find 3 or 4 quotations of Wisakaychak talking and 3 or 4 quotations of the humans talking in the text. Explain rules for use of quotations, e.g., first word in a quotation is capitalized, a comma separates the speaker from the quotation that occurs last in a sentence, and end punctuation varies depending on whether that sentence involves a statement (.), question (?), or exclamation (!) Present examples of each rule from the text. Write several unpunctuated sentences from the text on the black board. Have students come to the board and punctuate these correctly. (Guided Exploration) Have students individually complete Student Worksheet # 16: Reading Our Stories: Wisakaychak Cooks His Geese and Loses Them Parts 5 and 6.

Key Reading Comprehension Strategies

Monitor for meaning. Know when, as a reader you fully understand or don't understand

Use schema. Relate the new to the known: activate prior knowledge to help you understand new information.

Infer. Predict; **make** independent decisions about inexplicit meanings.

Ask questions. Generate questions before, during and after reading.

Create images. Use images that emanate from all five senses and from the emotions.

Determine importance. Make decisions, and articulate why these ideas are most important.

Synthesize. Be aware of how one's thinking changes during reading. Identify and recall main ideas.

Recognize text structure. Readers learn to identify and recall different text structures.

Monitor comprehension.
Students self-check.

4. Post-reading subtask (Applying)

a) Explain what some stories are hard or difficult to read. Brainstorm possible ways of determining the level of understanding and ways of ensuring that understanding takes place in a small group readers' discussion circles by using the following as a guide: How do you check to be sure that you are understanding while you read? What helps you identify the important ideas while you are reading? What helps you 'read between the lines'? How do you know if you are not understanding? What 'fix-up' strategies work effectively for you?

b) Then ask the following: How are the stories of *Wisakaychak Tricks the Birds* and *Wisakaychak Cooks His Geese and Loses Them* similar or different from one another? Which one did you like the best? Why? Do you agree with the decisions made by Wisakaychak? Have you ever been greedy? Did anything happen to you because of your greediness? How did you feel about that? Why are these stories told in a funny way? Are these stories a fair and accurate representation of how some people are today? Why or why not? (role of literate learner as text analyzer) Then have students complete Student Worksheet #16: Reading Our Stories: Wisakaychak Cooks His Geese and Loses Them Parts 7 and 8.

5. Read and explain each statement on Student Worksheet #17 My Reading to the whole class and have students individually check yes or no for each statement. Then ask the following: How does listening to someone else read the text help you become a better reader? How does conferencing with a peer or the teacher about the text help you understand the text better? How does visualizing the text help you make sense of what you are reading? Post reading chart to give students guidance and explicit instruction on developing active reading strategies, e.g., when I read, I: ...

6. Pre-writing subtask (approx. 3 literacy blocks for writing)

Tell students that they are going to write a humorous fictional story describing a specific situation involving Wisakaychak. Provide support and direction for their writing by asking the following: How will you identify your topic? What is the purpose of your writing? What form will best suit the purpose? Who will your audience be? (Brainstorming)

7. Writing subtask

(a) Shared writing

Have students, in pairs, think of situations involving Wisakaychak that could be funny. Then have students share their ideas and possible solutions to these situations. After orally presenting their situation, have students organize their ideas on Student Worksheet #18: Writing Our Stories: My Wisakaychak Story Map under the following headings: setting character problem events solution. (Story Mapping) (Visual/Graphic Organizer)

Key Writing Strategies

Develop and organize content. Generate, gather and organize ideas and information to write for an intended purpose and audience

Use knowledge of form and style in writing. Draft and revise their writing, using a variety of informational, literary and graphic forms and stylistic elements appropriate for the purpose and audience.

Use knowledge of language conventions, and present written work effectively. Use editing, proofreading, and publishing skills and strategies, and knowledge of language conventions, to correct errors, refine expression, and present their work effectively.

Reflect on writing skills. Reflect on and identify their strengths as writers, areas for improvement, and the strategies they found most helpful at different stages of the writing process.

Provide assistance to students who may require help organizing thoughts for their story.

(Think/Pair/Share)

(b) Drafting

Discuss and model how to create a first draft from the ideas written on a story map. (Think Aloud) Have students create a draft piece of writing involving Wisakaychak from their own story map on lined paper.

Notes: 1) Students may continue to help each other develop ideas at the draft stage. 2) Students should have access to word wall words, dictionaries, and thesauruses to complete this task. 3) Writing conferences should occur throughout all stages of the writing process. Conferences are an opportunity for students to expand their knowledge of the writing process and internalize concepts. Leave pencil in student's hand. (Conferencing)

(c) Revising

Read and explain revising statements on Student Worksheet #19 My Writing to the whole class. In pairs, have one student read their writing to partner who listens attentively. Have partner look for and comment on words left out, awkward sentences, insufficient information, misspelled words and unclear ideas, in a positive manner. Then have students in pairs check yes or no for each statement on their writing students make revisions as required. (Think/Pair/Share)

(d) Proofreading

Read and explain proofreading statements on Student Worksheet #19 My Writing to the whole class. Then have students in pairs check yes or no for each statement on their writing and make changes as required. Post writing chart to give students guidance and explicit instruction on developing active writing strategies, e.g., when I write, I: (Think/Pair/Share)

8. Post-writing subtask

Review criteria for humorous story writing using Student Worksheet #19 My Writing to the whole class. Have students write their published (final) copies with an appropriate title on lined paper or word processor using a variety of font sizes or colours. Have students individually read their writing to teacher. Then have students read their writing aloud to the whole class (Writing Process)

9. Ask students the following: How does your experience with a variety of texts help you as a writer? In what way is talking before writing helpful to you? How does it help you to listen to someone else read your writing? Have students individually respond to the following questions on Student Worksheet #20: Wisakaychak Reading and Writing Response Journal: How did you feel about reading/writing this week? Why? What did you do well during reading/writing this week? What would you like to do better next week? (Response Journal)

10. Then show digital recording of elder's storytelling session of *Wisakaychak the Rock Mover*, *Wisakaychak Tricks the Birds*, and *Wisakaychak Cooks his Geese and Loses Them* recorded in Task 2: Listening and Speaking to Our Storytellers and Stories. Restate that many local stories or legends, i.e., those with Wisakaychak and Chakapesh, involve animals found around their community and provide

O mushkego teachings about life in the past when powerful tricksters and shamans still existed after humans came. Read aloud or show digital recording of *Wisakaychak Tricks a Bear and Loses His Feast*.

Note: The teacher may wish to use this story or others mentioned in the Initial Task to continue developing students' reading and writing in this task. Wisakaychak eventually leaves the Omushkego territory and heads west where his adventures continue.

Assessment:

- * performance task on Reading Our Stories: Wisakaychak Cooks His Geese and Loses Them using rubric of students working individually (see Appendix 21: Reading Our Stories: Wisakaychak Cooks His Geese and Loses Them Rubric)
- * self-assessment on My Reading using checklist of students working individually (see Appendix 22: My Reading Checklist)
- * self-assessment on My Writing using checklist of students working in pairs and individually (see Appendix 23: My Writing Checklist)
- * performance task on Writing Our Stories: My Wisakaychak Story using rubric of students working individually (see Appendix 24: Writing Our Stories: My Wisakaychak Story Rubric)
- * observation on Reading, Writing, and Character Development using rating scale of students working as a whole class (see Appendix 25: Reading, Writing, and Character Development Rating Scale)
- * response journal on Wisakaychak Stories Reading and Writing using anecdotal record of students working as a whole class and individually (see Appendix 26: Wisakaychak Stories Reading and Writing Anecdotal Record)

Resources:

Wisakaychak Cooks His Geese and Loses Them text

chart paper

pencils

lined paper

reading and writing charts

word processor software

computer work stations (4)

digital recording of elder's storytelling session of *Wisakaychak the Rock Mover*, *Wisakaychak Tricks the Birds*, *Wisakaychak Cooks his Geese and Loses Them*, and *Wisakaychak Tricks a Bear and Loses His Feast*

Wisakaychak Tricks a Bear and Loses His Feast text

Student Worksheet #15: Reading Our Stories: Wisakaychak Cooks His Geese and Loses Them Rubric

Student Worksheet #16: Reading Our Stories: Wisakaychak Cooks His Geese and Loses Them

Student Worksheet #17: My Reading

Student Worksheet #18: Writing Our Stories: My Wisakaychak Story Map

Student Worksheet #19: My Writing

Student Worksheet #20: Wisakaychak Stories Reading and Writing Response Journal

Culminating Task: Finding Out About More Stories

Time: 600 minutes (6 literacy blocks)

Description: In the culminating task assessment students will be exposed to other traditional Omushkego stories: *Chakapesh Gets Swallowed by a Fish*, *Chakapesh Snares the Sun*, and *Chakapesh in the Moon*. The students will visually represent what they heard in a sketch and retell the beginning, middle, and end of *Chakapesh Gets Swallowed by a Fish*, and add onto the story (Part I). Next, the students will read *Chakapesh Snares the Sun* (Grade 4) independently or as a whole class and respond to a series of statements that demonstrate their understanding of the story (Part II). Then they will create their own Chakapesh story using the writing process to produce a published or final copy describing a specific humorous situation involving Chakapesh. Finally, the students will reflect on their thoughts and feelings about reading *Chakapesh Snares the Sun* (Grade 4) and writing Chakapesh stories (Part III).

Part I: Retelling Our Stories: Chakapesh Gets Swallowed by a Fish (100 minutes)

Overall Expectations:

Omushkego Culture: Traditional Stories

- **listen to stories told for entertainment and words of guidance in order to understand and respond appropriately in a variety of situations for a variety of purposes;**
- **listen to traditional legends and popular stories in order to understand and respond appropriately in a variety of situations for a variety of purposes;**
- **use speaking skills and strategies appropriately to communicate with different audiences for a variety of purposes;**

Language: Oral Communication (Listening and Speaking)

- **listen in order to understand and respond appropriately in a variety of situations for a variety of purposes (1);**
- **use speaking skills and strategies appropriately to communicate with different audiences for a variety of purposes (2);**
- **reflect on and identify their strengths as listeners and speakers, areas for improvement, and the strategies they found most helpful in oral communication situations (3);**

Language: Writing

- **generate, gather, and organize ideas and information to write for an intended purpose and audience (1);**

The Arts: Visual Arts

- **creating and presenting: apply the creative process (see pages 19 to 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 (D1).**

Teaching/Learning Strategies:

1. Explain, that in this task the students will be introduced to Chakapesh another character found in stories told by the Omushkego people. Chakapesh was a small powerful mitew (shaman) who usually challenged anything that was not supposed to be done. Provide an overview of the entire culminating task. **Note:** *Chakabesh and the Giant Bears* and *Chakabesh and the Giant Beaver* were presented to the students in the Grade 3 curriculum.
2. Show digital recording of *Chakapesh Gets Swallowed by a Fish*. Have students close their eyes and picture the story in their minds. Ask students the following: What parts of the story did you like the most? the least? Model and demonstrate sketching one part of the *Chakapesh Gets Swallowed by a Fish* story (e.g., a camp in the bush showing Chakapesh and his sister). Indicate that it is important to visually represent what they heard and not be concerned with artistic technique. Have students individually complete Retelling Our Stories: Chakapesh Gets Swallowed by a Fish Part 1 and orally retell the beginning, middle, and end of the story using their drawings as a guide. (Sketching to Learn)
3. Have students sit in a circle and build a group story about what Chakapesh did after his sister rescued him from the big fish. Ask students the following: When you are talking, how can you tell if the audience understands? What could you do to help the audience understand what you are saying? Begin with this starter sentence, “Later on, Chakapesh wandered off again.” “He didn’t listen to his sister.” Have each student add successive sentences to the story. (Storytelling) Have students individually complete Retelling Our Stories: Chakapesh Gets Swallowed by a Fish Part 2 and orally retell what Chakapesh did after his sister rescued him from the big fish.
4. Ask students the following: What could you do if you didn't understand what you heard? What do you think about before you begin to talk? What are some good listening behaviours? What are some good speaking behaviours? Have students individually complete My Listening and Speaking Checklist.

Assessment:

- * performance task on Retelling Our Stories: Chakapesh Gets Swallowed by a Fish using rubric of students working individually (see Appendix 27: Retelling Our Stories: Chakapesh Gets Swallowed by a Fish Rubric)
- * self-assessment on My Listening and Speaking using checklist of students working individually (see Appendix 28: My Listening and Speaking Checklist)

Resources:

digital recording of *Chakapesh Gets Swallowed by a Fish*

television

pencils

Retelling Our Stories: Chakapesh Gets Swallowed by a Fish (in Culminating Task Student Booklet)

My Speaking and Listening Checklist (in Culminating Task Student Booklet)

Part II: Reading Our Stories: Chakapesh Snares the Sun (200 minutes)

Overall Expectations:

Language: Reading

- **read and demonstrate an understanding of a variety of literary, graphic, and informational texts, using a range of strategies to construct meaning (1);**
- **recognize a variety of text forms, text features, and stylistic elements and demonstrate understanding of how they help communicate meaning (2);**
- **use knowledge of words and cueing systems to read fluently (3);**
- **reflect on and identify their strengths as readers, areas for improvement, and the strategies they found most helpful before, during, and after reading (4);**

The Arts: Visual Arts

- **creating and presenting: apply the creative process (see pages 19 to 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 (D1).**

Teaching/Learning Strategies:

1. Pre-reading subtask (45 minutes)

- Activate prior knowledge by asking students the following about *Chakapesh Gets Swallowed by a Fish*: Where did the story take place? When did the story take place? (setting) Who are the main characters? Did you like them? Why? Why not? Did the main character(s) change during the story? In what way? (character) Why did Chakapesh want to be grabbed by the big fish? Did any events surprise you? In what way? What happened when Chakapesh disobeyed his sister? (plot) What do you think will happen next? Place responses on chart paper under the following headings: setting, character, plot (problem, events, solution).
- Set the purpose for reading *Chakapesh Snares the Sun* (Grade 4) as an Omushkego teaching about life in the past when humans were present, when animals could talk to one another, and when a powerful mitew named Chakapesh lived on the land. Provide an overview of Reading Our Stories: Chakapesh Snares the Sun Rubric. Explain that students will be self-assessing their reading achievement for this story.
- Ask students, individually, to list the qualities of a good sister or brother on Reading Our Stories: Chakapesh Snares the Sun Part 1. Have students in pairs share their findings and develop a composite list of a good sister's or brother's qualities. (Think/Pair/Share) The have students share their lists with the whole class. Record these qualities on chart paper or on the black board.

2. Reading subtask (Responding and Exploring) (60 – 90 minutes)

- Have students independently read *Chakapesh Snares the Sun* (Grade 4) and complete Reading Our Stories: Chakapesh Snares the Sun Parts 2 to 6. **Note:** Prior to reading, let students know that *Chakapesh Snares the Sun* (Grade 4) is a shortened version of the original published story. The ellipses (...) indicate where text was removed, while the square brackets ([]) indicate where text was added.

or

- a) Read aloud *Chakapesh Snares the Sun* (Grade 4). Use appropriate dramatic voice, sound effects, and enthusiasm to draw students into the story and model effective oral reading. (Read Aloud) Ask students to identify and describe the setting, characters, and plot (problem, events, solution) in the story. Place responses on chart paper under the following headings: setting, character, problem, events, solution.
- b) Reread each paragraph and have students as a whole class orally read along stopping at various points to predict the meaning of and solve unfamiliar words using different types of cues, e.g., semantic, syntactic, and graphophonic. (Read Along) Place unfamiliar words on word wall for later reference by students. (Word Wall) Continue with students reading aloud each paragraph in small groups, in pairs, or individually. Ask the students to summarize important ideas in each paragraph by asking the following: What do you think is the most important thing to remember so far about this text? Why do you think it is important? What might happen next? Give reasons for thinking as you do. Have students independently complete Reading Our Stories: Chakapesh Snares the Sun Parts 2 to 4.
- c) Draw attention to the dialogue in the text by asking the following: How do you know when Chakapesh's sister is talking? What words or phrases identify the storyteller's point of view? Have students independently complete Reading Our Stories: Chakapesh Snares the Sun Parts 5 and 6.

3. Post-reading subtask (Applying) (45 minutes)

- a) Explain what some stories are hard or difficult to read. Ask students the following: How do you check to be sure that you are understanding while you read? What helps you identify the important ideas while you are reading? What helps you 'read between the lines'? How do you know if you are not understanding? What 'fix-up' strategies work effectively for you?
- b) Then ask the following: How are the stories of *Chakapesh Gets Swallowed by a Fish* and *Chakapesh Snares the Sun* (Grade 4) similar or different from one another? Which one did you like the best? Why? Do you agree with the mischievous behaviour of Chakapesh? Have you ever been mischievous (or ever not listen to what you were told)? Did anything happen to you because of your mischievousness (or because you didn't listen)? How did you feel about that? Then have students complete Reading Our Stories: Chakapesh Snares the Sun Parts 7 and 8.

4. Read and explain each statement on My Reading Checklist to the whole class and have students individually check yes or no for each statement. Then ask the following: How does listening to someone else read the text help you become a better reader? How does conferencing with a peer or the teacher about the text help you understand the text better? How does visualizing the text help you make sense of what you are reading?

Assessment:

* performance task on Reading Our Stories: Chakapesh Snares the Sun using rubric of students working individually (see Appendix 29: Reading Our Stories: Chakapesh Snares the Sun Rubric)

* self-assessment on My Reading using checklist of students working individually (see Appendix 30: My Reading Checklist)

Resources:

Chakapesh Snares the Sun (Grade 4) text

Chakapesh Snares the Sun in Louis Bird. (2007) *The Spirit Lives in the Mind*. Kingston, ON: McGill-Queen's University Press, pp. 29–36.

pencils

Reading Our Stories: Chakapesh Snares the Sun Rubric (in Culminating Task Student Booklet)

Reading Our Stories: Chakapesh Snares the Sun (in Culminating Task Student Booklet)

My Reading Checklist (in Culminating Task Student Booklet)

Ontario Ministry of Education. (1999). *The Ontario Curriculum – Exemplars Grades 1–8 Reading*.

Toronto: Queen's Printer for Ontario, pp. 136–173. **Note:** Reading exemplars are provided to promote consistency in the assessment of student work from grade to grade and across the province.

Part III: Writing Our Stories (300 minutes)

Overall Expectations:

Language: Writing

- **generate, gather, and organize ideas and information to write for an intended purpose and audience (1);**
- **draft and revise their writing, using a variety of informational, literary, and graphic forms and stylistic elements appropriate for the purpose and audience (2);**
- **use editing, proofreading, and publishing skills and strategies, and knowledge of language conventions, to correct errors, refine expression, and present their work effectively (3);**
- **reflect on and identify their strengths as writers, areas for improvement, and the strategies they found most helpful at different stages in the writing process (4);**

Omushkego Character Development

- **develop the values or general more stable beliefs generated from personal experiences (learned by directed encounters with an object or situation) and cultural transmission (learned from others) that are considered essential for meaningful life in the world around them.**

Teaching/Learning Strategies:

1. Pre-writing subtask (15 minutes)

Tell students that they are going to write a humorous fictional story describing a specific situation involving Chakapesh. Provide support and direction for their writing by asking the following: How will you identify your topic? What is the purpose of your writing? What form will best suit the purpose? Who will your audience be? (Brainstorming)

2. Writing subtask

(a) Shared writing (60 minutes)

Have students, in pairs, think of situations involving Chakapesh where he didn't listen to his sister. Then have students share their ideas and possible solutions to these situations. (Think/Pair/Share) After orally presenting their situation, have students organize their ideas on Writing Our Stories: My Chakapesh Story Map under the following headings: setting, character, problem, events, solution. (Visual/Graphic Organizer) Provide assistance to students who may require help organizing thoughts for their story.

(b) Drafting (75 minutes)

Discuss and model how to create a first draft from the ideas written on a story map. (Think Aloud) Have students create a draft piece of writing involving Chakapesh from their own story map on lined paper.

Notes: 1) Students may continue to help each other develop ideas at the draft stage. 2) Students should have access to word wall words, dictionaries, and thesauruses to complete this task. 3) Writing conferences should occur throughout all stages of the writing process. Conferences are an opportunity for students to expand their knowledge of the writing process and internalize concepts. Leave pencil in student's hand. (Conferencing)

(c) Revising (45 minutes)

Read and explain revising statements on My Writing to the whole class. In pairs, have one student read their writing to partner who listens attentively. Have partner look for and comment on words left out, awkward sentences, insufficient information, misspelled words and unclear ideas, in a positive manner. Then have students in pairs check yes or no for each statement on their writing students make revisions as required. (Think/Pair/Share)

(d) Proofreading

Read and explain proofreading statements on My Writing to the whole class. Then have students in pairs check yes or no for each statement on their writing and make changes as required.

3. Post-writing subtask (30 minutes)

Have students write their published (final) copies with an appropriate title on lined paper or word processor using a variety of font sizes or colours. Then have students individually complete My Writing Checklist. (Writing Process)

4. Ask students the following: How does your experience with a variety of texts help you as a writer? In what way is talking before writing helpful to you? How does it help you to listen to someone else read your writing? Have students individually respond to the following questions on Chakapesh Reading and Writing Response Journal: How did you feel about reading/writing this week? Why? What did you do well during reading/writing this week? What would you like to do better next week? (Response Journal)

5. Upon completion of the culminating task show digital recordings of elder's storytelling session of and *Chakapesh Gets Swallowed by a Fish*, *Chakapesh Snares the Sun*, and *Chakapesh in the Moon* recorded

in Task 2: Listening and Speaking to Our Storytellers and Stories. **Note:** *Chakapesh in the Moon* is the last story in this series.

Assessment:

- * performance task on Writing Our Stories: My Chakapesh Story using rubric of students working individually (see Appendix 31: Writing Our Stories: My Chakapesh Story Rubric)
- * self-assessment on My Writing using checklist of students working individually (see Appendix 32: My Writing Checklist)
- * response journal on Chakapesh Reading and Writing using anecdotal record of students working individually (see Appendix 33: Chakapesh Reading and Writing Anecdotal Record)
- * observation on Omushkego Character Development using rating scale of students working as a whole class and individually (see Appendix 34: Omushkego Character Development Rating Scale)

Resources:

pencils

lined paper

word processor software

computer work stations (4)

Writing Our Stories: My Chakapesh Story (in Culminating Task Student Booklet)

My Writing Checklist (in Culminating Task Student Booklet)

Chakapesh Reading and Writing Response Journal (in Culminating Task Booklet)

television

digital recordings of *Chakapesh Gets Swallowed by a Fish*, *Chakapesh Snares the Sun*, and *Chakapesh in the Moon*

Ontario Ministry of Education and Training. (1999). The Ontario Curriculum – Exemplars Grades 1–8 Writing. Toronto: Queen’s Printer for Ontario, pp. 56–72.

<http://www.edu.gov.on.ca/eng/curriculum/elementary/writing18ex.pdf> [obtained January 16, 2011]

Ontario Ministry of Education and Training. (1999). The Ontario Curriculum Exemplars Project: Writing Exemplars: Year-end Writing Task – Grade 4. Toronto: Queen’s Printer for Ontario.

<http://www.edu.gov.on.ca/eng/curriculum/elementary/task18.pdf> [obtained May 18, 2011] **Note:**

Writing exemplars are provided to promote consistency in the assessment of student work from grade to grade and across the province.

Resources

Appendixes

- Appendix 1: Omushkego Character Development and Bullying Checklist
- Appendix 2: Local Storytellers, Local Stories, and Local Landscapes Knowledge Rubric
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- Appendix 5: Classifying Rocks and Minerals Rating Scale
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- Appendix 8: Mining Impacts Paragraph Writing Revision Checklist
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Our Stories: Wisakaychak Student Worksheets Booklet

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Student Worksheet #7: Mining Impacts Public Service Announcement Poster Sample

Student Worksheet #8: My Listening and Speaking

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Student Worksheet #17: My Reading

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Our Stories: Chakapesh Culminating Task Student Booklet

Retelling Our Stories: Chakapesh Gets Swallowed by a Fish

My Listening and Speaking Checklist

Reading Our Stories: Chakapesh Snares the Sun Rubric

Reading Our Stories: Chakapesh Snares the Sun

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Look for students to

Omushkego Character Development (Caring Behaviours)

- listen to, be considerate of, and honour themselves (respect for themselves)
- listen to, be considerate of, and honour students (respect for students)
- listen to, be considerate of, and honour teachers (respect for teachers)
- use resources together (sharing)
- recognize and accept accountability to themselves for decisions made and action taken (responsibility to themselves)
- recognize and accept accountability to others for decisions made and action taken (responsibility to others)
- recognize and accept accountability to the class for decisions made and action taken (responsibility to the class)
- recognize, value and enjoy their own language, traditions, and culture (appreciation for their culture)
- recognize, value and enjoy another's language, traditions, and culture (appreciation for another's culture)
- control their actions or feelings that may be demonstrated by listening attentively, observing quietly, asking questions properly, and participating effectively (self-control)
- show feelings of interest or concern that may be demonstrated by the kind treatment of others, e.g., give positive reinforcement, help others, and listen to, acknowledge, and consider differing opinions (caring)
- develop a willingness to put up with anything that annoys, troubles or hurts without losing self-control (patience)

Bullying (Uncaring Behaviours)

a) Social

- leave someone out of a group
- refuse to be someone's partner
- spread rumours in person or online, or totally ignoring someone
- send mean notes or emails

b) Physical

- push, kick, or hit someone
- pull hair
- knock someone down
- damage someone's stuff

c) Verbal

- engage in name calling
- mock someone
- tease about appearance including weight, size, or clothing
- make sexist, racist, or homophobic comments in person or online
- boss someone around

d) Written

- send mean notes
- make written sexist, racist, or homophobic comments
- spread private information or photos to threaten or harm

e) Electronic

- send mean emails
- send hurtful text messages
- use private information, photos, or videos to threaten or harm
- make sexist, racist, or homophobic comments online
- spread rumours online

Notes for students working as a whole class and individually

Appendix 2: Local Storytellers, Local Stories, and Local Landscapes Knowledge Rubric

Category	Level 1	Level 2	Level 3	Level 4
Knowledge and Understanding – Subject-specific content acquired in each grade (knowledge), and the comprehension of its meaning and significance (understanding)				
Knowledge of Content (e.g., forms of text; strategies associated with reading, writing, speaking, and listening; elements of style; terminology; conventions)	– demonstrates limited knowledge of local storytellers, local stories, and local landscapes	– demonstrates some knowledge of local storytellers, local stories, and local landscapes	– demonstrates considerable knowledge of local storytellers, local stories, and local landscapes	– demonstrates thorough knowledge of local storytellers, local stories, and local landscapes
Thinking – The use of critical and creative thinking skills and/or processes				
Use of Planning Skills (e.g., generating ideas, gathering information, focusing research, organizing information)	– uses planning skills to generate ideas about local storytellers, local stories, and local landscapes with limited effectiveness	– uses planning skills to generate ideas about local storytellers, local stories, and local landscapes with some effectiveness	– uses planning skills to generate ideas about local storytellers, local stories, and local landscapes with considerable effectiveness	– uses planning skills to generate ideas about local storytellers, local stories, and local landscapes with a high degree of effectiveness
Communication – The conveying of meaning through various forms				
Expression and organization of ideas and information (e.g., clear expression, logical organization) in oral, visual, and written forms, including media forms	– expresses scientific information about local landscapes with limited effectiveness	– expresses scientific information about local landscapes with some effectiveness	– expresses scientific information about local landscapes with considerable effectiveness	– expresses scientific information about local landscapes with a high degree of effectiveness
Application – The use of knowledge and skills to make connections within and between various contexts				
Application of knowledge and skills (e.g., concepts, strategies, processes) in familiar contexts	– applies knowledge and skills to draw and label local landscapes with limited effectiveness	– applies knowledge and skills to draw and label local landscapes with some effectiveness	– applies knowledge and skills to draw and label local landscapes with considerable effectiveness	– applies knowledge and skills to draw and label local landscapes with a high degree of effectiveness

Notes for whole class and individual students:

Appendix 3: Listening and Speaking Anecdotal Record

Look for the following:

- demonstrates an understanding of when to speak
- demonstrates an understanding of when to listen
- demonstrates an understanding of how much to say
- summarizes information and ideas from a small-group meeting
- asks relevant questions to clarify meaning and links responses appropriately to the topic of conversation
- adapts listening behaviour to the requirements of informal social settings and more formal settings
- acknowledges and extends other group members' contributions
- makes relevant and constructive comments on the contributions of other group members

Notes for whole class and individual students:

Appendix 4: Properties of Rocks and Minerals Rubric

Category	Level 1	Level 2	Level 3	Level 4
Knowledge and Understanding – Subject-specific content acquired in each grade (knowledge), and the comprehension of its meaning and significance (understanding)				
Knowledge of content (e.g., forms of text; strategies associated with reading, writing, speaking, and listening; elements of style; terminology; conventions)	– demonstrates limited knowledge of the properties of rocks and minerals	– demonstrates some knowledge of the properties of rocks and minerals	– demonstrates considerable knowledge of the properties of rocks and minerals	– demonstrates thorough knowledge of the properties of rocks and minerals
Understanding of content (e.g., concepts, ideas, theories, principles, procedures, processes)	– demonstrates limited understanding of the properties of rocks and minerals	– demonstrates some understanding of the properties of rocks and minerals	– demonstrates considerable understanding of the properties of rocks and minerals	– demonstrates thorough understanding of the properties of rocks and minerals
Thinking – The use of critical and creative thinking skills and inquiry and problem-solving skills and/or processes				
Use of initiating and planning skills (e.g., formulating questions, identifying the problem, developing hypotheses, scheduling, selecting strategies and resources, developing plans)	– uses initiating and planning skills and strategies with limited effectiveness	– uses initiating and planning skills and strategies with some effectiveness	– uses initiating and planning skills and strategies with considerable effectiveness	– uses initiating and planning skills and strategies with a high degree of effectiveness
Use of processing skills and strategies (e.g., performing and recording, gathering evidence and data, observing, manipulating materials and using equipment safely, solving equations, proving)	– uses visual organizer with limited effectiveness	– uses visual organizer with some effectiveness	– uses visual organizer with considerable effectiveness	– uses visual organizer with a high degree of effectiveness

Communication – The conveying of meaning through various forms				
Expression and organization of ideas and information (e.g., clear expression, logical organization) in oral, visual, and written forms, including media forms	– expresses scientific information about rocks and minerals with limited effectiveness	– expresses scientific information about rocks and minerals with some effectiveness	– expresses scientific information about rocks and minerals with considerable effectiveness	– expresses scientific information about rocks and minerals with a high degree of effectiveness
Use of conventions, vocabulary, and terminology of the discipline in oral, written and/or written forms (e.g., symbols, formulae, notation, SI units)	– uses conventions, vocabulary, and terminology of the discipline with limited effectiveness	– uses conventions, vocabulary, and terminology of the discipline with some effectiveness	– uses conventions, vocabulary, and terminology of the discipline with considerable effectiveness	– uses conventions, vocabulary, and terminology of the discipline with a high degree of effectiveness
Application – The use of knowledge and skills to make connections within and between various contexts				
Application of knowledge and skills (e.g., concepts and processes, safe use of equipment and technology, investigation skills) in familiar contexts	– applies knowledge and skills to complete properties of rocks and minerals chart with limited effectiveness	– applies knowledge and skills to complete properties of rocks and minerals chart with some effectiveness	– applies knowledge and skills to complete properties of rocks and minerals chart with considerable effectiveness	– applies knowledge and skills to complete properties of rocks and minerals chart with a high degree of effectiveness

Notes for students working as a whole class, in pairs, or individually

Appendix 5: Classifying Rocks and Minerals Rating Scale

Look for the following:

Put a circle around the appropriate number (1 is low and 4 is high)

collects and organizes rocks according to their properties	1	2	3	4
classifies rocks and minerals one way	1	2	3	4
classifies rocks and minerals other way	1	2	3	4
interprets and draws conclusions about classification rules	1	2	3	4
describes rock classification schemes using organizer	1	2	3	4
compares similarities and differences between rocks	1	2	3	4

Notes for students working in pairs:

Appendix 6: Characteristics of Rocks Classes Rubric

Application – The use of knowledge and skills to make connections within and between various contexts				
Application of knowledge and skills (e.g., concepts and processes, safe use of equipment and technology, investigation skills) in familiar contexts	– describes rock classes with limited effectiveness – describes the formation of rocks with limited effectiveness	– describes rock classes with some effectiveness – describes the formation of rocks with some effectiveness	– describes rock classes with considerable effectiveness – describes the formation of rocks with considerable effectiveness	– describes rock classes with a high degree of effectiveness – describes the formation of rocks with a high degree of effectiveness
Transfer of knowledge and skills (e.g., concepts and processes, safe use of equipment and technology, investigation skills) to familiar contexts	– transfers knowledge and skills from video clips and text to chart with limited effectiveness	– transfers knowledge and skills from video clips and text to chart with some effectiveness	– transfers knowledge and skills video clips and text to chart with considerable effectiveness	– transfers knowledge and skills from video clips and text to chart with a high degree of effectiveness

Notes for students working in small groups:

Appendix 7: Rocks and Minerals in Our Daily Lives Anecdotal Record

Look for the following:

- uses oral conventions, vocabulary, and terminology for science & technology
- shows poise and enthusiasm while presenting oral report
- makes eye contact with audience
- speaks clearly and loudly enough to suit the situation
- presents information in a thoughtful, organized fashion
- makes contributions in discussions before, during, and after presentation

Notes for students working individually:

Appendix 8: Mining Impacts Paragraph Writing Revision Checklist

Look for

- ideas are clear and easy to understand
- main ideas and details go together
- ideas show the impact of mining
- perspective taken in paragraph is clear
- paragraph has beginning, middle, and end
- sentences are different lengths

Notes for students working in pairs:

Appendix 9: Mining Impacts Public Service Announcement Poster Checklist

Look for posters that contain

- one perspective
- short sentences or phrases written in the present tense
- simple, uncluttered components, i.e., text and graphics
- white space to frame material and make components stand out
- components arranged to read from left to right and from top to bottom
- lines, boxes, or arrows that emphasize important points
- connection between text and graphics
- information that serves community interest by clearly showing the impacts of mining on people and the land (environment)

Notes for students working individually:

Appendix 10: Omushkego Character Development Checklist

Look for students to

- listen to, be considerate of, and honour the land (respect for the environment)
- listen to, be considerate of, and honour themselves (respect for themselves)
- listen to, be considerate of, and honour students (respect for students)
- listen to, be considerate of, and honour teachers (respect for teachers)
- use resources together (sharing)
- recognize and accept accountability to themselves for decisions made and action taken (responsibility to themselves)
- recognize and accept accountability to others for decisions made and action taken (responsibility to others)
- recognize and accept accountability to the class for decisions made and action taken (responsibility to the class)
- recognize, value and enjoy another's language, traditions, and culture (appreciation for another's culture)
- control their actions or feelings that may be demonstrated by listening attentively, observing quietly, asking questions properly, and participating effectively (self-control)
- show feelings of interest or concern that may be demonstrated by the kind treatment of others, e.g., give positive reinforcement, help others, and listen to, acknowledge, and consider differing opinions (caring)

Notes for students working individually and in pairs:

Appendix 11: My Listening and Speaking Checklist

Look for students to

Listening

- show they are paying attention by looking at the speaker
- make sure they do not bother others when they are trying to listen
- make sure that they do not let others bother them when they are trying to listen
- listen carefully without interrupting
- know why they are listening
- concentrate on what the speaker is saying
- listen for the main ideas first and the details second
- make notes when they will be of use to them
- ask good questions when they don't understand what they have heard
- wait their turn to speak
- think about what they have heard

Speaking

- make an effort to speak clearly
- try to use new and effective words
- stay on topic and speak to the point
- concentrate on using correct grammar
- enjoy speaking to a group
- give other students a chance to speak
- participate in group discussions
- think about answers before stating them aloud
- make my speech interesting by varying the tone
- try to avoid using fillers like “um”, “eh”, “O.K.” etc.
- make eye contact with the audience
- persuade people to accept my point of view
- respond positively to the contributions of others

Notes for students working individually:

Appendix 12: Local Elder’s Visit Listening, Speaking, and Omushkego Character Development Rating Scale

Look for the following:

Put a circle around the appropriate number (1 is low and 4 is high)

Listening				
listens without interrupting	1	2	3	4
waits their turn to speak	1	2	3	4
shows that they are paying attention and are interested by looking at the speaker	1	2	3	4
nodding	1	2	3	4
asking relevant questions after listening	1	2	3	4
creates mental pictures while listening to a story and draws about what they visualized	1	2	3	4
talks about what they visualized	1	2	3	4
retells the important information presented in a class activity	1	2	3	4
Speaking				
gives other group members an opportunity to speak	1	2	3	4
responds positively to the contributions of others	1	2	3	4
stays on topic and speaks to the point	1	2	3	4
begins to identify some vocal effects, including tone, pace, pitch, and volume, and uses them appropriately to help communicate their meaning	1	2	3	4
identifies some non-verbal cues, including facial expression, gestures, and eye contact, and uses them in oral communications, appropriately and with cultural sensitivity, to help convey their meaning	1	2	3	4
Omushkego Character Development				
listens to, is considerate of, and honours themselves (respect for themselves)	1	2	3	4

listens to, is considerate of, and honours students (respect for students)	1	2	3	4
listens to, is considerate of, and honours elders (respect for elders)	1	2	3	4
recognizes, values, and enjoys their own language, traditions, and culture (appreciation for their culture)	1	2	3	4
recognizes and appreciates the significance of teasing and joking (humour)	1	2	3	4
controls their actions or feelings that may be demonstrated by listening attentively, observing quietly, asking questions properly, and participating effectively (self-control)	1	2	3	4
shows feelings of interest or concern that may be demonstrated by the kind treatment of others, e.g., give positive reinforcement, help others, and listen to, acknowledge, and consider differing opinions (caring)	1	2	3	4

Notes for students working as a whole class:

Appendix 13: Retelling Our Stories: Wisakaychak Tricks the Birds Rubric

Category	Level 1	Level 2	Level 3	Level 4
Knowledge and Understanding – Subject-specific content acquired in each grade (knowledge), and the comprehension of its meaning and significance (understanding)				
Knowledge of content (e.g., forms of text; strategies associated with reading, writing, speaking, and listening; elements of style; terminology; conventions)	– demonstrates limited knowledge of strategies associated with speaking and listening	– demonstrates some knowledge of strategies associated with speaking and listening	– demonstrates considerable knowledge of strategies associated with speaking and listening	– demonstrates thorough knowledge of strategies associated with speaking and listening
Understanding of content (e.g., concepts; ideas; opinions; relationships among facts, ideas, concepts, themes)	– demonstrates limited understanding of beginning, middle, and end of spoken text through illustrations and written and oral responses	– demonstrates some understanding of beginning, middle, and end of spoken text through illustrations and written and oral responses	– demonstrates considerable understanding of beginning, middle, and end of spoken text through illustrations and written and oral responses	– demonstrates thorough understanding of beginning, middle, and end of spoken text through illustrations and written and oral responses
Thinking – The use of critical and creative thinking skills and/or processes				
Use of critical/creative thinking processes (e.g., reading process, writing process, oral discourse, research, critical/creative analysis, critical literacy, metacognition, invention)	– uses creative thinking processes to tell what Wisakaychak did with the geese he had killed before the loon warned the ducks and geese of Wisakaychak’s trick with limited effectiveness	– uses creative thinking processes to tell what Wisakaychak did with the geese he had killed before the loon warned the ducks and geese of Wisakaychak’s trick with some effectiveness	– uses creative thinking processes to tell what Wisakaychak did with the geese he had killed before the loon warned the ducks and geese of Wisakaychak’s trick with considerable effectiveness	– uses creative thinking processes to tell what Wisakaychak did with the geese he had killed before the loon warned the ducks and geese of Wisakaychak’s trick with a high degree of effectiveness
Communication – The conveying of meaning through various forms				
Expression and organization of ideas and information (e.g., clear expression, logical organization) in oral, visual, and written forms, including media forms	– expresses and organizes main ideas and information with limited effectiveness – presents almost no supporting details	– expresses and organizes main ideas and information with some effectiveness and clarity – presents few supporting details	– expresses and organizes main ideas and information with considerable effectiveness and clarity – presents many supporting details using wording from the text	– expresses and organizes main ideas and information with a high degree of effectiveness and clarity and precision – presents almost all supporting details in his or her own words

Notes for students working individually:

Appendix 14: Local Elder’s Visit Anecdotal Record

What did the students like about the elder’s visit? What are the questions that the students would have liked to ask the elder?

<p>What Students Liked</p>
<p>What Students Would Like to Ask Elder</p>
<p>Teacher Comments on Student Response Journals</p>

Notes for students working as a whole class and individually

Appendix 15: Wisakaychak Role Play and Drama Checklist

Look for students to

Creating and Presenting

- engage actively in drama exploration and role play, with a focus on exploring drama structures, key ideas, and pivotal moments in their own stories and stories from diverse communities, times, and places
- demonstrate an understanding of the element of role by selectively using a few other elements of drama
- plan and shape the direction of the drama or role play by posing questions and working with others to find solutions, both in and out of role
- communicate thoughts, feelings, and ideas to a specific audience, using audio, visual, and/or technological aids to enhance their drama work

Reflecting, Responding, and Analysing

- express personal responses and make connections to characters, themes, and issues presented in their own and others' drama works
- explain, using drama terminology, how elements and drama conventions are used to produce specific effects and/or audience responses in their own and others' drama works
- identify and give examples of their strengths, interests, and areas for growth as drama participants and audience members

Exploring Forms and Cultural Context

- identify and describe some similarities in the purposes of process drama and more formal, traditional theatre productions
- demonstrate an awareness of different kinds of drama and theatre from different times and places and of how they reflect their contexts

Notes for students working as a whole class and individually:

Appendix 16: Wisakaychak Role Play and Drama Anecdotal Record

Notes for students working as a whole class and individually:

What did you learn about the past? What did you like about the role play? What did you like about the drama? How can we work better as group? How can you work better as student?

What Students Learned
What Students Liked
How Students Can Work Better as a Group
How Students Can Work Better Individually
Teacher Comments on Student Response Journals

Appendix 17: Omushkego Character Development (Caring Behaviours) Rating Scale

Look for the following:

Put a circle around the appropriate number (1 is low and 4 is high)

Omushkego Character Development (Caring Behaviours)

listens to, is considerate of, and honours themselves (respect for themselves)	1	2	3	4
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listens to, is considerate of, and honours students (respect for students)	1	2	3	4
---	---	---	---	---

recognizes and accepts accountability to themselves for decisions made and action taken (responsibility to themselves)	1	2	3	4
---	---	---	---	---

recognizes and accepts accountability to others for decisions made and action taken (responsibility to others)	1	2	3	4
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recognizes and accepts accountability to themselves and others for decisions made and action taken (responsibility to themselves and others that includes the class);	1	2	3	4
---	---	---	---	---

recognizes, values, and enjoys their own language, traditions, and culture (appreciation for their culture)	1	2	3	4
--	---	---	---	---

recognizes and appreciates the significance of teasing and joking (humour)	1	2	3	4
---	---	---	---	---

controls their actions or feelings that may be demonstrated by listening attentively, observing quietly, asking questions properly, and participating effectively (self-control)	1	2	3	4
--	---	---	---	---

shows feelings of interest or concern that may be demonstrated by the kind treatment of others, e.g., give positive reinforcement, help others, and listen to, acknowledge, and consider differing opinions (caring)	1	2	3	4
---	---	---	---	---

develops a willingness to put up with anything that annoys, troubles or hurts without losing self-control (patience)	1	2	3	4
---	---	---	---	---

Notes for students working individually:

Appendix 18: Bullying (Uncaring Behaviours) Checklist

Look for students to

Social Bullying

- leave someone out of the group
- refuse to be someone's partner
- spread rumours in person
- ignore someone totally

Physical Bullying

- push, kick, or hit someone
- pull hair
- knock someone down
- damage someone's stuff

Verbal Bullying

- engage in name calling
- mock someone
- tease about appearance including weight, size, or clothing
- make sexist, racist, or homophobic comments in person
- boss someone around

Written Bullying

- send mean notes
- make written sexist, racist, or homophobic comments
- spread private information or photos to threaten or harm

Electronic Bullying

- send mean emails
- send hurtful text messages
- use private information, photos, or videos to threaten or harm
- make sexist, racist, or homophobic comments online
- spread rumours online

Notes for students working in small groups:

Appendix 19: Wisakaychak Elements and Principles of Design Art Checklist

Look for students to

Creating and Presenting

- create two- and three-dimensional works of art that express feelings and ideas inspired by their interests and experiences
- demonstrate an understanding of composition, using selected principles of design to create narrative art works or art works on a theme or topic
- use elements of design in art works to communicate ideas, messages, and understandings
- use a variety of materials, tools, and techniques to determine solutions to design challenges

Reflecting, Responding, and Analysing

- interpret a variety of art works, and identify the feelings, issues, themes, and social concerns that they convey
- analyze the use of elements and principles of design in a variety of art works, and explain how they are used to communicate meaning or understanding
- identify and document their strengths, their interests, and areas for improvement as creators and viewers of art

Exploring Forms and Cultural Context

- describe how visual art forms and styles represent various messages and contexts in the past and present
- demonstrate an awareness of a variety of art forms, styles, and traditions, and describe how they reflect the diverse cultures, times, and places in which they were made

Notes for students working as small groups:

Appendix 20: Wisakaychak Visual Arts Anecdotal Record

Notes for students working as a whole class and individually:

What do you like about your work? What would you do differently if you could? What did you learn from your work?

What Students Liked
What Students Would Do Differently
What Students Learned
Teacher Comments on Student Response Journals

Appendix 21: Reading Our Stories: Wisakaychak Cooks His Geese and Loses Them Rubric

Category	Level 1	Level 2	Level 3	Level 4
Knowledge and Understanding – Subject-specific content acquired in each grade (knowledge), and the comprehension of its meaning and significance (understanding)				
Knowledge of content (e.g., forms of text; strategies associated with reading, writing, speaking, and listening; elements of style; terminology; conventions) (Parts 1 to 4)	– demonstrates limited knowledge of strategies associated with reading, e.g., retelling	– demonstrates some knowledge of strategies associated with reading, e.g., retelling	– demonstrates considerable knowledge of strategies associated with reading, e.g., retelling	– demonstrates thorough knowledge of strategies associated with reading, e.g., retelling
Understanding of content (e.g., concepts; ideas; opinions; relationships among facts, ideas, concepts, themes) (Parts 1 to 4)	– demonstrates limited understanding of content	– demonstrates some understanding of content	– demonstrates considerable understanding of content	– demonstrates thorough understanding of content
Thinking – The use of critical and creative thinking skills and/or processes				
Use of critical/creative thinking processes (e.g., reading process, writing process, ... analysis, critical literacy, metacognition, invention) (Parts 1 to 8)	– uses reading process with limited effectiveness	– uses reading process with some effectiveness	– uses reading process with considerable effectiveness	– uses reading process with a high degree of effectiveness
Communication – The conveying of meaning through various forms				
Expression and organization of ideas and information (e.g., clear expression, logical organization) in oral, visual, and written forms, including media forms (Parts 3 and 4)	– expresses ideas with limited clarity and detail – organizes ideas and information from the text with limited effectiveness	– expresses ideas with some clarity and detail – organizes ideas and information from the text with some effectiveness	– expresses ideas with considerable clarity and detail – organizes ideas and information from the text with considerable effectiveness	– expresses ideas with a high degree of clarity and detail – organizes ideas and information from the text with a high degree of effectiveness

<p>Use of conventions (e.g., grammar, spelling, punctuation, usage) vocabulary, and terminology of that discipline in oral, visual, and written forms, including media forms (Parts 5 and 6)</p>	<p>– shows limited understanding of the use of dialogue, e.g., commas, periods, and quotation, question, and exclamation marks</p>	<p>– shows some understanding of the use of dialogue, e.g., commas, periods, and quotation, question, and exclamation marks</p>	<p>– shows considerable understanding of the use of dialogue and uses them appropriately, e.g., commas, periods, and quotation, question, and exclamation marks</p>	<p>– shows a high degree of understanding of the use of dialogue and uses them appropriately to clarify meaning, e.g., commas, periods, and quotation, question, and exclamation marks</p>
<p>Application – The use of knowledge and skills to make connections within and between various contexts</p>				
<p>Making connections within and between various contexts (e.g., between the text and personal knowledge or experience, other texts, and the world outside the school; between disciplines) (Parts 7 and 8)</p>	<p>– makes connections between the text and personal experience with limited effectiveness</p>	<p>– makes connections between the text and personal experience with some effectiveness</p>	<p>– makes connections between the text and personal experience with considerable effectiveness</p>	<p>– makes connections between the text and personal experience with a high degree of effectiveness</p>

Notes for students working individually:

Appendix 22: My Reading Checklist

Look for students to

Reading

- expect meaning from text
- select important information
- scan for cues
- predict words based on existing knowledge of oral and written language (semantic)
- substitute words based on word order or language patterns (syntactic)
- find familiar words within larger words (graphophonic)
- skip over words
- reread when meaning is unclear
- use visualization to clarify details
- self-correct
- apply different speeds and strategies to suit occasion
- have confidence reading
- ask questions to focus or clarify reading
- make and confirm predictions based on evidence from the text
- make personal connections to events in the text
- see and enjoy humour in text

Notes for students working individually:

Appendix 23: My Writing Checklist

Look for students to

Writing

Revising

- cut out words and reorder them
- use words from word wall, dictionary, or thesaurus
- choose the best descriptive words for the story
- present ideas in a logical order
- use ideas that make sense and help develop the story
- write the story with a beginning, middle, and ending
- provide humour in my story

Proofreading

- use correct capitalization
- use correct spelling
- use correct grammar
- use correct punctuation
- use a variety of sentences (containing question marks, or exclamation marks when appropriate)
- write complex sentences that make sense
- use ideas that are clear and easy to understand
- group similar ideas into paragraphs that are indented
- use neat handwriting

Notes for students working in pairs and individually:

Appendix 24: Writing Our Stories: My Wisakaychak Story Rubric

Category	Level 1	Level 2	Level 3	Level 4
Knowledge and Understanding – Subject-specific content acquired in each grade (knowledge), and the comprehension of its meaning and significance (understanding)				
Knowledge of content (e.g., forms of text; strategies associated with reading, writing, speaking, and listening; elements of style; terminology; conventions)	– demonstrates limited knowledge of strategies associated with writing	– demonstrates some knowledge of strategies associated with writing	– demonstrates considerable knowledge of strategies associated with writing	– demonstrates thorough knowledge of strategies associated with writing
Understanding of content (e.g., concepts; ideas; opinions; relationships among facts, ideas, concepts, themes)	– demonstrates limited understanding of Wisakaychak in Omushkego culture	– demonstrates some understanding of Wisakaychak in Omushkego culture	– demonstrates considerable understanding of Wisakaychak in Omushkego culture	– demonstrates thorough understanding of Wisakaychak in Omushkego culture
Thinking – The use of critical and creative thinking skills and/or processes				
Use of planning skills (e.g., generating ideas, gathering information, focusing research, organizing information)	– uses very few, simple ideas that have little or no connection to the story line	– uses some simple ideas that are connected to the story line	– uses developed ideas that are connected to the story line	– uses well-developed ideas that advance the story line
Use of critical/creative thinking processes (e.g., reading process, writing process, oral discourse, research, critical/creative analysis, critical literacy, metacognition, invention)	– uses creative writing process to describe a specific situation involving Wisakaychak with limited effectiveness	– uses creative writing process to describe a specific situation involving Wisakaychak with some effectiveness	– uses creative writing process to describe a specific situation involving Wisakaychak with considerable effectiveness	– uses creative writing process to describe a specific situation involving Wisakaychak with a high degree of effectiveness
Communication – The conveying of meaning through various forms				
Expression and organization of ideas and information (e.g., clear expression, logical organization) in oral, visual, and written forms, including media forms	– has no clear beginning, middle, or end – contains ideas and details that are unconnected and has no paragraph structure – presents almost no supporting details	– shows some evidence of a beginning, middle, and an end – includes ideas and details that are somewhat connected within paragraphs – presents few supporting details	– has a clear beginning, a middle, and a logical end – has sentences that are linked together in paragraphs – presents many supporting details using wording from the text	– flows smoothly, progressing logically from the beginning to the middle to the end – has sentences that are clearly organized in paragraphs to develop the story line – presents almost all supporting details in his or her own words
Communication for different audiences and purposes (e.g., use of appropriate style, voice, point of view, tone) in	– the purpose of the writing is unclear to the reader	– the purpose of the writing is somewhat clear to the reader	– the purpose of the writing is clear to the reader	– the purpose of the writing is clear and engages the reader

oral, visual, and written forms, including media forms	<ul style="list-style-type: none"> – only simple sentences are used – the vocabulary is limited or used inappropriately, with few descriptive words – humour and exaggeration are not used 	<ul style="list-style-type: none"> – some variety in sentences is evident, but the types of sentences are limited – a limited variety of vocabulary is used appropriately but with limited effect – there is limited use of humour and exaggeration 	<ul style="list-style-type: none"> – a variety of sentences are used – a wide variety of vocabulary is used appropriately to add descriptive detail to the story – some humour and exaggeration are used 	<ul style="list-style-type: none"> – a wide variety of sentences are used to enhance the writing – an extensive vocabulary creates images or pictures for the reader – humour and exaggeration have been used effectively
Use of conventions (e.g., grammar, spelling, punctuation, usage) vocabulary, and terminology of that discipline in oral, visual, and written forms, including media forms	<ul style="list-style-type: none"> – shows limited understanding of the use of conventions, e.g., the title of the text, uses capitalization and punctuation randomly, shows some evidence of spelling, uses few of the conventions of grammar and usage – produces a visual presentation that is unclear 	<ul style="list-style-type: none"> – shows some understanding of the use of conventions, e.g., the title of the text, makes some errors in capitalization and punctuation, uses phonetic and conventional spelling for familiar words, uses some of the conventions of grammar and usage – produces a visual presentation that is basically clear 	<ul style="list-style-type: none"> – shows considerable understanding of the use of conventions and uses them appropriately, e.g., the title of the text, uses capitalization punctuation accurately, uses conventional spelling for familiar words and phonetic spelling for unfamiliar words, uses most of the conventions of grammar and usage – produces a clear visual presentation 	<ul style="list-style-type: none"> – shows a high degree of understanding of the use of conventions and uses them appropriately to clarify meaning, e.g., the title of the text, always uses capitalization punctuation accurately, uses conventional spelling for most words, uses all or almost all of the conventions of grammar and usage – produces a clear visual presentation that enhances the story
Application – The use of knowledge and skills to make connections within and between various contexts				
Application of knowledge and skills (e.g., concepts, strategies, processes) in familiar contexts	<ul style="list-style-type: none"> – applies knowledge and skills about the writing process and Wisakaychak in familiar contexts with limited effectiveness 	<ul style="list-style-type: none"> – applies knowledge and skills about the writing process and Wisakaychak in familiar contexts with some effectiveness 	<ul style="list-style-type: none"> – applies knowledge and skills about the writing process and Wisakaychak in familiar contexts with considerable effectiveness 	<ul style="list-style-type: none"> – applies knowledge and skills about the writing process and Wisakaychak in familiar contexts with a high degree of effectiveness

Notes for students working individually:

Appendix 25: Reading, Writing, and Omushkego Character Development Rating Scale

Look for the following:

Put a circle around the appropriate number (1 is low and 4 is high)

Reading

demonstrates a willingness to read	1	2	3	4
reads voluntarily	1	2	3	4
reads for self-enjoyment	1	2	3	4
asks for books	1	2	3	4
expects meaning from print	1	2	3	4
scans for cues	1	2	3	4
attempts to predict (semantic)	1	2	3	4
substitutes words that make sense (syntactic)	1	2	3	4
attempts to sound (phonic)	1	2	3	4
skips over words	1	2	3	4
rereads	1	2	3	4
uses phrasing	1	2	3	4
uses punctuation	1	2	3	4
uses expression	1	2	3	4
self-corrects	1	2	3	4
applies different speeds and strategies to suit occasion	1	2	3	4
retells what has been read	1	2	3	4
understands what has been read	1	2	3	4
embellishes retell with details, sequence, and conventions	1	2	3	4
reads between the lines	1	2	3	4
makes meaning	1	2	3	4
relates what has been read to one's life	1	2	3	4
sees and enjoys humour	1	2	3	4

Writing				
demonstrates a willingness to write	1	2	3	4
writes voluntarily	1	2	3	4
reveals a growing vocabulary	1	2	3	4
shows an ability to generate ideas	1	2	3	4
shows an ability to consider purpose and audience	1	2	3	4
shows an ability to write a first draft	1	2	3	4
shows an ability to revise and rewrite when necessary	1	2	3	4
shows an ability to proofread	1	2	3	4
enjoys sharing work	1	2	3	4
expresses ideas fluently	1	2	3	4
organizes ideas well	1	2	3	4
expresses ideas clearly	1	2	3	4
uses language effectively	1	2	3	4
avoids errors in spelling and grammar	1	2	3	4
uses legible handwriting	1	2	3	4

O mushkego Character Development				
listens to, is considerate of, and honours themselves (respect for themselves)	1	2	3	4
listens to, is considerate of, and honours students (respect for students)	1	2	3	4
listens to, is considerate of, and honours elders (respect for elders)	1	2	3	4
recognizes, values, and enjoys their own language, traditions, and culture (appreciation for their culture)	1	2	3	4
recognize and appreciate the significance of teasing and joking (humour)	1	2	3	4
controls their actions or feelings that may be demonstrated by listening attentively, observing quietly, asking questions properly, and participating effectively (self-control)	1	2	3	4
shows feelings of interest or concern that may be demonstrated by the kind treatment of others, e.g., give positive reinforcement, help others, and listen to, acknowledge, and consider differing opinions (caring)	1	2	3	4

Notes for students working as a whole class:

Appendix 26: Wisakaychak Stories Reading and Writing Anecdotal Record

Notes for students working as a whole class and individually

How did you feel about reading/writing this week? Why? What did you do well during reading/writing this week? What would you like to do better next week?

What Students Felt About Reading/Writing
What Students Did Well During Reading/Writing
What Students Would Like To Do Better
Teacher Comments on Student Response Journals

Appendix 27: Retelling Our Stories: Chakapesh Gets Swallowed by a Fish Rubric

Category	Level 1	Level 2	Level 3	Level 4
Knowledge and Understanding – Subject-specific content acquired in each grade (knowledge), and the comprehension of its meaning and significance (understanding)				
Knowledge of content (e.g., forms of text; strategies associated with reading, writing, speaking, and listening; elements of style; terminology; conventions)	– demonstrates limited knowledge of strategies associated with speaking and listening	– demonstrates some knowledge of strategies associated with speaking and listening	– demonstrates considerable knowledge of strategies associated with speaking and listening	– demonstrates thorough knowledge of strategies associated with speaking and listening
Understanding of content (e.g., concepts; ideas; opinions; relationships among facts, ideas, concepts, themes)	– demonstrates limited understanding of beginning, middle, and end of spoken text through illustrations and written and oral responses	– demonstrates some understanding of beginning, middle, and end of spoken text through illustrations and written and oral responses	– demonstrates considerable understanding of beginning, middle, and end of spoken text through illustrations and written and oral responses	– demonstrates thorough understanding of beginning, middle, and end of spoken text through illustrations and written and oral responses
Thinking – The use of critical and creative thinking skills and/or processes				
Use of critical/creative thinking processes (e.g., reading process, writing process, oral discourse, research, critical/creative analysis, critical literacy, metacognition, invention)	– uses creative thinking processes to tell what Chakapesh did after his sister rescued him from the big fish with limited effectiveness	– uses creative thinking processes to tell what Chakapesh did after his sister rescued him from the big fish with some effectiveness	– uses creative thinking processes to tell what Chakapesh did after his sister rescued him from the big fish with considerable effectiveness	– uses creative thinking processes to tell what Chakapesh did after his sister rescued him from the big fish with a high degree of effectiveness
Communication – The conveying of meaning through various forms				
Expression and organization of ideas and information (e.g., clear expression, logical organization) in oral, visual, and written forms, including media forms	– expresses and organizes main ideas and information with limited effectiveness – presents almost no supporting details	– expresses and organizes main ideas and information with some effectiveness and clarity – presents few supporting details	– expresses and organizes main ideas and information with considerable effectiveness and clarity – presents many supporting details using wording from the text	– expresses and organizes main ideas and information with a high degree of effectiveness and clarity and precision – presents almost all supporting details in his or her own words

Notes for students working individually:

Appendix 28: My Listening and Speaking Checklist

Look for students to

General

complete listening and speaking checklists effectively and efficiently

Listening

show they are paying attention by looking at the speaker

make sure they do not bother others when they are trying to listen

make sure that they do not let others bother them when they are trying to listen

listen carefully without interrupting

know why they are listening

concentrate on what the speaker is saying

listen for the main ideas first and the details second

make notes when they will be of use to them

ask good questions when they don't understand what they have heard

wait their turn to speak

think about what they have heard

Speaking

- make an effort to speak clearly
- try to use new and effective words
- stay on topic and speak to the point
- concentrate on using correct grammar
- enjoy speaking to a group
- give other students a chance to speak
- participate in group discussions
- think about answers before stating them aloud
- make my speech interesting by varying the tone
- try to avoid using fillers like “um”, “eh”, “O.K” etc.
- make eye contact with the audience
- persuade people to accept my point of view
- respond positively to the contributions of others

Notes for students working individually:

Appendix 29: Reading Our Stories: Chakapesh Snares the Sun Rubric

Category	Level 1	Level 2	Level 3	Level 4
Knowledge and Understanding – Subject-specific content acquired in each grade (knowledge), and the comprehension of its meaning and significance (understanding)				
Knowledge of content (e.g., forms of text; strategies associated with reading, writing, speaking, and listening; elements of style; terminology; conventions) (Parts 1 to 4)	– demonstrates limited knowledge of strategies associated with reading, e.g., retelling	– demonstrates some knowledge of strategies associated with reading, e.g., retelling	– demonstrates considerable knowledge of strategies associated with reading, e.g., retelling	– demonstrates thorough knowledge of strategies associated with reading, e.g., retelling
Understanding of content (e.g., concepts; ideas; opinions; relationships among facts, ideas, concepts, themes) (Parts 1 to 4)	– demonstrates limited understanding of content	– demonstrates some understanding of content	– demonstrates considerable understanding of content	– demonstrates thorough understanding of content
Thinking – The use of critical and creative thinking skills and/or processes				
Use of critical/creative thinking processes (e.g., reading process, writing process, oral discourse, research, critical/creative analysis, critical literacy, metacognition, invention) (Parts 1 to 8)	– uses reading process with limited effectiveness – explains personal point of view with limited clarity and supporting evidence	– uses reading process with some effectiveness – explains personal point of view with some clarity and supporting evidence	– uses reading process with considerable effectiveness – explains personal point of view with considerable clarity and supporting evidence	– uses reading process with a high degree of effectiveness – explains personal point of view with a high degree of clarity and supporting evidence
Communication – The conveying of meaning through various forms				
Expression and organization of ideas and information (e.g., clear expression, logical organization) in oral, visual, and written forms,	– expresses ideas with limited clarity and detail	– expresses ideas with some clarity and detail	– expresses ideas with considerable clarity and detail	– expresses ideas with a high degree of clarity and detail

including media forms (Parts 3 and 4)	– organizes ideas and information from the text with limited effectiveness	– organizes ideas and information from the text with some effectiveness	– organizes ideas and information from the text with considerable effectiveness	– organizes ideas and information from the text with a high degree of effectiveness
Use of conventions (e.g., grammar, spelling, punctuation, usage) vocabulary, and terminology of that discipline in oral, visual, and written forms, including media forms (Parts 5 and 6)	– shows limited understanding of the use of dialogue, e.g., commas, periods, and quotation, question, and exclamation marks	– shows some understanding of the use of dialogue, e.g., commas, periods, and quotation, question, and exclamation marks	– shows considerable understanding of the use of dialogue and uses them appropriately, e.g., commas, periods, and quotation, question, and exclamation marks	– shows a high degree of understanding of the use of dialogue and uses them appropriately to clarify meaning, e.g., commas, periods, and quotation, question, and exclamation marks
Application – The use of knowledge and skills to make connections within and between various contexts				
Making connections within and between various contexts (e.g., between the text and personal knowledge or experience, other texts, and the world outside the school; between disciplines) (Parts 7 and 8)	– makes connections between the text and personal experience with limited effectiveness	– makes connections between the text and personal experience with some effectiveness	– makes connections between the text and personal experience with considerable effectiveness	– makes connections between the text and personal experience with a high degree of effectiveness

Notes for students working individually:

Appendix 30: My Reading Checklist

Look for students to

General

complete reading checklist effectively and efficiently

Reading

expect meaning from text

select important information

scan for cues

predict words based on existing knowledge of oral and written language (semantic)

substitute words based on word order or language patterns (syntactic)

find familiar words within larger words (graphophonic)

skip over words

reread when meaning is unclear

use visualization to clarify details

self correct

apply different speeds and strategies to suit occasion

have confidence reading

ask questions to focus or clarify reading

make and confirm predictions based on evidence from the text

make personal connections to events in the text

see and enjoy humour in text

Notes for students working individually:

Appendix 31: Writing Our Stories: My Chakapesh Story Rubric

Category	Level 1	Level 2	Level 3	Level 4
Knowledge and Understanding – Subject-specific content acquired in each grade (knowledge), and the comprehension of its meaning and significance (understanding)				
Knowledge of content (e.g., forms of text; strategies associated with reading, writing, speaking, and listening; ... conventions)	– demonstrates limited knowledge of strategies associated with writing	– demonstrates some knowledge of strategies associated with writing	– demonstrates considerable knowledge of strategies associated with writing	– demonstrates thorough knowledge of strategies associated with writing
Understanding of content (e.g., concepts; ideas; opinions; relationships among facts, ideas, concepts, themes)	– demonstrates limited understanding of Chakapesh in Omushkego culture	– demonstrates some understanding of Chakapesh in Omushkego culture	– demonstrates considerable understanding of Chakapesh in Omushkego culture	– demonstrates thorough understanding of Chakapesh in Omushkego culture
Thinking – The use of critical and creative thinking skills and/or processes				
Use of planning skills (e.g., generating ideas, gathering information, focusing research, organizing information)	– uses very few, simple ideas that have little or no connection to the story line	– uses some simple ideas that are connected to the story line	– uses developed ideas that are connected to the story line	– uses well-developed ideas that advance the story line
Use of critical/creative thinking processes (e.g., reading process, writing process, oral discourse, research, critical/creative analysis, critical literacy, metacognition, invention)	– uses creative writing process to describe a specific situation involving Chakapesh with limited effectiveness – presents point of view of characters without supporting evidence	– uses creative writing process to describe a specific situation involving Chakapesh with some effectiveness – presents point of view of characters with some supporting evidence that makes inferences about the characters' motivations and feelings	– uses creative writing process to describe a specific situation involving Chakapesh with considerable effectiveness – presents point of view of characters with considerable supporting evidence that makes inferences about the characters' motivations and feelings	– uses creative writing process to describe a specific situation involving Chakapesh with a high degree of effectiveness – presents point of view of characters with a high degree of supporting evidence that makes complex inferences about the characters' motivations and feelings
Communication – The conveying of meaning through various forms				
Expression and organization of ideas and information (e.g., clear expression, logical organization) in oral, visual, and written forms, including media forms	– has no clear beginning, middle, or end – contains ideas and details that are unconnected and has no paragraph structure	– shows some evidence of a beginning, middle, and an end – includes ideas and details that are somewhat connected within paragraphs	– has a clear beginning, a middle, and a logical end – has sentences that are linked together in paragraphs	– flows smoothly, progressing logically from the beginning to the middle to the end – has sentences that are clearly organized in paragraphs to develop the story line

	– presents almost no supporting details	– presents few supporting details	– presents many supporting details using wording from the text	– presents almost all supporting details in his or her own words
Communication for different audiences and purposes (e.g., use of appropriate style, voice, point of view, tone) in oral, visual, and written forms, including media forms	<ul style="list-style-type: none"> – the purpose of the writing is unclear to the reader – only simple sentences are used – the vocabulary is limited or used inappropriately, with few descriptive words – humour and exaggeration are not used 	<ul style="list-style-type: none"> – the purpose of the writing is somewhat clear to the reader – some variety in sentences is evident, but the types of sentences are limited – a limited variety of vocabulary is used appropriately but with limited effect – there is limited use of humour and exaggeration 	<ul style="list-style-type: none"> – the purpose of the writing is clear to the reader – a variety of sentences are used – a wide variety of vocabulary is used appropriately to add descriptive detail to the story – some humour and exaggeration are used 	<ul style="list-style-type: none"> – the purpose of the writing is clear and engages the reader – a wide variety of sentences are used to enhance the writing – an extensive vocabulary creates images or pictures for the reader – humour and exaggeration have been used effectively
Use of conventions (e.g., grammar, spelling, punctuation, usage) vocabulary, and terminology of that discipline in oral, visual, and written forms, including media forms	<ul style="list-style-type: none"> – shows limited understanding of the use of conventions, e.g., the title of the text, uses capitalization and punctuation randomly, shows some evidence of spelling, uses few of the conventions of grammar and usage – produces a visual presentation that is unclear 	<ul style="list-style-type: none"> – shows some understanding of the use of conventions, e.g., the title of the text, makes some errors in capitalization and punctuation, uses phonetic and conventional spelling for familiar words, uses some of the conventions of grammar and usage – produces a visual presentation that is basically clear 	<ul style="list-style-type: none"> – shows considerable understanding of the use of conventions and uses them appropriately, e.g., the title of the text, uses capitalization punctuation accurately, uses conventional spelling for familiar words and phonetic spelling for unfamiliar words, uses most of the conventions of grammar and usage – produces a clear visual presentation 	<ul style="list-style-type: none"> – shows a high degree of understanding of the use of conventions and uses them appropriately to clarify meaning, e.g., the title of the text, always uses capitalization punctuation accurately, uses conventional spelling for most words, uses all or almost all of the conventions of grammar and usage – produces a clear visual presentation that enhances the story
Application – The use of knowledge and skills to make connections within and between various contexts				
Application of knowledge and skills (e.g., concepts, strategies, processes) in familiar contexts	– applies knowledge and skills about the writing process and Chakapesh in familiar contexts with limited effectiveness	– applies knowledge and skills about the writing process and Chakapesh in familiar contexts with some effectiveness	– applies knowledge and skills about the writing process and Chakapesh in familiar contexts with considerable effectiveness	– applies knowledge and skills about the writing process and Chakapesh in familiar and in less familiar contexts with a high degree of effectiveness

Notes for students working individually:

Appendix 32: My Writing Checklist

Look for students to

General

- complete writing checklist effectively and efficiently

Writing

Revising

- cut out words and reorder them
- use words from word wall, dictionary, or thesaurus
- choose the best descriptive words for my story
- present ideas in a logical order
- use ideas that make sense and help develop the story
- write their story with a beginning, middle, and ending
- provide humour in my story

Proofreading

- use correct capitalization
- use correct spelling
- use correct grammar
- use correct punctuation
- use a variety of sentences (containing question marks, or exclamation marks when appropriate)
- write complex sentences that make sense
- use ideas that are clear and easy to understand
- group similar ideas into paragraphs that are indented
- use neat handwriting

Notes for students working in pairs and individually:

Appendix 33: Chakapesh Stories Reading and Writing Anecdotal Record

Notes for students working individually

How did you feel about your reading/writing in this task? Why? What did you do well during your reading/writing in this task? What would you like to do better next time you read/write?

What Students Felt About Reading/Writing
What Students Did Well During Reading/Writing
What Students Would Like To Do Better
Teacher Comments on Student Response Journals

Appendix 34: Omushkego Character Development Rating Scale

Look for the following:

Put a circle around the appropriate number (1 is low and 4 is high)

listens to, is considerate of, and honours themselves (respect for themselves)	1	2	3	4
listens to, is considerate of, and honours students (respect for students)	1	2	3	4
listens to, is considerate of, and honours elders (respect for elders)	1	2	3	4
recognizes, values, and enjoys their own language, traditions, and culture (appreciation for their culture)	1	2	3	4
recognize and appreciate the significance of teasing and joking (humour)	1	2	3	4
controls their actions or feelings that may be demonstrated by listening attentively, observing quietly, asking questions properly, and participating effectively (self-control)	1	2	3	4
shows feelings of interest or concern that may be demonstrated by the kind treatment of others, e.g., give positive reinforcement, help others, and listen to, acknowledge, and consider differing opinions (caring)	1	2	3	4

Notes for students working as a whole class:

Weenusk First Nation and Omushkego Education Curriculum Units — Elementary: Grade 4

Based on *The Ontario Curriculum Grades 1–8: Language, Science & Technology, Mathematics, The Arts, and Health and Physical Education*, and *The Omushkego Curriculum Grade 4 to Grade 8: Culture*



Our Stories: Wisakaychak

**An Integrated Literacy Unit of Study for the Oral
Communication, Reading, and Writing Strands: Grade 4**

Length of Unit: 6 to 7 weeks (30–100 minute literacy blocks)



Weenusk First Nation

2019 (Revised)

This curriculum package was developed to support the aspirations of the Weenusk First Nation and Mushkegowuk First Nations to include local culturally relevant materials in the curriculum.