

# Our Stories: Wemishoosh



**Omushkego Education Grade 7 Curriculum  
2019 (Revised)**



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**Weenusk First Nation Curriculum Units — Elementary: Grade 7 The Ontario Curriculum Language  
Strands: Oral Communication, Reading, and Writing  
Title: Our Stories: Wemishoosh**

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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: We-mis-shoosh* is an integrated literacy unit primarily designed to address expectations found in the Grade 7 Language strands: Oral Communication, Reading, and Writing. In addition, expectations from Grade 7 Omushkego Culture, Grade 7 Mathematics: Data Management and Probability, Grade 7 Health and Physical Education: Healthy Living, Grade 7 The Arts: Drama and Visual Arts, Grade 7 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 7 *Our Stories: Wemishoosh* resource document. The We-mis-shoosh, mitew, cannibal, and wihtigo stories used in this unit took place before the Europeans came: a time when Omushkego people lived on their own without access to steel, metal, and guns.

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](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](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 describe the components of an ecosystem, investigate local ecosystems in the Hudson Bay Lowlands ecozone, and assess the impacts of human activities on this environment. Next, they will listen to a local elder, Louis Bird, tell a traditional story, *The Legend of We-mis-shoosh*, and retell this story orally and visually through storyboards. Then students will apply the elements of drama by staging *The Legend of We-mis-shoosh* in story theatre format. Next, they will describe uncaring behaviours (bullying) in boys and girls, assess the impact of bystanders on bullying behaviours, and identify ways of preventing these behaviours. Following this, students will read *Anway and the Cannibals*, outline the key elements of the story using a plot graph, respond to a series of questions that demonstrate their understanding and ability to synthesize information from the story, and identify good reading strategies required for learning. Next, students will collect and identify descriptive words, phrases or literary devices, and use the writing process to develop an advertisement or article for a new Omushkego food product. Then they will identify good writing strategies to produce a final copy of their article. During this unit, students will be asked to reflect on their caring, listening, speaking, reading, and writing behaviours. **Notes:** 1) Creating a terrestrial or aquatic ecosystem as part of Task 1: Investigating Our Ecosystems should occur in the fall if this unit is taught during the winter months. 2) An Our Stories: Wemishoosh 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 ecosystems. 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: *Ice Hearts* and *The Mitew and the Cannibal Hearts*. The students will create a storyboard framework consisting of sketches and commentary for the *Ice Hearts* story that they heard and produce a storyboard for an original encounter between a mitew and a wihtigo (Part I). Next, students will read *The Mitew and the Cannibal Hearts* independently, outline the key elements of the story using a plot graph, and respond to a series of questions that demonstrate their understanding of the story (Part II). Then they will create an advertisement or article using the writing process to produce a final copy describing an Omushkego food product: bannock. Finally, students will be asked to reflect on their reading and writing with emphasis on their feelings and thoughts during and after reading *Ice Hearts* and *The Mitew and the Cannibal Hearts* and writing about an Omushkego food product (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**

- recognizing cautionary tales about dangers in the environment,
- recognizing popular stories about personal experiences and reminiscences, local history accounts, and real events,
- recognizing and enjoy stories told for entertainment,
- describing a series of events in a legend or story
- describing how various elements in a legend or story function
- listening to traditional stories about legendary or heroic figures, animals, trees, and landscape features
- listening to cautionary tales about dangers in the environment
- listening to popular stories about personal experiences and reminiscences, local history accounts, and real events
- listening to stories told for entertainment

- communicating the main idea of a tale or story and describing a sequence of events
- using their knowledge of elements of grammar and oral language structures to understand what they have heard
- showing respectful appreciation during a storytelling presentation

## **Language**

- using appropriate listening behaviour by adapting active listening strategies to suit a variety of situations, including work 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
- extending understanding of oral texts by connecting, comparing, and contrasting the ideas and information in them to their own knowledge, experience, and insights; to other texts, including print and visual texts; and to the world around them
- using appropriate speaking behaviours in a variety of situations, including paired sharing, dialogue, and 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
- using appropriate words and phrases from the full range of their vocabulary including inclusive and non-discriminatory language, and stylistic devices appropriate to the purpose and context, to communicate their meaning accurately and engage the interest of their intended audience
- identifying a range of vocal effects, including tone, pace, pitch, volume, and a variety of sound effects, and using them appropriately and with sensitivity towards cultural differences to help communicate their meaning
- identifying a variety of non-verbal cues, including facial expression, gestures, and eye contact, and using them in oral communications, appropriately and with sensitivity towards cultural differences, to help convey their meaning
- identifying, 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
- identifying a variety of reading comprehension strategies and using them appropriately before, during, and after reading to understand increasingly complex texts
- understanding increasingly complex texts by summarizing and explaining important ideas and citing relevant supporting details
- extending understanding of texts by connecting, comparing, and contrasting the ideas in them to their own knowledge, experience, and insights, to other familiar texts, and to the world around them
- reading and understanding most words in a range of reading contexts, automatically
- identifying various elements of style – including voice, word choice, and the use of hyperbole, strong verbs, dialogue, and complex sentences – and explaining how they help communicate meaning

- identifying the strategies they found most helpful before, during, and after reading and explain, in conversation with the teacher and/or peers, or in a reader’s notebook, how they can use these and other strategies to improve as readers
- predicting the meaning of and rapidly solving unfamiliar words using different types of cues
- generating ideas about a potential topic and identifying those most appropriate for the purpose
- identifying and ordering main ideas and supporting details and grouping them into units that could be used to develop a structured, multi-paragraph piece of writing, using a variety of strategies
- writing longer and more complex texts using a wide range of forms
- producing revised draft pieces of writing to meet identified criteria based on the expectations
- proofreading and correcting their writing using guidelines developed with peers and the teacher
- producing pieces of published work to meet identified criteria based on the expectations
- identifying a variety of strategies they used before, during, and after writing, explaining which ones were most helpful, and suggesting further steps they can take to improve as writers

### **Science and Technology**

- analyzing the positive and negative impacts of human interactions with natural habitats and communities
- following established safety procedures for outdoor activities and field work
- using scientific inquiry/research skills to investigate ways in which plants and animals in a community depend on features of their habitat to meet important needs
- using appropriate science and technology vocabulary in oral and written communication
- using a variety of forms (e.g., oral, written, graphic, multimedia) to communicate with different audiences and for a variety of purposes
- describing habitats as areas that provide plants and animals with the necessities of life
- describing food chains as systems in which energy from the sun is transferred to producers and then to consumers

### **Mathematics**

- collecting data by conducting a survey or an experiment to do with themselves, their environment, issues in their school or community, or content from another subject, and record observations or measurements
- collecting and organizing discrete or continuous primary data and secondary data and display the data in charts, tables, and graphs that have appropriate title, labels, and scales that suit the range and distribution of the data, using a variety of tools
- reading, interpreting, and drawing conclusions from primary data and from secondary data presented in charts, tables, and graphs

### **The Arts**

- engaging in drama exploration and role play, with a focus on identifying and examining a range of issues, themes, and ideas for a variety of fiction and non-fiction sources and diverse communities, times, and places
- planning and shaping the direction of the drama or role play by introducing new perspectives and



ideas, both in and out of role

- demonstrate an understanding of some drama and theatre terms and traditions from a variety of times, communities, and places
- identifying and giving examples of their strengths, interests, and areas for improvement as drama creators, performers, and audience members
- creating two-dimensional, three dimensional, and multimedia art works that explore feelings, ideas, and issues from a variety of points of view
- using elements of design in art works to communicate ideas, messages, and understandings
- using a variety of materials, tools, and techniques to determine solutions to design challenges
- identifying and explaining their strengths, their interests, and areas of improvement as creators, interpreters, and viewers of art

### **Health and Physical Education**

- making informed decisions that demonstrate respect for themselves and others and help to build healthier relationships, using a variety of living skills (e.g., personal and interpersonal skills; critical and creative thinking skills; following First Nation, Métis, and Inuit cultural teachings, such as medicine wheel teachings connected to the four colour or seven grandfather teachings, or other cultural teachings)

### **Omushkego Character Development**

- listening to, be considerate of, and honouring themselves (respect for themselves)
- listening to, be considerate of, and honouring students (respect for students)
- listening to, be considerate of, and honouring teachers (respect for teachers)
- listening to, be considerate of, and honouring parents (respect for parents)
- listening to, be considerate of, and honouring elders (respect for elders)
- listening to, be considerate of, and honouring the land (respect for the environment)
- recognizing and accepting accountability to themselves for decisions made and action taken (responsibility to themselves)
- recognizing and accepting accountability to others for decisions made and action taken (responsibility to others)
- recognizing and accepting accountability to themselves and others for decisions made and action taken (responsibility to themselves and others that includes the class)
- recognizing, valuing, and enjoying their own language, traditions, and culture (appreciation for their culture)
- recognizing, valuing, and enjoying another's language, traditions, and culture (appreciation for another's culture)
- recognizing and appreciating the significance of teasing and joking (humour)
- 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 cautionary tales and stories told for entertainment 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 cautionary tales about dangers in the environment
- recognize popular stories about personal experiences and reminiscences, local history accounts, and real events
- recognize and enjoy stories told for entertainment
- describe a series of events in cautionary tales and stories
- describe how various elements in a tale or story function

#### Developing Omushkego Cultural Skills

- listen to cautionary tales about dangers in the environment
- listen to popular stories about personal experiences and reminiscences, local history accounts, and real events
- 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
- show respectful appreciation during a storytelling presentation

### **Science and Technology:**

#### Interactions in the Environment

- **assess the impacts of human activities and technologies on the environment, and evaluate ways of controlling these impacts (1);**
- **investigate interactions within the environment, and identify factors that affect the balance between different components of an ecosystem (2);**
- **demonstrate an understanding of interactions between and among biotic and abiotic elements in the environment (3);**

#### 1. Relating Science and Technology to Society and the Environment

- assess the impact of selected technologies on the environment

Sample issue: The use of technologies such as cars and computers has many impacts on the environment. What are some of these impacts and how do they affect the ability of the environment to support life? (1.1);

- analyse the costs and benefits of selected strategies for protecting the environment

Sample issues: (a) Many people recycle because it makes them feel that they are doing something good for the environment. But the focus on recycling takes the emphasis away from strategies like reducing or reusing.

(b) Integrated Pest Management (IPM) is a pest management strategy that uses a variety of methods to prevent or control pest problems. But some of the methods can be as much of a problem as the pests themselves.

(c) Some groups consider widening highways to reduce traffic congestion to be preferable to improving public transit systems. In some cases, however, highway expansion increases the problems that already existed, and other unexpected problems also arise.

(d) Controlling the water flow in natural systems has a domino effect on the environmental integrity of the water system (1.2);

## 2. Developing Investigation and Communication Skills

- follow established safety procedures for investigating ecosystems (e.g., stay with a partner, wash hands after investigating an ecosystem) (2.1);

- design and construct a model ecosystem (e.g., a composter, a classroom terrarium, a greenhouse), and use it to investigate interactions between the biotic and abiotic components in an ecosystem

Sample guiding questions: What are some biotic components of this ecosystem? What are some abiotic components? How do these components affect each other (abiotic and abiotic; biotic and biotic; abiotic and biotic)? What are some of the interactions that are occurring in the model ecosystem? (2.2);

- use scientific inquiry/research skills (see page 15) to investigate occurrences (e.g., a forest fire, a drought, an infestation of invasive species such as zebra mussels in a local lake or purple loosestrife in a wetland habitat) that affect the balance within a local ecosystem

Sample guiding questions: Should naturally caused fires in national parks be allowed to burn to their natural end? How do human activities and natural occurrences contribute to droughts? What happens in a drought? What is the impact of invasive species such as zebra mussels, spiny water fleas, round gobies, and sea lampreys on Ontario lakes, and what can be done to lessen the impact? (2.3);

- use appropriate science and technology vocabulary, including sustainability, biotic, ecosystem, community, population, and producer, in oral and written communication (2.4);

- use a variety of forms (e.g., oral, written, graphic, multimedia) to communicate with different audiences and for a variety of purposes (e.g., design a multimedia presentation explaining the interrelationships between biotic and abiotic components in a specific ecosystem) (2.5);

## 3. Understanding Basic Concepts

- demonstrate an understanding of an ecosystem (e.g., a log, a pond, a forest) as a system of interactions between living organisms and their environment (3.1);

- identify biotic and abiotic elements in an ecosystem, and describe the interactions between them (e.g., between hours of sunlight and the growth of plants in a pond; between a termite colony and a decaying log; between the soil, plants, and animals in a forest) (3.2);
- describe the roles and interactions of producers, consumers, and decomposers within an ecosystem (e.g., Plants are producers in ponds. They take energy from the sun and produce food, oxygen, and shelter for the other pond life. Black bears are consumers in forests. They eat fruits, berries, and other consumers. By eating other consumers, they help to keep a balance in the forest community. Bacteria and fungi are decomposers. They help to maintain healthy soil by breaking down organic materials such as manure, bone, spider silk, and bark. Earthworms then ingest the decaying matter, take needed nutrients from it, and return those nutrients to the soil through their castings.) (3.3);
- describe the transfer of energy in a food chain and explain the effects of the elimination of any part of the chain (3.4);
- explain why an ecosystem is limited in the number of living things (e.g., plants and animals, including humans) that it can support (3.7);
- describe ways in which human activities and technologies alter balances and interactions in the environment (e.g., clear-cutting a forest, overusing motorized water vehicles, managing wolf-killings in Yukon) (3.8);
- describe Aboriginal perspectives on sustainability and describe ways in which they can be used in habitat and wildlife management (e.g., the partnership between the Anishinabek Nation and the Ministry of Natural Resources for managing natural resources in Ontario) (3.9).

## **Mathematics:**

### Data Management and Probability

- **collect and organize categorical, discrete, or continuous primary data and secondary data and display the data using charts and graphs, including relative frequency tables and circle graphs;**
- **make and evaluate convincing arguments, based on the analysis of data;**

#### *Collection and Organization of Data*

- collect data by conducting a survey or an experiment to do with themselves, their environment, issues in their school or community, or content from another subject and record observations or measurements;
- collect and organize categorical, discrete, or continuous primary data and secondary data (e.g., electronic data from websites such as E-Stat or Census At Schools) and display the data in charts, tables, and graphs (including relative frequency tables and circle 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, spreadsheets, dynamic statistical software);
- select an appropriate type of graph to represent a set of data, graph the data using technology, and justify the choice of graph (i.e., from types of graphs already studied);
- identify bias in data collection methods (Sample problem: How reliable are your results if you only sample girls to determine the favourite type of book read by students in your grade?);

### *Data Relationships*

- read, interpret, and draw conclusions from primary data (e.g., survey results, measurements, observations) and from secondary data (e.g., temperature data or community data in the newspaper, data from the Internet about populations) presented in charts, tables, and graphs (including relative frequency tables and circle graphs);
- identify, through investigation, graphs that present data in misleading ways (e.g., line graphs that exaggerate change by starting the vertical axis at a point greater than zero);
- determine, through investigation, the effect on a measure of central tendency (i.e., mean, median, and mode) of adding or removing a value or values (e.g., changing the value of an outlier may have a significant effect on the mean but no effect on the median) (Sample problem: Use a set of data whose distribution across its range looks symmetrical, and change some of the values so that the distribution no longer looks symmetrical. Does the change affect the median more than the mean? Explain your thinking.);
- identify and describe trends, based on the distribution of the data presented in tables and graphs, using informal language;
- make inferences and convincing arguments that are based on the analysis of charts, tables, and graphs (Sample problem: Use census information to predict whether Canada's population is likely to increase.).

### **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 a range of purposes for listening in a variety of situations, formal and informal, and set goals appropriate for specific listening tasks (e.g., to analyse the arguments on both sides of a class debate; to create a character sketch based on a sound clip from a film or an audiotape of an interview; to synthesize ideas in a literature circle) (1.1);

##### *Active Listening Strategies*

- demonstrate an understanding of appropriate listening behaviour by adapting active listening strategies to suit a wide variety of situations, including work in groups (e.g., take turns without interrupting or overlapping during a class debate or panel discussion; ask questions to make connections to the ideas of others; use vocal prompts in dialogue to express empathy, interest, and personal regard: After an experience like that, I can imagine how you felt.) (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 increasingly complex or challenging oral texts (e.g., use background knowledge about the structure of oral texts such as debates, interviews, speeches, monologues, lectures, and plays to make predictions and identify important ideas while listening; ask questions for clarification or further information; visualize scenes suggested by evocative or descriptive language in a text; use note-taking strategies to keep track of or summarize important points made by a speaker) (1.3);

#### *Demonstrating Understanding*

- demonstrate an understanding of the information and ideas in increasingly complex oral texts in a variety of ways (e.g., briefly outline the main ideas in a text; accurately carry out a procedure or follow instructions; use a graphic form of expression, such as drawing or tableaux, to depict the important ideas in an oral text) (1.4);

#### *Making Inferences/Interpreting Texts*

- develop and explain interpretations of oral texts using stated and implied ideas from the texts to support their interpretation

Teacher prompt: "Explain what evidence you used to determine the theme(s) in this oral text." (1.5);

#### *Extending Understanding*

- extend understanding of oral texts, including increasingly complex texts, by connecting, comparing, and contrasting the ideas and information 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., activate prior knowledge in order to assess the credibility of a speaker's assertions; assess the validity of other speakers' ideas in relation to their own and modify their own ideas if appropriate; compare the information or ideas in an oral text to those in another text on the same topic) (1.6);

#### *Analysing Texts*

- analyse oral texts in order to evaluate how effectively they communicate ideas, opinions, themes, or experiences, and suggest possible improvements (e.g., listen to two sides of an argument in a debate, make a judgement, and develop a personal position on the topic) (1.7);

#### *Point of View*

- explain the connection between a speaker's tone and the point of view or perspective presented in oral texts (e.g., the reason why a speaker might employ humour to present a serious theme)

Teacher prompts: "How does the use of humour in this text influence the audience?" "Why do you think the speaker uses sarcasm? Is it effective? Why, or why not?" (1.8);

#### *Presentation Strategies*

- identify a wide variety of presentation strategies used in oral texts and evaluate their effectiveness (e.g., the use of humour, body language, visual aids, vocal effects) (1.9);

## 2. Speaking to Communicate

#### *Purpose*

- identify a range of purposes for speaking and explain how the purpose and intended audience might influence the choice of speaking strategies (e.g., to present conclusions about a research project through

dramatization, a role play, or a monologue; to interest classmates in a social issue through a debate; to solve problems or investigate issues and ideas through a group brainstorming session) (2.1);

#### *Interactive Strategies*

- demonstrate an understanding of appropriate speaking behaviour in most situations, adapting contributions and responses to suit the purpose and audience (e.g., ask questions and paraphrase to confirm understanding; request repetition or an explanation from other group members when meaning is unclear; use language and forms of address that are appropriate to the formality or informality of the situation) (2.2);

#### *Clarity and Coherence*

- communicate orally in a clear, coherent manner, using a structure and style appropriate to both the topic and the intended audience (e.g., use a formal structure of opening statement, enumeration of points, and summary/conclusion, and a straightforward, impersonal style, to present a position statement on an issue) (2.3);

#### *Appropriate Language*

- use appropriate words, phrases, and terminology from the full range of their vocabulary, including inclusive and non-discriminatory language, and a range of stylistic devices, to communicate their meaning accurately and engage the interest of their intended audience (e.g., use the technical vocabulary of the subject area during a scientific investigation in a group setting; incorporate literary language and structures into personal anecdotes or imaginative narratives; use emotive language in a persuasive appeal to a large group) (2.4);

#### *Vocal Skills and Strategies*

- identify a range of vocal effects, including tone, pace, pitch, volume, and a variety of sound effects, and use them appropriately and with sensitivity towards cultural differences to communicate their meaning (e.g., use pauses and changes of pace to highlight the introduction of each new point in a speech to the student body) (2.5);

#### *Non-Verbal Cues*

- identify a variety of 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., lean into a group to make a point; make eye contact with the person to whom the response/question is directed) (2.6);

#### *Visual Aids*

- use a variety of appropriate visual aids (e.g., charts, videos, props, multimedia) to support and enhance oral presentations (e.g., use a short video clip to support a formal presentation) (2.7);

### 3. Reflecting on Oral Communication Skills and Strategies

#### *Metacognition*

- identify 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 do you try to find out before you begin to listen to an oral text?" "How can a partner help you clarify your ideas after listening to an oral text?" "What steps help you prepare to speak in a formal situation?" (3.1);

#### *Interconnected Skills*

- identify how their skills as viewers, representers, readers, and writers help them improve their oral communication skills

Teacher prompt: "How does reading about an issue help you participate in a discussion about it?" (3.2).

### **The Arts:**

#### Drama

- **creating and presenting: apply the creative process (see pages 19 to 22) to process drama and the development of drama works, using the elements and conventions of drama to communicate feelings, ideas, and multiple perspectives (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 examining multiple perspectives related to current issues, themes, and relationships from a wide variety of sources and diverse communities (e.g., identify significant perspectives related to an issue such as peer pressure, treaty rights, or cultural identity, and assume roles to express the different perspectives; use prepared improvisation to communicate insights about life events and relationships; use thought tracking and symbolic artefacts to present a persona associated with a past historical event)

Teacher prompt: "What drama conventions (e.g., mime, overheard conversation, a day in the life) could you use to inform the audience about the events leading up to the issue? What roles should be adopted to represent the range of perspectives related to the key themes of our drama (e.g., differing world views of Europeans and Aboriginal people at the time of contact)?" (B1.1);

- demonstrate an understanding of the elements of drama by selecting and combining several elements and conventions to create dramatic effects (e.g., develop a drama presentation incorporating a series of tableaux, a group soundscape, a movement piece, and a rap/song)

Teacher prompts: "Which convention will you use to begin the piece? End the piece?" "What roles could be introduced to explore the relationships in more detail?" (B1.2);

- plan and shape the direction of the drama by working with others, both in and out of role, to generate ideas and explore multiple perspectives (e.g., In role: use thought tracking or writing in role to explore the feelings and motivations of a character; introduce a new perspective during role play to foster a



sense of empathy with the character; Out of role: use a place mat activity to select ideas that group members agree upon; use invented notation to explain the movement of the character)

Teacher prompts: “How could you use the conventions of flashback and flash forward to examine turning points and major decisions in your drama piece?” “How might you physically represent the different emotions experienced by different characters in the drama?” (B1.3);

- communicate feelings, thoughts, and abstract ideas through drama works, using audio, visual, and/or technological aids to heighten the dramatic experience (e.g., use music to create mood; use video and drums/noisemakers to signal the climax; use a digital slide presentation to create a backdrop of words or images; use costumes, props, fabric to establish character and/or setting)

Teacher prompts: “What is different when we develop a drama for a recording studio versus the classroom, a street or mall performance, or an arts night performance?” “How could you use sound technology to help listeners visualize the action of a radio drama?” “How could you use lighting and projection technology to enhance the setting for your stage production?” “What images could you project that would provide a clarifying contrast to the action on the stage?” (B1.4);

## B2. Reflecting, Responding, and Analysing

- construct personal interpretations of drama works, connecting drama issues and themes to their own and others’ ideas, feelings, and experiences (e.g., use a series of tableaux or freeze-frame images of key moments in a drama to show which moments had the greatest impact on them; write in role about an environmental issue, first from the point of view of an audience member and then from the point of view of an animal whose habitat is threatened)

Teacher prompt: “This drama presented one side of an environmental issue. Whose perspective is missing? Why do you think it has been left out? How do you feel about that? What words might you give to this voice?” (B2.1);

- analyse and describe, using drama terminology, how drama elements are used to communicate meaning in a variety of drama works and shared drama experiences (e.g., compare and contrast how the director of a play and the director of a film might use body positioning and sound to communicate a character’s feelings to the audience)

Teacher prompts: “How do the elements work together to convey a message?” “Do you think the central character’s intentions are clearly communicated? What evidence can you give to support your point of view?” “In what ways did (drama convention X) help establish the context of the drama?” (B2.2);

- identify and give examples of their strengths, interests, and areas for improvement as drama creators, performers, and audience members (e.g., create a chart listing strengths and areas for improvement; highlight an area to work on in their next drama production; write a report on their learning in drama for a school newsletter)

Teacher prompts: “What aspects of drama do you enjoy most?” “What skills are you most proud of?” “Can you identify one skill that you feel you need to practise?” “In what ways did you contribute to the group’s collaborative drama?” (B2.3);

## B3. Exploring Forms and Cultural Contexts

- compare and contrast how social values are communicated in several different drama forms and/or styles of live theatre from different times and places (e.g., how views of colonist-Aboriginal relationships differ in plays from earlier times versus contemporary plays; how themes of loyalty to family and/or country are treated in comic forms versus serious drama forms)

Teacher prompt: “How have some theatre productions changed as they are reinterpreted by performers in different times and places? What do you think the changes tell us about the societies that produced them?” (B3.1);

- identify and describe several ways in which drama and theatre (e.g., street festivals, film festivals, theatre festivals, local theatre groups) contribute to contemporary social, economic, and cultural life (e.g., attract tourists; provide jobs; provide entertainment; promote cultural understanding; raise people’s awareness of social issues)

Teacher prompts: “Why is it beneficial to have local theatre groups in our community?” “What theatre jobs require performance skills?” “If you interviewed people involved in drama or theatre in the community (e.g., actors, directors, theatre group members, playwrights, designers), what could you ask them about the value they place on theatre as part of their own lives and the life of the community?” “What value do you think your work in drama has in your own life? In the life of the community?” (B3.2).

## **The Arts:**

### Visual Arts

- **creating and presenting: apply the creative process (see pages 19 to 22) to produce art works in a variety of traditional two- and three-dimensional forms, as well as multimedia art works, that communicate feelings, ideas, and understandings, using elements, principles, and techniques of visual arts as well as current media technologies (D1);**
- **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 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 art works, using a variety of traditional forms and current media technologies, that express feelings, ideas, and issues, including opposing points of view (e.g., an acrylic painting that uses symbols to represent conflict and resolution; performance art or an installation that portrays both sides of the struggle between humankind and nature; a mixed-media or digital composition of a personal mandala that shows both unity and opposing forces)

Teacher prompts: “How will your art work convey opposing perspectives on an issue that you have chosen to explore (e.g., consumerism versus sustainability, land development versus conservation, global warming, poverty)?” “With the symbols you have chosen, how can you show resolution as

clearly as you have shown conflict?” “How does your installation communicate the benefits and challenges of environmental stewardship?” (D1.1);

- demonstrate an understanding of composition, using multiple principles of design and the “rule of thirds” to create narrative art works or art works on a theme or topic (e.g., use colour [analogous, monochromatic] to unify a montage of newspaper and magazine images and text on a social issue; use smooth, horizontal lines to give a feeling of harmony in a drawing; create a landscape that shows unity, using repetition of shapes, values, textures, and/or lines, a particular area of focus, and the rule of thirds)

Teacher prompts: “How will you use colour to unify your art work and convey your message?” “How can you create unity and harmony in your landscape painting by repeating shapes and selected analogous colours?” “How can you lead the eye through the painting using implied directional lines along a diagonal axis?” (D1.2);

- use elements of design in art works to communicate ideas, messages, and understandings for a specific audience and purpose (e.g., create balance in positive and negative space in a personal logo design, using drawing or paper cut-outs of black-and-white shapes on a grey background; selectively manipulate the colour, values, and text in a digital composition to change the message of a print advertisement)

Teacher prompts: “How could you elaborate on the visual metaphor in your logo? How could you simplify the design of the logo and still retain a balance between positive and negative shapes?” “How could you change the colours, values, and symbols used in a print advertisement for a popular soft drink to convey an objection to consumerism?” (D1.3);

- use a variety of materials, tools, techniques, and technologies to determine solutions to increasingly complex design challenges (e.g., • drawing: make a cubist still life of objects with reflective or textured surfaces, using both wet [e.g., ink, watercolour pencils] and dry [e.g., conté, chalk] materials to simulate highlights and transparency

- mixed media: make a hand-made or altered book, using various materials and techniques to represent ideas about selected elements in dance, drama, music, and/or the visual arts

- painting: make a cityscape that will serve as a background in an animated short movie, using experimental watercolour techniques such as wet on wet or salt resist

- printmaking: make a collograph or chine collé that communicates a personal experience through the use of shape and analogous colour

- sculpture: make clay or papier maché gargoyles or “crossed creatures” that have exaggerated features, using open and closed forms

- technology: make a high-contrast self-portrait or caricature with software, using techniques such as blurring, cloning, cropping, distortion, layering, rotation, and selection)

Teacher prompts: “What aspects of your subject’s personality will you emphasize or exaggerate in your gargoyle or portrait?” “How do different printmaking techniques limit or change your choices of design and subject matter?” (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., compare the mood of two different works by two peers, such as Above the Gravel Pit by

Emily Carr and Reflections, Bishop's Pond by David Milne; categorize a variety of art works on the basis of the themes and issues that are explored by the artists)

Teacher prompts: "What mood do you think is created by the artist in each painting?" "What do you think is the relationship between artistic intent and the expressive work?" "How might others understand this image differently because of differences in age, life experience, culture, or beliefs?" "Why is it important for people to be able to evaluate visual images as a part of daily life?" "How do individual and societal values affect our response to art?" (D2.1);

- explain how the elements and principles of design are used in their own and others' art work to communicate meaning or understanding (e.g., the use of complementary colours for shadow detail in a still life by Cézanne; the use of contrast to emphasize the features in a portrait; Brian Jungen's use of positive and negative space and the colours in traditional First Nation art works to convey ideas about consumerism and culture in masks that he created out of brand-name running shoes)

Teacher prompts: "Notice how many different colours Cézanne used to paint the pear. Which colour relationship (complementary or analogous) has he used to show the shadow on the pear as blue-green while the highlights are bright yellow?" "How are artistic layout considerations of image and text used in this art work to convey its message?" (D2.2);

- demonstrate an understanding of how to read and interpret signs, symbols, and style in art works (e.g., visual metaphors, such as a single tree, used to evoke loneliness in paintings by Group of Seven artists; objects used as symbols in Sadako and the Thousand Paper Cranes by Eleanor Coerr; messages conveyed by the use of traditional symbols in contemporary art; an artist's manipulation of the intended message of an advertisement by modifying symbols and elements of design in the imagery that is appropriated, or "borrowed", from the original ad)

Teacher prompts: "What symbols can you identify in this art work? How can art be seen as a visual metaphor?" "How can an object represent an idea, a concept, or an abstraction?" "What do you think are examples of universal symbols?" "What images do the media use to target youth?" (D2.3);

- identify and explain their strengths, their interests, and areas for improvement as creators, interpreters, and viewers of art (e.g., explain their preferences for selected works of art, using appropriate visual arts vocabulary; provide constructive feedback in a critique of their own work and the work of others; identify the strategies they used in planning, producing, and critiquing their own and others' works of art)

Teacher prompts: "When you planned your mixed media art work, what sources did you use? What strategies did you use to plan your design? What was the message of your art work? What would you do differently next time?" "How does your art work show originality and imagination in the way it expresses your thoughts, experiences, and feelings?" "What feelings were you trying to convey by using bold colours in your self-portrait?" "Are there other possible solutions to the design problem?" (D2.4);

### D3. Exploring Forms and Cultural Contexts

- demonstrate an understanding of the function of visual and media arts in various contexts today and in the past, and of their influence on the development of personal and cultural identity (e.g., the function of traditional and contemporary styles of Aboriginal art in the development of cultural identity and

revitalization; the contributions of people in various arts careers to community events, festivals, businesses, galleries, and museums; the significance of the art work of individuals and the arts of cultural groups in local and global contexts)

Teacher prompts: “How does Carl Beam use juxtaposition of traditional Aboriginal symbols and pop culture images to connect personal memory to larger world issues?” “Describe the roles of visual arts in communities around the world. What is our role in supporting visual arts in our community?” “What role does art have in lifelong learning?” “How do the visual arts and media influence the individual and society?” (D3.2).

## **Health and Physical Education:**

Healthy Living

• **demonstrate the ability to apply health knowledge and living skills to make reasoned decisions and take appropriate actions relating to their personal health and well-being (C2).**

Personal Safety and Injury Prevention

• assess the impact of different types of bullying or harassment (e.g., intimidation, ostracism, pressure to conform, gang activities) on themselves and others, and identify ways of preventing or resolving such incidents (e.g., communicating feelings; reporting incidents involving themselves or others; encouraging others to understand the social responsibility to report incidents and support others rather than maintaining a code of silence or viewing reporting as “ratting”; seeking help from support services; learning skills for emotional regulation; using strategies for defusing tense or potentially violent situations) [IS, CT]

Teacher prompt: “What kind of support will the person who was bullied and the bystander need?”

Student: “They need to be listened to and given a chance to express their feelings about the harm that has been done and to contribute their ideas about what needs to be done to put things right. They need to be given help to make sure the bullying stops. They might be afraid and may need counselling to recover emotionally from being bullied or witnessing bullying.”

Teacher: “Repair processes such as restorative justice might be put in place for the person who did the bullying in order to prevent the incident from happening again. Restorative justice puts the emphasis on the wrong done to the person as well as the wrong done to the community. It requires wrongdoers to recognize the harm they have caused, accept responsibility for their actions, and be actively involved in improving the situation. What has to occur before this can happen?”

Student: “The person who did the bullying has to admit guilt and accept responsibility for his or her actions. He or she needs to participate willingly in the process. The person who was targeted also needs to participate willingly, without feeling pressured. It is really important for their participation to be voluntary and for the process of restorative justice not to cause further harm. Trained facilitators can make sure that the restorative justice program is helpful to everyone.”

Teacher prompt: “What are some of the consequences of using homophobic put-downs or racial slurs? How can this hurtful behaviour be prevented?”

Student: “Using homophobic or racist language is discriminatory. It hurts the people who are targeted

and it can have harmful consequences for the whole atmosphere in the school. Sometimes, people speak without thinking about what they are actually saying and how they are hurting others. To change this behaviour, everyone needs to take responsibility for the words they use and also to challenge others who make discriminatory comments or put people down.”

Teacher prompt: “Inappropriate sexual behaviour, including things like touching someone’s body as they walk by in the hall, making sexual comments, or pulling pieces of clothing up or down, is a type of harassment. What can you do to stop this kind of thing?”

Student: “Don’t accept it if you see it happening. Tell the person to stop or report them.”

Teacher prompt: “A common form of harassment is spreading hurtful gossip about others. Is this type of bullying any less harmful than physical bullying? How can it be stopped?”

Student: “Verbal and social bullying are just as harmful as physical bullying. There are legal consequences for physical assault and for verbal harassment. If we hear it or see it, we should not accept it. It is up to everyone to make sure that this is not an acceptable thing to do.” (C2.2).

### **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 wide variety of increasingly complex or difficult texts from diverse cultures, including literary texts (e.g., short stories, poetry, novels, mysteries, historical fiction, autobiographies, scripts, lyrics), graphic texts (e.g., graphs and graphic organizers, charts and tables, diagrams, surveys, maps), and informational texts (e.g., print and online encyclopedias, manuals, and magazine and newspaper articles; magazines in their first languages, where appropriate; electronic texts, textbooks, and non-fiction materials; a variety of dictionaries, thesauri, and websites) (1.1);

##### *Purpose*

- identify a variety of purposes for reading and choose reading materials appropriate for those purposes (e.g., an electronic database listing magazines, newspapers, and journals to verify information; a national, local, or community newspaper for coverage of a specific/current issue; scripts and lyrics for enjoyment, recreation, and interest; an online or print encyclopedia article for background information) (1.2);

##### *Comprehension Strategies*

- identify a variety of reading comprehension strategies and use them appropriately before, during, and after reading to understand increasingly complex texts (e.g., activate prior knowledge on a topic through

dialogue and discussion; use visualization and comparisons with images from other media to clarify details of characters, scenes, or concepts; ask questions to monitor understanding; summarize sections of text during reading; synthesize ideas to broaden understanding) (1.3);

#### *Demonstrating Understanding*

- demonstrate understanding of increasingly complex texts by summarizing important ideas and citing a variety of details that support the main idea (e.g., key information in manuals, surveys, graphs, online and print encyclopedias, websites, tables and charts; theme and related ideas in magazine articles, dramatic monologues, television programs) (1.4);

#### *Making Inferences/Interpreting Texts*

- develop and explain interpretations of increasingly complex or difficult texts using stated and implied ideas from the texts to support their interpretations

Teacher prompts: "How does the information in the graphic influence your interpretation of the text?"

"What do you think the author wants you to realize about the character's decision in this scene? How is this information communicated?" (1.5);

#### *Extending Understanding*

- extend understanding of texts, including increasingly complex or difficult texts, by connecting the ideas in them to their own knowledge, experience, and insights, to other familiar texts, and to the world around them (e.g., by comparing their own perspective to those of the characters in a historical novel)

Teacher prompt: "How is the immigration experience of these characters similar to that of new arrivals today? How is it different?" (1.6);

#### *Analysing Texts*

- analyse a variety of texts, both simple and complex, and explain how the different elements in them contribute to meaning and influence the reader's reaction (e.g., narrative: having ordinary characters caught up in an exciting plot makes the story seem more real; debate: the formal, balanced structure encourages the reader to pay equal attention to both sides of the argument)

Teacher prompts: "What does the author do to engage our sympathy for the main character? Why do you think the author makes us wait to find out what happens to this character?" "Does reading about another point of view make you think about this issue differently?" (1.7);

#### *Responding to and Evaluating Texts*

- evaluate the effectiveness of both simple and complex texts based on evidence from the texts

Teacher prompt: "Did the author's argument convince you? What impressed you the most - the facts themselves or the way they were presented?" (1.8);

#### *Point of View*

- identify the point of view presented in texts, including increasingly complex or difficult texts; give evidence of any biases they may contain; and suggest other possible perspectives (e.g., determine whether an author's choice of voices to include seems justified and suggest how the meaning would change if different voices were chosen) (1.9);

## 2. Understanding Form and Style

### *Text Forms*

- analyse a variety of text forms and explain how their particular characteristics help communicate meaning, with a focus on literary texts such as a novel (e.g., the realistic portrayal of imagined characters and actions helps the reader become involved in the story), graphic texts such as a photo essay (e.g., the pictures and captions together communicate much more than they could separately), and informational texts such as a manual (e.g., the use of headings, numbered steps, and illustrations makes the procedures easy to follow) (2.1);

### *Text Patterns*

- analyse increasingly complex texts to identify organizational patterns used in them and explain how the patterns help communicate meaning (e.g., a question-and-answer format in a report or article; groups and subgroups in a table or web)

Teacher prompt: "How does the organizational pattern make it easy for you to find the information you need?" (2.2);

### *Text Features*

- identify a variety of text features and explain how they help communicate meaning (e.g., a task bar, hyperlinks, margin notes, "Works Cited" or "References" lists) (2.3);

### *Elements of Style*

- identify various elements of style - including foreshadowing, metaphor, and symbolism - and explain how they help communicate meaning and enhance the effectiveness of texts (e.g., a metaphor creates vivid, striking pictures in the reader's mind by suggesting an unexpected analogy between one type of object or idea and a different object or idea: a budding poet) (2.4);

## 3. Reading With Fluency

### *Reading Familiar Words*

- automatically read and understand most words in a wide range of reading contexts (e.g., words from grade-level texts; terminology used in discussions and posted on anchor charts; words from shared-, guided-, and independent-reading texts, electronic texts, and 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, punctuation);
  - graphophonic (phonological and graphic) cues (e.g., familiar words within larger words, syllables within longer words, similarities between words with known spelling patterns and unknown words)(3.2);

### *Reading Fluently*

- read appropriate texts with expression and confidence, adjusting reading strategies and reading rate to match the form and purpose (e.g., read in role with suitable emphasis and phrasing to dramatize a text for an audience) (3.3);



#### 4. Reflecting on Reading Skills and Strategies

##### *Metacognition*

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

Teacher prompts: "What strategies helped you to synthesize ideas while reading a longer text?" "What kind of graphic organizers helped you to represent your understanding of the text after reading?" "What strategy works best for you when you come to a word or concept that is unfamiliar?" "What questions do you ask yourself that help you monitor your reading?" "What is the most effective use of your reader's notebook?" (4.1);

##### *Interconnected Skills*

- explain, in conversation with the teacher and/or 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

Teacher prompts: "How has your experience of writing influenced the way you read?" "How do you think a literature circle discussion helps you to understand a text?" "How does writing about what you read in your reader's notebook help you as a reader?" (4.2).

#### **Health and Physical Education:**

##### Healthy Living

- **demonstrate the ability to make connections that relate to health and well-being – how their choices and behaviours affect both themselves and others, and how factors in the world around them affect their own and others' health and well-being (C3).**

##### Healthy Eating

- demonstrate an understanding of personal and external factors that affect people's food choices and eating routines (e.g., personal: likes and dislikes, busy schedules, food allergies or sensitivities, personal values, cultural practices or teachings; external: family budget, cost of foods, type of food available at home, at school, or in the community), and identify ways of encouraging healthier eating practices
- Teacher prompt: "How can people make healthy food choices if their choices are limited by a dislike of certain foods, by a food allergy, by personal beliefs about ethical food choices, by cultural preferences or religious food rules, or by budget limitations?"

Student: "Some limitations can be removed or overcome. People often dislike certain foods without ever having tried them. We should always consider at least trying a food before rejecting it. Often we can learn to like a food by having it prepared or served in a different way. In other cases, we just have to work within the limitations. A lot of tasty food choices are available for people who are making ethical choices or following religious and cultural food rules, or who have allergies. If we have a limited budget, we can still eat well by making careful food choices. Packaged foods are usually more expensive and less nutritious than fresh foods cooked at home. Local produce can be relatively inexpensive in season, and it is more nutritious than imported or packaged fruits and vegetables." (C3.1).

## 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 more complex writing forms (e.g., a rap poem or jingle, to express a personal view to the class; a report for a community newspaper about a public meeting on an environmental issue affecting local neighbourhoods; an autobiography for a youth magazine, web page, blog, or zine) (1.1);

#### *Developing Ideas*

- generate ideas about more challenging topics and identify those most appropriate for the purpose (1.2);

#### *Research*

- gather information to support ideas for writing, using a variety of strategies and a wide range of print and electronic resources (e.g., use a timeline to organize research tasks; interview people with knowledge of the topic; identify and use appropriate graphic and multimedia resources; record sources used and information gathered in a form that makes it easy to understand and retrieve) (1.3);

#### *Classifying Ideas*

- sort and classify ideas and information for their writing in a variety of ways that allow them to manipulate information and see different combinations and relationships in their data (e.g., by underlining or highlighting key words or phrases; by using a graphic organizer such as a "Plus/Minus/Interesting" chart) (1.4);

#### *Organizing Ideas*

- identify and order main ideas and supporting details and group them into units that could be used to develop a multi-paragraph piece of writing, using a variety of strategies (e.g., making jot notes; grouping according to key words; making charts; drawing webs) and organizational patterns (e.g., combined/multiple orders such as comparison and cause and effect) (1.5);

#### *Review*

- determine whether the ideas and information they have gathered are relevant, appropriate, and sufficiently specific for the purpose, and do more research if necessary (e.g., check for errors or omissions in information using a T-chart) (1.6);

### 2. Using Knowledge of Form and Style in Writing

#### *Form*

- write complex texts of different lengths using a wide range of forms (e.g., a description of the procedure for growing rice or coffee; an explanation of multiple ways to solve a mathematical problem or investigation; an argument stating the opposing points of view on a community issue, including the response of each side to the points made by the other side, for a class/school debate, or to report on the debate in a newsletter; a fictional narrative about a historical event to dramatize material studied; a mystery story modelled on the structures and conventions of the genre) (2.1);

#### *Voice*

- establish a distinctive voice in their writing appropriate to the subject and audience (e.g., use language that communicates their "stance" or point of view on an issue and identify the words and/or phrases that help them achieve this goal) (2.2);

#### *Word Choice*

- regularly use vivid and/or figurative language and innovative expressions in their writing (e.g., a wide variety of adjectives and adverbs; similes, metaphors, and other rhetorical devices such as exaggeration or personification)

Teacher prompt: "Identify three language choices you have made and explain the effect they will have on a reader." (2.3);

#### *Sentence Fluency*

- vary sentence structures to give their writing rhythm and pacing by using a variety of connecting and/or introductory words and phrases (e.g., however, for example, therefore, as a result) to help combine short, simple sentences into longer, more complex sentences (2.4);

#### *Point of View*

- identify their point of view and other possible points of view, evaluate other points of view, and find ways to acknowledge other points of view, if appropriate

Teacher prompt: "How could you let your audience know you have thought about other points of view?" (2.5);

#### *Preparing for Revision*

- identify elements in their writing that need improvement, selectively using feedback from the teacher and peers, with a focus on voice, diction, and an effective beginning and ending

Teacher prompts: "Would your audience understand your feelings about your topic?" "Could you add one figurative expression or rhetorical device that would strengthen your work?" "Will your opening sentence engage the interest of your audience?" (2.6);

#### *Revision*

- make revisions to improve the content, clarity, and interest of their written work, using a variety of strategies (e.g., use margin notes or sticky notes while rereading to record ideas for additions or changes; add or substitute words and phrases, including vocabulary from other subjects; use rhetorical devices such as understatement to achieve particular effects; adjust sentence length, type, and complexity to suit the audience and purpose; use patterns such as repetition of key phrases for emphasis and to engage the attention of the audience)

Teacher prompt: "Would a variety of sentence types and lengths help to create suspense?" (2.7);

### *Producing Drafts*

- produce revised draft pieces of writing to meet identified criteria based on the expectations (e.g., adequate development of information and ideas, logical organization, appropriate use of form and style, appropriate 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., write words syllable by syllable; sort words by visual patterns; highlight tricky letters or groups of letters; cluster root words and related forms: beauty, beautiful, beautician; apply knowledge of vowel and consonant patterns and rules for forming possessives, contractions, and plurals) (3.2);

#### *Vocabulary*

- confirm spellings and word meanings or word choice using a variety of resources appropriate for the purpose (e.g., locate syllables, stress patterns, inflected forms, multiple meanings, and information about word origins in online and print dictionaries, including thematic dictionaries such as a medical dictionary, bilingual dictionary, or dictionary of idioms; use a thesaurus to explore alternative word choices) (3.3);

#### *Punctuation*

- use punctuation appropriately to communicate their intended meaning in more complex writing forms, including forms specific to different subject areas, with a focus on the use of: periods after initials, in abbreviations, and in decimal numbers; parentheses; punctuation to indicate intonation, pauses, or gestures (3.4);

#### *Grammar*

- use parts of speech correctly to communicate their meaning clearly, with a focus on the use of: relative pronouns (e.g., who, whose, which, that); prepositions, including prepositional phrases; adjectives; conjunctions; adverbs; present, past, and future verb tenses; present and past participles (e.g., I am reading, I have read) (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) (3.6);

#### *Publishing*

- use a wide range of appropriate elements of effective presentation in the finished product, including print, script, different fonts, graphics, and layout (e.g., use legible printing and cursive writing; supply a time-line; supply captions and text boxes to accompany the photographs in a photo essay; use a bulleted or point-form layout in a summary of key points for a debate) (3.7);

### *Producing Finished Works*

- produce pieces of published work to meet identified criteria based on the expectations (e.g., adequacy of information and ideas, logic and effectiveness of organization, effective use of form and stylistic elements, appropriate use of conventions, effective presentation) (3.8);

### 4. Reflecting on Writing Skills and Strategies

#### *Metacognition*

- identify a variety of strategies they used before, during, and after writing, explain which ones were most helpful, and suggest future steps they can take to improve as writers (e.g., use a three-column reflection journal to monitor the writing process: What I did/What I learned/How I can use it) Teacher prompt: "Explain how you used your writer's notebook to help you identify your strengths as a writer and your next steps for writing." (4.1);

#### Interconnected Skills

- describe how their skills in listening, speaking, reading, viewing, and representing help in their development as writers Teacher prompt: "In what way have your experiences with reading, viewing, and listening to texts changed the way you think about the audience for 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 choices (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);
- use resources together (sharing);
- 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 and accept accountability to the environment for decisions made and action taken (environmental responsibility);
- 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 and checklists provided with this culminating task are to be 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 the first category (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: Ice Hearts Rubric

Category	Level 1	Level 2	Level 3	Level 4
<b>Knowledge and Understanding</b> – Subject-specific content acquired in each grade (knowledge), and the comprehension of its meaning and significance (understanding)				
<b>Knowledge of content</b> (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
<b>Understanding of content</b> (e.g., concepts; ideas; opinions; relationships among facts, ideas, concepts, themes)	– demonstrates limited understanding of the sequence of events in spoken text through storyboard and written and oral responses	– demonstrates some understanding of the sequence of events in spoken text through storyboard and written and oral responses	– demonstrates considerable understanding of the sequence of events in spoken text through storyboard and written and oral responses	– demonstrates thorough understanding of the sequence of events in spoken text through storyboard and written and oral responses
<b>Thinking</b> – The use of critical and creative thinking skills and/or processes				
<b>Use of critical/creative thinking processes</b> (e.g., reading process, writing process, oral discourse, research, critical/creative analysis, critical literacy, metacognition, invention)	– uses creative thinking processes to tell an original story about an encounter between a mitew and a wihtigo with limited effectiveness	– uses creative thinking processes to tell an original story about an encounter between a mitew and a wihtigo n with some effectiveness	– uses creative thinking processes to tell an original story about an encounter between a mitew and a wihtigo with considerable effectiveness	– uses creative thinking processes to tell an original story about an encounter between a mitew and a wihtigo with a high degree of effectiveness
<b>Communication</b> – The conveying of meaning through various forms				
<b>Expression and organization of ideas and information</b> (e.g., clear expression, logical organization) <b>in oral, visual, and written forms, including media forms</b>	– 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

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
- use what they have heard to help themselves

## 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 an effort to speak differently to different audiences
- 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
- assume a leadership role in discussions

## Reading Our Stories: The Mitew and the Cannibal Hearts Rubric

Category	Level 1	Level 2	Level 3	Level 4
<b>Knowledge and Understanding</b> – Subject-specific content acquired in each grade (knowledge), and the comprehension of its meaning and significance (understanding)				
<b>Knowledge of content</b> (e.g., forms of text; strategies associated with reading, writing, speaking, and listening; elements of style; terminology; conventions) (Parts 1 to 6)	– 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
<b>Understanding of content</b> (e.g., concepts; ideas; opinions; relationships among facts, ideas, concepts, themes) (Parts 1, 2, 5, and 6)	– demonstrates limited understanding of content – attempts to identify the main idea  – reaches conclusions that are not supported by the text	– demonstrates some understanding of content  – identifies the main idea, sometimes supporting it with details from the text – reaches conclusions that are supported by the text in a limited way	– demonstrates considerable understanding of content – identifies the main idea and supports it with details from the text  – reaches conclusions supported by the text	– demonstrates thorough understanding of content – identifies, interprets, and supports the main idea with thoughtful details from the text  – reaches well-supported conclusions
<b>Thinking</b> – The use of critical and creative thinking skills and/or processes				
<b>Use of critical/creative thinking processes</b> (e.g., reading process, writing process, oral discourse, research, critical/creative analysis, critical literacy, metacognition, invention) (Part 7)	– uses reading process with limited effectiveness to synthesize information from 2 stories	– uses reading process with some effectiveness to synthesize information from 2 stories	– uses reading process with considerable effectiveness to synthesize information from 2 stories	– uses reading process with a high degree of effectiveness to synthesize information from 2 stories

<b>Communication</b> – The conveying of meaning through various forms				
<p><b>Expression and organization of ideas and information</b> (e.g., clear expression, logical organization) <b>in oral, visual, and written forms, including media forms</b> (Parts 5 and 6 and 8 and 9)</p>	<ul style="list-style-type: none"> <li>– identifies the simple elements of the plot from the text in a limited way</li> <li>– uses examples from the text inconsistently or ineffectively to support answers</li> <li>– expresses ideas with limited clarity and detail</li> </ul>	<ul style="list-style-type: none"> <li>– shows some understanding of some elements of the plot from the text</li> <li>– selects and uses some appropriate examples from the text to support answers</li> <li>– expresses ideas with some clarity and detail</li> </ul>	<ul style="list-style-type: none"> <li>– conveys an understanding of the elements of the plot</li> <li>– selects and uses many appropriate examples from the text to support answers</li> <li>– expresses ideas with considerable clarity and detail</li> </ul>	<ul style="list-style-type: none"> <li>– selects the most appropriate examples of element of the plot and conveys a full understanding of them</li> <li>– consistently uses the most appropriate examples from the text to support answers</li> <li>– expresses ideas with a high degree of clarity and detail</li> </ul>
<p><b>Use of conventions</b> (e.g., use of stylistic and literary devices) <b>vocabulary, and terminology of that discipline in oral, visual, and written forms, including media forms</b> (Parts 3 and 4)</p>	<ul style="list-style-type: none"> <li>– attempts to identify and shows limited understanding of the use of literary and stylistic devices, e.g., foreshadowing and anaphora</li> <li>– attempts to use footnotes information in answers</li> </ul>	<ul style="list-style-type: none"> <li>– identifies and shows some understanding of the use of literary and stylistic devices, e.g., foreshadowing and anaphora</li> <li>– uses footnotes information in answers</li> </ul>	<ul style="list-style-type: none"> <li>– identifies and shows considerable understanding of the use of literary and stylistic devices and uses them appropriately, e.g., foreshadowing and anaphora</li> <li>– accurately uses information from footnotes in answers</li> </ul>	<ul style="list-style-type: none"> <li>– identifies and shows a high degree of understanding of the use of literary and stylistic devices and uses them appropriately to clarify meaning, e.g., foreshadowing and anaphora</li> <li>– incorporates information from both the text and footnotes to give and elaborate on answers</li> </ul>

## 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
- use phrasing, punctuation, and expression when reading
- self-correct
- apply different speeds and strategies to suit occasion
- have confidence reading
- have endurance reading
- understand what has been read
- 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: Bannock Rubric

Category	Level 1	Level 2	Level 3	Level 4
<b>Knowledge and Understanding</b> – Subject-specific content acquired in each grade (knowledge), and the comprehension of its meaning and significance (understanding)				
<b>Knowledge of content</b> (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
<b>Understanding of content</b> (e.g., concepts; ideas; opinions; relationships among facts, ideas, concepts, themes)	– connects few ideas to the topic	– connects some ideas to the topic	– connects many ideas to the topic	– connects almost all ideas meaningfully and consistently to the topic
<b>Thinking</b> – The use of critical and creative thinking skills and/or processes				
<b>Use of planning skills</b> (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- develop ideas that advance the story line
<b>Use of critical/creative thinking processes</b> (e.g., reading process, writing process, oral discourse, research, critical/creative analysis, critical literacy, metacognition, invention)	– uses creative writing process to produce an advertisement for a new food product with limited effectiveness	– uses creative writing process to produce an advertisement for a new food product with some effectiveness	– uses creative writing process to produce an advertisement for a new food product with considerable effectiveness	– uses creative writing process to produce an advertisement for a new food product with a high degree of effectiveness
<b>Communication</b> – The conveying of meaning through various forms				
<b>Expression and organization of ideas and information</b> (e.g., clear expression, logical organization) <b>in oral, visual, and written forms, including media forms</b>	– has no clear beginning, middle, or end  – contains ideas and details that are unconnected and has no paragraph structure  – presents few supporting details and some ideas that are not important or relevant to the topic	– shows some evidence of a beginning, middle, and an end  – includes ideas and details that are somewhat connected within paragraphs  – presents some supporting details and some ideas that are important or relevant to the topic	– has a clear beginning, a middle, and a logical end  – has sentences that are linked together in paragraphs  – presents supporting details that are relevant to the topic	– 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 detailed information that is clearly relevant to the topic and convincing to the reader
<b>Communication for different audiences and purposes</b> (e.g., use of appropriate style, voice,	– the purpose of the introduction is unclear to the reader	– the purpose of the introduction is somewhat clear to the reader	– the purpose of the introduction is clear to the reader	– the purpose of the introduction is clear and engages the reader

<p>point of view, tone) <b>in oral, visual, and written forms, including media forms</b></p>	<ul style="list-style-type: none"> <li>– no evidence of who the audience is</li> <li>– only simple sentences are used</li> <li>– the vocabulary is limited or used inappropriately, with few adjectives and other words, phrases, or literary devices</li> </ul>	<ul style="list-style-type: none"> <li>– little awareness of who the audience is</li> <li>– some variety in sentences is evident, but the types of sentences are limited</li> <li>– a limited variety of vocabulary, e.g., adjectives and other words, phrases, or literary devices, is used appropriately but with limited effect</li> </ul>	<ul style="list-style-type: none"> <li>– the intended audience is clear</li> <li>– a variety of sentences are used</li> <li>– a wide variety of vocabulary, e.g., adjectives and other words, phrases, or literary devices, is used appropriately to add descriptive detail to the story</li> </ul>	<ul style="list-style-type: none"> <li>– an effective appeal is made to a specific audience</li> <li>– a wide variety of sentences are used to enhance the writing</li> <li>– an extensive vocabulary, e.g., adjectives and other words, phrases, or literary devices, creates images or pictures for the reader</li> </ul>
<p><b>Use of conventions</b> (e.g., grammar, spelling, punctuation, usage) <b>vocabulary, and terminology of that discipline in oral, visual, and written forms, including media forms</b></p>	<ul style="list-style-type: none"> <li>– shows limited understanding of the use of conventions, e.g., indentations, spacing, margins, highlighting, fonts, the title of the text, uses capitalization and punctuation randomly, shows some evidence of spelling, uses few of the conventions of grammar and usage</li> </ul>	<ul style="list-style-type: none"> <li>– shows some understanding of the use of conventions, e.g., indentations, spacing, margins, highlighting, fonts, 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</li> </ul>	<ul style="list-style-type: none"> <li>– shows considerable understanding of the use of conventions and uses them appropriately, e.g., indentations, spacing, margins, highlighting, fonts, 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</li> </ul>	<ul style="list-style-type: none"> <li>– shows a high degree of understanding of the use of conventions and uses them appropriately to clarify meaning, e.g., indentations, spacing, margins, highlighting, fonts, 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</li> </ul>
<p><b>Application</b> – The use of knowledge and skills to make connections within and between various contexts</p>				
<p><b>Application of knowledge and skills</b> (e.g., concepts, strategies, processes) <b>in familiar contexts</b></p>	<ul style="list-style-type: none"> <li>– applies knowledge and skills about the writing process to create an advertisement of a new food product in familiar contexts with limited effectiveness</li> </ul>	<ul style="list-style-type: none"> <li>– applies knowledge and skills about the writing process to create an advertisement of a new food product in familiar contexts with some effectiveness</li> </ul>	<ul style="list-style-type: none"> <li>– applies knowledge and skills about the writing process to create an advertisement of a new food product in familiar contexts with considerable effectiveness</li> </ul>	<ul style="list-style-type: none"> <li>– applies knowledge and skills about the writing process to create an advertisement of a new food product in familiar contexts with a high degree of effectiveness</li> </ul>

## My Writing Checklist

Look for students to

Writing

Revising

- remove or reorder words
- use words from word wall, dictionary, or thesaurus
- make effective use of adjectives and other words, phrases, or literary devices
- present ideas and information in a logical order
- use ideas that are important or relevant to the topic
- write the story with an introduction, body, and conclusion
- use vocabulary that persuades and involves the reader (audience)
- capture reader's attention in opening paragraph

Proofreading

- use correct indentations, spacing, margins, highlighting, fonts, and title
- use correct capitalization
- use correct spelling
- use correct grammar
- use correct punctuation
- use a variety of sentences
- write complex sentences that make sense
- connect ideas to the topic that are clear and easy to understand
- group similar ideas into paragraphs that are indented



## The Mitew and the Cannibal Hearts Reading and Writing Anecdotal Record

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? How has your experience of writing influenced the way you read? In what way have your experiences with reading, viewing, and listening to texts changed the way you think about the audience for your writing?

What Students Felt About Reading/Writing
What Students Did Well During Reading/Writing
What Students Would Like To Do Better
How Student Experiences in Writing Influence Reading
How Student Experiences in Reading, Viewing, and Listening Influence Writing
Teacher Comments on Student Response Journals

## My Omushkego Character Development 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

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

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

### **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 or elders          examples of Ojibwe legends  <i>Our Voices: Wemishoosh</i> from  <a href="http://www.ourvoices.ca/filestore/pdf/0/0/2/2/0022.pdf">http://www.ourvoices.ca/filestore/pdf/0/0/2/2/0022.pdf</a>          [obtained May 27, 2010] <b>Note:</b> This is an original transcript of Louis Bird’s recording of this story.  <i>The Legend of We-mis-shoosh</i> in Louis Bird. (2005). <i>Telling Our Stories</i>. Peterborough, ON: Broadview Press, pp. 107–123.  <i>Ice Hearts</i> in Louis Bird. (2007) <i>The Spirit Lives in the Mind</i>. Kingston, ON: McGill-Queen’s University Press, pp. 124–125.  <i>The Mitew and the Cannibal Hearts</i> in Louis Bird. (2007) <i>The Spirit Lives in the Mind</i>. Kingston, ON: McGill-Queen’s University Press, pp. 122–124.          chart paper          Appendix 1: Ojibwe Character Development (Caring Behaviours) and Bullying (Uncaring Behaviours) Checklist          Appendix 2: Local Storytellers, Local Stories, and Local Ecosystems 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: Ojibwe Character Development (Caring Behaviours and Bullying (Uncaring Behaviours) Checklist          Student Worksheet #2: Local Ecosystems</p>
<p>Task 1:          2L pop bottles with cap          clear packing tape          kraft paper  <a href="http://www.studygs.net/research.htm">http://www.studygs.net/research.htm</a> [obtained February 27, 2012] Researching on the Internet  <a href="http://www.ontla.on.ca/library/repository/mon/13000/531.pdf">http://www.ontla.on.ca/library/repository/mon/13000/531.pdf</a> [obtained February 22, 2012] Polar Bear Provincial Park Master Plan  <a href="http://www.ontla.on.ca/library/repository/mon/13000/258598.pdf">http://www.ontla.on.ca/library/repository/mon/13000/258598.pdf</a> [obtained February 22, 2012] Backgrounder on Proposal To Build A Winter Road Between Peawanuck and Fort Severn 2005          lined paper          computer or work stations (4)  <a href="http://www.zazzle.ca/protect+environment+posters">http://www.zazzle.ca/protect+environment+posters</a>          [obtained February 22, 2012] Protect the Environment Posters          11”x17” poster paper</p>	<p>Task 1:          lined paper          computer or work stations (4)          11”x17” poster paper          coloured pencils          markers          Student Worksheet #3: Biotic and Abiotic Components of Local Ecosystems Table          Student Worksheet #4: Local Ecosystem Area Web          Student Worksheet #5: Food Chain Flow Chart          Student Worksheet #6: Energy Transfer Pyramid          Student Worksheet #7: Importance and Environmental Impact of Winter Road Flow Chart          Student Worksheet #8: Persuasive Letter Writing Planning Guide</p>

<p><i>teacher background information resources</i>  Unit A–Interactions in the Environment in Pearson Canada. (2008). <i>Investigating Science &amp; Technology 7</i>. Toronto: Author  Wetland Ecosystems in Wetland Ecosystems 2: Interactions and Ecosystems  <a href="http://ww3.ducks.ca/cgi-bin/www.cgi?se=2071456&amp;tp=IS&amp;pg=SPW048L1&amp;ab=1&amp;kp=W0003E&amp;ex=20EDSPW048B%20000001102">http://ww3.ducks.ca/cgi-bin/www.cgi?se=2071456&amp;tp=IS&amp;pg=SPW048L1&amp;ab=1&amp;kp=W0003E&amp;ex=20EDSPW048B%20000001102</a> [obtained February 20, 2012]  Arctic Ecosystems in Canada’s Arctic  <a href="http://www.arctic.uoguelph.ca/">http://www.arctic.uoguelph.ca/</a> [obtained February 20, 2012]  Boreal Forest Ecosystems in Boreal Forest.org  <a href="http://www.borealforest.org/index.php">http://www.borealforest.org/index.php</a> [obtained February 20, 2012]  Appendix 4: Biotic and Abiotic Components of Local Ecosystems Field Trip Checklist  Appendix 5: Local Ecosystem Are Web and Food Chain Flow Chart Rating Scale  Appendix 6: Energy Transfer Pyramid Rubric  Appendix 7: Importance and ... Impact of Winter Road Flow Chart Anecdotal Record  Appendix 8: Persuasive Letter Writing Rubric  Appendix 9: Reducing Environmental ... Public Service Announcement Poster Checklist  Appendix 10: Omushkego Character Development Checklist</p>	
<p>Task 2:  chart paper  listening and speaking charts  local elder or storyteller  audio-visual recording equipment  <i>The Legend of We-mis-shoosh</i> in Louis Bird. (2005). <i>Telling Our Stories</i>. Peterborough, ON: Broadview Press, pp. 107–123.  <i>Ice Hearts</i> in Louis Bird. (2007). <i>The Spirit Lives in the Mind</i>. Kingston, ON: McGill-Queen’s University Press, pp. 124–125.  <i>The Mitew and the Cannibal Hearts</i> in Louis Bird. (2007). <i>The Spirit Lives in the Mind</i>. Kingston, ON: McGill-Queen’s University Press, pp. 122–124.  television  digital recordings of <i>The Legend of We-mis-shoosh</i>, <i>Ice Hearts</i>, and <i>The Mitew and the Cannibal Hearts</i>  Appendix 11: My Listening and Speaking Checklist  Appendix 12: Local Community Elder’s Visit Listening, Speaking, and Character Development Rating Scale  Appendix 13: Retelling Our Stories: The Legend of We-mis-shoosh Rubric  Appendix 14: Local Storyteller’s Visit Anecdotal Record</p>	<p>Task 2:  pencils  Student Worksheet #9: My Listening and Speaking  Student Worksheet #10: Retelling Our Stories: The Legend of We-mis-shoosh  Student Worksheet #11: Local Storyteller’s Visit  Response Journal</p>
<p>Task 3:  listening and speaking charts  chart paper</p>	<p>Task 3:  coloured markers or pencils  kraft paper</p>

<p>digital recording of <i>The Legend of We-mis-shoosh</i> or order <i>Waymishoosh</i> and <i>The Story's Lesson</i> in Pennishish (Louis Bird. 2005. Legends of the Omushkigowak CD. Stratford, ON: StorySave <a href="http://www.storysave.ca/index.html">http://www.storysave.ca/index.html</a> [obtained February 13, 2012])</p> <p>television</p> <p>coloured markers or pencils</p> <p>caring behavior and uncaring behavior charts</p> <p>flip chart</p> <p>chart paper</p> <p>photographs of James Bay and Hudson Bay Lowlands ecosystems from the library or Internet</p> <p><a href="http://www.thecanadianencyclopedia.com/articles/native-people-subarctic">http://www.thecanadianencyclopedia.com/articles/native-people-subarctic</a> [obtained February 2, 2012] Native People: Subarctic</p> <p><a href="http://www.drawinghowtodraw.com/drawing-lessons/art-design-principles/art-harmony-composition.html">http://www.drawinghowtodraw.com/drawing-lessons/art-design-principles/art-harmony-composition.html</a> [obtained February 4, 2012] Art Harmony and Unity Principals</p> <p><a href="http://www.drawinghowtodraw.com/drawing-lessons/frame.php?url=http%3A%2F%2Fwww.artapprenticeonline.com%2Fartstudies%2Flearnctr%2Fartisticprin%2Fedlearnctrphar.html">http://www.drawinghowtodraw.com/drawing-lessons/frame.php?url=http%3A%2F%2Fwww.artapprenticeonline.com%2Fartstudies%2Flearnctr%2Fartisticprin%2Fedlearnctrphar.html</a> [obtained on February 3, 2012] Art Apprentice Online Art works showing Harmony</p> <p><a href="http://www.drawinghowtodraw.com/drawing-lessons/frame.php?url=http%3A%2F%2Fwww.utdallas.edu%2F%7Emel024000%2Fpages%2Funity.html">http://www.drawinghowtodraw.com/drawing-lessons/frame.php?url=http%3A%2F%2Fwww.utdallas.edu%2F%7Emel024000%2Fpages%2Funity.html</a> [obtained on February 3, 2012] Computer Imaging ATEC 2382 Art works showing Unity</p> <p>images of Carl Beam's art work from the library or Internet</p> <p><i>teacher background information resources</i></p> <p><a href="https://www.preynet.ca/sites/preynet.ca/files/preynet_facts_and_tools_for_schools.pdf">https://www.preynet.ca/sites/preynet.ca/files/preynet_facts_and_tools_for_schools.pdf</a> [obtained May 7, 2019]</p> <p><i>Bullying Prevention and Intervention in the School Environment</i></p> <p>Appendix 15: We-mis-shoosh Story Theatre and Drama Checklist</p> <p>Appendix 16: We-mis-shoosh Story Theatre 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: We-mis-shoosh Visual Arts Anecdotal Record</p>	<p>assorted paints</p> <p>paint brushes</p> <p>11" x 18" white construction paper</p> <p>cardboard</p> <p>found objects</p> <p>Student Worksheet #12: We-mis-shoosh Story Theatre and Drama Response Journal</p> <p>Student Worksheet #13: Bullying Behaviours of Boys and Girls T-chart</p> <p>Student Worksheet #14: Responses to Bullying Behaviours T-chart</p> <p>Student Worksheet #15: We-mis-shoosh Visual Art Response Journal</p>
<p>Task 4:</p> <p><i>The Legend of We-mis-shoosh</i> text</p> <p>chart paper</p> <p>pencils</p> <p>lined paper</p>	<p>Task 4:</p> <p>pencils</p> <p>lined paper</p> <p>reader's notebook</p> <p>word processor software</p>

<p>list of literary and stylistic devices  reading and writing charts  food advertisements in recipe books, newspapers, and magazines  smart board  lists of adjectives (for the categories of taste, smell, appearance, and texture) and descriptive phrases  word processor software  computer work stations (4)  digital recording of elder’s storytelling session of <i>The Legend of We-mis-shoosh</i>  Appendix 21: Reading Our Stories: The Legend of We-mis-shoosh Rubric  Appendix 22: My Reading Checklist  Appendix 23: My Writing Checklist  Appendix 24: Writing Our Stories: Tea Baloss (Broth) Rubric  Appendix 25: Reading, Writing, and Character Development Rating Scale  Appendix 26: We-mis-shoosh Stories Reading and Writing Anecdotal Record</p>	<p>computer work stations (4)  Student Worksheet #16: Reading Our Stories: The Legend of We-mis-shoosh Rubric  Student Worksheet #17: Reading Our Stories: The Legend of We-mis-shoosh  Student Worksheet #18: My Reading  Student Worksheet #19: Writing Our Stories: Tea Baloss (Broth) Planning and Writing Guides  Student Worksheet #20: My Writing  Student Worksheet #21: My Reading and Writing Response Journal</p>
<p>Culminating Task:  Part I  digital recording of <i>Ice Hearts</i>  television  <i>Ice Hearts</i> in Louis Bird. (2007) <i>The Spirit Lives in the Mind</i>. Kingston, ON: McGill-Queen’s University Press, pp. 124–125.  Appendix 27: Retelling Our Stories: Ice Hearts Rubric  Appendix 28: My Listening and Speaking Checklist</p> <p>Part II  list of literary and stylistic devices  <i>Ice Hearts</i> text  <i>The Mitew and the Cannibal Hearts</i> text  Ontario Ministry of Education. (1999). <i>The Ontario Curriculum – Exemplars Grades 1–8 Reading</i>. Toronto: Queen’s Printer for Ontario, pp. 249–285. <b>Note:</b> Reading exemplars are provided to promote consistency in the assessment of student work from grade to grade and across the province.  Appendix 29: Reading Our Stories: The Mitew and the Cannibals Hearts Rubric  Appendix 30: My Reading Checklist</p> <p>Part III  television  digital recordings of <i>Ice Hearts</i> and <i>The Mitew and the Cannibal Hearts</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. 112–129.  <a href="http://www.edu.gov.on.ca/eng/curriculum/elementary/writing18ex.pdf">http://www.edu.gov.on.ca/eng/curriculum/elementary/writing18ex.pdf</a> [obtained January 16, 2011]</p>	<p>Culminating Task:  Part I  pencils  Retelling Our Stories: Ice Hearts (in Culminating Task Student Booklet)  My Speaking and Listening Checklist (in Culminating Task Student Booklet)</p> <p>Part II  pencils  Reading Our Stories: The Mitew and the Cannibal Hearts Rubric (in Culminating Task Student Booklet)  Reading Our Stories: The Mitew and the Cannibal Hearts (in Culminating Task Student Booklet)  My Reading Checklist (in Culminating Task Student Booklet)</p> <p>Part III  pencils  lined paper  word processor software  computer work stations (4)</p>

<p>Ontario Ministry of Education and Training. (1999). The Ontario Curriculum Exemplars Project: Writing Exemplars: Year-end Writing Task – Grade 7. Toronto: Queen’s Printer for Ontario.  <a href="http://www.edu.gov.on.ca/eng/curriculum/elementary/task18.pdf">http://www.edu.gov.on.ca/eng/curriculum/elementary/task18.pdf</a> [obtained May 18, 2011] <b>Note:</b> 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: Bannock Rubric  Appendix 32: My Writing Checklist  Appendix 33: The Mitew and the Cannibal ... Reading and Writing Anecdotal Record  Appendix 34: My Omushkego Character Development Rating Scale</p>	<p>Writing Our Stories: Bannock Planning and Writing Guide (in Culminating Task Student Booklet)  My Writing Checklist (in Culminating Task Student Booklet)  The Mitew and the Cannibal Hearts Reading and Writing Response Journal (in Culminating Task Booklet)  My Omushkego Character Development Rating Scale (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. *We-mis-shoosh* 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. *We-mis-shoosh* 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 3,700 minutes or 37 literacy blocks (100 minute periods).



**Summary of Tasks** 3,700 minutes (37 literacy blocks)

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

Task 1: Investigating Our Ecosystems 700 minutes (7 literacy blocks)

Task 2: Listening and Speaking to Our Storytellers and Stories 400 minutes (4 literacy blocks)

Task 3: Acting and Drawing Our Stories 1000 minutes (10 literacy blocks)

Task 4: Reading and Writing Our Stories 800 minutes (8 literacy blocks)

Culminating Task: Finding Out About More Stories 700 minutes (7 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 Ecosystems**

**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 ecosystems in the surrounding area. In addition, students will be asked to identify those behaviours that contribute to their personal health and well-being. 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 and Technology: Interactions in the Environment

- **assess the impacts of human activities and technologies on the environment, and evaluate ways of controlling these impacts (1);**

- **demonstrate an understanding of interactions between and among biotic and abiotic elements in the environment (3);**

Health and Physical Education (Bullying or Harassment)

- **demonstrate the ability to apply health knowledge and living skills to make reasoned decisions and take appropriate actions relating to their personal health and well-being (C2);**

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 do they look like? What do they sound like? What is the impact of these caring behaviours? What are some uncaring behaviours that keep us from working together? What do they look like? What do they sound like? What is the impact of these uncaring behaviours? What can you do to stop these uncaring behaviours? Record responses on chart paper with the following headings: Caring Behaviours Uncaring Behaviours.

(Brainstorming) Have students individually complete Student Worksheet #1: Omushkego Character Development (Caring Behaviours) and Bullying (Uncaring Behaviours) Checklist. 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 with the students to ensure that caring behaviours (Omushkego values) are reinforced and uncaring behaviours (bullying or harassment) 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? Who tells stories your community? 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, *E-hep*, *Chakabesh and the Giant Bears*, and *Chakabesh and the Giant Beaver* from the Grade 3 curriculum, *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* from the Grade 4 curriculum, *Ayas* from the Grade 5 curriculum, and *Pakaaskokan* and *Mysteries in the Skies* from the Grade 6 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. Ask students the following: Where do these stories take place? When did these stories take place? State that many of these local stories or legends take place in the area surrounding the community. In addition, explain that some of these stories take place before the Omushkego people came (*Mi-she-shek-kak* and *Shingibish* stories), and some before the Europeans came (*Chakabesh* and *Wisakaychak* stories). There are other stories or legends that that possibly take place after the Europeans came (*Ayas*)

including more recent times (Pakaaskokan and Mysteries in the Skies stories). All of these stories take place on the land in the Omushkego territory.

7. Ask students to identify and describe some of the local plants, animals, and landscape areas they are familiar with. Record responses (names) on chart paper with heading: Local Ecosystem. (Brainstorming)

**Note:** Students may include ecosystems in their community (schoolyard fringe areas and unused building lots) and around their community (river banks and forested areas). Then ask students the following: What is an ecosystem? Do ecosystems change? What causes these changes? Have students draw pictures of the local ecosystem as it may have appeared in the past, e.g., Omushkego people living on the land by hunting, fishing, trapping, and gathering, and write the name of their drawing on Student Worksheet #2: Local Ecosystems. Then ask students the following: What has been the effect of human activities and technologies on the environment? How can we control the impacts of these activities?

**Assessment:**

\* self- or peer-assessment 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 Ecosystems Knowledge using rubric of students working as a whole class and individually (see Appendix 2: Local Storytellers, Local Stories, and Local Ecosystems 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 or elders

examples of Omushkego legends

*Our Voices: Wemishoosh* from <http://www.ourvoices.ca/filestore/pdf/0/0/2/2/0022.pdf> [obtained May 27, 2010] **Note:** This is an original transcript of Louis Bird's recording of this story.

*The Legend of We-mis-shoosh* in Louis Bird. (2005). *Telling Our Stories*. Peterborough, ON: Broadview Press, pp. 107–123.

*Ice Hearts* in Louis Bird. (2007) *The Spirit Lives in the Mind*. Kingston, ON: McGill-Queen's University Press, pp. 124–125.

*The Mitew and the Cannibal Hearts* in Louis Bird. (2007) *The Spirit Lives in the Mind*. Kingston, ON: McGill-Queen's University Press, pp. 122–124.

chart paper

markers and coloured pencils

Student Worksheet #1: Omushkego Character Development (Caring Behaviours and Bullying (Uncaring Behaviours) Checklist

Student Worksheet #2: Local Ecosystems

## Task 1: Investigating Our Ecosystems

**Time:** 700 minutes (7 literacy blocks)

**Description:** In this task, students will investigate their local ecosystems and describe the biotic and abiotic components of an ecosystem. Then they will set-up a model terrestrial or aquatic ecosystem in the classroom or draw a real world forest or river ecosystem. Next, students will examine producers, consumers, and decomposers, food chains, energy transfer in food chains, and occurrences that effect the balance within an ecosystem. Finally, they will use the research process to assess the impacts of human activities, e.g., building a winter ice road on the environment. Students will write a persuasive letter on the economic and social importance of the winter road and ways to reduce impacts on the environment or create public service announcement posters describing ways of reducing environmental impacts on the Hudson Bay Lowlands ecozone.

### Expectations:

Science and Technology: Interactions in the Environment

- **assess the impacts of human activities and technologies on the environment, and evaluate ways of controlling these impacts (1);**
- **investigate interactions within the environment, and identify factors that affect the balance between different components of an ecosystem (2);**
- **demonstrate an understanding of interactions between and among biotic and abiotic elements in the environment (3).**

1. Relating Science and Technology to Society and the Environment

- assess the impact of selected technologies on the environment

Sample issue: The use of technologies such as cars and computers has many impacts on the environment. What are some of these impacts and how do they affect the ability of the environment to support life? (1.1);

- analyse the costs and benefits of selected strategies for protecting the environment

Sample issues: (a) Many people recycle because it makes them feel that they are doing something good for the environment. But the focus on recycling takes the emphasis away from strategies like reducing or reusing.

(b) Integrated Pest Management (IPM) is a pest management strategy that uses a variety of methods to prevent or control pest problems. But some of the methods can be as much of a problem as the pests themselves.

(c) Some groups consider widening highways to reduce traffic congestion to be preferable to improving public transit systems. In some cases, however, highway expansion increases the problems that already existed, and other unexpected problems also arise.

(d) Controlling the water flow in natural systems has a domino effect on the environmental integrity of the water system (1.2);

## 2. Developing Investigation and Communication Skills

- follow established safety procedures for investigating ecosystems (e.g., stay with a partner, wash hands after investigating an ecosystem) (2.1);

- design and construct a model ecosystem (e.g., a composter, a classroom terrarium, a greenhouse), and use it to investigate interactions between the biotic and abiotic components in an ecosystem

Sample guiding questions: What are some biotic components of this ecosystem? What are some abiotic components? How do these components affect each other (abiotic and abiotic; biotic and biotic; abiotic and biotic)? What are some of the interactions that are occurring in the model ecosystem? (2.2);

- use scientific inquiry/research skills (see page 15) to investigate occurrences (e.g., a forest fire, a drought, an infestation of invasive species such as zebra mussels in a local lake or purple loosestrife in a wetland habitat) that affect the balance within a local ecosystem

Sample guiding questions: Should naturally caused fires in national parks be allowed to burn to their natural end? How do human activities and natural occurrences contribute to droughts? What happens in a drought? What is the impact of invasive species such as zebra mussels, spiny water fleas, round gobies, and sea lampreys on Ontario lakes, and what can be done to lessen the impact? (2.3);

- use appropriate science and technology vocabulary, including sustainability, biotic, ecosystem, community, population, and producer, in oral and written communication (2.4);

- use a variety of forms (e.g., oral, written, graphic, multimedia) to communicate with different audiences and for a variety of purposes (e.g., design a multimedia presentation explaining the interrelationships between biotic and abiotic components in a specific ecosystem) (2.5);

## 3. Understanding Basic Concepts

- demonstrate an understanding of an ecosystem (e.g., a log, a pond, a forest) as a system of interactions between living organisms and their environment (3.1);

- identify biotic and abiotic elements in an ecosystem, and describe the interactions between them (e.g., between hours of sunlight and the growth of plants in a pond; between a termite colony and a decaying log; between the soil, plants, and animals in a forest) (3.2);

- describe the roles and interactions of producers, consumers, and decomposers within an ecosystem (e.g., Plants are producers in ponds. They take energy from the sun and produce food, oxygen, and shelter for the other pond life. Black bears are consumers in forests. They eat fruits, berries, and other consumers. By eating other consumers, they help to keep a balance in the forest community. Bacteria and fungi are decomposers. They help to maintain healthy soil by breaking down organic materials such as manure, bone, spider silk, and bark. Earthworms then ingest the decaying matter, take needed nutrients from it, and return those nutrients to the soil through their castings.) (3.3);

- describe the transfer of energy in a food chain and explain the effects of the elimination of any part of the chain (3.4);

- explain why an ecosystem is limited in the number of living things (e.g., plants and animals, including humans) that it can support (3.7);

- describe ways in which human activities and technologies alter balances and interactions in the environment (e.g., clear-cutting a forest, overusing motorized water vehicles, managing wolf-killings in Yukon) (3.8);
- describe Aboriginal perspectives on sustainability and describe ways in which they can be used in habitat and wildlife management (e.g., the partnership between the Anishinabek Nation and the Ministry of Natural Resources for managing natural resources in Ontario) (3.9).

#### Data Management and Probability

- **collect and organize categorical, discrete, or continuous primary data and secondary data and display the data using charts and graphs, including relative frequency tables and circle graphs;**
- **make and evaluate convincing arguments, based on the analysis of data;**

##### *Collection and Organization of Data*

- collect data by conducting a survey or an experiment to do with themselves, their environment, issues in their school or community, or content from another subject and record observations or measurements;
- collect and organize categorical, discrete, or continuous primary data and secondary data (e.g., electronic data from websites such as E-Stat or Census At Schools) and display the data in charts, tables, and graphs (including relative frequency tables and circle 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, spreadsheets, dynamic statistical software);
- select an appropriate type of graph to represent a set of data, graph the data using technology, and justify the choice of graph (i.e., from types of graphs already studied);
- identify bias in data collection methods (Sample problem: How reliable are your results if you only sample girls to determine the favourite type of book read by students in your grade?);

##### *Data Relationships*

- read, interpret, and draw conclusions from primary data (e.g., survey results, measurements, observations) and from secondary data (e.g., temperature data or community data in the newspaper, data from the Internet about populations) presented in charts, tables, and graphs (including relative frequency tables and circle graphs);
- identify, through investigation, graphs that present data in misleading ways (e.g., line graphs that exaggerate change by starting the vertical axis at a point greater than zero);
- determine, through investigation, the effect on a measure of central tendency (i.e., mean, median, and mode) of adding or removing a value or values (e.g., changing the value of an outlier may have a significant effect on the mean but no effect on the median) (Sample problem: Use a set of data whose distribution across its range looks symmetrical, and change some of the values so that the distribution no longer looks symmetrical. Does the change affect the median more than the mean? Explain your thinking.);
- identify and describe trends, based on the distribution of the data presented in tables and graphs, using informal language;

- make inferences and convincing arguments that are based on the analysis of charts, tables, and graphs (Sample problem: Use census information to predict whether Canada's population is likely to increase.).

#### 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 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 ecosystems drawings. Ask students the following: What types of plants and animals live in this local ecosystem? What landscape features are found in this local ecosystem?

2. Restate that all local stories or legends, e.g., *Mi-she-shek-kak* and *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, Chakabesh and the Giant Beaver, 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, Ayas, Pakaaskokan, and Mysteries in the Skies* take place in ecosystems found around their community and that these ecosystems contain biotic (living) and abiotic (non-living including sun, water, and soil) elements. Ask students the



following: What is an ecosystem? (a complex set of interactions between living organisms and their environment) (Brainstorming)

3. Tell students that they are going outside to visit some local ecosystems and make observations (collect data) on the biotic and abiotic components of these ecosystems. Review Ecosystem Field Trip Safety and Student Worksheet #3: Biotic and Abiotic Components of Local Ecosystems Table with the whole class. As a large group, take

**Ecosystem Field Trip Safety**

**Guidelines**

Stay in your pairs with your group.  
Stay on well-travelled paths or trails.  
Do not pick up anything or disrupt the area.

students out for a visit to the following areas: around schoolyard, around homes, forest, and riverbank. Have students sit quietly at each area and in pairs record their observations on Student Worksheet #3: Biotic and Abiotic Components of Local Ecosystems Table. Encourage students to use all their senses and note the area immediately surrounding them and at a greater distance. (Field Trip) **Notes:** 1) Field trip request and permission forms must be completed for visits outside of the school area. 2) Remind students to wear seasonally appropriate clothing and footwear for this walk.

4. Ask students the following for each local ecosystem area: What are some biotic components of this ecosystem? What are some abiotic components? How do these components affect each other (abiotic and abiotic; biotic and biotic; abiotic and biotic)? Place responses on chart paper for each ecosystem area. Continue by asking the following: How reliable is the biotic and abiotic data that you collected? Would the data change according to the season in which it was collected? In what way? Should the season be noted on Student Worksheet #3: Biotic and Abiotic Components of Local Ecosystems Table. Have students enter the appropriate season on this table.

5. Then ask the following: How can we present this data or information in a clearer way? Review different types of graphic organizers such as webs (that show directional connections or relationships between components), flow charts (that show linear connections between components or relationships), and pyramids (that show connections or relationships in a triangle divided into sections). Discuss how they can be used to represent relationships visually. Using a web graphic organizer, model and demonstrate the interrelationships among the listed components. Emphasize features such as words, arrows, small pictures, symbols, and colour that can be used to show connections in the ecosystem web for one of the local ecosystem areas. In 3 small groups, have each group create a web on chart paper for one of the remaining local ecosystem areas. Then have groups share and explain their webs to the whole class. After sharing, have students individually complete Student Worksheet #4: Local Ecosystem Area Web. (Visual/ Graphic Organizers)

6. Divide the class into 2 groups and explain that each group will be setting up one type of ecosystem, either terrestrial or aquatic, in a 2L pop bottle. Have students determine what biotic and abiotic

components are required for their terrarium or aquarium. Ask the following: What could happen if an ecosystem had too much of one component or not enough of another? Assign components and have students bring in these components for the next class. **Notes:** 1) Some components for the terrarium might include the following: rainwater, gravel (for drainage), soil, small plants, small organisms (insects, snails, and earthworms), and other abiotic materials (rocks). 2) Some components for the aquarium might include the following: pond water to fill the bottle half-full, rocks or sand, aquatic plants, minnows, or other small aquatic invertebrates. 3) To create a terrarium or aquarium, cut off the top quarter of the 2L pop bottle and save it for later. Have students fill in their pop bottle with biotic and abiotic material and then tape the top back on with clear packing tape. Throughout this task have students observe interactions between the biotic and abiotic components and discuss any changes in their model ecosystems. (Model Making)

or

Have students draw a real world terrestrial (forest) or an aquatic (river) ecosystem mural showing biotic and abiotic components if this unit is taught during the winter months.

7. In small groups, have students create a list of organisms found in the surrounding area on chart paper. Have each group share their list with the whole class. The post lists around classroom. Explain that their community is found in the Hudson Bay Lowlands ecozone. **Note:** This ecozone makes up almost 25% of the province and consists mainly of transitional boreal forest and the tundra ecoregions. The tundra ecoregion is located in the northern part of the Ontario along the Hudson Bay and James Bay coasts. This ecoregion is the southernmost extension of the Arctic tundra. Ecosystems in the Hudson Bay Lowlands include forest, tundra, stream and river corridors, maritime (saltwater) coastline, wetlands, and the Sutton Ridges.

8. Describe the terms producer, consumer, and decomposer. A producer is an organism that makes its own food from photosynthesis (light energy or chemical energy). A consumer is a living thing that eats other living things to stay alive. It cannot make its own food but relies on producers for their source of food. A primary consumer eats plants, while a secondary consumer eats meat. A decomposer is an organism that breaks down dead plants and animals and releases nutrients to the soil. Using posted lists of organisms, model and demonstrate process for classifying organisms by their niche role as decomposers, producers, primary consumers, and secondary consumers. Then construct a simple food

**Organisms Found in the Hudson Bay Lowlands**

- Secondary Consumers
- Mammals: Black Bear, American Marten, Polar Bear, Arctic Fox, Beluga, Wolf, and Wolverine
- Fish: Brook Stickleback, Brook Trout, Northern Pike, and Walleye
- Insects: Mosquitoes (only females suck blood) and Blackflies
- Primary Consumers
- Mammals: Snowshoe Hare, Woodland Caribou, and Moose,
- Birds: Sandhill Crane, Greater Yellowlegs, Lesser Yellowlegs, Solitary Sandpiper, Blackpoll Warbler, Snow Goose, Hudsonian Godwit, Willow Ptarmigan
- Insects: Melissa Arctic Butterfly, and Arctic Blue Butterfly
- Producers
- Trees: Black Spruce, Jack Pine, Balsam Poplar, and Tamarack
- Shrubs: Red Willow
- Plants: Rock Sedge, Glasswort, Elephant-head, and Northern Labrador Tea
- Decomposers
- Moss, Lichen, and Fungi: Shelf Fungus, Reindeer Lichen, Peat Moss
- Bacteria and Protozoans

chain using organisms found in each niche. Emphasize flow chart features such as words, arrows, small pictures, and colour that can be used to show relationships in the food chain. Have students add the names (or draw small pictures) of 4 organisms to each niche and construct one food chain from them on Student Worksheet #5: Food Chain Flow Chart. (Classifying) **Note:** Students may have to research the food habits of animals to determine niche or place and the food chain. Encourage students to share their findings with others in the class. A good resource on developing Internet research skills can be found at the following website: <http://www.studygs.net/research.htm>

9. Have students play Food Chain Rock, Paper, Scissors Game. By playing this game students create a food or energy chain where energy flows from willows to martens. The chain starts with duff or decaying debris caused by decomposers on the forest floor. It continues with red willows taking nutrients from the decaying debris and snowshoe hares eating willow branches and buds. The chain ends with American martens eating the hares. **Note:** In this game, rock beats scissors, scissors beats paper, and paper beats rock.

(a) Everyone starts out as duff. As a link in the energy chain one duff finds another duff to challenge. They play rock, paper, and scissors. The winner moves up a link or level while the loser stays the same (duff) or moves down a level. Once students get to the level of marten the winner goes back to duff and the loser moves down to snowshoe hare. (b) Continue the game for about 10 minutes.

(c) Then have all students line up shoulder to shoulder with others at their level in the energy or food chain. Count the numbers at each level and ask students the following: Which organisms (willows, hares, or martens) are the most numerous? What reasons do you have to support your answer? Why is it important to have a balanced ecosystem with all producers, consumers, and decomposers? What happens if there are too many primary consumers? secondary consumers? What happens if there are not enough decomposers? producers? Where does most of the energy in the chain lie? Where does the least amount of energy in the chain lie? (Simulation)

10. Place the following information on the black board:

Energy flowing through a Food Chain

100% energy from the sun goes to producers

10% energy from producers goes to primary consumers

1% energy from primary consumers goes to secondary consumers

Review webs, flow charts, and pyramids with whole class. The ask students the following: Which one of these graphic organizers would be best suited to visually represent the direction and relative amounts of energy that flows through a food chain? What are the strengths and weakness of each type of representation for energy transfer? Remind students that these representations do not always indicate the exact amounts of energy transferred. Emphasize pyramid features such as words, arrows, small pictures, and colour that can be used to show energy flowing through a food chain. Distribute and review Appendix 6: Energy Transfer Pyramid Rubric with whole class. Have students complete Student

Worksheet# 6: Energy Transfer Pyramid. Then have students individually or have peers assess their efforts using the rubric.

11. Present the following scenario to the class: In 2005, the Weenusk First Nation petitioned the Ministry of Natural Resources to build a new winter road route through a portion of Polar Bear Provincial Park. The existing winter road presented a number of construction and safety concerns. You are to persuade the Ministry of Natural Resources on the social and economic importance of this winter road and on steps that will be taken reduce the environmental impact on the Hudson Bay Lowlands ecozone in the park. **Notes:** 1) Polar Bear Provincial Park, the largest park in Ontario, is classified as a wilderness park. This park was established in 1970 to protect the unique environment of the area, to provide low-intensity wilderness recreational activities, and to provide opportunities for scientific research. 2) The Ministry of Natural Resources approved the new winter road route in 2006. 3) The Weenusk First Nation constructs and maintains the winter ice road from Peawanuck to Fort Severn. 4) Mushkegowuk First Nations along the coast construct and maintain the winter ice road from Moose Factory to Attawapiskat.

12. Ask students the following: What kind of information do we need to persuade the Ministry of Natural Resources to build a new winter road? Where would we get this information? What do you know about the winter road and Polar Bear Provincial Park? Place student responses on blackboard. (Research Process: Preparing for Research)

13. Post or display the Polar Bear Provincial Park Master Plan for general information on the park. Distribute Backgrounder on Proposal To Build A Winter Road Between Peawanuck and Fort Severn 2005. Read aloud the first 2 pages of the backgrounder. Ask students the following: How can we organize information from the text? Review the use of a flow chart to show possible organizational structures for each of the 3 areas: economic importance, social importance, and environmental impact reduction. Have students, in small groups, reread the backgrounder and complete Student Worksheet #7: Importance and Environmental Impact of Winter Road Flow Chart. Then have each group present their findings and ideas with the whole class. (Research Process: Accessing Resources)

#### Research Process Stages

##### Preparing for research:

- define information needs using a variety of strategies
- explore information using a variety of group activities
- identify varied ways of organizing information
- relate prior knowledge to information tasks;

##### Accessing resources:

- locate a variety of appropriate resources from a variety of sources
- select information appropriate to needs using a variety of strategies
- gather information from resources using internal organizers and conventions of texts
- collaborate with others to share findings and ideas;

##### Processing information:

- analyze and evaluate information using a variety of strategies
- test ideas to adjust research and problem solving strategies
- sort information using a variety of organizers and formats
- synthesize findings and formulate conclusions;

##### Transferring learning:

- revise product appropriate to purpose, audience and format
- present research findings in a variety of forms for a variety of audiences
- reflect on and evaluate product and process
- transfer new information skills and knowledge to solve problems and make decisions.

economic importance: cheaper non-perishable foods, building supplies, and fuel for boat motors, all-terrain vehicles, and snowmobiles

social importance: improvement in health for individuals and the community, and safety as route is shorter and more reliable

environmental impact reduction: follow guidelines and laws for transport of fuel and other dangerous goods, follow design and construction guidelines for ice roads and bridges, maintain existing vegetation as much as possible, and avoid polar bear denning sites or caribou habitats

14. Read and explain criteria for a persuasive letter on Student Worksheet #8: Persuasive Letter Planning Guide. Model and demonstrate synthesis of findings from flow chart to each paragraph. Then have students, individually, draft persuasive letter using planning guide. (Research Process: Processing Information)

15. Read and explain persuasive letter writing rubric found in Appendix 8: Persuasive Writing Rubric. Have students, in pairs, work through rubric and make changes as required. (Think/Pair/Share) Upon completion of revising, editing, and proofreading, Review proper letter format (date, address, salutation, message, closing and signature). Then have students complete published or final version on lined paper or on the computer. **Note:** Students are expected to use specific information flow charts and planning guides to develop their arguments and support their opinions. (Research Process: Transferring Learning) or

Show student examples of Protecting the 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 ways of reducing their impact on the Hudson Bay Lowlands ecozone. Ask the following: How can we reduce our impact on the Hudson Bay Lowlands ecozone? Place responses on chart paper. (Brainstorming) Post and review criteria to guide students in making their poster, e.g., 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, vibrant or striking colours, 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, and information that serves community interests. Have students, individually, create a Reducing Environmental Impacts Public Service Announcement Poster on 11" x 17" poster paper representing one of the following perspectives: the Weenusk First Nation or the government of Ontario (Polar Bear Provincial Park). Circulate throughout the class to monitor progress and assist with problems encountered. (Media Production)

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

**Assessment:**

- \* observation on Biotic and Abiotic Components of Local Ecosystems Field Trip using checklist of students working individually and in pairs (see Appendix 4: Biotic and Abiotic Components of Local Ecosystems Field Trip Checklist)
- \* exhibition/demonstration on Local Ecosystem Area Web and Food Chain Flow Chart using rating scale of students working in a small groups and individually (see Appendix 5: Local Ecosystem Area Web and Food Chain Flow Chart Rating Scale)
- \* self or peer assessment on Energy Transfer Pyramid using rubric of students working individually (see Appendix 6: Energy Transfer Pyramid Rubric)
- \* observation on Importance and Environmental Impact of Winter Road Flow Chart using anecdotal record of students working in small groups (see Appendix 7: Importance and Environmental Impact of Winter Road Flow Chart Anecdotal Record)
- \* essay (writing sample) on Persuasive Letter Writing using a rubric of students working in pairs (see Appendix 8: Persuasive Letter Writing Rubric)
- \* performance task on Reducing Environmental Impacts Public Service Announcement Poster using checklist of students working individually (see Appendix 9: Reducing Environmental 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:**

pencils

coloured pencils

markers

chart paper

flip chart

2L pop bottles with cap

clear packing tape

kraft paper

<http://www.studygs.net/research.htm> [obtained February 27, 2102] Researching on the Internet

<http://www.ontla.on.ca/library/repository/mon/13000/531.pdf> [obtained February 22, 2012] Polar Bear Provincial Park Master Plan

<http://www.ontla.on.ca/library/repository/mon/13000/258598.pdf> [obtained February 22, 2012]

Backgrounder on Proposal To Build A Winter Road Between Peawanuck and Fort Severn 2005

lined paper

computer or work stations (4)

<http://www.zazzle.ca/protect+environment+posters> [obtained February 22, 2012] Protect the Environment Posters

11”x17” poster paper

Student Worksheet #3: Biotic and Abiotic Components of Local Ecosystems Table  
Student Worksheet #4: Local Ecosystem Area Web  
Student Worksheet #5: Food Chain Flow Chart  
Student Worksheet #6: Energy Transfer Pyramid  
Student Worksheet #7: Importance and Environmental Impact of Winter Road Flow Chart  
Student Worksheet #8: Persuasive Letter Writing Planning Guide

*teacher background information resources*

Unit A—Interactions in the Environment in Pearson Canada. (2008). *Investigating Science & Technology*  
7. Toronto: Author

Wetland Ecosystems in Wetland Ecosystems 2: Interactions and Ecosystems

<http://ww3.ducks.ca/cgi-bin/www.cgi?se=2071456&tp=IS&pg=SPW048L1&ab=1&kp=W0003E&ex=20EDSPW048B%20000001102> [obtained February 20, 2012]

Arctic Ecosystems in Canada's Arctic <http://www.arctic.uoguelph.ca/> [obtained February 20, 2012]

Boreal Forest Ecosystems in Boreal Forest.org <http://www.borealforest.org/index.php> [obtained February 20, 2012]

## Task 2: Listening and Speaking to Our Storytellers and Stories

**Time:** 400 minutes (4 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, *The Legend of We-mis-shoosh*, about interactions within the local ecosystem (living and non-living elements of the land) and the importance of mitewin for survival as it relates to the culture of the Omushkego people. Then students will create a storyboard framework consisting of sketches and commentary for one part of *The Legend of We-mis-shoosh* story that they heard. They will produce a storyboard for an original version of We-mis-shoosh's attempt to kill his son-in-law. Finally, students will be asked to reflect on their thoughts and feelings about the story and the storytelling session (before, during, and after), and develop questions they might have asked the storyteller.

### **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 a range of purposes for listening in a variety of situations, formal and informal, and set goals appropriate for specific listening tasks (e.g., to analyse the arguments on both sides of a class debate; to create a character sketch based on a sound clip from a film or an audiotape of an interview; to synthesize ideas in a literature circle) (1.1);

##### *Active Listening Strategies*

- demonstrate an understanding of appropriate listening behaviour by adapting active listening strategies to suit a wide variety of situations, including work in groups (e.g., take turns without interrupting or overlapping during a class debate or panel discussion; ask questions to make connections to the ideas of others; use vocal prompts in dialogue to express empathy, interest, and personal regard: After an experience like that, I can imagine how you felt.) (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 increasingly complex or challenging oral texts (e.g., use background knowledge about the structure of oral texts such as debates, interviews, speeches, monologues, lectures, and plays to make predictions and identify important ideas while



listening; ask questions for clarification or further information; visualize scenes suggested by evocative or descriptive language in a text; use note-taking strategies to keep track of or summarize important points made by a speaker) (1.3);

#### *Demonstrating Understanding*

- demonstrate an understanding of the information and ideas in increasingly complex oral texts in a variety of ways (e.g., briefly outline the main ideas in a text; accurately carry out a procedure or follow instructions; use a graphic form of expression, such as drawing or tableaux, to depict the important ideas in an oral text) (1.4);

#### *Making Inferences/Interpreting Texts*

- develop and explain interpretations of oral texts using stated and implied ideas from the texts to support their interpretation

Teacher prompt: "Explain what evidence you used to determine the theme(s) in this oral text." (1.5);

#### *Extending Understanding*

- extend understanding of oral texts, including increasingly complex texts, by connecting, comparing, and contrasting the ideas and information 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., activate prior knowledge in order to assess the credibility of a speaker's assertions; assess the validity of other speakers' ideas in relation to their own and modify their own ideas if appropriate; compare the information or ideas in an oral text to those in another text on the same topic) (1.6);

#### *Analysing Texts*

- analyse oral texts in order to evaluate how effectively they communicate ideas, opinions, themes, or experiences, and suggest possible improvements (e.g., listen to two sides of an argument in a debate, make a judgement, and develop a personal position on the topic) (1.7);

#### *Point of View*

- explain the connection between a speaker's tone and the point of view or perspective presented in oral texts (e.g., the reason why a speaker might employ humour to present a serious theme)

Teacher prompts: "How does the use of humour in this text influence the audience?" "Why do you think the speaker uses sarcasm? Is it effective? Why, or why not?" (1.8);

#### *Presentation Strategies*

- identify a wide variety of presentation strategies used in oral texts and evaluate their effectiveness (e.g., the use of humour, body language, visual aids, vocal effects) (1.9);

## 2. Speaking to Communicate

#### *Purpose*

- identify a range of purposes for speaking and explain how the purpose and intended audience might influence the choice of speaking strategies (e.g., to present conclusions about a research project through dramatization, a role play, or a monologue; to interest classmates in a social issue through a debate; to solve problems or investigate issues and ideas through a group brainstorming session) (2.1);

### *Interactive Strategies*

- demonstrate an understanding of appropriate speaking behaviour in most situations, adapting contributions and responses to suit the purpose and audience (e.g., ask questions and paraphrase to confirm understanding; request repetition or an explanation from other group members when meaning is unclear; use language and forms of address that are appropriate to the formality or informality of the situation) (2.2);

### *Clarity and Coherence*

- communicate orally in a clear, coherent manner, using a structure and style appropriate to both the topic and the intended audience (e.g., use a formal structure of opening statement, enumeration of points, and summary/conclusion, and a straightforward, impersonal style, to present a position statement on an issue) (2.3);

### *Appropriate Language*

- use appropriate words, phrases, and terminology from the full range of their vocabulary, including inclusive and non-discriminatory language, and a range of stylistic devices, to communicate their meaning accurately and engage the interest of their intended audience (e.g., use the technical vocabulary of the subject area during a scientific investigation in a group setting; incorporate literary language and structures into personal anecdotes or imaginative narratives; use emotive language in a persuasive appeal to a large group) (2.4);

### *Vocal Skills and Strategies*

- identify a range of vocal effects, including tone, pace, pitch, volume, and a variety of sound effects, and use them appropriately and with sensitivity towards cultural differences to communicate their meaning (e.g., use pauses and changes of pace to highlight the introduction of each new point in a speech to the student body) (2.5);

### *Non-Verbal Cues*

- identify a variety of 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., lean into a group to make a point; make eye contact with the person to whom the response/question is directed) (2.6);

### *Visual Aids*

2.7 use a variety of appropriate visual aids (e.g., charts, videos, props, multimedia) to support and enhance oral presentations (e.g., use a short video clip to support a formal presentation) (2.7);

## 3. Reflecting on Oral Communication Skills and Strategies

### *Metacognition*

- identify 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 do you try to find out before you begin to listen to an oral text?" "How can a partner help you clarify your ideas after listening to an oral text?" "What steps help you prepare to speak in a formal situation?" (3.1);

### *Interconnected Skills*

- identify how their skills as viewers, presenters, readers, and writers help them improve their oral communication skills

Teacher prompt: "How does reading about an issue help you participate in a discussion about it?" (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 teachers (respect for teachers);
- 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);
- 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: Why is knowing about the local ecosystem important to your culture? Remind students that the Omushkego people depend on the biotic and abiotic elements of an ecosystem to survive. This is one of the reasons the living and non-living elements of the land plays 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* and *Win-ni-peg* from the Grade 1 curriculum; *Why the Loon's Feet Are Near the Tail (Shingibish)*, *How the Muskrat Got His Long, Tapered Tail*, *Why the Squirrel Has Red Eyes*, and *Why the Bear Has a Short Tail* from the Grade 2 curriculum; *E-hep*, *Chakabesh and the Giant Bears*, *Chakabesh and the Giant Beaver*, and *Weesakachak and the Lions* from the Grade 3 curriculum; *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* from the Grade 4 curriculum, *Ayas* stories from the Grade 5 curriculum, *Pakaaksokan*, *Mysteries in the Skies I (Balloons)*, and

<p><b>Key Listening Strategies</b></p> <p><b>Identify purposes for listening.</b> <b>Actively listen.</b></p> <p><b>Listening comprehension.</b> Use background knowledge, familiar word order and context to make predictions.</p> <p><b>Demonstrate understanding.</b> Retell or restate the story or information.</p> <p><b>Making inferences</b> <b>Interpreting texts</b></p> <p><b>Extend understanding.</b> Connect ideas to their own knowledge and experience.</p> <p><b>Analyze texts.</b> Is it fact or fiction?</p> <p><b>Identify point of view.</b></p>
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*Mysteries in the Skies II (Balls of Fire)* from the Grade 6 curriculum take place in ecosystems found around their community. Remind students that an elder from the community will be visiting to tell traditional stories that take place in local ecosystems about We-mis-shoosh, mitew, cannibals, or wihtigos to the class. These stories take place in a time when the Omushkego people lived entirely off the land, when mitewin was necessary for survival on the land, and when cannibals wandered around the land. We-mis-shoosh was a very powerful mitew who abused and misused his power. Mitew were those people who engaged in mitewin (powers of the mind) or spiritual practices.

<p><b>Key Speaking Strategies</b> Identify purposes for speaking. Use interactive strategies. Understand appropriate speaking behaviours. Communicate with clarity and coherence. Choose appropriate language. Identify vocal skills.</p>
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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? or Have students, in small groups, act out good speaking and listening behaviours by selecting, practicing, and presenting an appropriate behaviour to the class for identification. (Role Playing) 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 #9: 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 are 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 a whiteboard. Select one student to bring the elder from the office or staff room to the 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.

5. During the visit, introduce the elder by mentioning his name, interesting facts about him, and restating the reason for the visit. Provide a comfortable place for the elder to stand or sit as required. Have the elder tell *The Legend of We-mis-shoosh*, *Ice Hearts*, and *The Mitew and the Cannibal Hearts* 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

the elder from the classroom to the office or staff room where appropriate (Guest Speaker). **Notes:** 1) *The Legend of We-mis-shoosh* teaches morality (proper behavior or right from wrong) and respect for things we have in our life from the Omushkego point of view. This Aboriginal perspective does not have to be validated by other accepted moral standards. 2) *Ice Hearts* and *The Mitew and the Cannibal Hearts* will be used in the Culminating Task.

6. After the visit, show digital recording of *The Legend of We-mis-shoosh*. Have students close their eyes and visualize the story in their minds. Ask students the following: What parts of the story did you like the most? the least? Encourage students to include dialogue (What did the characters say?) or describe the actions that took place (What did the characters do?) in these parts of the story. Model and demonstrate steps for creating a storyboard framework using one part of *The Legend of We-mis-shoosh* story (e.g., We-mis-shoosh and his Family). **Note:** Each frame consists of sketches (scenes or figures) with commentary (dialogue and/or action) that helps visualize the story and plots the story in a sequence of events. Not all frames in the organizer will necessarily be used for each part of the story. (Visual/Graphic Organizer)

7. Place the following storyboard titles on black board: We-mis-shoosh and the Little Boy, We-mis-shoosh and the Wet Moccasins, We-mis-shoosh and the Giant Pike, We-mis-shoosh and the Swing, We-mis-shoosh and the Sea Gull Eggs, and We-mis-shoosh and the Canoe. In pairs or small groups, have students select one storyboard title, ensuring that all storyboard titles are used by the class. Show digital recording of *The Legend of We-mis-shoosh* again. Then have students complete Student Worksheet #10: Retelling Our Stories: The Legend of We-mis-shoosh Part 1. Indicate that it is important to sketch what they heard and not be overly concerned with artistic technique. (Storyboard) Have pairs or small groups orally retell the sequence of events using their storyboard as a guide. As a whole class, have students share or explain their particular storyboard from the *The Legend of We-mis-shoosh* story (Retell).

8. Ask students to 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. Ask the following: 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 teachers, our friends, and our families? What could you do if you didn't understand what you heard? What do you think about before you begin to talk? Why is it important to show respect to our classmates, our teachers, our friends, and our families? Select students to record responses on chart paper as the discussion progresses. (Interpersonal Intelligence)

9. Seat students in a circle. Discuss the significance of storytelling and stories as a way of teaching important ideas of a culture. Explain that they will be building a group story about a new attempt by We-

mis-shoosh to kill his son-in-law. 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, “So years passed and once again We-mis-shoosh built up the courage to try and kill his son-in-law.” Have each student add successive sentences to the story (Storytelling). Then have students individually complete Student Worksheet #10: Retelling Our Stories: The Legend of We-mis-shoosh Part 2 and orally retell their original story of We-mis-shoosh’s attempt to kill his son-in-law and how his son-in-law managed to escape once again to the class. (Storyboard and Retelling)

10. As whole class, have students discuss their thoughts and feelings about the story and the storytelling session, and any questions they might have asked the storyteller. Place responses on chart paper. Have students individually respond to the following questions on Student Worksheet #11: Local Storyteller’s Visit Response Journal: What does this legend teach you about proper behavior or right from wrong? How would you feel if the same things that happened to the young man, happened to you? What did you like about the elder’s visit? What would you have liked to ask the storyteller? 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:**

- \* 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: The Legend of We-mis-shoosh using rubric of students working individually (see Appendix 13: Retelling Our Stories: The Legend of We-mis-shoosh 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

*The Legend of We-mis-shoosh* in Louis Bird. (2005). *Telling Our Stories*. Peterborough, ON: Broadview Press, pp. 107–123.

*Ice Hearts* in Louis Bird. (2007). *The Spirit Lives in the Mind*. Kingston, ON: McGill-Queen’s University Press, pp. 124–125.

*The Mitew and the Cannibal Hearts* in Louis Bird. (2007). *The Spirit Lives in the Mind*. Kingston, ON: McGill-Queen’s University Press, pp. 122–124.

television

digital recordings of *The Legend of We-mis-shoosh*, *Ice Hearts*, and *The Mitew and the Cannibal Hearts*

chart paper

pencils

Student Worksheet #9: My Listening and Speaking

Student Worksheet #10: Retelling Our Stories: The Legend of We-mis-shoosh

Student Worksheet #11: Local Storyteller's Visit Response Journal

### Task 3: Acting and Drawings Our Stories

**Time:** 1000 minutes (10 literacy blocks)

**Description:** In this task, students will apply the elements of drama by telling *The Legend of We-mis-shoosh* story in dramatic format. Initially, they will use role playing to examine the characters' thoughts, feelings, and gestures in the story. Students will use storyboards to plan and shape the dialogue, and examine aspects of staging, clothing, and props to establish the setting. Following rehearsal, they will discuss their thoughts and feelings about story theatre and proper Omushkego behaviour. Next, students will review caring behaviours. Subsequently, they will describe uncaring behaviours (bullying) in boys and girls, assess the impact of bystanders on bullying behaviours, and identify ways of preventing these behaviours. Then students will apply the elements and principles of design by creating historically and culturally accurate sets and props for rehearsal and staging *The Legend of We-mis-shoosh* in the school. Finally, they will consider the function of visual and media arts on the individual and society in the past and present and the influence of the arts on the development of personal and cultural identity.

**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 process drama and the development of drama works, using the elements and conventions of drama to communicate feelings, ideas, and multiple perspectives (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 examining multiple perspectives related to current issues, themes, and relationships from a wide variety of sources and diverse communities (e.g., identify significant perspectives related to an issue such as peer pressure, treaty rights, or cultural identity, and assume roles to express the different perspectives; use prepared improvisation to communicate insights about life events and relationships; use thought tracking and symbolic artefacts to present a persona associated with a past historical event)



Teacher prompt: “What drama conventions (e.g., mime, overheard conversation, a day in the life) could you use to inform the audience about the events leading up to the issue? What roles should be adopted to represent the range of perspectives related to the key themes of our drama (e.g., differing world views of Europeans and Aboriginal people at the time of contact)?” (B1.1);

- demonstrate an understanding of the elements of drama by selecting and combining several elements and conventions to create dramatic effects (e.g., develop a drama presentation incorporating a series of tableaux, a group soundscape, a movement piece, and a rap/song)

Teacher prompts: “Which convention will you use to begin the piece? End the piece?” “What roles could be introduced to explore the relationships in more detail?” (B1.2);

- plan and shape the direction of the drama by working with others, both in and out of role, to generate ideas and explore multiple perspectives (e.g., In role: use thought tracking or writing in role to explore the feelings and motivations of a character; introduce a new perspective during role play to foster a sense of empathy with the character; Out of role: use a place mat activity to select ideas that group members agree upon; use invented notation to explain the movement of the character)

Teacher prompts: “How could you use the conventions of flashback and flash forward to examine turning points and major decisions in your drama piece?” “How might you physically represent the different emotions experienced by different characters in the drama?” (B1.3);

- communicate feelings, thoughts, and abstract ideas through drama works, using audio, visual, and/or technological aids to heighten the dramatic experience (e.g., use music to create mood; use video and drums/noisemakers to signal the climax; use a digital slide presentation to create a backdrop of words or images; use costumes, props, fabric to establish character and/or setting)

Teacher prompts: “What is different when we develop a drama for a recording studio versus the classroom, a street or mall performance, or an arts night performance?” “How could you use sound technology to help listeners visualize the action of a radio drama?” “How could you use lighting and projection technology to enhance the setting for your stage production?” “What images could you project that would provide a clarifying contrast to the action on the stage?” (B1.4);

## B2. Reflecting, Responding, and Analysing

- construct personal interpretations of drama works, connecting drama issues and themes to their own and others’ ideas, feelings, and experiences (e.g., use a series of tableaux or freeze-frame images of key moments in a drama to show which moments had the greatest impact on them; write in role about an environmental issue, first from the point of view of an audience member and then from the point of view of an animal whose habitat is threatened)

Teacher prompt: “This drama presented one side of an environmental issue. Whose perspective is missing? Why do you think it has been left out? How do you feel about that? What words might you give to this voice?” (B2.1);

- analyse and describe, using drama terminology, how drama elements are used to communicate meaning in a variety of drama works and shared drama experiences (e.g., compare and contrast how the director of a play and the director of a film might use body positioning and sound to communicate a character’s feelings to the audience)

Teacher prompts: “How do the elements work together to convey a message?” “Do you think the central character’s intentions are clearly communicated? What evidence can you give to support your point of view?” “In what ways did (drama convention X) help establish the context of the drama?” (B2.2);

- identify and give examples of their strengths, interests, and areas for improvement as drama creators, performers, and audience members (e.g., create a chart listing strengths and areas for improvement; highlight an area to work on in their next drama production; write a report on their learning in drama for a school newsletter)

Teacher prompts: “What aspects of drama do you enjoy most?” “What skills are you most proud of?” “Can you identify one skill that you feel you need to practice?” “In what ways did you contribute to the group’s collaborative drama?” (B2.3);

### B3. Exploring Forms and Cultural Contexts

- compare and contrast how social values are communicated in several different drama forms and/or styles of live theatre from different times and places (e.g., how views of colonist-Aboriginal relationships differ in plays from earlier times versus contemporary plays; how themes of loyalty to family and/or country are treated in comic forms versus serious drama forms)

Teacher prompt: “How have some theatre productions changed as they are reinterpreted by performers in different times and places? What do you think the changes tell us about the societies that produced them?” (B3.1);

- identify and describe several ways in which drama and theatre (e.g., street festivals, film festivals, theatre festivals, local theatre groups) contribute to contemporary social, economic, and cultural life (e.g., attract tourists; provide jobs; provide entertainment; promote cultural understanding; raise people’s awareness of social issues)

Teacher prompts: “Why is it beneficial to have local theatre groups in our community?” “What theatre jobs require performance skills?” “If you interviewed people involved in drama or theatre in the community (e.g., actors, directors, theatre group members, playwrights, designers), what could you ask them about the value they place on theatre as part of their own lives and the life of the community?” “What value do you think your work in drama has in your own life? In the life of the community?” (B3.2).

### The Arts: Visual Arts

- **creating and presenting: apply the creative process (see pages 19 to 22) to produce art works in a variety of traditional two- and three-dimensional forms, as well as multimedia art works, that communicate feelings, ideas, and understandings, using elements, principles, and techniques of visual arts as well as current media technologies (D1);**

- **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 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 art works, using a variety of traditional forms and current media technologies, that express feelings, ideas, and issues, including opposing points of view (e.g., an acrylic painting that uses symbols to represent conflict and resolution; performance art or an installation that portrays both sides of the struggle between humankind and nature; a mixed-media or digital composition of a personal mandala that shows both unity and opposing forces)

Teacher prompts: “How will your art work convey opposing perspectives on an issue that you have chosen to explore (e.g., consumerism versus sustainability, land development versus conservation, global warming, poverty)?” “With the symbols you have chosen, how can you show resolution as clearly as you have shown conflict?” “How does your installation communicate the benefits and challenges of environmental stewardship?” (D1.1);

- demonstrate an understanding of composition, using multiple principles of design and the “rule of thirds” to create narrative art works or art works on a theme or topic (e.g., use colour [analogous, monochromatic] to unify a montage of newspaper and magazine images and text on a social issue; use smooth, horizontal lines to give a feeling of harmony in a drawing; create a landscape that shows unity, using repetition of shapes, values, textures, and/or lines, a particular area of focus, and the rule of thirds)

Teacher prompts: “How will you use colour to unify your art work and convey your message?” “How can you create unity and harmony in your landscape painting by repeating shapes and selected analogous colours?” “How can you lead the eye through the painting using implied directional lines along a diagonal axis?” (D1.2);

- use elements of design in art works to communicate ideas, messages, and understandings for a specific audience and purpose (e.g., create balance in positive and negative space in a personal logo design, using drawing or paper cut-outs of black-and-white shapes on a grey background; selectively manipulate the colour, values, and text in a digital composition to change the message of a print advertisement)

Teacher prompts: “How could you elaborate on the visual metaphor in your logo? How could you simplify the design of the logo and still retain a balance between positive and negative shapes?” “How could you change the colours, values, and symbols used in a print advertisement for a popular soft drink to convey an objection to consumerism?” (D1.3);

- use a variety of materials, tools, techniques, and technologies to determine solutions to increasingly complex design challenges (e.g., • drawing: make a cubist still life of objects with reflective or textured surfaces, using both wet [e.g., ink, watercolour pencils] and dry [e.g., conté, chalk] materials to simulate highlights and transparency

- mixed media: make a hand-made or altered book, using various materials and techniques to represent ideas about selected elements in dance, drama, music, and/or the visual arts

- painting: make a cityscape that will serve as a background in an animated short movie, using experimental watercolour techniques such as wet on wet or salt resist

- printmaking: make a collograph or chine collé that communicates a personal experience through the use of shape and analogous colour

- sculpture: make clay or papier maché gargoyles or “crossed creatures” that have exaggerated features, using open and closed forms

- technology: make a high-contrast self-portrait or caricature with software, using techniques such as blurring, cloning, cropping, distortion, layering, rotation, and selection)

Teacher prompts: “What aspects of your subject’s personality will you emphasize or exaggerate in your gargoyle or portrait?” “How do different printmaking techniques limit or change your choices of design and subject matter?” (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., compare the mood of two different works by two peers, such as *Above the Gravel Pit* by Emily Carr and *Reflections, Bishop’s Pond* by David Milne; categorize a variety of art works on the basis of the themes and issues that are explored by the artists)

Teacher prompts: “What mood do you think is created by the artist in each painting?” “What do you think is the relationship between artistic intent and the expressive work?” “How might others understand this image differently because of differences in age, life experience, culture, or beliefs?” “Why is it important for people to be able to evaluate visual images as a part of daily life?” “How do individual and societal values affect our response to art?” (D2.1);

- explain how the elements and principles of design are used in their own and others’ art work to communicate meaning or understanding (e.g., the use of complementary colours for shadow detail in a still life by Cézanne; the use of contrast to emphasize the features in a portrait; Brian Jungen’s use of positive and negative space and the colours in traditional First Nation art works to convey ideas about consumerism and culture in masks that he created out of brand-name running shoes)

Teacher prompts: “Notice how many different colours Cézanne used to paint the pear. Which colour relationship (complementary or analogous) has he used to show the shadow on the pear as blue-green while the highlights are bright yellow?” “How are artistic layout considerations of image and text used in this art work to convey its message?” (D2.2);

- demonstrate an understanding of how to read and interpret signs, symbols, and style in art works (e.g., visual metaphors, such as a single tree, used to evoke loneliness in paintings by Group of Seven artists; objects used as symbols in *Sadako and the Thousand Paper Cranes* by Eleanor Coerr; messages conveyed by the use of traditional symbols in contemporary art; an artist’s manipulation of the intended message of an advertisement by modifying symbols and elements of design in the imagery that is appropriated, or “borrowed”, from the original ad)

Teacher prompts: “What symbols can you identify in this art work? How can art be seen as a visual metaphor?” “How can an object represent an idea, a concept, or an abstraction?” “What do you think are examples of universal symbols?” “What images do the media use to target youth?” (D2.3);

- identify and explain their strengths, their interests, and areas for improvement as creators, interpreters, and viewers of art (e.g., explain their preferences for selected works of art, using appropriate visual arts vocabulary; provide constructive feedback in a critique of their own work and the work of others;

identify the strategies they used in planning, producing, and critiquing their own and others' works of art)

Teacher prompts: "When you planned your mixed media art work, what sources did you use? What strategies did you use to plan your design? What was the message of your art work? What would you do differently next time?" "How does your art work show originality and imagination in the way it expresses your thoughts, experiences, and feelings?" "What feelings were you trying to convey by using bold colours in your self-portrait?" "Are there other possible solutions to the design problem?" (D2.4);

### D3. Exploring Forms and Cultural Contexts

- demonstrate an understanding of the function of visual and media arts in various contexts today and in the past, and of their influence on the development of personal and cultural identity (e.g., the function of traditional and contemporary styles of Aboriginal art in the development of cultural identity and revitalization; the contributions of people in various arts careers to community events, festivals, businesses, galleries, and museums; the significance of the art work of individuals and the arts of cultural groups in local and global contexts)

Teacher prompts: "How does Carl Beam use juxtaposition of traditional Aboriginal symbols and pop culture images to connect personal memory to larger world issues?" "Describe the roles of visual arts in communities around the world. What is our role in supporting visual arts in our community?" "What role does art have in lifelong learning?" "How do the visual arts and media influence the individual and society?" (D3.2).

## Health and Physical Education: Healthy Living

### C2. Making Healthy Choices

- **demonstrate the ability to apply health knowledge and living skills to make reasoned decisions and take appropriate actions relating to their personal health and well-being (C2).**

#### Personal Safety and Injury Prevention

- assess the impact of different types of bullying or harassment (e.g., intimidation, ostracism, pressure to conform, gang activities) on themselves and others, and identify ways of preventing or resolving such incidents (e.g., communicating feelings; reporting incidents involving themselves or others; encouraging others to understand the social responsibility to report incidents and support others rather than maintaining a code of silence or viewing reporting as "ratting"; seeking help from support services; learning skills for emotional regulation; using strategies for defusing tense or potentially violent situations) [IS, CT]

Teacher prompt: "What kind of support will the person who was bullied and the bystander need?"

Student: "They need to be listened to and given a chance to express their feelings about the harm that has been done and to contribute their ideas about what needs to be done to put things right. They need to be given help to make sure the bullying stops. They might be afraid and may need counselling to recover emotionally from being bullied or witnessing bullying."

Teacher: "Repair processes such as restorative justice might be put in place for the person who did the bullying in order to prevent the incident from happening again. Restorative justice puts the emphasis on

the wrong done to the person as well as the wrong done to the community. It requires wrongdoers to recognize the harm they have caused, accept responsibility for their actions, and be actively involved in improving the situation. What has to occur before this can happen?”

Student: “The person who did the bullying has to admit guilt and accept responsibility for his or her actions. He or she needs to participate willingly in the process. The person who was targeted also needs to participate willingly, without feeling pressured. It is really important for their participation to be voluntary and for the process of restorative justice not to cause further harm. Trained facilitators can make sure that the restorative justice program is helpful to everyone.”

Teacher prompt: “What are some of the consequences of using homophobic put-downs or racial slurs? How can this hurtful behaviour be prevented?”

Student: “Using homophobic or racist language is discriminatory. It hurts the people who are targeted and it can have harmful consequences for the whole atmosphere in the school. Sometimes, people speak without thinking about what they are actually saying and how they are hurting others. To change this behaviour, everyone needs to take responsibility for the words they use and also to challenge others who make discriminatory comments or put people down.”

Teacher prompt: “Inappropriate sexual behaviour, including things like touching someone’s body as they walk by in the hall, making sexual comments, or pulling pieces of clothing up or down, is a type of harassment. What can you do to stop this kind of thing?”

Student: “Don’t accept it if you see it happening. Tell the person to stop or report them.”

Teacher prompt: “A common form of harassment is spreading hurtful gossip about others. Is this type of bullying any less harmful than physical bullying? How can it be stopped?”

Student: “Verbal and social bullying are just as harmful as physical bullying. There are legal consequences for physical assault and for verbal harassment. If we hear it or see it, we should not accept it. It is up to everyone to make sure that this is not an acceptable thing to do.” (C2.2).

#### 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);
- 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? When is verbal communication more important? When is non-verbal communication more important? How do we show respect for our classmates? our teachers? our friends? our families? and our elders? Why is it important to show respect to them? What should you do if you don't understand what you heard? What should you think about before you begin to talk? 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 *The Legend of We-mis-shoosh* important? Where do these stories take place? Why is this important to your culture? Who is We-mis-shoosh? What is he trying to do? How would you feel if the same things that happened to the young man, happened to you? What does this legend teach you about proper behaviour or right from wrong? **Note:** This legend teaches respect for things that we have in our life, specifically We-mis-shoosh’s lack of respect for humanity (or lack of compassion) shown by killing his son-in-laws to extend his life.

3. As a warm-up, introduce the concept of role playing as a way of learning more about the motivations of historical or fictional 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 or what do you imagine about how We-mis-shoosh and the young man behaved in the legend? How can you act out We-mis-shoosh and the young man 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) What props could you use to reveal the character of We-mis-shoosh and the young man? Model role playing of a character as We-mis-shoosh or the young man. (Demonstration) Ask students the following: Who is being portrayed? What features helped you identify who it was? Have students mimic the role play as a whole class ensuring a safe environment, i.e., students are not bumping into each other. Repeat with the other main characters. (Role Playing) **Note:** The Omushkego people are keen observers of the world around them. An intimate knowledge of the ecosystems and people in their territory was necessary for their survival.

4. Explain that the class is going to perform for the school and the community *The Legend of We-mis-shoosh* in dramatic format using historically and culturally accurate sets and props. Show digital recording of *The Legend of We-mis-shoosh* or read aloud *The Legend of We-mis-shoosh* text while students close their eyes and imagine the roles (motivations of the characters), relationships, time and place (materials and staging), tension (sound, lighting, technology, and stage effects), and focus and emphasis (devices to highlight specific aspects of the performance) that could be used to present this story. (Visualization) Then ask students the following: What drama conventions (e.g., mime, overheard conversation, a day in the life) could you use to inform the audience about the events leading up to the interactions between We-mis-shoosh and the young man? Which convention will you use to begin the piece? End the piece? What roles could be introduced to explore the relationships in more detail? How can we present this story to an audience? (Prompt) **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.

5. Hand out, in pairs or small groups, text specific to their storyboards (e.g., We-mis-shoosh and the Little Boy, We-mis-shoosh and the Wet Moccasins, We-mis-shoosh and the Giant Pike, We-mis-shoosh and the Swing, We-mis-shoosh and the Sea Gull Eggs, and We-mis-shoosh and the Canoe) created in Task 2: Listening and Speaking to Our Storytellers and Stories. As a whole class, decide what characters are needed in the drama and assign different coloured markers or pencils to each. Place a list of characters on black board. Read through part of one text with students and highlight or underline dialogue with appropriate colours for each character. (Read Aloud) Have pairs or small groups underline dialogue in their own text and add this dialogue in sequence to appropriate frames on their storyboards. Then have students plan and shape the direction of the drama by rehearsing the dialogue or script in and out of role. Circulate among groups and ask students the following: How could you use the conventions of flashback and flash forward to examine turning points and major decisions in your drama piece? How might you physically represent the different emotions experienced by different characters in the drama? What staging, costumes, or props could be used to establish the setting in this story? Once students are satisfied with their rehearsal, 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? (Story Theatre) **Note:** Story theatre differs from reader's theatre in that the former requires students to memorize their parts and make decisions on the dialogue and other aspects of the story presentation.

6. As whole class, have students discuss their thoughts and feelings about story theatre by asking the following: How can drama help us understand proper Omushkego behaviour or right from wrong? What aspects of drama did you enjoy most? What dramatic skills are you most proud of? Can you identify one skill that you feel you need to practice? In what ways did you contribute to your group's collaborative story theatre? Place responses on chart paper. Then have students individually respond to the questions



on Student Worksheet #12: We-mis-shoosh Story Theatre and Drama Response Journal. (Response Journal)

7. Suggest that stories such as *The Legend of We-mis-shoosh* 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 and uncaring behaviours charts developed during the Initial Task. Then ask students the following: What were some caring behaviours found in the story of We-mis-shoosh? What was the impact of these caring behaviours on the characters in the story? What were some uncaring behaviours (bullying) found in the story of We-mis-shoosh? What was the impact of bullying on the characters in the story? How did these uncaring behaviours keep We-mis-shoosh from working together with those around him? How did this bullying keep the young man and his family from working together with We-mis-shoosh? What were some of the ways the young man tried to prevent these uncaring behaviours from occurring? How did the young man intervene when they occurred?

8. Review definitions for 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.” Post copies of definitions in classroom. Ask students the following: “How does bullying others feel? How does being bullied feel? What is an example of social bullying? physical bullying? verbal bullying? written bullying? electronic bullying? Place student responses on flipchart for each type of bullying. **Note:** There may be some overlap in examples; however, this may lead to further discussion on where these examples should be placed. Continue by asking the following: Is one type of bullying any more or less hurtful than another? How can this hurtful behaviour be prevented? Then suggest that a common form of harassment is spreading hurtful gossip about others. Have students respond to this statement with the following questions: “Is this type of bullying any less harmful than physical bullying? How can it be stopped?”

9. Write the following statement on blackboard “Only Boys Bully Others”. Discuss this statement briefly with the whole class. Divide the class into 5 small groups, and have each group complete a T-chart on chart paper and on Student Worksheet #13: Bullying Behaviours of Boys and Girls T-chart for one of these five 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 using the following questions as a guide: Do boys and girls engage in bullying behaviours? Are these bullying behaviours the same? What kind of bullying do boys generally use? What kinds of bullying do girls generally use? (Visual/Graphic Organizers)

**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

10. Before proceeding with this activity ensure that a deep level of trust had been established with the students. Continue the discussion by asking students the following: “What does it mean to be a bystander? Have you ever seen someone bullied and not done something about it? Why? What are some reasons for not helping someone who is being bullied? If you were bullied how would you feel about people using these excuses for not helping you? What kind of support does the person who is bullied and the bystander need?” Write the following statement on the blackboard “Bystanders hold the greatest power. They can support bullying or they can make it stop. They can be part of the problem and make it worse or they can be part of the solution and help prevent the problem.” As a whole class, discuss this statement and complete T-chart on chart paper while students complete Student Worksheet #14: Responses to Bullying Behaviours T-chart. (Interpersonal Intelligence) **Note:** *Bullying Prevention and Intervention in the School Environment* is an excellent resource for teachers and schools.

11. Explain that the class will be creating historically and culturally accurate sets and props depicting the ecosystem and characters found in *The Legend of We-mis-shoosh*, but that we wish to emphasize certain features of the story. Show students photographs of the Hudson Bay (and James Bay) Lowlands ecosystem from the library or Internet. Draw attention to various details, such as, the repetition of colours, shapes, values, textures, or lines; the grouping of related items together; the treatment of different elements in a similar manner; and harmony through the use of colour in these pictures of the Hudson and James Bay Lowlands ecosystem. State that photographers and artists have developed techniques to focus our attention to specific aspects of their work. **Note:** The focus for Grade 7 is on unity and harmony: radial balance (e.g., a mandala); similarity (e.g., consistency and completeness through repetition of colours, shapes, values, textures, or lines); continuity (e.g., treatment of different elements in a similar manner); alignment (e.g., arrangement of shapes to follow an implied axis); proximity (e.g., grouping of related items together) (principles of design).

12. Provide each student with 11” x 18” white construction paper, assorted paints, and paint brushes. 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) repetition of colours, shapes, values, textures, or lines, b) the grouping of related items together, c) the treatment of different elements in a similar manner, and d) harmony through the use of colour. Ask the following for each heading:

a) How can you use the repetition of colours, shapes, values, textures, or lines to create unity? (e.g., repeat the element in various parts of the design to relate parts to one another) Demonstrate repetition by painting repetitive shapes, textures, values (tones), or lines observed in the photographs of the Hudson and James Bay Lowlands ecosystem. Have students experiment by painting repetitive shapes, textures, values (tones), or lines observed in the classroom that create unity.

b) How can you create unity by using the grouping of related items together? (e.g., put related items closer together) Demonstrate proximity by painting several shapes far apart from one and other and then

painting them closer together. Have students experiment with proximity by painting 3 similar shapes close together in a way that looks as if they belong together.

c) How can you use the treatment of different elements in a similar manner to create unity? (e.g., use lines, edges, or direction to create connections) Demonstrate the use of continuity by painting several shapes and then painting a line or an edge to construct a connection among these shapes. Have students experiment with continuity by painting different 3 shapes and creating a fluid connection among them.

**Note:** Introduce the rule of thirds and use of grids to produce unity if time and interest permit.

Photographers and artists often create unity in their compositions using these techniques.

d) How can you create harmony in your art work through the use of colour? (e.g., use colour schemes) Demonstrate different types of colour schemes by using 1 colour with different shades or tints created by the addition of black or white (monochromatic), by combining 3 colours which are side by side on the colour wheel (analogous), by using 2 colours on that are directly opposite each other on the colour wheel (complementary), and by choosing colours found in the James Bay and Hudson Bay Lowlands ecosystem (nature). Have students experiment by painting colour schemes in ways that create harmony. (Guided Exploration)

13. Have students, in the same pairs or small groups formed for the drama part of this task, design collaborative sets and props depicting the ecosystem and characters found in their storyboards (e.g., We-mis-shoosh and the Little Boy, We-mis-shoosh and the Wet Moccasins, We-mis-shoosh and the Giant Pike, We-mis-shoosh and the Swing, We-mis-shoosh and the Sea Gull Eggs, and We-mis-shoosh and the Canoe). Students may use kraft paper, assorted paints, and brushes for their set backgrounds, and found objects or cardboard for their clothing or props. Allow students flexibility in designing, creating and presenting their mixed media art works. While circulating among groups, provide feedback to extend information and ideas about tools, techniques, and materials used. Discuss possibilities for the set background and the manufacture of props. Ask students the following questions: How will you use colours, shapes, values, textures, or lines to unify your art work and convey your message? How can unity be expressed through your ecosystem painting and props? How can you lead the eye through the ecosystem painting (set) using implied directional lines or edges? What colour schemes will you use to create unity and harmony in your set? **Note:** This story took place before the Europeans came: a time when Omushkego people lived on their own without access to steel, metal, and guns. Information on Omushkego material culture, prior to European arrival, can be found at <http://www.thecanadianencyclopedia.com/articles/native-people-subarctic>

14. Provide students with an opportunity to rehearse the dialogue developed earlier using historically and culturally accurate sets, clothing, and props.

15. Have students perform *The Legend of We-mis-shoosh* drama for the whole school and the community. (Story Theatre) Digitally record the dramatization of the story in front of an audience. After the performance, playback recording to the whole class and ask the following: How do the elements of drama (e.g., role/character, relationship, time and place, tension, and focus) work together to convey a message? Do you think the central character's intentions are clearly communicated? What evidence can you give to support your point of view? In what ways did the drama convention used help establish the context of the drama? Why is it beneficial to have local theatre groups in our community? If you interviewed people involved in drama or theatre (e.g., actors, directors, theatre group members, playwrights, designers), what could you ask them about the value they place on theatre as part of their own lives and the life of the community? What value do you think your work in drama has in your own life? in the life of the community? (Prompt)

16. Post sample art works, obtained from the library or Internet, which show unity and harmony in the four corners of the classroom or create a gallery in the library. **Note:** Organize art works in each corner by principle, i.e., unity through use of similarity or repetition (of colours, shapes, values, textures, or lines), unity through use of proximity (grouping related items together), unity through use of continuation (treatment of different elements in a similar manner), and harmony through the use of colour. Have students, in small groups rotate through the four areas and respond to the following: What mood do you think is created by the artist in each painting? What do you think is the relationship between artistic intent and the expressive work? How are the artistic layout considerations (e.g., use of unity and harmony) of these images used to convey a message? After rotations are completed, have students, individually, describe their favourite art work from the collection to the whole class. (Intrapersonal Intelligence) Then ask the following questions: Why is it important for people to be able to evaluate visual images as a part of daily life? How might others understand this image differently because of differences in age, life experience, culture, or beliefs? How do individual and societal values affect our response to art?

17. Ask students the following: What is the role of visual arts in communities around the world. What is our role in supporting visual arts in our community? What role does art have in lifelong learning? How do the visual arts and media influence the individual and society? Explain that visual and media arts in the past and present have an influence on the development of their personal and cultural identity. Visual and media arts are used by some Aboriginal people to connect the Aboriginal world to the larger world around them. Show examples of Carl Beam's art work. Continue by asking students the following: What symbols can you identify in this art work? What do you think are examples of universal symbols? How can an object represent an idea, a concept, or an abstraction? How can art be seen as a visual metaphor? How do Aboriginal artists use the juxtaposition of traditional Aboriginal symbols and pop culture images to connect personal memory to larger world issues? (Prompt) **Note:** Carl Beam, an Ojibway artist from the M'Chigeeng First Nation on Manitoulin Island, passed away in 2005.

18. As 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 #15: We-mis-shoosh Visual Arts Response Journal: In what ways did you contribute to your group's collaborative set and props design? What aspects of your mixed media art work did you enjoy the most? What would you do differently next time? Can you identify one visual arts skill that you feel you need to practice? How does your art work show originality and imagination in the way it expresses your thoughts, experiences, and feelings? 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 We-mis-shoosh Story Theatre and Drama using checklist of students working as a whole class and individually (see Appendix 15: We-mis-shoosh Story Theatre and Drama Checklist)
- \* response journal on We-mis-shoosh Story Theatre using anecdotal record of students working as a whole class and individually (see Appendix 16: We-mis-shoosh Story Theatre 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 and as a whole class (see Appendix 18: Bullying (Uncaring Behaviours) Checklist)
- \* conference on Elements and Principles of Design using checklist of student working as a whole class (See Appendix 19: Elements and Principles of Design Art Checklist)
- \* response journal on We-mis-shoosh Visual Arts using anecdotal record of students working as a whole class and individually (see Appendix 20: We-mis-shoosh Visual Arts Anecdotal Record)

**Resources:**

listening and speaking charts

chart paper

digital recording of *The Legend of We-mis-shoosh* or order *Waymishoosh* and *The Story's Lesson* in Pennishish (Louis Bird. 2005. Legends of the Omushkigowak CD. Stratford, ON: StorySave

<http://www.storysave.ca/index.html> [obtained February 13, 2012]

television

coloured markers or pencils

caring behavior and uncaring behavior charts

<http://www.peelregion.ca/health/bullying/intermediate.htm> [obtained on February 1, 2012] Bullying Prevention Intermediate

flip chart

chart paper

photographs of James Bay and Hudson Bay Lowlands ecosystems from the library or Internet  
<http://www.thecanadianencyclopedia.com/articles/native-people-subarctic> [obtained February 2, 2012]  
Native People: Subarctic  
kraft paper, assorted paints, and paint brushes  
11” x 18” white construction paper  
cardboard  
found objects  
<http://www.drawinghowtodraw.com/drawing-lessons/art-design-principles/art-harmony-composition.html> [obtained February 4, 2012] Art Harmony and Unity Principals  
<http://www.drawinghowtodraw.com/drawing-lessons/frame.php?url=http%3A%2F%2Fwww.artapprenticeonline.com%2Fartstudies%2Flearnctr%2Fartisticprin%2Fedlearnctrphar.html> [obtained on February 3, 2012] Art Apprentice Online Art works showing Harmony  
<http://www.drawinghowtodraw.com/drawing-lessons/frame.php?url=http%3A%2F%2Fwww.utdallas.edu%2F%7Emel024000%2Fpages%2Funity.html> [obtained on February 3, 2012] Computer Imaging ATEC 2382 Art works showing Unity  
images of Carl Beam’s art work from the library or Internet  
Student Worksheet #12: We-mis-shoosh Story Theatre and Drama Response Journal  
Student Worksheet #13: Bullying Behaviours of Boys and Girls T-chart  
Student Worksheet #14: Responses to Bullying Behaviours T-chart  
Student Worksheet #15: We-mis-shoosh Visual Art Response Journal

*teacher background information resources*

[https://www.prevnet.ca/sites/prevnet.ca/files/prevnet\\_facts\\_and\\_tools\\_for\\_schools.pdf](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:** 800 minutes (8 literacy blocks)

**Description:** In this task, students will read *The Legend of We-mis-shoosh*, outline the key elements of the story using a plot graph, respond to a series of questions that demonstrate their understanding and ability to synthesize information from the story, and identify good reading strategies required for learning. Next, students will collect and identify descriptive words, phrases or literary devices, and use the writing process to develop an advertisement or article for a new Omushkego food product. Then they will identify good writing strategies to produce a final copy of their article. Finally, students will be asked to reflect on their reading and writing with emphasis on their feelings and thoughts during and after reading *The Legend of We-mis-shoosh* and writing about a new Omushkego food product.

### 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 wide variety of increasingly complex or difficult texts from diverse cultures, including literary texts (e.g., short stories, poetry, novels, mysteries, historical fiction, autobiographies, scripts, lyrics), graphic texts (e.g., graphs and graphic organizers, charts and tables, diagrams, surveys, maps), and informational texts (e.g., print and online encyclopedias, manuals, and magazine and newspaper articles; magazines in their first languages, where appropriate; electronic texts, textbooks, and non-fiction materials; a variety of dictionaries, thesauri, and websites) (1.1);

##### *Purpose*

- identify a variety of purposes for reading and choose reading materials appropriate for those purposes (e.g., an electronic database listing magazines, newspapers, and journals to verify information; a national, local, or community newspaper for coverage of a specific/current issue; scripts and lyrics for enjoyment, recreation, and interest; an online or print encyclopedia article for background information) (1.2);

##### *Comprehension Strategies*

- identify a variety of reading comprehension strategies and use them appropriately before, during, and after reading to understand increasingly complex texts (e.g., activate prior knowledge on a topic through

dialogue and discussion; use visualization and comparisons with images from other media to clarify details of characters, scenes, or concepts; ask questions to monitor understanding; summarize sections of text during reading; synthesize ideas to broaden understanding) (1.3);

#### *Demonstrating Understanding*

- demonstrate understanding of increasingly complex texts by summarizing important ideas and citing a variety of details that support the main idea (e.g., key information in manuals, surveys, graphs, online and print encyclopedias, websites, tables and charts; theme and related ideas in magazine articles, dramatic monologues, television programs) (1.4);

#### *Making Inferences/Interpreting Texts*

- develop and explain interpretations of increasingly complex or difficult texts using stated and implied ideas from the texts to support their interpretations

Teacher prompts: "How does the information in the graphic influence your interpretation of the text?"

"What do you think the author wants you to realize about the character's decision in this scene? How is this information communicated?" (1.5);

#### *Extending Understanding*

1.6 extend understanding of texts, including increasingly complex or difficult texts, by connecting the ideas in them to their own knowledge, experience, and insights, to other familiar texts, and to the world around them (e.g., by comparing their own perspective to those of the characters in a historical novel)

Teacher prompt: "How is the immigration experience of these characters similar to that of new arrivals today? How is it different?" (1.6);

#### *Analysing Texts*

- analyse a variety of texts, both simple and complex, and explain how the different elements in them contribute to meaning and influence the reader's reaction (e.g., narrative: having ordinary characters caught up in an exciting plot makes the story seem more real; debate: the formal, balanced structure encourages the reader to pay equal attention to both sides of the argument)

Teacher prompts: "What does the author do to engage our sympathy for the main character? Why do you think the author makes us wait to find out what happens to this character?" "Does reading about another point of view make you think about this issue differently?" (1.7);

#### *Responding to and Evaluating Texts*

- evaluate the effectiveness of both simple and complex texts based on evidence from the texts

Teacher prompt: "Did the author's argument convince you? What impressed you the most - the facts themselves or the way they were presented?" (1.8);

#### *Point of View*

- identify the point of view presented in texts, including increasingly complex or difficult texts; give evidence of any biases they may contain; and suggest other possible perspectives (e.g., determine whether an author's choice of voices to include seems justified and suggest how the meaning would change if different voices were chosen) (1.9);



## 2. Understanding Form and Style

### *Text Forms*

- analyse a variety of text forms and explain how their particular characteristics help communicate meaning, with a focus on literary texts such as a novel (e.g., the realistic portrayal of imagined characters and actions helps the reader become involved in the story), graphic texts such as a photo essay (e.g., the pictures and captions together communicate much more than they could separately), and informational texts such as a manual (e.g., the use of headings, numbered steps, and illustrations makes the procedures easy to follow) (2.1);

### *Text Patterns*

- analyse increasingly complex texts to identify organizational patterns used in them and explain how the patterns help communicate meaning (e.g., a question-and-answer format in a report or article; groups and subgroups in a table or web)

Teacher prompt: "How does the organizational pattern make it easy for you to find the information you need?" (2.2);

### *Text Features*

- identify a variety of text features and explain how they help communicate meaning (e.g., a task bar, hyperlinks, margin notes, "Works Cited" or "References" lists) (2.3);

### *Elements of Style*

- identify various elements of style - including foreshadowing, metaphor, and symbolism - and explain how they help communicate meaning and enhance the effectiveness of texts (e.g., a metaphor creates vivid, striking pictures in the reader's mind by suggesting an unexpected analogy between one type of object or idea and a different object or idea: a budding poet) (2.4);

## 3. Reading With Fluency

### *Reading Familiar Words*

- automatically read and understand most words in a wide range of reading contexts (e.g., words from grade-level texts; terminology used in discussions and posted on anchor charts; words from shared-, guided-, and independent-reading texts, electronic texts, and 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, punctuation);
  - graphophonic (phonological and graphic) cues (e.g., familiar words within larger words, syllables within longer words, similarities between words with known spelling patterns and unknown words)(3.2);

### *Reading Fluently*

- read appropriate texts with expression and confidence, adjusting reading strategies and reading rate to match the form and purpose (e.g., read in role with suitable emphasis and phrasing to dramatize a text for an audience) (3.3);

#### 4. Reflecting on Reading Skills and Strategies

##### *Metacognition*

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

Teacher prompts: "What strategies helped you to synthesize ideas while reading a longer text?" "What kind of graphic organizers helped you to represent your understanding of the text after reading?" "What strategy works best for you when you come to a word or concept that is unfamiliar?" "What questions do you ask yourself that help you monitor your reading?" "What is the most effective use of your reader's notebook?" (4.1);

##### *Interconnected Skills*

- explain, in conversation with the teacher and/or 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

Teacher prompts: "How has your experience of writing influenced the way you read?" "How do you think a literature circle discussion helps you to understand a text?" "How does writing about what you read in your reader's notebook help you as a reader?" (4.2).

#### Health and Physical Education: Healthy Living

##### C3. Making Connections for Healthy Living

- **demonstrate the ability to make connections that relate to health and well-being – how their choices and behaviours affect both themselves and others, and how factors in the world around them affect their own and others' health and well-being (C3).**

##### Healthy Eating

- demonstrate an understanding of personal and external factors that affect people's food choices and eating routines (e.g., personal: likes and dislikes, busy schedules, food allergies or sensitivities, personal values, cultural practices or teachings; external: family budget, cost of foods, type of food available at home, at school, or in the community), and identify ways of encouraging healthier eating practices

Teacher prompt: "How can people make healthy food choices if their choices are limited by a dislike of certain foods, by a food allergy, by personal beliefs about ethical food choices, by cultural preferences or religious food rules, or by budget limitations?"

Student: "Some limitations can be removed or overcome. People often dislike certain foods without ever having tried them. We should always consider at least trying a food before rejecting it. Often we can learn to like a food by having it prepared or served in a different way. In other cases, we just have to work within the limitations. A lot of tasty food choices are available for people who are making ethical choices or following religious and cultural food rules, or who have allergies. If we have a limited budget, we can still eat well by making careful food choices. Packaged foods are usually more expensive and less nutritious than fresh foods cooked at home. Local produce can be relatively inexpensive in season, and it is more nutritious than imported or packaged fruits and vegetables." (C3.1).

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 more complex writing forms (e.g., a rap poem or jingle, to express a personal view to the class; a report for a community newspaper about a public meeting on an environmental issue affecting local neighbourhoods; an autobiography for a youth magazine, web page, blog, or zine) (1.1);

##### *Developing Ideas*

- generate ideas about more challenging topics and identify those most appropriate for the purpose (1.2);

##### *Research*

- gather information to support ideas for writing, using a variety of strategies and a wide range of print and electronic resources (e.g., use a timeline to organize research tasks; interview people with knowledge of the topic; identify and use appropriate graphic and multimedia resources; record sources used and information gathered in a form that makes it easy to understand and retrieve) (1.3);

##### *Classifying Ideas*

- sort and classify ideas and information for their writing in a variety of ways that allow them to manipulate information and see different combinations and relationships in their data (e.g., by underlining or highlighting key words or phrases; by using a graphic organizer such as a "Plus/Minus/Interesting" chart) (1.4);

##### *Organizing Ideas*

- identify and order main ideas and supporting details and group them into units that could be used to develop a multi-paragraph piece of writing, using a variety of strategies (e.g., making jot notes; grouping according to key words; making charts; drawing webs) and organizational patterns (e.g., combined/multiple orders such as comparison and cause and effect) (1.5);

##### *Review*

- determine whether the ideas and information they have gathered are relevant, appropriate, and sufficiently specific for the purpose, and do more research if necessary (e.g., check for errors or omissions in information using a T-chart) (1.6);

## 2. Using Knowledge of Form and Style in Writing

### *Form*

- write complex texts of different lengths using a wide range of forms (e.g., a description of the procedure for growing rice or coffee; an explanation of multiple ways to solve a mathematical problem or investigation; an argument stating the opposing points of view on a community issue, including the response of each side to the points made by the other side, for a class/school debate, or to report on the debate in a newsletter; a fictional narrative about a historical event to dramatize material studied; a mystery story modelled on the structures and conventions of the genre) (2.1);

### *Voice*

- establish a distinctive voice in their writing appropriate to the subject and audience (e.g., use language that communicates their "stance" or point of view on an issue and identify the words and/or phrases that help them achieve this goal) (2.2);

### *Word Choice*

- regularly use vivid and/or figurative language and innovative expressions in their writing (e.g., a wide variety of adjectives and adverbs; similes, metaphors, and other rhetorical devices such as exaggeration or personification)

Teacher prompt: "Identify three language choices you have made and explain the effect they will have on a reader." (2.3);

### *Sentence Fluency*

- vary sentence structures to give their writing rhythm and pacing by using a variety of connecting and/or introductory words and phrases (e.g., however, for example, therefore, as a result) to help combine short, simple sentences into longer, more complex sentences (2.4);

### *Point of View*

- identify their point of view and other possible points of view, evaluate other points of view, and find ways to acknowledge other points of view, if appropriate

Teacher prompt: "How could you let your audience know you have thought about other points of view?" (2.5);

### *Preparing for Revision*

- identify elements in their writing that need improvement, selectively using feedback from the teacher and peers, with a focus on voice, diction, and an effective beginning and ending

Teacher prompts: "Would your audience understand your feelings about your topic?" "Could you add one figurative expression or rhetorical device that would strengthen your work?" "Will your opening sentence engage the interest of your audience?" (2.6);

### *Revision*

- make revisions to improve the content, clarity, and interest of their written work, using a variety of strategies (e.g., use margin notes or sticky notes while rereading to record ideas for additions or changes; add or substitute words and phrases, including vocabulary from other subjects; use rhetorical devices such as understatement to achieve particular effects; adjust sentence length, type, and complexity to suit

the audience and purpose; use patterns such as repetition of key phrases for emphasis and to engage the attention of the audience)

Teacher prompt: "Would a variety of sentence types and lengths help to create suspense?" (2.7);

#### *Producing Drafts*

- produce revised draft pieces of writing to meet identified criteria based on the expectations (e.g., adequate development of information and ideas, logical organization, appropriate use of form and style, appropriate 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., write words syllable by syllable; sort words by visual patterns; highlight tricky letters or groups of letters; cluster root words and related forms: beauty, beautiful, beautician; apply knowledge of vowel and consonant patterns and rules for forming possessives, contractions, and plurals) (3.2);

#### *Vocabulary*

- confirm spellings and word meanings or word choice using a variety of resources appropriate for the purpose (e.g., locate syllables, stress patterns, inflected forms, multiple meanings, and information about word origins in online and print dictionaries, including thematic dictionaries such as a medical dictionary, bilingual dictionary, or dictionary of idioms; use a thesaurus to explore alternative word choices) (3.3);

#### *Punctuation*

- use punctuation appropriately to communicate their intended meaning in more complex writing forms, including forms specific to different subject areas, with a focus on the use of: periods after initials, in abbreviations, and in decimal numbers; parentheses; punctuation to indicate intonation, pauses, or gestures (3.4);

#### *Grammar*

- use parts of speech correctly to communicate their meaning clearly, with a focus on the use of: relative pronouns (e.g., who, whose, which, that); prepositions, including prepositional phrases; adjectives; conjunctions; adverbs; present, past, and future verb tenses; present and past participles (e.g., I am reading, I have read) (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) (3.6);

#### *Publishing*

- use a wide range of appropriate elements of effective presentation in the finished product, including print, script, different fonts, graphics, and layout (e.g., use legible printing and cursive writing; supply a

time-line; supply captions and text boxes to accompany the photographs in a photo essay; use a bulleted or point-form layout in a summary of key points for a debate) (3.7);

#### *Producing Finished Works*

- produce pieces of published work to meet identified criteria based on the expectations (e.g., adequacy of information and ideas, logic and effectiveness of organization, effective use of form and stylistic elements, appropriate use of conventions, effective presentation) (3.8);

#### 4. Reflecting on Writing Skills and Strategies

##### *Metacognition*

- identify a variety of strategies they used before, during, and after writing, explain which ones were most helpful, and suggest future steps they can take to improve as writers (e.g., use a three-column reflection journal to monitor the writing process: What I did/What I learned/How I can use it) Teacher prompt: "Explain how you used your writer's notebook to help you identify your strengths as a writer and your next steps for writing." (4.1);

##### *Interconnected Skills*

- describe how their skills in listening, speaking, reading, viewing, and representing help in their development as writers Teacher prompt: "In what way have your experiences with reading, viewing, and listening to texts changed the way you think about the audience for 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 choices (4.3).

#### 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);
- 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:**

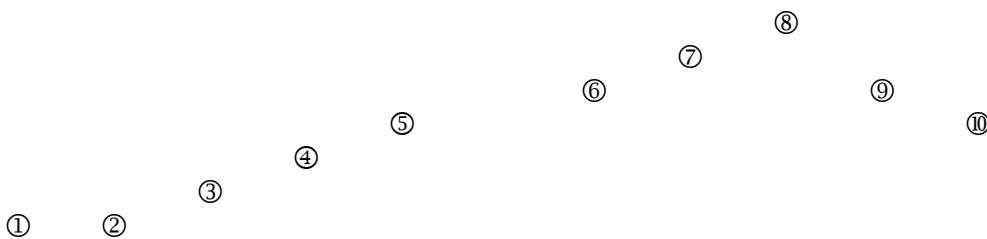
1. Review material from previous activity by asking students the following: How does bullying others feel? How does being bullied feel? What is an example of social bullying? physical bullying? verbal bullying? Do boys and girls engage in bullying behaviours? Are these bullying behaviours the same?

What kind of bullying do boys generally use? What kinds of bullying do girls generally use? What does it mean to be a bystander? Have you ever seen someone bullied and not done something about it? Why? What are some reasons for not helping someone who is being bullied? If you were bullied how would you feel about people using these excuses for not helping you? What kind of support does the person who is bullied and the bystander need? Did We-mis-shoosh use bullying behaviour in the story? What type of behaviours did We-mis-shoosh use? Why didn't the others help the young man?

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

a) Activate prior knowledge by asking students the following about *The Legend of We-mis-shoosh*: Where did the story take place? When did the story take place? Are the location and time important? (setting) Who are the main characters? Did you like them? Why? Why not? Did the main character(s) change during the story? How did the story events influence those changes? (character) Why did We-mis-shoosh want to kill his son-in-laws? Did any events surprise or disappoint you? Did these events seem realistic as the storyteller developed them? Do you think the outcome satisfied the main characters? (plot) What do you think will happen next? Place responses on chart paper under the following headings: setting, character, and plot.

b) Review elements of the plot by using a plot graph to outline the key elements of the story. (Visual/Graphic Organizer) Show the rise and fall of the action by creating a plot profile for *The Legend of We-mis-shoosh* on black board or on chart paper using the following as a guide:



1. Introduction: We-mis-shoosh Was a Powerful Mitew
2. Inciting Incident: We-mis-shoosh Needed to Kill his Son-in-laws to Obtain a Long Life
3. Conflict #1 (rising action): We-mis-shoosh and the Little Boy
4. Conflict #2: We-mis-shoosh and the Wet Moccasins
5. Conflict #3: We-mis-shoosh and the Giant Pike
6. Conflict #4: We-mis-shoosh and the Swing
7. Conflict #5: We-mis-shoosh and the Sea Gull Eggs
8. Climax: We-mis-shoosh and the Canoe
9. Denouement (falling action): We-mis-shoosh Drowns and Sea Begins to Calm
10. Conclusion: We-mis-shoosh Becomes a Bug

c) Set the purpose for reading *The Legend of We-mis-shoosh* as an Omushkego story about a time when the Omushkego people lived entirely off the land, when mitewin was necessary for survival on the land, when cannibals or wihtigos wandered around the land. Provide an overview of Student Worksheet #16: Reading Our Stories: Anyway and the Cannibals Rubric. Explain that students will be self-assessing their reading achievement for this story.

### 3. Reading subtask (Responding and Exploring)

a) Hand out *The Legend of We-mis-shoosh* text. Read aloud entire text while students read along quietly. (Read Aloud) Ask students to identify and describe the setting, characters, and the plot in the story. Encourage students to use adjectives in their descriptions of the setting, characters, and plot. Explain that authors' often use literary and stylistic devices to entertain the reader, to make the stories more interesting, and to convey meaning or information. Have students silently read the introduction (first 3 paragraphs) of *The Legend of We-mis-shoosh* and look for foreshadowing: hints of what is to come in the action of a play or story. Ask students the following: What hints does the author give us about what is to come in the action of the story? (at the end it was not very nice) **Note:** Foreshadowing is a commonly used literary device in Omushkego stories. Have students silently read the remainder of the story and look for examples of anaphora: the repetition of a word or phrase at the beginning of successive clauses, sentences, or paragraphs. Then ask the following: What word is repeated in successive paragraphs, sentences or clauses? (so) Why do you think the author uses this stylistic device? (to draw the reader directly to the message of those paragraphs) Post list of literary and stylistic devices in classroom. **Note:** Read aloud promotes appreciation, reflection and a love of reading, and a shared context for discussions and further learning. Have students individually complete Student Worksheet #17: Reading Our Stories: The Legend of We-mis-shoosh Parts 1 to 4.

b) Reread each section 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 or responses to the reading on chart paper or have students individually enter these in a reader's notebook. (Reader's Notebook) **Note:** A reader's notebook may contain information on reading records or logs, goal setting, reading genres, reading interests, and reading partnerships. Continue with students reading aloud each paragraph in small groups, in pairs, or individually. Ask the students to summarize important ideas in each section 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. What does the author do to engage our disdain (hatred) for the main character (We-mis-shoosh)? Why do you

#### 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.**



think the author makes us wait to find out what happens to this character? What does the author do to secure our empathy for the young man?

c) Ask students to identify and describe the elements of the plot in the first section of the story: We-mis-shoosh and his Family. Have students, in pairs, create a plot profile for one of the other sections. Then have pairs share their plot profiles with another pair before sharing with the whole class.

(Think/Pair/Share) Ask students the following: How does the information in your graphic (plot profile) influence your interpretation of the text? How does this organizational pattern make it easy for you to find the information you need? Then have students individually complete Student Worksheet #17: Reading Our Stories: The Legend of We- mis-shoosh Parts 5 and 6.

#### 4. Post-reading subtask (Applying)

a) Explain that 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 small group literature circle discussions by using the following as a guide: “What strategies helped you to synthesize ideas while reading a longer text? What kind of graphic organizers helped you to represent your understanding of the text after reading? What strategy works best for you when you come to a word or concept that is unfamiliar? What questions do you ask yourself that help you monitor your reading? What is the most effective use of your reader’s notebook?” (Brainstorming)

b) Then ask the following: How are the sections in *The Legend of We-mis-shoosh* similar or different from one another? Which one did you like the best? Why? What would you have done if you were in the same (or a similar) situation as the people in *The Legend of We-mis-shoosh* stories? How did the We-mis-shoosh and the young man use their mitewin powers? Who benefitted from them? If you had the same powers as the young man, how would you use them to help your people today? “How has your experience of writing influenced the way you read? How does writing about what you read in your reader's notebook help you as a reader?” Afterwards, have students individually complete Student Worksheet #17: Reading Our Stories: Anway and the Cannibals Parts 7 to 10.

5. Read and explain each statement on Student Worksheet #18: 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 creating a graphic organizer of 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: ... . (Reading Process)

#### 6. Pre-writing subtask (approx. 4 literacy blocks for writing)

(a) Tell students that they are going to write an advertisement (article) for a food magazine describing a new and exciting food product for Omushkego people introduced by the Europeans. Explain that the

Omushkego people are expert gatherers, hunters, fishers, and trappers who travelled on the land as part of the seasonal cycle of life. All food came from the land. Then ask students the following: What were some personal and external factors that affected traditional Omushkego people's food choices and eating routines in the past? (personal: cultural practices and teachings, i.e., all parts of most animals were used including internal organs, and parts of some plants; external: type of food available from the land was limited to the animals and plants obtained at that time of the year) What were some personal and external factors that affect Omushkego people's food choices and eating routines today? (personal: likes and dislikes, busy schedules, food allergies or sensitivities, personal values, cultural practices or teachings; external: family budget, cost of foods, type of food available at home, at school, or in the community) How can Omushkego people make healthy food choices if their choices are limited by personal or external factors? (Brainstorming)

(b) Show students examples of food advertisements (articles) in recipe books, newspapers, and magazines on smart board. Ask students the following: What kinds of words could be used to describe the taste of food? the smell? the appearance? and the texture? Record adjectives for each category on chart paper. Continue by asking the following: What kinds of descriptive phrases could be used to describe food? Record these descriptive phrases on chart paper. Post lists of adjectives and descriptive phrases and discuss the use of literary devices such as onomatopoeia, similes, and metaphors in these phrases where appropriate.

#### 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.

## 7. Writing subtask

### (a) Shared writing

(i) Have students name foods or drinks that give them energy. Tell students that in the past, the Omushkego people obtained all their energy from the animals and plants they consumed. However, the coming of the Europeans brought new foods to the area such as tea, flour, lard, sugar, and salt. The availability of these new foodstuffs allowed the Omushkego people to increase their food choices and change their eating routines. One of the new foods introduced was a drink called tea baloss (broth).

**Note:** Baloss is the Omushkego pronunciation of broth. This energy drink consists of boiled tea mixed with flour, sugar, and lard. The ingredients for tea baloss were often all hunters, trappers, and fishers took with them in their search for food. Remind students that they are going to write an advertisement or article for a food magazine that describes this new and exciting food product (tea baloss) and convinces the readers (Omushkego gatherers, hunters, fishers, and trappers) of the value or benefits of this product.

(ii) In small groups, have students complete the planning guide on Student Worksheet #19: Writing Our Stories: Tea Baloss (Broth) Planning and Writing Guides. Provide assistance to groups who may require

help creating descriptive words and phrases, other more “commercial” names for this product, a picture or illustration, and a way of presenting the product (tea baloss) to the class. Have each group present their product concept to the class. Then discuss effective words and phrases used by each group to describe the product.

(iii) Explain that each piece of writing must have at least three parts containing the following information: 1) an introduction identifying the purpose of the product and the consumers using it; 2) a body describing the product, and 3) a conclusion explaining why the reader or consumer should buy the product. Model how to organize information using the writing guide on Student Worksheet #19: Writing Our Stories: Tea Baloss (Broth) Planning and Writing Guides. (Think Aloud)

#### (b) Drafting

Have students, individually, create a draft piece of writing about tea baloss (broth) on lined paper using ideas found on Student Worksheet #19: Writing Our Stories: Tea Baloss (Broth) Planning and Writing Guides. **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 #20: My Writing to the whole class. In pairs, have one student read their writing to a 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 #20: 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

Have students write their published (final) copies with an appropriate title on lined paper or word processor emphasizing visual presentation, e.g., correct use of indentations, spacing, margins, highlighting, and font types, sizes, and 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 #21:

My 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? How has your experience of writing influenced the way you read? How have your experiences with reading, viewing, and listening to texts changed the way you think about the audience for your writing? Circulate throughout the classroom and hold short student-teacher conferences with selected students to encourage talk, stimulate ideas, and generate deeper responses. (Response Journal)

10. Then show digital recording of elder's storytelling session of *The Legend of We-mis-shoosh* recorded in Task 2: Listening and Speaking to Our Storytellers and Stories. Restate that many local stories or legends, e.g., those with We-mis-shoosh, involve ecosystems found around their community and provide Omushkego teachings about respect for the things that we have in our life. These stories or legends took place in a time before the arrival of the Europeans.

**Assessment:**

- \* performance task on Reading Our Stories: The Legend of We-mis-shoosh using rubric of students working individually (see Appendix 21: Reading Our Stories: The Legend of We-mis-shoosh 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: Tea Baloss (Broth) using rubric of students working individually (see Appendix 24: Writing Our Stories: Tea Baloss (Broth) 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 My Reading and Writing using anecdotal record of students working as a whole class and individually (see Appendix 26: My Reading and Writing Anecdotal Record)

**Resources:**

*The Legend of We-mis-shoosh* text

chart paper

pencils

lined paper

list of literary and stylistic devices

reader's notebook

reading and writing charts

food advertisements in recipe books, newspapers, and magazines

smart board

lists of adjectives (for the categories of taste, smell, appearance, and texture) and descriptive phrases

word processor software

computer work stations (4)

digital recording of elder's storytelling session of *The Legend of We-mis-shoosh*

Student Worksheet #16: Reading Our Stories: The Legend of We-mis-shoosh Rubric

Student Worksheet #17: Reading Our Stories: The Legend of We-mis-shoosh

Student Worksheet #18: My Reading

Student Worksheet #19: Writing Our Stories: Tea Baloss (Broth) Planning and Writing Guides

Student Worksheet #20: My Writing

Student Worksheet #21: My Reading and Writing Response Journal

## Culminating Task: Finding Out About More Stories

**Time:** 700 minutes (7 literacy blocks)

**Description:** In the culminating task assessment students will be exposed to other traditional Omushkego stories: *Ice Hearts* and *The Mitew and the Cannibal Hearts*. The students will create a storyboard framework consisting of sketches and commentary for the *Ice Hearts* story that they heard and produce a storyboard for an original encounter between a mitew and a wihtigo (Part I). Next, students will read *The Mitew and the Cannibal Hearts* independently, outline the key elements of the story using a plot graph, and respond to a series of questions that demonstrate their understanding of the story (Part II). Then they will create an advertisement or article using the writing process to produce a final copy describing an Omushkego food product: bannock. Finally, students will be asked to reflect on their reading and writing with emphasis on their feelings and thoughts during and after reading *Ice Hearts* and *The Mitew and the Cannibal Hearts* and writing about an Omushkego food product (Part III).

Part I: Retelling Our Stories: Ice Hearts (200 minutes)

### Overall Expectations:

Omushkego Culture: Traditional Stories

- **listen to cautionary tales and stories told for entertainment 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 art works in a variety of traditional two- and three-dimensional forms, as well as multimedia art works, that communicate feelings, ideas, and understandings, using elements, principles, and techniques of visual arts as well as current media technologies (D1).**

**Teaching/Learning Strategies:**

1. Explain, that in this task the students will be introduced to mitews, wihtigos, and cannibals found in stories told by the Omushkego people. Mitews, people with mitewin or shaman powers, were often called upon to remove wihtigos or cannibals living in the area. Wihtigos and cannibals lived just like ordinary people, eating animal food, but they also ate human beings. Provide an overview of the entire culminating task.
2. Show digital recording of *Ice Hearts*. Have students close their eyes and visualize the story in their minds. Ask students the following: What part of the story did you like the most? the least? Encourage students to include dialogue (What did the characters say?) or describe the actions that took place (What did the characters do?) in their retelling. Review steps for creating a storyboard framework explaining that each frame consists of scenes or figures with commentary (dialogue and/or action) that helps visualize the story and plots the story in a sequence of events. 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: Ice Hearts Part 1 and orally retell the sequence of events using their storyboard as a guide. (Retelling) Display storyboards in classroom.
3. Have students sit in a circle and build a group story about an original encounter between a mitew and a wihtigo. 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, “It is said that a group of wihtigos were once again living nearby.” Have each student add successive sentences to the story (Storytelling). Have students individually complete Retelling Our Stories: Ice Hearts Part 2 and orally retell their original story of an encounter between a mitew and a wihtigo (Storyboard and Retelling).
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? Why is it important to show respect to our classmates, our teachers, our friends, and our families? 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: Ice Hearts using rubric of students working individually (see Appendix 27: Retelling Our Stories: Ice Hearts 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 *Ice Hearts*  
television

*Ice Hearts* in Louis Bird. (2007) *The Spirit Lives in the Mind*. Kingston, ON: McGill-Queen's University Press, pp. 124–125.

pencils

Retelling Our Stories: Ice Hearts (in Culminating Task Student Booklet)

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

Part II: Reading Our Stories: The Mitew and the Cannibal Hearts (120 minutes) maximum from reading document

### **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 art works in a variety of traditional two- and three-dimensional forms, as well as multimedia art works, that communicate feelings, ideas, and understandings, using elements, principles, and techniques of visual arts as well as current media technologies (D1).**

### **Teaching/Learning Strategies:**

1. Pre-reading subtask (40 minutes)

a) Hand out *Ice Hearts* text. Read aloud entire text while students read along quietly (Read Aloud).

Activate prior knowledge by asking students the following about *Ice Hearts*: 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) How did the story events influence those changes? (character) Why did the mitew want to kill the wihtigo? Did any events surprise or disappoint you? Did these events seem realistic as the storyteller developed them? Do you think the outcome satisfied the main characters? (plot) Place responses on chart paper under the following headings: setting, character, and plot.

b) Review elements of the plot by using a plot graph to outline the key elements of the story.

(Visual/Graphic Organizer) Show the rise and fall of the action by creating a plot profile for *Ice Hearts* on black board or on chart paper using the following as a guide:

1. Introduction: Wihtigo was sent to bother a family at Washekami Lake
2. Inciting Incident: People began to notice unusual things and call upon Mitew



3. Conflict #1 (rising action): Mitew feels something following him
4. Conflict #2: Mitew turns around and sees Wihtigo
5. Conflict #3: Mitew and Wihtigo wrestle
6. Conflict #4: Wihtigo lies on ground not moving
7. Climax: Mitew confronts dying Wihtigo
8. Denouement (falling action): Mitew heals the Wihtigo
9. Conclusion: Wihtigo walks away

**Note:** This information will be used as part of the reading subtask.

c) Review the use of literary and stylistic devices, e.g., anaphora and foreshadowing, to entertain the reader, to make the stories more interesting, and to convey meaning or information.

d) Set the purpose for reading *The Mitew and the Cannibals* as an Omushkego story about a time when the Omushkego people lived entirely off the land, when mitewin was necessary for survival on the land, when cannibals or wihtigos wandered around the land, and when mitew killed cannibals in the district. Provide an overview of Reading Our Stories: The Mitew and the Cannibals Rubric. Explain that students will be self-assessing their reading achievement for this story.

## 2. Reading subtask (Responding and Exploring) (60 minutes)

a) Have students independently read *The Mitew and the Cannibal Hearts* text and complete Reading Our Stories: The Mitew and the Cannibal Hearts Parts 1 to 6. **Note:** Students may have access to dictionaries, the list of literary and stylistic devices previously posted in the classroom, and information in their Student Worksheets Booklet.

## 3. Post-reading subtask (Applying) (20 minutes)

a) Reiterate that some stories are hard or difficult to read. Ask students the following: “What strategies helped you to synthesize ideas while reading a longer text? What kind of graphic organizers helped you to represent your understanding of the text after reading? What strategy works best for you when you come to a word or concept that is unfamiliar? What questions do you ask yourself that help you monitor your reading? What is the most effective use of your reader’s notebook?” (Reading Process)

b) Then ask the following: “How has your experience of writing influenced the way you read? How does writing about what you read in your reader's notebook help you as a reader?” Afterwards, have students complete Reading Our Stories: The Mitew and the Cannibal Hearts Parts 7 and 9.

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 creating a graphic organizer of the text help you make sense of what you are reading?

**Assessment:**

\* performance task on Reading Our Stories: The Mitew and the Cannibal Hearts using rubric of students working individually (see Appendix 29: Reading Our Stories: The Mitew and the Cannibal Hearts Rubric)

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

**Resources:**

*Ice Hearts* text

*The Mitew and the Cannibal Hearts* text

pencils

list of literary and stylistic devices

Reading Our Stories: The Mitew and the Cannibal Hearts Rubric (in Culminating Task Student Booklet)

Reading Our Stories: The Mitew and the Cannibal Hearts (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. 249–285. **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 (445 minutes) maximum from writing document

**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 Culture: 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 (80 minutes)

Tell students that they are going to write an advertisement (article) for a food magazine describing a new and exciting food product for Omushkego people introduced by the Europeans. Ask students the following: What kinds of words could be used to describe the taste of food? the smell? the appearance? and the texture? What kinds of descriptive phrases could be used to describe food? Refer students to lists of adjectives (for the categories of taste, smell, appearance, and texture) and descriptive phrases. The discuss the use of literary devices such as onomatopoeia, similes, and metaphors in these phrases where appropriate (Brainstorming)

## 2. Writing subtask

### (a) Shared writing (120 minutes)

(i) Have students name different kinds of breads. Tell students that in the past, the Omushkego people didn't have breads such as those found in the store. However, the coming of the Europeans brought new foods to the area such as tea, flour, lard, sugar, and salt. One of the new foods introduced was unleavened bread called bannock. **Note:** Bannock is a Scottish or Celtic creation. This bread consists of flour mixed together with sugar, lard, salt, and water. Modern bannock uses baking soda that causes the bread to rise. Raisins are sometimes added for taste. Remind students that they are going to write an advertisement or article for a food magazine that describes this new and exciting food product (bannock) and convinces the readers (Omushkego mothers) of the value or benefits of this product.

(ii) In small groups, have students complete the planning guide on Writing Our Stories: Bannock Planning and Writing Guides on one of the following types of bannock: baked bannock, fried bannock, bannock on a stick, or bannock with raisins. Provide assistance to groups who may require help creating descriptive words and phrases, other more "commercial" names for this product, a picture or illustration, and a way of presenting the product (bannock) to the class. Have each group present their product concept to the class. Then discuss effective words and phrases used by each group to describe the product.

(iii) Explain that each piece of writing must have at least three parts containing the following information: 1) an introduction identifying the purpose of the product and the consumers using it; 2) a body describing the product, and 3) a conclusion explaining why the reader or consumer should buy the product. Model how to organize information using the writing guide on Writing Our Stories: Bannock Planning and Writing Guides. (Think Aloud)

### (b) Drafting (85 minutes)

Review criteria for descriptive or persuasive writing using My Writing Checklist to the whole class. Have students, individually, create a draft piece of writing about bannock on lined paper using ideas found on Writing Our Stories: Bannock Planning and Writing Guides. **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, thesauruses, lists of adjectives and descriptive phrases previously posted around the classroom, and information in their Student Worksheets Booklet to complete this task. 3) Writing conferences should occur throughout all stages of the writing process, but student work should not be edited by the teacher, parent, or other adult. Leave pencil in student's hand. (Conferencing)

(c) Revising (40 minutes)

Read and explain revising statements on My Writing Checklist 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 (60 minutes)

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

3. Post-writing subtask (60 minutes)

Have students write their published (final) copies with an appropriate title on lined paper, word processor, or other options of choice emphasizing visual presentation. 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 The Mitew and the Cannibal Hearts 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? How has your experience of writing influenced the way you read? How have your experiences with reading, viewing, and listening to texts changed the way you think about the audience for your writing? Circulate throughout the classroom and hold short student-teacher conferences with students to encourage talk, stimulate ideas, and generate deeper responses. (Response Journal)

5. Upon completion of the culminating task show digital recordings of elder's storytelling session of *Ice Hearts* and *The Mitew and the Cannibal Hearts* recorded in Task 2: Listening and Speaking to Our Storytellers and Stories. Have student complete My Omushkego Character Development Rating Scale.

**Assessment:**

\* performance task on Writing Our Stories: Bannock using rubric of students working individually (see Appendix 31: Writing Our Stories: Bannock Rubric)

\* self-assessment on My Writing using checklist of students working individually (see Appendix 32: My Writing Checklist)

\* response journal on The Mitew and the Cannibal Hearts Reading and Writing using anecdotal record of students working individually (see Appendix 33: The Mitew and the Cannibal Hearts Reading and Writing Anecdotal Record)

\* self-assessment on My Omushkego Character Development Rating Scale using rating scale of students working as a whole class and individually (see Appendix 34: My Omushkego Character Development Rating Scale)

**Resources:**

pencils

lined paper

lists of adjectives (for the categories of taste, smell, appearance, and texture) and descriptive phrases

word processor software

computer work stations (4)

Writing Our Stories: Bannock Planning and Writing Guide (in Culminating Task Student Booklet)

My Writing Checklist (in Culminating Task Student Booklet)

The Mitew and the Cannibal Hearts Reading and Writing Response Journal (in Culminating Task Booklet)

television

digital recordings of *Ice Hearts* and *The Mitew and the Cannibal Hearts*

Ontario Ministry of Education and Training. (1999). The Ontario Curriculum – Exemplars Grades 1–8 Writing. Toronto: Queen’s Printer for Ontario, pp. 112–129.

<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 7. 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 Ecosystems Knowledge Rubric

Appendix 3: Listening and Speaking Anecdotal Record

Appendix 4: Biotic and Abiotic Components of Local Ecosystems Field Trip Checklist

Appendix 5: Local Ecosystem Are Web and Food Chain Flow Chart Rating Scale

Appendix 6: Energy Transfer Pyramid Rubric

Appendix 7: Importance and ... Impact of Winter Road Flow Chart Anecdotal Record

Appendix 8: Persuasive Letter Writing Rubric

Appendix 9: Reducing Environmental ... Public Service Announcement Poster Checklist

Appendix 10: Omushkego Character Development Checklist

Appendix 11: My Listening and Speaking Checklist

Appendix 12: Local Community Elder's Visit Listening, Speaking, and Character Development Rating Scale

Appendix 13: Retelling Our Stories: The Legend of We-mis-shoosh Rubric

Appendix 14: Local Storyteller's Visit Anecdotal Record

Appendix 15: We-mis-shoosh Story Theatre and Drama Checklist

Appendix 16: We-mis-shoosh Story Theatre and Drama Anecdotal Record

Appendix 17: Omushkego Character Development Caring Behaviours Rating Scale

Appendix 18: Bullying (Uncaring Behaviours) Checklist

Appendix 19: Elements and Principles of Design Art Checklist

Appendix 20: We-mis-shoosh Visual Arts Anecdotal Record

Appendix 21: Reading Our Stories: Anway and the Cannibals Rubric

Appendix 22: My Reading Checklist

Appendix 23: My Writing Checklist

Appendix 24: Writing Our Stories: Tea Baloss (Broth) Rubric

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

Appendix 26: We-mis-shoosh Stories Reading and Writing Anecdotal Record

Appendix 27: Retelling Our Stories: Ice Hearts Rubric

Appendix 28: My Listening and Speaking Checklist

Appendix 29: Reading Our Stories: The Mitew and the Cannibals Hearts Rubric

Appendix 30: My Reading Checklist

Appendix 31: Writing Our Stories: Bannock Rubric

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Appendix 33: The Mitew and the Cannibal ... Reading and Writing Anecdotal Record

Appendix 34: My Omushkego Character Development Rating Scale

## **Our Stories: Wemishoosh Student Worksheets Booklet**

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Student Worksheet #16: Reading Our Stories: The Legend of We-mis-shoosh Rubric

Student Worksheet #17: Reading Our Stories: The Legend of We-mis-shoosh

Student Worksheet #18: My Reading

Student Worksheet #19: Writing Our Stories: Tea Baloss (Broth) ... Guides

Student Worksheet #20: My Writing

Student Worksheet #21: My Reading and Writing Response Journal

## **Our Stories: The Mitew and the Cannibal Hearts Culminating Task Student Booklet**

Retelling Our Stories: Ice Hearts

My Listening and Speaking Checklist

Reading Our Stories: The Mitew and the Cannibal Hearts Rubric

Reading Our Stories: The Mitew and the Cannibal Hearts

My Reading Checklist

Writing Our Stories: Bannock Planning and Writing Guides

My Writing Checklist

The Mitew and the Cannibal Hearts Reading and Writing Response Journal

My Omushkego Character Development Rating Scale

## Unit Analysis

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## Appendix 1: Omushkego Character Development (Caring Behaviours) and Bullying (Uncaring Behaviours) Checklist

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)
- listen to, be considerate of, and honour elders (respect for elders)
- listen to, be considerate of, and honour the land (respect for the environment)
- 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 and accept accountability to the environment for decisions made and action taken (environmental responsibility);
- 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)

Look for students to

### a) Social

- exclude, ignore, or isolate someone from the group
- refuse to be someone's partner
- spread rumours in person, through telephone calls, or online
- send malicious notes or emails
- manipulate relationships
- ruin friendships
- make rude gestures or faces
- make someone feel helpless or inferior
- embarrass, frighten, or humiliate someone
- intimidate or extort someone

### b) Physical

- push, kick, or hit someone
- pull hair
- knock someone down
- damage someone's stuff
- steal
- attack people
- carry weapons

c) Verbal

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

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 Ecosystems Knowledge Rubric

Category	Level 1	Level 2	Level 3	Level 4
<b>Knowledge and Understanding</b> – Subject-specific content acquired in each grade (knowledge), and the comprehension of its meaning and significance (understanding)				
<b>Knowledge of Content</b> (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 ecosystems	– demonstrates some knowledge of local storytellers, local stories, and local ecosystems	– demonstrates considerable knowledge of local storytellers, local stories, and local ecosystems	– demonstrates thorough knowledge of local storytellers, local stories, and local ecosystems
<b>Thinking</b> – The use of critical and creative thinking skills and/or processes				
<b>Use of Planning Skills</b> (e.g., generating ideas, gathering information, focusing research, organizing information)	– uses planning skills to generate ideas about local storytellers, local stories, and local ecosystems with limited effectiveness	– uses planning skills to generate ideas about local storytellers, local stories, and local ecosystems with some effectiveness	– uses planning skills to generate ideas about local storytellers, local stories, and local ecosystems with considerable effectiveness	– uses planning skills to generate ideas about local storytellers, local stories, and local ecosystems with a high degree of effectiveness
<b>Communication</b> – The conveying of meaning through various forms				
<b>Expression and organization of ideas and information</b> (e.g., clear expression, logical organization) <b>in oral, visual, and written forms, including media forms</b>	– expresses scientific information about local ecosystems with limited effectiveness	– expresses scientific information about local ecosystems with some effectiveness	– expresses scientific information about local ecosystems with considerable effectiveness	– expresses scientific information about local ecosystems with a high degree of effectiveness
<b>Application</b> – The use of knowledge and skills to make connections within and between various contexts				
<b>Application of knowledge and skills</b> (e.g., concepts, strategies, processes) <b>in familiar contexts</b>	– applies knowledge and skills to draw and label local ecosystems with limited effectiveness	– applies knowledge and skills to draw and label local ecosystems with some effectiveness	– applies knowledge and skills to draw and label local ecosystems with considerable effectiveness	– applies knowledge and skills to draw and label local ecosystems 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, when to listen, and how much to say
- takes turns without interrupting or overlapping during class debate or panel discussions
- asks questions to make connections to the ideas of others
- uses vocal prompts to express empathy, interest, and personal regard
- uses graphic organizers, diagrams, or sketches to record information presented orally
- uses a variety of non-verbal cues, including facial expressions and gestures, appropriately and with sensitivity toward cultural differences
- asks questions and paraphrases to confirm understanding
- requests repetition or an explanation from other group members when meaning is unclear
- uses language and forms of address that are appropriate to the formality or informality of the situation
- uses the technical vocabulary of the subject area (science) in a group setting
- incorporates literary language and structures into personal anecdotes or imaginative narratives
- uses a range of vocal effects, including tone, pace, pitch, and volume, appropriately and with sensitivity toward cultural differences

Notes for whole class and individual students:

## Appendix 4: Biotic and Abiotic Components of Local Ecosystems Field Trip Checklist

Look for students to

### Field Trip Safety

- stay in their pairs with the group
- stay on well-travelled paths or trails
- not pick up anything or disrupt the area

### O mushkego Character Development

- 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)
- listen to, be considerate of, and honour the land (respect for the environment);
- 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 environment for decisions made and action taken (environmental responsibility);
- 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 5: Local Ecosystem Area Web and Food Chain Flow Chart Rating Scale

Look for the following:

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

directional arrows indicate dependence of one item on another and flow of materials in an ecosystem, e.g., food chains, energy, water cycle, carbon cycle	1	2	3	4
descriptions (in brackets) on arrows to clarify reasons for connections, e.g., black bear (food) blueberries	1	2	3	4
colour to highlight different types of connections and interactions , e.g., food relationships, shelter	1	2	3	4
small pictures instead of or in addition to text	1	2	3	4
clear, easy to read organizational structure	1	2	3	4

Notes for students working in small groups and individually:



## Appendix 6: Energy Transfer Pyramid Rubric

Category	Level 1	Level 2	Level 3	Level 4
<b>Knowledge and Understanding</b> – Subject-specific content acquired in each grade (knowledge), and the comprehension of its meaning and significance (understanding)				
<b>Understanding of content</b> (e.g., concepts, ideas, theories, principles, procedures, processes)	– demonstrates limited understanding of the direction and relative amounts of energy that flows through a food chain	– demonstrates some understanding of the direction and relative amounts of energy that flows through a food chain	– demonstrates considerable understanding of the direction and relative amounts of energy that flows through a food chain	– demonstrates thorough understanding of the direction and relative amounts of energy that flows through a food chain
<b>Thinking</b> – The use of critical and creative thinking skills and inquiry and problem-solving skills and/or processes				
<b>Use of processing skills and strategies</b> (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, e.g., does not contain producers or consumers	– uses visual organizer with some effectiveness, e.g., contains producers and consumers, but not in correct order	– uses visual organizer with considerable effectiveness, e.g., contains producers and consumers in correct order	– uses visual organizer with a high degree of effectiveness, e.g., contains producers and consumers in correct order and uses arrows to show direction of energy flow
<b>Communication</b> – The conveying of meaning through various forms				
<b>Expression and organization of ideas and information</b> (e.g., clear ... organization) <b>in oral, visual, and written forms, including media forms</b>	– does not organize amounts of energy relative to sections in pyramid	– organizes amounts of energy but not relative to sections in pyramid	– organizes amounts of energy relative to sections in pyramid	organizes amounts of energy relative to sections in pyramid and uses colour to emphasize differences in amounts
<b>Use of conventions, vocabulary, and terminology of the discipline in oral, written and/or written forms</b> (e.g., symbols, formulae, notation, SI units)	– uses conventions, vocabulary, and terminology, e.g., %, producer, primary consumer, and secondary consumer with limited effectiveness	– uses conventions, vocabulary, and terminology, e.g., %, producer, primary consumer, and secondary consumer with some effectiveness	– uses conventions, vocabulary, and terminology, e.g., %, producer, primary consumer, and secondary consumer with considerable effectiveness	– uses conventions, vocabulary, and terminology, e.g., %, producer, primary consumer, and secondary consumer with a high degree of effectiveness
<b>Application</b> – The use of knowledge and skills to make connections within and between various contexts				
<b>Application of knowledge and skills</b> (e.g., concepts ... technology, investigation skills) <b>in familiar contexts</b>	– applies knowledge and skills to complete energy transfer pyramid with limited effectiveness	– applies knowledge and skills to complete energy transfer pyramid with some effectiveness	– applies knowledge and skills to complete energy transfer pyramid with considerable effectiveness	– applies knowledge and skills to complete energy transfer pyramid with a high degree of effectiveness

Notes for students working individually:

## **Appendix 7: Importance and Environmental Impact of Winter Road Flow Chart Anecdotal Record**

Look for the following:

What students did

What students learned

What students didn't understand

What students could do to improve their research skills or work in small groups

Teacher Comments

## Appendix 8: Persuasive Letter Writing Rubric

Category	Level 1	Level 2	Level 3	Level 4
<b>Knowledge and Understanding</b> – Subject-specific content acquired in each grade (knowledge), and the comprehension of its meaning and significance (understanding)				
<b>Thinking</b> – The use of critical and creative thinking skills and/or processes				
<b>Use of planning skills</b> (e.g., generating ideas, gathering information, focusing research, organizing information)	<ul style="list-style-type: none"> <li>– purpose or point-of-view unclear; little sense of audience</li> <li>– few relevant reactions and ideas; often very brief</li> <li>– ideas are not developed; may be misinterpreted</li> <li>– few relevant details and examples; information may be misinterpreted</li> </ul>	<ul style="list-style-type: none"> <li>– persuasive purpose is clear, but may seem unfocused; shows some sense of audience</li> <li>– some relevant reactions and ideas</li> <li>– straightforward and direct</li> <li>– uses details and examples; some may be irrelevant or misinterpreted</li> </ul>	<ul style="list-style-type: none"> <li>– focused around a clear persuasive purpose; shows awareness of audience</li> <li>– reactions and ideas with some insight</li> <li>– may speculate, generalize</li> <li>– some relevant details, examples; logical explanations to develop analyses or argument</li> </ul>	<ul style="list-style-type: none"> <li>– focuses around a clearly defined purpose; shows clear awareness of audience</li> <li>– some insight and originality</li> <li>– often uses humour or comparison</li> <li>– well-chosen convincing details, examples, and explanations</li> </ul>
<b>Communication</b> – The conveying of meaning through various forms				
<b>Expression and organization of ideas and information</b> (e.g., clear expression, logical organization) <b>in oral, visual, and written forms, including media forms</b>	<ul style="list-style-type: none"> <li>– weak introduction</li> <li>– sequence may be confusing</li> <li>– simple connecting words</li> <li>– ending is abrupt, illogical or missing</li> </ul>	<ul style="list-style-type: none"> <li>– competent introduction</li> <li>– sequence is sometimes ineffective</li> <li>– variety of simple connecting words</li> <li>– ending is often weak</li> </ul>	<ul style="list-style-type: none"> <li>– strong introduction</li> <li>– sequence is logical and connected</li> <li>– variety of appropriate connecting words</li> <li>– ending provides closure; may often be predictable</li> </ul>	<ul style="list-style-type: none"> <li>– strong introduction that engages reader</li> <li>– sequence is logical and effective</li> <li>– variety of connecting words: transitions natural and smooth</li> <li>– ending provides a concluding thought that has impact</li> </ul>
<b>Communication for different audiences and purposes</b> (e.g., use of appropriate style, voice, point of view, tone) <b>in oral, visual, and written forms, including media forms</b>	<ul style="list-style-type: none"> <li>– inappropriate tone and level of formality</li> <li>– simple repetitive language</li> <li>– short, simple sentences</li> </ul>	<ul style="list-style-type: none"> <li>– sometimes demonstrated appropriate tone and level of formality: some lapses</li> <li>– some descriptive or expressive language</li> <li>– variety of sentence length; repeats simple pattern</li> </ul>	<ul style="list-style-type: none"> <li>– mostly matches tone and level of formality to purpose and audience</li> <li>– language is clear and varied</li> <li>– variety of sentence length and pattern</li> </ul>	<ul style="list-style-type: none"> <li>– consistently matches tone and level of formality to purpose and audience</li> <li>– language is varied; some precision</li> <li>– variety of effective sentence length and pattern; flows smoothly</li> </ul>
<b>Use of conventions</b> (e.g., grammar, spelling, punctuation, usage) <b>vocabulary, ... forms, including media forms</b>	<ul style="list-style-type: none"> <li>– frequent errors in simple word structure</li> </ul>	<ul style="list-style-type: none"> <li>– some errors in sentences, spelling, punctuation, and grammar that do not interfere with meaning</li> </ul>	<ul style="list-style-type: none"> <li>– a few errors in complex language, but these do not interfere with meaning</li> </ul>	<ul style="list-style-type: none"> <li>– occasional errors in complex language but these do not reduce impact</li> </ul>
<b>Application</b> – The use of knowledge and skills to make connections within and between various contexts				
<b>Application of knowledge and skills</b> (e.g., concepts, strategies, processes) <b>in familiar contexts</b>	<ul style="list-style-type: none"> <li>– applies knowledge and skills in familiar contexts (to draw and label local animals) with limited effectiveness</li> </ul>	<ul style="list-style-type: none"> <li>– applies knowledge and skills to draw and label local animals with some effectiveness</li> </ul>	<ul style="list-style-type: none"> <li>– applies knowledge and skills to draw and label local animals with considerable effectiveness</li> </ul>	<ul style="list-style-type: none"> <li>– applies knowledge and skills to draw and label local animals with a high degree of effectiveness</li> </ul>

Notes for students working in pairs and individually:

## Appendix 9: Reducing Environmental 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
- vibrant or striking colours
- 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

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
- use what they have heard to help themselves

## 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 an effort to speak differently to different audiences
- 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
- assume a leadership role in discussions

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

takes turns without interrupting or overlapping	1	2	3	4
---	---	---	---	---

uses vocal prompts in dialogue to express empathy, interest, and personal regard	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 questions to make connections to the ideas of others	1	2	3	4
---	---	---	---	---

visualizes scenes suggested by evocative or descriptive language in the story by using a graphic form of expression, e.g., storyboard, to demonstrate an understanding of important ideas in an oral text	1	2	3	4
---	---	---	---	---

extends understanding by connecting, comparing, and contrasting ideas and information in oral texts with their own knowledge	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
--	---	---	---	---

asks questions and paraphrases to confirm understanding	1	2	3	4
---	---	---	---	---

requests repetition or an explanation from other group members when meaning is unclear	1	2	3	4
--	---	---	---	---

stays on topic and speaks to the point	1	2	3	4
--	---	---	---	---

identifies a range of vocal effects, including tone, pace, pitch, volume, and sound effects, and uses them appropriately and with sensitivity towards cultural differences to communicate their meaning	1	2	3	4
---	---	---	---	---



identifies a variety of non-verbal cues, including facial expression, gestures, and eye contact, and uses them in oral communications, appropriately and with sensitivity towards cultural differences, to help convey their meaning	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
---	---	---	---	---

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 as a whole class:

## Appendix 13: Retelling Our Stories: The Legend of We-mis-shoosh Rubric

Category	Level 1	Level 2	Level 3	Level 4
<b>Knowledge and Understanding</b> – Subject-specific content acquired in each grade (knowledge), and the comprehension of its meaning and significance (understanding)				
<b>Knowledge of content</b> (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
<b>Understanding of content</b> (e.g., concepts; ideas; opinions; relationships among facts, ideas, concepts, themes)	– demonstrates limited understanding of the sequence of events in spoken text through storyboard and written and oral responses	– demonstrates some understanding of the sequence of events in spoken text through storyboard and written and oral responses	– demonstrates considerable understanding of the sequence of events in spoken text through storyboard and written and oral responses	– demonstrates thorough understanding of the sequence of events in spoken text through storyboard and written and oral responses
<b>Thinking</b> – The use of critical and creative thinking skills and/or processes				
<b>Use of critical/creative thinking processes</b> (e.g., reading process, writing process, oral discourse, research, critical/creative analysis, critical literacy, metacognition, invention)	– uses creative thinking processes to tell an original story about We-mis-shoosh’s attempt to kill his son-in-law and how his son-in-law managed to escape once again with limited effectiveness	– uses creative thinking processes to tell an original story about We-mis-shoosh’s attempt to kill his son-in-law and how his son-in-law managed to escape once again with some effectiveness	– uses creative thinking processes to tell an original story about We-mis-shoosh’s attempt to kill his son-in-law and how his son-in-law managed to escape once again with considerable effectiveness	– uses creative thinking processes to tell an original story about We-mis-shoosh’s attempt to kill his son-in-law and how his son-in-law managed to escape once again with a high degree of effectiveness
<b>Communication</b> – The conveying of meaning through various forms				
<b>Expression and organization of ideas and information</b> (e.g., clear expression, logical organization) <b>in oral, visual, and written forms, including media forms</b>	– 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 does this legend teach you about proper behavior or right from wrong? How would you feel if the same thing that happened to the young man, happened to you? What did you like about the elder’s visit? What would you have liked to ask the storyteller?

What the legend teaches students about proper behaviour or right from wrong
How students felt if the same things that happened to the young man, happened to them
What students liked about the elder’s visit
What students would have liked to ask the storyteller
Teacher Comments on Student Response Journals

Notes for students working as a whole class and individually

## Appendix 15: We-mis-shoosh Story Theatre and Drama Checklist

Look for students to

### Creating and Presenting

- engage actively in drama exploration and role play, with a focus on examining multiple perspectives related to current issues, themes, and relationships from a wide variety of sources and diverse communities
- demonstrate an understanding of the elements of drama by selecting and combining several elements and conventions to create dramatic effects
- plan and shape the direction of the drama by working with others, both in and out of role, to generate ideas and explore multiple perspectives
- communicate feelings, thoughts, and abstract ideas through drama works, using audio, visual, and/or technological aids to heighten the dramatic experience

### Reflecting, Responding, and Analysing

- construct personal interpretations of drama works, connecting drama issues and themes to their own and others' ideas, feelings, and experiences
- analyse and describe, using drama terminology, how drama elements are used to communicate meaning in a variety of drama works and shared drama experiences
- identify and give examples of their strengths, interests, and areas for improvement as drama creators, performers, and audience members

### Exploring Forms and Cultural Context

- compare and contrast how social values are communicated in several different drama forms and/or styles of live theatre from different times and places
- identify and describe several ways in which drama and theatre (e.g., street festivals, film festivals, theatre festivals, local theatre groups) contribute to contemporary social, economic, and cultural life

Notes for students working as a whole class and individually:

## Appendix 16: We-mis-shoosh Story Theatre and Drama Anecdotal Record

Notes for students working as a whole class and individually:

How can drama help us understand proper Omushkego behaviour or right from wrong? What aspects of drama did you enjoy most? What dramatic skills are you most proud of? Can you identify one skill that you feel you need to practice? In what ways did you contribute to your group's collaborative story theatre?

How Drama Helped Students Understand
What Aspects of Drama Students Enjoyed the Most
What Dramatic Skills Students Are Most Proud Of
What Dramatic Skills Students Need
Ways Students Contributed to Group
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
---	---	---	---	---

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
---	---	---	---	---

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

- exclude, ignore, or isolate someone from the group
- refuse to be someone's partner
- spread rumours in person, through telephone calls, or online
- send malicious notes or emails
- manipulate relationships
- ruin friendships
- make rude gestures or faces
- make someone feel helpless or inferior
- embarrass, frighten, or humiliate someone
- intimidate or extort someone

### Physical Bullying

- push, kick, or hit someone
- pull hair
- knock someone down
- damage someone's stuff
- steal
- attack people
- carry weapons

### Verbal Bullying

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

### 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 and as a whole class:



## Appendix 19: We-mis-shoosh Elements and Principles of Design Art Checklist

Look for students to

### Creating and Presenting

- create art works, using a variety of traditional forms and current media technologies, that express feelings, ideas, and issues
- demonstrate an understanding of composition, using multiple principles of design and the “rule of thirds” 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 for a specific audience and purpose
- use a variety of materials, tools, techniques, and technologies to determine solutions to increasingly complex design challenges

### Reflecting, Responding, and Analysing

- interpret a variety of art works, and identify the feelings, issues, themes, and social concerns that they convey
- explain how the elements and principles of design are used in their own and others’ art work to communicate meaning or understanding
- demonstrate an understanding of how to read and interpret signs, symbols, and style in art works
- identify and explain their strengths, their interests, and areas for improvement as creators, interpreters, and viewers of art

### Exploring Forms and Cultural Context

- demonstrate an understanding of the function of visual and media arts in various contexts today and in the past, and of their influence on the development of personal and cultural identity

Notes for students working as a whole class:

## Appendix 20: We-mis-shoosh Visual Arts Anecdotal Record

Notes for students working as a whole class and individually:

In what ways did you contribute to your group’s collaborative set and props design? What aspects of your mixed media art work did you enjoy the most? What would you do differently next time? Can you identify one visual arts skill that you feel you need to practice? How does your art work show originality and imagination in the way it expresses your thoughts, experiences, and feelings?

Ways Students Contributed to Group
What Mixed Media Art Work Students Enjoyed the Most
What Students Would do Differently
What Visual Arts Skills Students Need
Ways Art Work Expresses Thoughts, Experiences, and Feelings of Students
Teacher Comments on Student Response Journals

## Appendix 21: Reading Our Stories: We-mis-shoosh Rubric

Category	Level 1	Level 2	Level 3	Level 4
<b>Knowledge and Understanding</b> – Subject-specific content acquired in each grade (knowledge), and the comprehension of its meaning and significance (understanding)				
<b>Knowledge of content</b> (e.g., forms of text; strategies associated with reading, writing, speaking, and listening; elements of style; terminology; conventions) (Parts 1 to 6)	– 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
<b>Understanding of content</b> (e.g., concepts; ideas; opinions; relationships among facts, ideas, concepts, themes) (Parts 1, 2, 5, and 6)	– demonstrates limited understanding of content – attempts to identify the main idea  – reaches conclusions that are not supported by the text	– demonstrates some understanding of content – identifies the main idea, sometimes supporting it with details from the text  – reaches conclusions that are supported by the text in a limited way	– demonstrates considerable understanding of content – identifies the main idea and supports it with details from the text  – reaches conclusions supported by the text	– demonstrates thorough understanding of content – identifies, interprets, and supports the main idea with thoughtful details from the text – reaches well-supported conclusions
<b>Thinking</b> – The use of critical and creative thinking skills and/or processes				
<b>Use of critical/creative thinking processes</b> (e.g., reading process, writing process, oral discourse, research, critical/creative analysis, critical literacy, metacognition, invention) (Part 7)	– uses reading process with limited effectiveness to synthesize information from several story sections	– uses reading process with some effectiveness to synthesize information from several story sections	– uses reading process with considerable effectiveness to synthesize information from several story sections	– uses reading process with a high degree of effectiveness to synthesize information from several story sections
<b>Communication</b> – The conveying of meaning through various forms				
<b>Expression and organization of ideas and information</b> (e.g., clear expression, logical organization) <b>in oral, visual, and written forms, including media forms</b> (Parts 5 and 6 and 8 and 9)	– identifies the simple elements of the plot from the text in a limited way  – uses examples from the text inconsistently or ineffectively to support answers – expresses ideas with limited clarity and detail	– shows some understanding of some elements of the plot from the text  – selects and uses some appropriate examples from the text to support answers – expresses ideas with some clarity and detail	– conveys an understanding of the elements of the plot  – selects and uses many appropriate examples from the text to support answers – expresses ideas with considerable clarity and detail	– selects the most appropriate examples of element of the plot and conveys a full understanding of them – consistently uses the most appropriate examples from the text to support answers – expresses ideas with a high degree of clarity and detail

<b>Use of conventions</b> (e.g., use of stylistic and literary devices) <b>vocabulary, and terminology of that discipline in oral, visual, and written forms, including media forms</b> (Parts 3 and 4)	– attempts to identify and shows limited understanding of the use of literary and stylistic devices, e.g., foreshadowing and anaphora	– identifies and shows some understanding of the use of literary and stylistic devices, e.g., foreshadowing and anaphora	– identifies and shows considerable understanding of the use of literary and stylistic devices and uses them appropriately, e.g., foreshadowing and anaphora	– identifies and shows a high degree of understanding of the use of literary and stylistic devices and uses them appropriately to clarify meaning, e.g., foreshadowing and anaphora
<b>Application</b> – The use of knowledge and skills to make connections within and between various contexts				
<b>Making connections within and between various contexts</b> (e.g., between the text and personal knowledge or experience, other texts, and the world outside the school; between disciplines) (Part 10)	– 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 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
- use phrasing, punctuation, and expression when reading
- self-correct
- apply different speeds and strategies to suit occasion
- have confidence while reading
- have endurance while reading
- understand what has been read
- 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

- remove or reorder words
- use words from word wall, dictionary, or thesaurus
- make effective use of adjectives and other words, phrases, or literary devices
- present ideas and information in a logical order
- use ideas that are important or relevant to the topic
- write the story with an introduction, body, and conclusion
- use vocabulary that persuades and involves the reader (audience)
- capture reader's attention in opening paragraph

Proofreading

- use correct indentations, spacing, margins, highlighting, fonts, and title
- use correct capitalization
- use correct spelling
- use correct grammar
- use correct punctuation
- use a variety of sentences
- write complex sentences that make sense
- connect ideas to the topic that are clear and easy to understand
- group similar ideas into paragraphs that are indented

Notes for students working in pairs and individually:

## Appendix 24: Writing Our Stories: Tea Baloss (Broth) Rubric

Category	Level 1	Level 2	Level 3	Level 4
<b>Knowledge and Understanding</b> – Subject-specific content acquired in each grade (knowledge), and the comprehension of its meaning and significance (understanding)				
<b>Knowledge of content</b> (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
<b>Understanding of content</b> (e.g., concepts; ideas; opinions; relationships among facts, ideas, concepts, themes)	– connects few ideas to the topic	– connects some ideas to the topic	– connects many ideas to the topic	– connects almost all ideas meaningfully and consistently to the topic
<b>Thinking</b> – The use of critical and creative thinking skills and/or processes				
<b>Use of planning skills</b> (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- develop ideas that advance the story line
<b>Use of critical/creative thinking processes</b> (e.g., reading process, writing process, oral discourse, research, critical/creative analysis, critical literacy, metacognition, invention)	– uses creative writing process to produce an advertisement for a new food product with limited effectiveness	– uses creative writing process to produce an advertisement for a new food product with some effectiveness	– uses creative writing process to produce an advertisement for a new food product with considerable effectiveness	– uses creative writing process to produce an advertisement for a new food product with a high degree of effectiveness
<b>Communication</b> – The conveying of meaning through various forms				
<b>Expression and organization of ideas and information</b> (e.g., clear expression, logical organization) <b>in oral, visual, and written forms, including media forms</b>	– has no clear beginning, middle, or end  – contains ideas and details that are unconnected and has no paragraph structure  – presents few supporting details and some ideas that are not important or relevant to the topic	– shows some evidence of a beginning, middle, and an end  – includes ideas and details that are somewhat connected within paragraphs  – presents some supporting details and some ideas that are important or relevant to the topic	– has a clear beginning, a middle, and a logical end  – has sentences that are linked together in paragraphs  – presents supporting details that are relevant to the topic	– 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 detailed information that is clearly relevant to the topic and convincing to the reader

<p><b>Communication for different audiences and purposes</b> (e.g., use of appropriate style, voice, point of view, tone) <b>in oral, visual, and written forms, including media forms</b></p>	<ul style="list-style-type: none"> <li>– the purpose of the introduction is unclear to the reader</li> <li>– no evidence of who the audience is</li> <li>– only simple sentences are used</li> <li>– the vocabulary is limited or used inappropriately, with few adjectives and other words, phrases, or literary devices</li> </ul>	<ul style="list-style-type: none"> <li>– the purpose of the introduction is somewhat clear to the reader</li> <li>– little awareness of who the audience is</li> <li>– some variety in sentences is evident, but the types of sentences are limited</li> <li>– a limited variety of vocabulary, e.g., adjectives and other words, phrases, or literary devices, is used appropriately but with limited effect</li> </ul>	<ul style="list-style-type: none"> <li>– the purpose of the introduction is clear to the reader</li> <li>– the intended audience is clear</li> <li>– a variety of sentences are used</li> <li>– a wide variety of vocabulary, e.g., adjectives and other words, phrases, or literary devices, is used appropriately to add descriptive detail to the story</li> </ul>	<ul style="list-style-type: none"> <li>– the purpose of the introduction is clear and engages the reader</li> <li>– an effective appeal is made to a specific audience</li> <li>– a wide variety of sentences are used to enhance the writing</li> <li>– an extensive vocabulary, e.g., adjectives and other words, phrases, or literary devices, creates images or pictures for the reader</li> </ul>
<p><b>Use of conventions</b> (e.g., grammar, spelling, punctuation, usage) <b>vocabulary, and terminology of that discipline in oral, visual, and written forms, including media forms</b></p>	<ul style="list-style-type: none"> <li>– shows limited understanding of the use of conventions, e.g., indentations, spacing, margins, highlighting, fonts, the title of the text, uses capitalization and punctuation randomly, shows some evidence of spelling, uses few of the conventions of grammar and usage</li> </ul>	<ul style="list-style-type: none"> <li>– shows some understanding of the use of conventions, e.g., indentations, spacing, margins, highlighting, fonts, 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</li> </ul>	<ul style="list-style-type: none"> <li>– shows considerable understanding of the use of conventions and uses them appropriately, e.g., indentations, spacing, margins, highlighting, fonts, 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</li> </ul>	<ul style="list-style-type: none"> <li>– shows a high degree of understanding of the use of conventions and uses them appropriately to clarify meaning, e.g., indentations, spacing, margins, highlighting, fonts, 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</li> </ul>
<p><b>Application – The use of knowledge and skills to make connections within and between various contexts</b></p>				
<p><b>Application of knowledge and skills</b> (e.g., concepts, strategies, processes) <b>in familiar contexts</b></p>	<ul style="list-style-type: none"> <li>– applies knowledge and skills about the writing process to create an advertisement of a new food product in familiar contexts with limited effectiveness</li> </ul>	<ul style="list-style-type: none"> <li>– applies knowledge and skills about the writing process to create an advertisement of a new food product in familiar contexts with some effectiveness</li> </ul>	<ul style="list-style-type: none"> <li>– applies knowledge and skills about the writing process to create an advertisement of a new food product in familiar contexts with considerable effectiveness</li> </ul>	<ul style="list-style-type: none"> <li>– applies knowledge and skills about the writing process to create an advertisement of a new food product in familiar contexts with a high degree of effectiveness</li> </ul>

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
uses various forms of writing	1	2	3	4
shows an ability to select a topic	1	2	3	4
shows an ability to gather information	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
achieves clarity of expression	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

<b>O mushkego Character Development</b>				
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: My 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? How has your experience of writing influenced the way you read? In what way have your experiences with reading, viewing, and listening to texts changed the way you think about the audience for your writing?

What Students Felt About Reading/Writing
What Students Did Well During Reading/Writing
What Students Would Like To Do Better
How Student Experiences in Writing Influence Reading
How Student Experiences in Reading, Viewing, and Listening Influence Writing
Teacher Comments on Student Response Journals

## Appendix 27: Retelling Our Stories: Ice Hearts Rubric

Category	Level 1	Level 2	Level 3	Level 4
<b>Knowledge and Understanding</b> – Subject-specific content acquired in each grade (knowledge), and the comprehension of its meaning and significance (understanding)				
<b>Knowledge of content</b> (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
<b>Understanding of content</b> (e.g., concepts; ideas; opinions; relationships among facts, ideas, concepts, themes)	– demonstrates limited understanding of the sequence of events in spoken text through storyboard and written and oral responses	– demonstrates some understanding of the sequence of events in spoken text through storyboard and written and oral responses	– demonstrates considerable understanding of the sequence of events in spoken text through storyboard and written and oral responses	– demonstrates thorough understanding of the sequence of events in spoken text through storyboard and written and oral responses
<b>Thinking</b> – The use of critical and creative thinking skills and/or processes				
<b>Use of critical/creative thinking processes</b> (e.g., reading process, writing process, oral discourse, research, critical/creative analysis, critical literacy, metacognition, invention)	– uses creative thinking processes to tell an original story about an encounter between a mitew and a wihtigo with limited effectiveness	– uses creative thinking processes to tell an original story about an encounter between a mitew and a wihtigo with some effectiveness	– uses creative thinking processes to tell an original story about an encounter between a mitew and a wihtigo with considerable effectiveness	– uses creative thinking processes to tell an original story about an encounter between a mitew and a wihtigo with a high degree of effectiveness
<b>Communication</b> – The conveying of meaning through various forms				
<b>Expression and organization of ideas and information</b> (e.g., clear expression, logical organization) <b>in oral, visual, and written forms, including media forms</b>	– 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

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
- use what they have heard to help themselves

## 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 an effort to speak differently to different audiences
- 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
- assume a leadership role in discussions

Notes for students working individually:

**Appendix 29: Reading Our Stories: The Mitew and the Cannibal Hearts Rubric**

Category	Level 1	Level 2	Level 3	Level 4
<b>Knowledge and Understanding</b> – Subject-specific content acquired in each grade (knowledge), and the comprehension of its meaning and significance (understanding)				
<b>Knowledge of content</b> (e.g., forms of text; strategies associated with reading, writing, speaking, and listening; elements of style; terminology; conventions) (Parts 1 to 6)	– 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
<b>Understanding of content</b> (e.g., concepts; ideas; opinions; relationships among facts, ideas, concepts, themes) (Parts 1, 2, 5, and 6)	– demonstrates limited understanding of content – attempts to identify the main idea  – reaches conclusions that are not supported by the text	– demonstrates some understanding of content – identifies the main idea, sometimes supporting it with details from the text – reaches conclusions that are supported by the text in a limited way	– demonstrates considerable understanding of content – identifies the main idea and supports it with details from the text – reaches conclusions supported by the text	– demonstrates thorough understanding of content – identifies, interprets, and supports the main idea with thoughtful details from the text – reaches well-supported conclusions
<b>Thinking</b> – The use of critical and creative thinking skills and/or processes				
<b>Use of critical/creative thinking processes</b> (e.g., reading process, writing process, oral discourse, research, critical/creative analysis, critical literacy, metacognition, invention) (Part 7)	– uses reading process with limited effectiveness to synthesize information from 2 stories	– uses reading process with some effectiveness to synthesize information from 2 stories	– uses reading process with considerable effectiveness to synthesize information from 2 stories	– uses reading process with a high degree of effectiveness to synthesize information from 2 stories



<b>Communication</b> – The conveying of meaning through various forms				
<p><b>Expression and organization of ideas and information</b> (e.g., clear expression, logical organization) <b>in oral, visual, and written forms, including media forms</b> (Parts 5 and 6 and 8 and 9)</p>	<ul style="list-style-type: none"> <li>– identifies the simple elements of the plot from the text in a limited way</li> <li>– uses examples from the text inconsistently or ineffectively to support answers</li> <li>– expresses ideas with limited clarity and detail</li> </ul>	<ul style="list-style-type: none"> <li>– shows some understanding of some elements of the plot from the text</li> <li>– selects and uses some appropriate examples from the text to support answers</li> <li>– expresses ideas with some clarity and detail</li> </ul>	<ul style="list-style-type: none"> <li>– conveys an understanding of the elements of the plot</li> <li>– selects and uses many appropriate examples from the text to support answers</li> <li>– expresses ideas with considerable clarity and detail</li> </ul>	<ul style="list-style-type: none"> <li>– selects the most appropriate examples of element of the plot and conveys a full understanding of them</li> <li>– consistently uses the most appropriate examples from the text to support answers</li> <li>– expresses ideas with a high degree of clarity and detail</li> </ul>
<p><b>Use of conventions</b> (e.g., use of stylistic and literary devices) <b>vocabulary, and terminology of that discipline in oral, visual, and written forms, including media forms</b> (Parts 3 and 4)</p>	<ul style="list-style-type: none"> <li>– attempts to identify and shows limited understanding of the use of literary and stylistic devices, e.g., foreshadowing and anaphora</li> <li>– attempts to use footnotes information in answers</li> </ul>	<ul style="list-style-type: none"> <li>– identifies and shows some understanding of the use of literary and stylistic devices, e.g., foreshadowing and anaphora</li> <li>– uses footnotes information in answers</li> </ul>	<ul style="list-style-type: none"> <li>– identifies and shows considerable understanding of the use of literary and stylistic devices and uses them appropriately, e.g., foreshadowing and anaphora</li> <li>– accurately uses information from footnotes in answers</li> </ul>	<ul style="list-style-type: none"> <li>– identifies and shows a high degree of understanding of the use of literary and stylistic devices and uses them appropriately to clarify meaning, e.g., foreshadowing and anaphora</li> <li>– incorporates information from both the text and footnotes to give and elaborate on answers</li> </ul>

Notes for students working individually:

### Appendix 30: 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
- use phrasing, punctuation, and expression when reading
- self-correct
- apply different speeds and strategies to suit occasion
- have confidence reading
- have endurance reading
- understand what has been read
- 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: Bannock Rubric

Category	Level 1	Level 2	Level 3	Level 4
<b>Knowledge and Understanding</b> – Subject-specific content acquired in each grade (knowledge), and the comprehension of its meaning and significance (understanding)				
<b>Knowledge of content</b> (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
<b>Understanding of content</b> (e.g., concepts; ideas; opinions; relationships among facts, ideas, concepts, themes)	– connects few ideas to the topic	– connects some ideas to the topic	– connects many ideas to the topic	– connects almost all ideas meaningfully and consistently to the topic
<b>Thinking</b> – The use of critical and creative thinking skills and/or processes				
<b>Use of planning skills</b> (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- develop ideas that advance the story line
<b>Use of critical/creative thinking processes</b> (e.g., reading process, writing process, oral discourse, research, critical/creative analysis, critical literacy, metacognition, invention)	– uses creative writing process to produce an advertisement for a new food product with limited effectiveness	– uses creative writing process to produce an advertisement for a new food product with some effectiveness	– uses creative writing process to produce an advertisement for a new food product with considerable effectiveness	– uses creative writing process to produce an advertisement for a new food product with a high degree of effectiveness
<b>Communication</b> – The conveying of meaning through various forms				
<b>Expression and organization of ideas and information</b> (e.g., clear expression, logical organization) <b>in oral, visual, and written forms, including media forms</b>	– has no clear beginning, middle, or end  – contains ideas and details that are unconnected and has no paragraph structure  – presents few supporting details and some ideas that are not important or relevant to the topic	– shows some evidence of a beginning, middle, and an end  – includes ideas and details that are somewhat connected within paragraphs  – presents some supporting details and some ideas that are important or relevant to the topic	– has a clear beginning, a middle, and a logical end  – has sentences that are linked together in paragraphs  – presents supporting details that are relevant to the topic	– 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 detailed information that is clearly relevant to the topic and convincing to the reader
<b>Communication for different audiences and purposes</b> (e.g., use of appropriate style, voice,	– the purpose of the introduction is unclear to the reader	– the purpose of the introduction is somewhat clear to the reader	– the purpose of the introduction is clear to the reader	– the purpose of the introduction is clear and engages the reader

point of view, tone) <b>in oral, visual, and written forms, including media forms</b>	<ul style="list-style-type: none"> <li>– no evidence of who the audience is</li> <li>– only simple sentences are used</li> <li>– the vocabulary is limited or used inappropriately, with few adjectives and other words, phrases, or literary devices</li> </ul>	<ul style="list-style-type: none"> <li>– little awareness of who the audience is</li> <li>– some variety in sentences is evident, but the types of sentences are limited</li> <li>– a limited variety of vocabulary, e.g., adjectives and other words, phrases, or literary devices, is used appropriately but with limited effect</li> </ul>	<ul style="list-style-type: none"> <li>– the intended audience is clear</li> <li>– a variety of sentences are used</li> <li>– a wide variety of vocabulary, e.g., adjectives and other words, phrases, or literary devices, is used appropriately to add descriptive detail to the story</li> </ul>	<ul style="list-style-type: none"> <li>– an effective appeal is made to a specific audience</li> <li>– a wide variety of sentences are used to enhance the writing</li> <li>– an extensive vocabulary, e.g., adjectives and other words, phrases, or literary devices, creates images or pictures for the reader</li> </ul>
<b>Use of conventions</b> (e.g., grammar, spelling, punctuation, usage) <b>vocabulary, and terminology of that discipline in oral, visual, and written forms, including media forms</b>	<ul style="list-style-type: none"> <li>– shows limited understanding of the use of conventions, e.g., indentations, spacing, margins, highlighting, fonts, the title of the text, uses capitalization and punctuation randomly, shows some evidence of spelling, uses few of the conventions of grammar and usage</li> </ul>	<ul style="list-style-type: none"> <li>– shows some understanding of the use of conventions, e.g., indentations, spacing, margins, highlighting, fonts, 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</li> </ul>	<ul style="list-style-type: none"> <li>– shows considerable understanding of the use of conventions and uses them appropriately, e.g., indentations, spacing, margins, highlighting, fonts, 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</li> </ul>	<ul style="list-style-type: none"> <li>– shows a high degree of understanding of the use of conventions and uses them appropriately to clarify meaning, e.g., indentations, spacing, margins, highlighting, fonts, 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</li> </ul>
<b>Application</b> – The use of knowledge and skills to make connections within and between various contexts				
<b>Application of knowledge and skills</b> (e.g., concepts, strategies, processes) <b>in familiar contexts</b>	<ul style="list-style-type: none"> <li>– applies knowledge and skills about the writing process to create an advertisement of a new food product in familiar contexts with limited effectiveness</li> </ul>	<ul style="list-style-type: none"> <li>– applies knowledge and skills about the writing process to create an advertisement of a new food product in familiar contexts with some effectiveness</li> </ul>	<ul style="list-style-type: none"> <li>– applies knowledge and skills about the writing process to create an advertisement of a new food product in familiar contexts with considerable effectiveness</li> </ul>	<ul style="list-style-type: none"> <li>– applies knowledge and skills about the writing process to create an advertisement of a new food product in familiar contexts with a high degree of effectiveness</li> </ul>

Notes for students working individually:

## Appendix 32: My Writing Checklist

Look for students to

Writing

Revising

- remove or reorder words
- use words from word wall, dictionary, or thesaurus
- make effective use of adjectives and other words, phrases, or literary devices
- present ideas and information in a logical order
- use ideas that are important or relevant to the topic
- write the story with an introduction, body, and conclusion
- use vocabulary that persuades and involves the reader (audience)
- capture reader's attention in opening paragraph

Proofreading

- use correct indentations, spacing, margins, highlighting, fonts, and title
- use correct capitalization
- use correct spelling
- use correct grammar
- use correct punctuation
- use a variety of sentences
- write complex sentences that make sense
- connect ideas to the topic that are clear and easy to understand
- group similar ideas into paragraphs that are indented

Notes for students working in pairs and individually:

### Appendix 33: The Mitew and the Cannibal Hearts 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? How has your experience of writing influenced the way you read? In what way have your experiences with reading, viewing, and listening to texts changed the way you think about the audience for your writing?

What Students Felt About Reading/Writing
What Students Did Well During Reading/Writing
What Students Would Like To Do Better
How Student Experiences in Writing Influence Reading
How Student Experiences in Reading, Viewing, and Listening Influence Writing
Teacher Comments on Student Response Journals

## Appendix 34: My Omushkego Character Development 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
---	---	---	---	---

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 and as a whole class:

