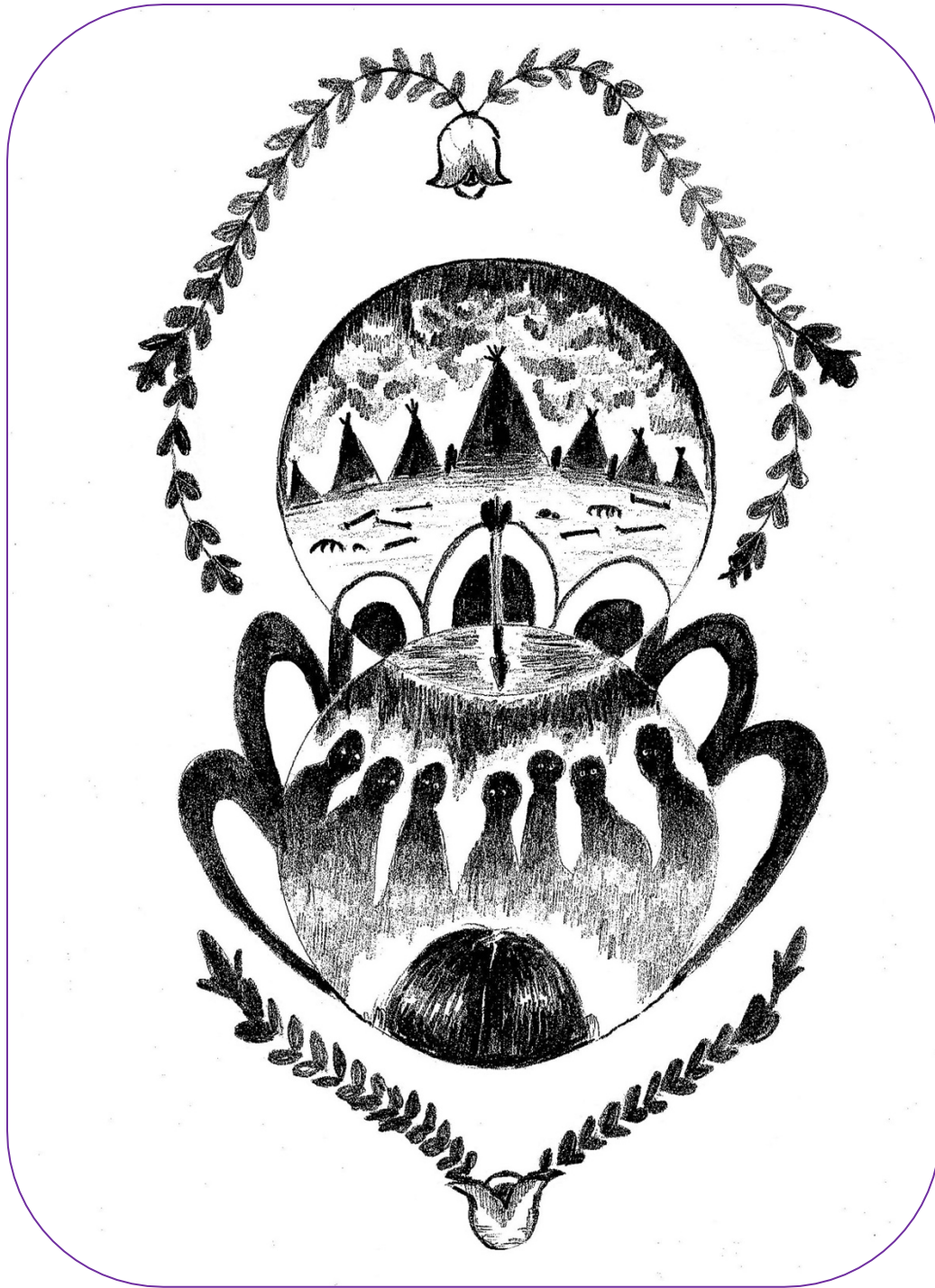


# Our Stories: Anway



**Omushkego Education Grade 8 Curriculum  
2019**



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**Omushkego Education Curriculum Units — Elementary: Grade 8 The Ontario Curriculum Language  
Strands: Oral Communication, Reading, and Writing  
Title: Our Stories: Anway**

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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: Anway* is an integrated literacy unit primarily designed to address expectations found in the Grade 8 Language strands: Oral Communication, Reading, and Writing. In addition, expectations from Grade 8 Omushkego Culture: Traditional Stories and Living Well, Grade 8 Health and Physical Education: Healthy Living, and Omushkego Character Development: Omushkego 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.”

In addition, these stories are part of a collection of *aataloohkana* or legends 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: Mihsiwiyashishuk (Quotation Stories)

Grade 4: Wisakaychak

Grade 5: Ayas

Grade 6: Pakaaksokan (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 described in this curriculum document can be found in the companion Grade 8 *Our Stories: Anway* resource document. The Anway stories used in this unit are about relationships and describe specific situations on the land and with others. They 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. These stories took place before the Europeans came: a time when the Omushkego people lived without access to steel, metal or guns.

### **About Resiliency**

Resiliency is the ability to bounce back or recover quickly from difficult life events or experiences. It is the result of interactions between these adverse experiences and protective factors. Developing these protective factors is particularly important in childhood.



In the late 1990s, the Centers for Disease Control and Prevention (CDC) conducted research on adverse childhood experiences (ACEs). The ACE Study measured 10 types of childhood trauma that occurred before the age of 18: physical, emotional (verbal), and sexual abuse; physical and emotional neglect; and mental illness (depression or suicide attempts), domestic violence (battered mother), divorce (separation or death), incarcerated relative, substance abuse (alcoholic or drug addict) as part of household disfunction. While these traumas were mentioned as the most common, other types of trauma exist, e.g., residential school. Each type of trauma counts as one. Therefore, a person who was sexually abused, had a mother who was treated violently, and had a family member in jail has an ACE score of three. These scores are meant as a guideline since adverse experiences may continue in adulthood.

The results of the ACE Study showed that childhood trauma was very common. Approximately, two thirds of the population studied had an ACE score of at least one. Most people experienced more than one type of trauma. Childhood trauma was directly linked with adult health and well-being. Higher ACE scores increased the risk of physical, mental (emotional), and social problems leading to increases in the following: lack of physical activity, smoking, alcoholism, drug use, missed work, severe obesity, diabetes, depression, suicide attempts, STDs, heart disease, cancer, stroke, COPD, and broken bones.

The presence of protective factors can lessen the impact of ACEs. Although the processes involved in supporting resilience are not well defined, individuals, parents, families, schools, and communities can influence the development of resiliency by the following:

- Developing close relationships with competent caregivers or other caring adults
- Enhancing parental resilience
- Offering caregiver knowledge and application of positive parenting skills
- Identifying and cultivating a sense of purpose (faith, culture, or identity)
- Encouraging individual developmental competencies (problem solving skills, self-regulation, resiliency skills, and agency)
- Supporting social and emotional health in children
- Providing a variety of social connections
- Delivering concrete support for parents and families
- Supporting health and development in communities and social systems

— adapted from <http://www.health.state.mn.us/divs/cfh/program/ace/resilience.cfm> [obtained January 23, 2019]

Resiliency provides children with a tool to deal with the stress from ACEs. In addition, resiliency helps children successfully adapt to difficult or challenging situations. Developing resiliency skills can reduce the effects of ACEs on childhood development and improve their health and well-being.

Al Siebert (2006) suggests that there are five levels of resiliency that can be learned. Consequently, many of these levels are included in culturally relevant activities found in the Our Stories curriculum. The five levels of resiliency and grades where they occur are as follows:

1. Maintaining Emotional Stability, Health, and Well-Being (Grade 2: Task 1 Investigating Our Selves)
2. Focusing Outward on Challenges: Good Problem-Solving Skills (Grade 2 and Grade 5)
3. Focusing Inward on the Roots of Resiliency: Strong Self-esteem, Self-confidence, Self-concept (Grade 5: Task 1 Investigating Our Relationships and Grade 8)
4. Developing Resiliency Skills and Attitudes (Grade 8: Task 1 Investigating Our Situations)
5. The Talent for Serendipity or the Ability to Convert Misfortune into Good Fortune

### Unit Summary

In this unit, students will investigate harmful situations on the land and with others and develop healthy responses to these situations. Next, they will listen to a local elder or storyteller tell a traditional story, *Anway and the Cannibals*, about interactions with people on the land and the importance of mitewin for survival as it relates to the culture of the Omushkego people. Then students will retell these stories orally and visually through storyboards. Following this, students will identify good reading strategies required for learning, read *Anway and the Cannibals*, and respond to a series of questions that demonstrate their understanding and ability to synthesize information from this story. Next, students will use graphic organizers to develop story ideas and use the writing process to develop their own story describing a specific situation involving Anway and the cannibals. Then they will identify good writing strategies to produce a final copy of their story. Finally, students will be asked to reflect on their reading and writing with emphasis on their feelings and thoughts during and after reading *Anway and the Cannibals* and writing about Anway. **Note:** An Our Stories: Anway bulletin board display should be set up before beginning this unit, e.g., collected photos of local storytellers and examples of local mystery stories or legends. 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: *Wife of Ketastotinewan* and *Wihtigo, or the Consequences of Not Listening*. The students will create a storyboard framework consisting of sketches and commentary for the *Wife of Ketastotinewan* story that they heard and produce a storyboard for an original encounter between a mitew and a wihtigo (Part I). Next, students will read *Wihtigo, or the Consequences of Not Listening* 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 and reading process (Part II). Then they will create a story describing a specific situation about the consequences or not listening. Finally, students will be asked to reflect on their reading and writing with emphasis on their feelings and thoughts during and after reading *Wife of Ketastotinewan* and *Wihtigo, or the Consequences of Not Listening* and writing about the consequences of not listening (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: Traditional Stories**

- 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

### **Omushkego Culture: Living Well**

- participating in group work
- observing and identifying ways to be helpful to teachers, parents and cultural teachers
- listening respectfully to the voices of those more experienced, especially elders and adults
- developing competence living (on or) off the land
- using appropriate Omushkego vocabulary and terminology to describe their inquiries and observations on the land, in school, or in community situations
- speaking using a clear voice and appropriate phrasing and expression in discussions on the land, in school, or in community situations
- practicing cultural ways or protocols for showing respect to an elder or cultural resource person
- demonstrating respectful behaviour towards others in the group
- behaving in culturally appropriate ways when learning from culture
- reflecting on the knowledge, skills, and values they have at present and how these can be used to contribute to the nation/community

### **Health and Physical Education**

- identifying people that can assist with injury prevention, emergencies, bullying, and abusive and violent situations
- identifying support services that can assist with injury prevention, emergencies, bullying, and abusive and violent situations
- applying appropriate living skills (e.g., personal skills, interpersonal skills, communication skills) and safety strategies

- explaining how a person’s actions can affect the feelings, self-concept, emotional well-being, and reputation of themselves and others

### **Omushkego Culture: Character Development**

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

### **Curriculum-Related Expectations for Assessment**

#### **Omushkego Culture:**

##### Traditional Stories

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

##### Understanding Omushkego Cultural Knowledge and Values

- recognize traditional stories about legendary or heroic figures, animals, trees, and landscape features,
- recognize words of guidance
- recognize stories told for entertainment,
- describe a series of events in a legend or story,
- describe how various elements in a tale or story function,

##### Developing Omushkego Cultural Skills

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

##### Investigating and Communicating Required Knowledge

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

##### Applying Omushkego Cultural Knowledge, Skills, and Values

- use their knowledge of elements of grammar and oral language structures to understand what they have heard,
- show respectful appreciation during a storytelling presentation.

## **Health and Physical Education:**

### Healthy Living

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

### Personal Safety and Injury Prevention

- identify situations that could lead to injury or death (e.g., head injuries in contact sports, spinal cord injuries from falls or diving into unknown water, injuries in car accidents) and describe behaviours that can help to reduce risk (e.g., wearing protective gear, especially helmets; thinking before acting; avoiding conflicts that could lead to violence; avoiding diving into unknown water; being cautious when driving or riding ATVs, tractors, boats, or snowmobiles; being aware of food safety when cooking and preparing food) [CT]

Teacher prompt: “Unintentional injury is a leading cause of death for children and youth in Canada. Adolescents need to be aware of the potential results associated with higher-risk activities. What are some possible consequences of injuries to the spinal cord or head?”

Student: “Spinal cord injuries can cause complete or partial paralysis. Severe head injuries can cause brain damage that may result in impairments of movement, sight, hearing, speech, cognitive functioning, or sensation or that may even lead to death.” Substance Use, Addictions, and Related Behaviours (C1.2)

- identify and describe the warning signs of substance misuse or abuse, addictions, and related behaviours (e.g., changes in behaviour, gradual withdrawal from social circles, a drop in academic performance) and the consequences that can occur (e.g., aggressive behaviours related to alcohol use that can lead to gender-based violence, dating violence, or sexual assault; financial problems resulting from online gambling; overdose as a result of misuse of prescription medications, including pain relievers; inability to make good decisions as a result of drug use; binge drinking and alcohol poisoning; injury, death, or legal charges resulting from accidents caused by impaired driving; self-harming behaviours, including cutting, related to mental illnesses such as depression that are exacerbated by substance abuse; fetal alcohol spectrum disorder [FASD] in children as a result of alcohol abuse by the mother during pregnancy) (C1.3)
- demonstrate the ability to assess situations for potential dangers (e.g., getting into a car with a stranger or an impaired, unlicensed, or inexperienced driver; dependencies or coercion in dating relationships; joining gangs; participating in violence; attending a party where alcohol or drugs are being used; using



cosmetic procedures or treatments such as piercing, tattooing, crash diets, or artificial tanning that involve potential health risks), and apply strategies for avoiding dangerous situations [CT]

Teacher prompt: “What are some things you could do instead of getting into a car with a driver who has been drinking?” Student: “I could call a family member or friend, stay over where I am, walk home with a friend if there is a safe route, or take a bus or taxi if one is available. I should have a plan and, if I can, carry money or a phone, so that I do not have to depend on someone else to get home safely.”

Teacher prompt: “What are some things to be aware of in a relationship to keep yourself safe?”

Student: “Thinking about what makes a relationship healthier is a good start. Things that could lead to danger in relationships include an uneven balance of power in the relationship and situations that involve alcohol or drugs. I can stay safer by defining my own limits, listening to my gut feelings, and letting others know what I am doing and where I am going. If something does not feel good or right, I need to have the confidence to tell the other person to stop immediately.” (C2.2)

- explain how stress affects mental health and emotional well-being, and demonstrate an understanding of how to use a variety of strategies for relieving stress and caring for their mental health (e.g., engaging in physical activity, listening to music, resting, meditating, talking with a trusted individual, practising smudging) [PS]

Teacher prompt: “Maintaining good mental health and emotional well-being involves balancing the different aspects of life: the physical, intellectual, social, emotional, and spiritual. It involves the ability to think, feel, act, and interact in a way that allows you to enjoy life and cope with challenges that arise. Signs of potential mental health difficulties can include being frequently sad or depressed, anxious, or rebellious; having difficulty paying attention; having problems with eating, sleeping, or getting along at school; or being addicted to substances. Everyone is vulnerable to emotional or mental stresses. What can you do to take care of your mental health?”

Student: “Being aware of my feelings and monitoring them can help. So can understanding that anyone can experience mental health difficulties and that getting help makes a big difference.”

Teacher prompt: “Stress can be positive and negative. Stress can motivate you to get things done, but it is also connected to things over which you have less control, like illness, death, or divorce, financial concerns, or environmental issues. Identify a situation in which students often feel stressed. How can you manage stress effectively?”

Student: “Students often feel stressed when they have too much to do. To cope, you need to plan your time and set priorities. Do the most important things first. Include some time for taking breaks and being active. Check off what you get done as you do it. Plan with a friend, if that helps you. Stress can be managed or relieved in many ways. Some people find that taking some personal time to reflect and think and do quiet things like rest, write, read, meditate, or listen to music works best for them. Others find that being physically active or interacting with others by talking through problems is helpful. Different things work for different people, and you have to find the way that works best for you. Some cultures have special ways of relieving stress. Some First Nation people, for example, use smudging to relieve stress. This is a practice in which people fan smoke from herbs like sage or sweetgrass over their bodies

to cleanse them of bad feelings and get rid of negative thoughts and energy. Afterwards, they feel renewed, physically, emotionally, mentally, and spiritually.” (C2.3)

- analyse the impact of violent behaviours, including aggression, anger, swarming, dating violence, and gender-based or racially based violence, on the person being targeted, the perpetrator, and bystanders, and describe the role of support services in preventing violence (e.g., help lines, school counsellors, social workers, youth programs, shelters, restorative justice programs) [CT]

Teacher prompt: “Managing emotions in heated situations is an essential skill. Consider this situation: Students are playing basketball on the playground; someone gets pushed aggressively and tempers flare. What is the impact on those playing and those watching?”

Student: “This situation could escalate into a fight. Someone could be hurt, and that could lead to suspension or assault charges and damage the relationships between the players on and off the court and in the classroom. It could scare or injure the people watching.”

Teacher prompt: “Gender-based violence includes any form of behaviour – psychological, physical, and sexual – that is based on an individual’s gender and is intended to control, humiliate, or harm the individual. When we say ‘gender-based violence’, we are often referring to violence against women and girls. Can you give me some examples?”

Student: “It can include physical assault in a relationship, sexual assault, or rape. It can also include things like having your rear end pinched in the hallway, having your top pulled down or lifted up, or being held down and touched.” (C3.2)

### **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 evaluate the effectiveness of the arguments on both sides of a class debate on an environmental, social, or global issue; to respond to feedback in peer conferences and student/teacher conferences) (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., follow the conversation and make relevant contributions in a group discussion; express interest in what is being said by commenting and questioning) (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; use a range of note-taking strategies to keep track of or summarize important points; use self-questioning to monitor understanding of what is being said) (1.3);

### *Demonstrating Understanding*

- demonstrate an understanding of the information and ideas in increasingly complex oral texts in a variety of ways (e.g., compare views about an oral text with two other classmates and prepare a joint summary to present to the class; cite details from an oral text to support their opinions about it in a small-group discussion; use visual art, music, or drama to represent 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: "Why might different audiences interpret the same oral text in different ways? Give examples to support your opinion." (1.5);

### *Extending Understanding*

- extend understanding of oral texts, including increasingly complex or difficult 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., respond in role as a character from an oral text while being interviewed by another student; discuss similarities and differences between oral and print texts on the same topic, focusing on specific elements such as the accuracy and relevance of information; debate the wisdom of the choices made by a historical personage depicted in an oral biography, based on ideas about what their own choices might have been) (1.6);

### *Analysing Texts*

- analyse a variety of complex or challenging oral texts in order to identify the strategies that have been used to inform, persuade, or entertain, and evaluate the effectiveness of those strategies (e.g., compare the tone and the ideas emphasized in speeches about non-smoking regulations by a tobacco company representative and a person with asthma and suggest how each approach would influence an audience) (1.7);

### *Presentation Strategies*

- identify a wide variety of presentation strategies used in oral texts, evaluate their effectiveness, and suggest other strategies that might have been as effective or more so (e.g., compare two oral presentations, with a focus on the effectiveness of the presentation strategies used by each speaker)

Teacher prompt: "Did the speakers use facial expressions, vocal effects, and body language appropriately? Did the use of these strategies make the message more convincing?" (1.9);

## 2. Speaking to Communicate

### *Purpose*

- identify a range of purposes for speaking in a variety of situations, both straightforward and more complex, and explain how the purpose and intended audience might influence the choice of speaking strategies (e.g., to introduce a speaker; to support the resolution in a debate; to dramatize a favourite poem; to explain a complex procedure to an individual or group; to work towards the solution to a problem with a partner) (2.1);

### *Interactive Strategies*

- demonstrate an understanding of appropriate speaking behaviour in most situations, using a variety of speaking strategies and adapting them to suit the purpose and audience (e.g., paraphrase different points of view on an issue to clarify alternative perspectives; affirm the contributions of others before responding; avoid making highly personal remarks in public or in formal situations) (2.2);

### *Clarity and Coherence*

- communicate in a clear, coherent manner, using a structure and style appropriate to the purpose, the subject matter, and the intended audience (e.g., combine logic with an appeal to emotion in a charity fund-raising speech; use a cause-and effect structure in a report on the rise of a political movement or the emergence of a contentious Aboriginal 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 effectively and engage the interest of their intended audience (e.g., use imagery, figurative language such as similes and analogies, and other stylistic elements such as idioms and onomatopoeia to evoke a particular mood in a dramatic monologue or an appeal for support) (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 changes in pitch to differentiate voices in a storytelling session; use tone and volume to clarify implied messages in a rap poem) (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., rehearse and use hand gestures and increased volume to emphasize points during a formal presentation) (2.6);

### *Visual Aids*

- use a variety of appropriate visual aids (e.g., photographs, multimedia, diagrams, graphs, charts, costumes, props, artefacts) to support and enhance oral presentations (e.g., use a chart to clarify the order of events in a report about a scientific breakthrough; use a video clip from an animated cartoon to show how sound is used to complement the image) (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 listening strategies help you to contribute effectively in a group discussion?"

"What questions do you ask yourself to check whether you are understanding what is being said?" "Can you identify the most effective elements in your oral presentation? How do you know they were effective?" "What would you do differently next time?" (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 your experience of creating media texts help you understand oral texts?" (3.2).

### **Omushkego Culture:**

#### Living Well

- **follow Omushkego culture and language practices;**

#### Understanding Omushkego Cultural Knowledge and Values

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

#### Developing Omushkego Cultural Skills

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

#### Investigating and Communicating Required Knowledge

- use appropriate Omushkego vocabulary and terminology to describe their inquiries and observations on the land, in school, or in community situations,
- speak using a clear voice and appropriate phrasing and expression in discussions on the land, in school, or in community situations,

#### Applying Omushkego Cultural Knowledge, Skills, and Values

- practice cultural ways or protocols for showing respect to an elder or cultural resource person,
- demonstrate respectful behaviour towards others in the group,
- behave in culturally appropriate ways when learning from culture,
- reflect on the knowledge, skills, and values they have at present and how these can be used to contribute to the nation/community.

### **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, novels, poetry, essays, science fiction, memoirs, scripts, satire), graphic texts (e.g., graphs and graphic organizers, charts and tables, surveys, maps, spreadsheets), and informational texts (e.g., essays, Canadian and global print and online sources, electronic texts, textbooks, dictionaries, thesauri, websites, transcripts) (1.1);

### *Purpose*

- identify a variety of purposes for reading and choose increasingly complex or difficult reading materials appropriate for those purposes (e.g., several online or print articles by the same author to identify consistency or change in the author's point of view; websites for information on a topic from different sources; stories from different cultures, including Aboriginal cultures, to compare treatments of similar themes) (1.2);

### *Comprehension Strategies*

- identify a variety of reading comprehension strategies and use them appropriately before, during, and after reading to understand increasingly complex or difficult texts (e.g., activate prior knowledge on a topic through dialogue or by developing mind maps; use visualization and comparisons with images in other texts or media to clarify impressions of characters, scenes, or concepts; ask questions to monitor and clarify understanding; identify important ideas; synthesize ideas to broaden understanding) (1.3);

### *Demonstrating Understanding*

- demonstrate understanding of increasingly complex and difficult texts by summarizing important ideas and explaining how the details support the main idea (e.g., theme or argument and supporting evidence in reviews, essays, plays, poems; key information and related data in public documents, online and print reference articles, manuals, surveys, graphs, tables and charts, websites, transcripts) (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 prompt: "How do the stated and unstated messages in the dialogue between these characters complicate the plot of this story? What details in the dialogue support your interpretation?" (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 texts, and to the world around them

Teacher prompts: "Do you have knowledge or experiences that affect the way you interpret the author's message?" "How does the author's approach differ from the approach in other articles you have read on this topic?" (1.6);

#### *Analysing Texts*

- analyse a variety of texts, including complex or difficult texts, and explain how the various elements in them contribute to meaning and influence the reader's reaction (e.g., narrative: rising action holds attention and creates suspense; report on an investigation: the opening paragraph tells the reader about the purpose, goals, and audience for the report)

Teacher prompts: "Why does the author spend so much time describing the preparation for the race?" "How does the information in the opening paragraph help you understand the rest of the report?" (1.7);

#### *Responding to and Evaluating Texts*

- evaluate the effectiveness of a text based on evidence taken from that text

Teacher prompts: "Were the instructions for doing the experiment clear and easy to follow? Why or why not?" "Were the author's arguments well supported by credible evidence? Did the arguments make sense? Why, or why not?" "Identify three uses of imagery in the poem and explain how they help the poet communicate the theme effectively." (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 environmental argument should include an economic perspective or an economic argument should include an environmental perspective)

Teacher prompt: "How will the addition of another perspective affect the impact or appeal of the text?" (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 memoir (e.g., the author's personality and/or special experience of the subject are an important part of the narrative, even if the author is not the subject of the narrative), graphic texts such as a map (e.g., the different colours for land and water help readers understand what geographical features they are looking at), and informational texts such as a magazine article (e.g., sidebars allow minor themes to be developed in detail without interrupting the main narrative) (2.1);

#### *Text Patterns*

- analyse increasingly complex texts to identify different types of organizational patterns used in them and explain how the patterns help communicate meaning (e.g., a "before-and-after" comparison in an advertisement; time order and cause and effect in an online magazine or newspaper article) (2.2);

### *Text Features*

- identify a variety of text features and explain how they help communicate meaning (e.g., tree diagrams, tables, endnotes, and "Works Cited" or "References" lists help readers locate information and understand its context)

Teacher prompt: "What do the types of sources in the 'References' list tell you about the author's research?" (2.3);

### *Elements of Style*

- identify a range of elements of style - including symbolism, irony, analogy, metaphor, and other rhetorical devices - and explain how they help communicate meaning and enhance the effectiveness of texts (e.g., the use of dramatic irony, in which the audience understands the implications of words or actions better than the characters do themselves, can create humour or a sense of foreboding) (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 in the classroom; words from shared-, guided-, and independent- reading texts, electronic texts, and resource material used 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., base words, prefixes, suffixes, phrases, sentences, and visuals that activate existing knowledge of oral and written language);
  - syntactic (language structure) cues (e.g., word order and the relationship between words, language patterns, punctuation);
  - graphophonic (phonological and graphic) cues (e.g., familiar words within larger words, syllables within larger words, similarities between words with known spelling patterns and unknown words)

Teacher prompt: "Read to the end of the paragraph and see if the context will help you solve the word. Is the word essential to your understanding? If so, reread and see if you can solve the word by..." (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., orally read to entertain a younger class, using suitable emphasis, intonation, and phrasing) (3.3);

## 4. Reflecting on Reading Skills and Strategies

### *Metacognition*

- identify 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/reflective journal, how they can use these and other strategies to improve as readers

Teacher prompts: "What strategies do you use most consistently to help you understand a new text?"

"What types of questions do you ask yourself to help you monitor your reading?" "What 'fix-up'



strategies do you use when you don't understand?" "What strategies do you use confidently and effectively?" (4.1);

#### *Interconnected Skills*

- explain, in conversation with the teacher and/or peers or in a reader's notebook/reflective journal, how their skills in listening, speaking, writing, viewing, and representing help them make sense of what they read

Teacher prompts: "Did watching the television program about space exploration help you when you were reading the newspaper reports of the space probe?" "How does creating online texts help you read electronic texts?" "What lessons have you learned as a writer/listener that will make you a better reader?" (4.2).

#### **Language: Writing**

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

#### 1. Developing and Organizing Content

##### *Purpose and Audience*

- identify the topic, purpose, and audience for more complex writing forms (e.g., a personal memoir about the school experience to share with classmates, family, and friends at graduation; a report on a topic of current interest in the style of a newspaper article, including headlines, for a school or community newspaper; a campaign flyer or brochure to promote a candidate for school government) (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 sources (e.g., produce a plan and timeline for carrying out research tasks; interview people with knowledge of the topic; identify and use 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 using electronic graphic organizers, tables, charts) (1.4);

### *Organizing Ideas*

- identify and order main ideas and supporting details and group them into units that could be used to develop a summary, a debate, or a report of several paragraphs, using a variety of strategies (e.g., making jot notes; making sketchboard outlines of a procedure or series of events) and organizational patterns (e.g., combined/multiple orders such as order of importance 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 planning and research if necessary (e.g., check for depth and breadth of coverage of the topic) (1.6);

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

### *Form*

- write complex texts of a variety of lengths using a wide range of forms (e.g., a memoir of a significant Canadian; a report comparing the economies of two nations and explaining how a new industry might affect each nation's economy; briefing notes for an oral debate outlining both sides of an argument, including appeals to both logic and emotion; a narrative in the style of a particular author, adding to or extending a text by that author; an original satirical, science-fiction, or realistic fiction piece modelled on the structures and conventions of the genre; a free verse or narrative poem, or a limerick) (2.1);

### *Voice*

- establish a distinctive voice in their writing appropriate to the subject and audience, (e.g., use emotive language to persuade the audience to share their feelings, and explain the effect they think it will have on the audience) (2.2);

### *Word Choice*

- regularly use vivid and/or figurative language and innovative expressions in their writing (e.g., adjective phrases: The car with the fluorescent red racing stripe; adverb phrases: He walked with the gait of a sailor; specialized vocabulary and terminology; analogies and idioms)

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 types and structures for different purposes (e.g., to alter the pace or mood), with a focus on using a range of relative pronouns (e.g., who, which), subordinate conjunctions (e.g., whenever, because, although), and both the active and passive voice (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 respond to other points of view, if appropriate

Teacher prompt: "How can you address in your writing the questions that would come from others who hold a different point 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 depth of content and appropriateness of tone

Teacher prompts: "Are there any key ideas that are missing or need more explanation?" "Does your writing have an identifiable tone (e.g., sincerity, humour, horror, irony, pathos)? Is the tone appropriate to the subject matter? Does it accurately reflect your point of view?" (2.6);

#### *Revision*

- make revisions to improve the content, clarity, and interest of their written work, using a variety of strategies (e.g., use sticky notes while rereading to record questions and ideas; cut and paste to improve logic of organization; add or substitute words and phrases, including vocabulary from other subject areas; use idioms, figurative language, and rhetorical devices such as analogy to achieve particular effects; adjust sentence length, type, and complexity to suit the audience and purpose; use patterns such as repetition with variations to emphasize important points and hold the attention of the audience)

Teacher prompt: "Could you use two different sentence lengths and patterns to highlight the two points of view in your argument?" (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., orally emphasize differences in easily confused words: affect/effect, technicality/technically; compare complicated words to words with known letter patterns; use knowledge of the history of a word to help spell it: sheep herder/shepherd; use knowledge of familiar words to spell technical terms) (3.2);

#### *Vocabulary*

- confirm spellings and word meanings or word choice using a wide variety of resources appropriate for the purpose (e.g., locate entry words, pronunciation keys, prefixes, and information about word origins in online and print dictionaries, including thematic dictionaries such as a dictionary of synonyms, antonyms, and homonyms, a science dictionary) (3.3);

#### *Punctuation*

- use punctuation appropriately to communicate their intended meaning in more complex writing forms, including forms specific to different subjects across the curriculum, with a focus on the use of: commas to separate introductory phrases from the main part of a sentence and to separate words, phrases, and clauses in a series; quotation marks to distinguish words being discussed as words and to indicate titles; ellipses (...) and dashes to indicate sentence breaks, ambiguities, or parenthetical statements (3.4);

### *Grammar*

- use parts of speech correctly to communicate their meaning clearly, with a focus on subject/verb agreement and the use of nouns, pronouns, adjectives, adverbs, and prepositions (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; use an imaginative text layout, drawings, and a table of contents in a class poetry anthology for the school library; use a spreadsheet to display detailed specific information) (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 learned/How I learned it/How I can use it)  
Teacher prompt: "Explain how you used your writer's notebook/journal 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 prompts: "How does assuming the role of the reader of your own writing help you revise your writing?" "How do you think listening to oral texts has helped you become a better writer?" "How can reading texts from different cultures improve your writing?" (4.2);

### *Portfolio*

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

## **Omushkego Culture:**

### Character Development

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

### Values

- 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);
- 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 Omushkego Curriculum Grade 4 to Grade 8, Culture, 2014*, p. 240.

### **Rubrics, Checklists, Rating Scale, and Anecdotal Record 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 knowledge and understanding and communication 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: Wife of Ketastotinewan 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:

## 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
- follow the conversation and make relevant contributions in a group discussion
- cite details from an oral text to support their opinions about it in a small-group discussion

Notes for students working individually and in pairs:



## 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 and volume
- use changes in pitch to differentiate voices in a storytelling session
- 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
- express interest in what is being said by commenting and questioning
- work towards the solution to a problem with a partner
- assume a leadership role in discussions

Notes for students working individually and in pairs:

## Reading Our Stories: Wihtigo, or the Consequences of Not Listening 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				
<b>Expression and organization of ideas and information</b> (e.g., clear expression, logical organization) <b>in oral, visual, and written forms, including media</b>	– identifies the simple elements of the plot from the text in a limited way	– shows some understanding of some elements of the plot from the text	– conveys an understanding of the elements of the plot	– selects the most appropriate examples of element of the plot and conveys a full understanding of them

<b>forms</b> (Parts 5 and 6 and 8 and 9)	<ul style="list-style-type: none"> <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>– 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>– 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>– 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>
<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)	<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 rising action</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 rising action</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 rising action</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 rising action</li> </ul>
<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)	<ul style="list-style-type: none"> <li>– makes connections between the text and personal experience with limited effectiveness</li> </ul>	<ul style="list-style-type: none"> <li>– makes connections between the text and personal experience with some effectiveness</li> </ul>	<ul style="list-style-type: none"> <li>– makes connections between the text and personal experience with considerable effectiveness</li> </ul>	<ul style="list-style-type: none"> <li>– makes connections between the text and personal experience with a high degree of effectiveness</li> </ul>

Notes for students working individually:

## 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:

## Writing Our Stories: Consequences of Not Listening 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)	– demonstrates limited understanding of wihtigos in Omushkego culture	– demonstrates some understanding of wihtigos in Omushkego culture	– demonstrates considerable understanding of wihtigos in Omushkego culture	– demonstrates thorough understanding of wihtigos in Omushkego culture
<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, ... literacy, metacognition, invention)	– uses creative writing process to describe a specific situation involving wihtigos with limited effectiveness	– uses creative writing process to describe a specific situation involving wihtigos with some effectiveness	– uses creative writing process to describe a specific situation involving wihtigos with considerable effectiveness	– uses creative writing process to describe a specific situation involving wihtigos 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</b> , including media forms	– 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 harmful situations on the land and with others in the past with limited effectiveness</li> </ul>	<ul style="list-style-type: none"> <li>– applies knowledge and skills about harmful situations on the land and with others in the past with some effectiveness</li> </ul>	<ul style="list-style-type: none"> <li>– applies knowledge and skills about harmful situations on the land and with others in the past with considerable effectiveness</li> </ul>	<ul style="list-style-type: none"> <li>– applies knowledge and skills about harmful situations on the land and with others in the past with a high degree of effectiveness</li> </ul>

Notes for students working individually:

## 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 (conflict), 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:

## Wihtigo, or the Consequences of Not Listening 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



## My Omushkego Character Development Rating Scale

Name: \_\_\_\_\_

Date: \_\_\_\_\_

Look for the following:

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

listens to, is considerate of, and honours themselves (respect for themselves)	1	2	3	4
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listens to, is considerate of, and honours students (respect for students)	1	2	3	4
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listens to, is considerate of, and honours elders (respect for elders)	1	2	3	4
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recognizes, values, and enjoys their own language, traditions, and culture (appreciation for their culture)	1	2	3	4
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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
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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
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develop a willingness to put up with anything that annoys, troubles or hurts without losing self-control (patience)	1	2	3	4
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Notes for students working individually and as a whole class:

### **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](http://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 Omushkego legends          strips of paper</p> <p><i>Anway and the Cannibals</i> in Louis Bird. (2007) <i>The Spirit Lives in the Mind</i>. Kingston, ON: McGill-Queen’s University Press, pp. 116–122.</p> <p><i>Ketastotinewan</i> in Louis Bird. (2007). <i>The Spirit Lives in the Mind</i>. Kingston, ON: McGill-Queen’s University Press, pp. 125–126.</p> <p><i>Wife of Ketastotinewan</i> in Louis Bird. (2007). <i>The Spirit Lives in the Mind</i>. Kingston, ON: McGill-Queen’s University Press, pp. 140–141.</p> <p><i>Wihigo, or the Consequences of Not Listening</i> in Louis Bird. (2007). <i>The Spirit Lives in the Mind</i>. Kingston, ON: McGill-Queen’s University Press, pp. 146–148.</p> <p>Georgina Fox. (2001). <i>Another Time When Wee-sa-kachak Was Walking</i>. Timmins, ON: Ojibway and Cree Cultural Centre.</p> <p>Issac Gliddy. (2001). <i>Cha-ka-pas and his Sister</i>. Timmins, ON: Ojibway and Cree Cultural Centre.</p> <p>Issac Gliddy. (2001). <i>Great Horned Owl and the Rapids</i>. Timmins, ON: Ojibway and Cree Cultural Centre.</p> <p>Lizzie Matthews. (2000). <i>Wee-sa-ki-jahk and the Trees</i>. Timmins, ON: Ojibway and Cree Cultural Centre.</p> <p>Albert Mattinas, Raphael Wabano, Joseph Iahtail, John Hookimaw, Simeon Metat. (2000). <i>One Time When Wee-sa-ki-jahk Was Walking</i>. Timmins, ON: Ojibway and Cree Cultural Centre.</p> <p>Raphael Wabano and Michael Patrick. (2000). <i>Big Skunk, and Wolverine and the Wolves</i>. Timmins, ON: Ojibway and Cree Cultural Centre.</p> <p>chart paper          markers</p> <p>Appendix 1: Omushkego Character Development (Caring behaviours) and Bullying (Uncaring behaviours) Checklist</p> <p>Appendix 2: Local Storytellers, Local Stories, and Local Situations Knowledge Rubric</p> <p>Appendix 3: Listening and Speaking Anecdotal Record</p>	<p><i>For the Student</i></p> <p>Initial Task:          coloured pencils</p> <p>Student Worksheet #1: Omushkego Character Development (Caring Behaviours and Bullying (Uncaring Behaviours) Checklist</p> <p>Student Worksheet #2: Local Harmful Situations</p>
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<p>Task 1:  positive and negative effects of stress, healthy stress management strategies, effective communications strategies, and twelve resiliency skills and attributes charts  chart paper  flip chart  markers  word wall  white board  <i>teacher background information resources</i>  Manitoba Education and Training. (2002). Grade 8 Personal Health and Social Management in <i>Grades 5 to 8 Physical Education/Health Education</i>. MB: Winnipeg <a href="https://www.edu.gov.mb.ca/k12/cur/physhlth/foundation/5-8/8-personal.pdf">https://www.edu.gov.mb.ca/k12/cur/physhlth/foundation/5-8/8-personal.pdf</a> [obtained January 16, 2019]  Prince Edward Island Department of Education and Early Childhood Development. (2009). <i>Grade 8 Health Curriculum</i>. PE: Charlottetown. <a href="https://www.princeedwardisland.ca/sites/default/files/publications/eelc_health_8.pdf">https://www.princeedwardisland.ca/sites/default/files/publications/eelc_health_8.pdf</a> [obtained January 16, 2019]  Centre for Addiction and Mental Health. (2019). Stress <a href="https://www.camh.ca/en/health-info/mental-illness-and-addiction-index/stress?gclid=EAIaIQobChMI5Pn_ppiC4AIVjLXACh2t5giZEAAYASAAEgK0m_D_BwE">https://www.camh.ca/en/health-info/mental-illness-and-addiction-index/stress?gclid=EAIaIQobChMI5Pn_ppiC4AIVjLXACh2t5giZEAAYASAAEgK0m_D_BwE</a> [obtained January 16, 2019]  American Psychological Association. (2019). The Road to Resilience <a href="https://www.apa.org/helpcenter/road-resilience.aspx">https://www.apa.org/helpcenter/road-resilience.aspx</a> [obtained January 16, 2019]  Breazeale, Ron. (2012). The Eleven Skills and Attributes That Can Increase Resilience in Psychology Today <a href="https://www.psychologytoday.com/ca/blog/in-the-face-adversity/201201/the-eleven-skills-and-attitudes-can-increase-resilience">https://www.psychologytoday.com/ca/blog/in-the-face-adversity/201201/the-eleven-skills-and-attitudes-can-increase-resilience</a> [obtained January 16, 2019]  Appendix 4: Harmful Situations on the Land and with Others BAK-up Plan Rubric  Appendix 5: Effects of Stress Organizer Rubric  Appendix 6: Healthy Stress Management Checklist and Response Journal  Appendix 7: Healthy Responses to Harmful Situations Plans Rating Scale  Appendix 8: Twelve Resiliency Skills and Attributes Checklist and Response Journal Anecdotal Record</p>	<p>Task 1:  strips of paper  Student Worksheet #3: Harmful Situations on the Land BAK-up Plan  Student Worksheet #4: Harmful Situations with Others BAK-up Plan  Student Worksheet #5: Effects of Stress Organizer  Student Worksheet #6: Healthy Stress Management Checklist and Response Journal  Student Worksheet #7: Healthy Responses to Harmful Situations Plans  Student Worksheet #8: Twelve Resiliency Skills and Attributes Checklist and Response Journal</p>
<p>Task 2:  listening and speaking charts  local elder or storyteller  audio-visual recording equipment  <i>Anway and the Cannibals</i> in Louis Bird. (2007). <i>The Spirit Lives in the Mind</i>. Kingston, ON: McGill-Queen’s University Press, pp. 116–122.</p>	<p>Task 2:  pencils  Student Worksheet #9: My Listening and Speaking  Student Worksheet #10: Retelling Our Stories: Anway and the Cannibals  Student Worksheet #11: Local Storyteller’s Visit Response Journal</p>

<p><i>Ketastotinewan</i> in Louis Bird. (2007). <i>The Spirit Lives in the Mind</i>. Kingston, ON: McGill-Queen’s University Press, pp. 125–126.</p> <p><i>Wife of Ketastotinewan</i> in Louis Bird. (2007). <i>The Spirit Lives in the Mind</i>. Kingston, ON: McGill-Queen’s University Press, pp. 140–141.</p> <p><i>Wihitigo, or the Consequences of Not Listening</i> in Louis Bird. (2007). <i>The Spirit Lives in the Mind</i>. Kingston, ON: McGill-Queen’s University Press, pp. 146–148.</p> <p>television</p> <p>digital recordings of <i>Anway and the Cannibals</i>, <i>Ketastotinewan</i>, <i>Wife of Ketastotinewan</i>, and <i>Wihitigo, or the Consequences of Not Listening</i></p> <p>chart paper</p> <p>Appendix 9: My Listening and Speaking Checklist</p> <p>Appendix 10: Local Community Elder’s Visit Listening, Speaking, and Character Development Rating Scale</p> <p>Appendix 11: Retelling Our Stories: Anway and the Cannibals Rubric</p> <p>Appendix 12: Local Storyteller’s Visit Anecdotal Record</p>	
<p>Task 3:</p> <p><i>Anway and the Cannibals</i> text</p> <p>chart paper</p> <p>reading and writing charts</p> <p>list of literary and stylistic devices</p> <p>digital recording of elder’s storytelling session of <i>Anway and the Cannibals</i></p> <p>digital recording of <i>Ketastotinewan</i> or order <i>How Humans Became Weethitigo</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>Appendix 13: Reading Our Stories: Anway and the Cannibals Rubric</p> <p>Appendix 14: My Reading Checklist</p> <p>Appendix 15: Writing Our Stories: Anway and the Cannibals Rubric</p> <p>Appendix 16: My Writing Checklist</p> <p>Appendix 17: Anway and the Cannibals Reading and Writing Anecdotal Record</p> <p>Appendix 18: Reading, Writing, and Character Development Rating Scale</p>	<p>Task 3:</p> <p>reader’s notebook</p> <p>pencils</p> <p>lined paper</p> <p>word processor software</p> <p>computer work stations (4)</p> <p>Student Worksheet #12: Reading Our Stories: Anway and the Cannibals Rubric</p> <p>Student Worksheet #13: Reading Our Stories: Anway and the Cannibals</p> <p>Student Worksheet #14: My Reading</p> <p>Student Worksheet #15: Writing Our Stories: My Anway and the Cannibals Story Map</p> <p>Student Worksheet #16: My Writing</p> <p>Student Worksheet #17: My Reading and Writing Response Journal</p>
<p>Culminating Task:</p> <p>Part I</p> <p>digital recording of <i>Wife of Ketastotinewan</i></p> <p>television</p> <p><i>Wife of Ketastotinewan</i> in Louis Bird. (2007). <i>The Spirit Lives in the Mind</i>. Kingston, ON: McGill-Queen’s University Press, pp. 140–141.</p> <p>Appendix 19: Retelling Our Stories: Wife of Ketastotinewan Rubric</p> <p>Appendix 20: My Listening and Speaking Checklist</p>	<p>Culminating Task:</p> <p>Part I</p> <p>pencils</p> <p>Retelling Our Stories: Wife of Ketastotinewan (in Culminating Task Student Booklet)</p> <p>My Speaking and Listening Checklist (in Culminating Task Student Booklet)</p>

<p>Part II</p> <p><i>Wife of Ketastotinewan</i> text</p> <p><i>Wihtigo, or the Consequences of Not Listening</i> text</p> <p><i>Wife of Ketastotinewan</i> in Louis Bird. (2007). <i>The Spirit Lives in the Mind</i>. Kingston, ON: McGill-Queen’s University Press, pp. 140–141.</p> <p><i>Wihtigo, or the Consequences of Not Listening</i> in Louis Bird. (2007). <i>The Spirit Lives in the Mind</i>. Kingston, ON: McGill-Queen’s University Press, pp. 146–148.</p> <p>list of literary and stylistic devices</p> <p>Appendix 21: Reading Our Stories: Wihtigo, or the Consequences of Not Listening Rubric</p> <p>Appendix 22: My Reading Checklist</p> <p>Part III</p> <p>lists of adjectives and descriptive phrases</p> <p>television</p> <p>digital recordings of <i>Wife of Ketastotinewan</i> and <i>Wihtigo, or the Consequences of Not Listening</i></p> <p>Appendix 23: Writing Our Stories: Consequences of Not Listening Rubric</p> <p>Appendix 24: My Writing Checklist</p> <p>Appendix 25: Wihtigo, or the Consequences of Not Listening Reading and Writing Anecdotal Record</p> <p>Appendix 26: Omushkego Character Development Rating Scale</p>	<p>Part II</p> <p>pencils</p> <p>Reading Our Stories: Wihtigo, or the Consequences of Not Listening Rubric (in Culminating Task Student Booklet)</p> <p>Reading Our Stories: Wihtigo, or the Consequences of Not Listening (in Culminating Task Student Booklet)</p> <p>My Reading Checklist (in Culminating Task Student Booklet)</p> <p>Part III</p> <p>pencils</p> <p>lined paper</p> <p>word processor software</p> <p>computer work stations (4)</p> <p>Writing Our Stories: Consequences of Not Listening (in Culminating Task Student Booklet)</p> <p>My Writing Checklist (in Culminating Task Student Booklet)</p> <p>Wihtigo, or the Consequences of Not Listening Reading and Writing Response Journal (in Culminating Task Booklet)</p> <p>My Omushkego Character Development rating Scale (in Culminating Task Booklet)</p> <p>television</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. *Anway* 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. *Pakaaskokan* 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 2,000 minutes or 20 literacy blocks (100 minute periods).

**Summary of Tasks** 2,000 minutes (20 literacy blocks)

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

Task 1: Investigating Our Situations 400 minutes (4 literacy blocks)

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

Task 3: Reading and Writing Our Stories 600 minutes (6 literacy blocks)

Culminating Task: Finding Out About More Stories 500 minutes (5 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 Situations**

**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 harmful situations with the land and others. In addition, students will be asked to identify those behaviours that contribute to their personal mental health and emotional 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);**

Health and Physical Education: Healthy Living

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

- **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);**

- **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);**

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.**

### **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.

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, *Pakaaskokan* and *Mysteries in the Skies* from the Grade 6 curriculum, and *We-mis-shoosh*, *Ice Hearts*, and *The Mitew and the Cannibal Hearts* in the Grade 7 curriculum. Print title of each story on slips of paper. Read each with students and place on bulletin board under the following heading: Local Stories. **Note:** Do not show students these texts as the emphasis is on the oral tradition (listening and speaking). Be prepared and familiar with these stories in the event that students are not aware of them.

6. State that many of these local stories or legends are about relationships with the land and with others and how people have adapted to these. Ask students to identify and describe some of the relationships they have with the land and others. Then ask students the following: What are some situations that could be harmful on the land and with others? Record responses on chart paper with the following headings: Harmful Situations on the Land and Harmful Situations with Others. (Brainstorming) Have students draw pictures of harmful situations on the land or with others and write a phrase describing these

situations on Student Worksheet #2: Local Harmful Situations. Then ask students the following: What strategies would you use if you were in a potentially harmful or dangerous situation on the land or with others? What are some things to be aware of in a relationship to keep yourself safe?

**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 Situations 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

strips of paper

*Anway and the Cannibals* in Louis Bird. (2007) *The Spirit Lives in the Mind*. Kingston, ON: McGill-Queen's University Press, pp. 116–122.

*Ketastotinewan* in Louis Bird. (2007). *The Spirit Lives in the Mind*. Kingston, ON: McGill-Queen's University Press, pp. 125–126.

*Wife of Ketastotinewan* in Louis Bird. (2007). *The Spirit Lives in the Mind*. Kingston, ON: McGill-Queen's University Press, pp. 140–141.

*Wihtigo, or the Consequences of Not Listening* in Louis Bird. (2007). *The Spirit Lives in the Mind*. Kingston, ON: McGill-Queen's University Press, pp. 146–148.

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

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

Issac Gliddy. (2001). *Great Horned Owl and the Rapids*. Timmins, ON: Ojibway and Cree Cultural Centre.

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

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

Raphael Wabano and Michael Patrick. (2000). *Big Skunk, and Wolverine and the Wolves*. Timmins, ON: Ojibway and Cree Cultural Centre.

chart paper

markers

coloured pencils

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

Student Worksheet #2: Local Harmful Situations

## Task 1: Investigating Our Situations

**Time:** 400 minutes (4 literacy blocks)

**Description:** In this task, students will investigate harmful situations on the land and with others and develop healthy responses to these situations. Initially, students will develop BAK-up plans to avoid risk and trouble in harmful situations. Next, they describe the types of risks, causes of stress, and classify the positive and negative effects of stress. Students will identify healthy stress management strategies and apply these to their everyday lives. Then they will develop realistic healthy responses to harmful situations on the land and with others by working in pairs. Finally, students will identify resiliency skills and attributes and discover how to develop these skills at a personal level.

### Expectations:

Health and Physical Education: Healthy Living

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

Personal Safety and Injury Prevention

- identify situations that could lead to injury or death (e.g., head injuries in contact sports, spinal cord injuries from falls or diving into unknown water, injuries in car accidents) and describe behaviours that can help to reduce risk (e.g., wearing protective gear, especially helmets; thinking before acting; avoiding conflicts that could lead to violence; avoiding diving into unknown water; being cautious when driving or riding ATVs, tractors, boats, or snowmobiles; being aware of food safety when cooking and preparing food) [CT]

Teacher prompt: “Unintentional injury is a leading cause of death for children and youth in Canada. Adolescents need to be aware of the potential results associated with higher-risk activities. What are some possible consequences of injuries to the spinal cord or head?”

Student: “Spinal cord injuries can cause complete or partial paralysis. Severe head injuries can cause brain damage that may result in impairments of movement, sight, hearing, speech, cognitive functioning, or sensation or that may even lead to death.” Substance Use, Addictions, and Related Behaviours (C1.2)

- identify and describe the warning signs of substance misuse or abuse, addictions, and related behaviours (e.g., changes in behaviour, gradual withdrawal from social circles, a drop in academic performance) and the consequences that can occur (e.g., aggressive behaviours related to alcohol use that can lead to gender-based violence, dating violence, or sexual assault; financial problems resulting from online gambling; overdose as a result of misuse of prescription medications, including pain relievers; inability to make good decisions as a result of drug use; binge drinking and alcohol poisoning;

injury, death, or legal charges resulting from accidents caused by impaired driving; self-harming behaviours, including cutting, related to mental illnesses such as depression that are exacerbated by substance abuse; fetal alcohol spectrum disorder [FASD] in children as a result of alcohol abuse by the mother during pregnancy) (C1.3)

- demonstrate the ability to assess situations for potential dangers (e.g., getting into a car with a stranger or an impaired, unlicensed, or inexperienced driver; dependencies or coercion in dating relationships; joining gangs; participating in violence; attending a party where alcohol or drugs are being used; using cosmetic procedures or treatments such as piercing, tattooing, crash diets, or artificial tanning that involve potential health risks), and apply strategies for avoiding dangerous situations [CT]

Teacher prompt: “What are some things you could do instead of getting into a car with a driver who has been drinking?” Student: “I could call a family member or friend, stay over where I am, walk home with a friend if there is a safe route, or take a bus or taxi if one is available. I should have a plan and, if I can, carry money or a phone, so that I do not have to depend on someone else to get home safely.”

Teacher prompt: “What are some things to be aware of in a relationship to keep yourself safe?”

Student: “Thinking about what makes a relationship healthier is a good start. Things that could lead to danger in relationships include an uneven balance of power in the relationship and situations that involve alcohol or drugs. I can stay safer by defining my own limits, listening to my gut feelings, and letting others know what I am doing and where I am going. If something does not feel good or right, I need to have the confidence to tell the other person to stop immediately.” (C2.2)

- explain how stress affects mental health and emotional well-being, and demonstrate an understanding of how to use a variety of strategies for relieving stress and caring for their mental health (e.g., engaging in physical activity, listening to music, resting, meditating, talking with a trusted individual, practising smudging) [PS]

Teacher prompt: “Maintaining good mental health and emotional well-being involves balancing the different aspects of life: the physical, intellectual, social, emotional, and spiritual. It involves the ability to think, feel, act, and interact in a way that allows you to enjoy life and cope with challenges that arise. Signs of potential mental health difficulties can include being frequently sad or depressed, anxious, or rebellious; having difficulty paying attention; having problems with eating, sleeping, or getting along at school; or being addicted to substances. Everyone is vulnerable to emotional or mental stresses. What can you do to take care of your mental health?”

Student: “Being aware of my feelings and monitoring them can help. So can understanding that anyone can experience mental health difficulties and that getting help makes a big difference.”

Teacher prompt: “Stress can be positive and negative. Stress can motivate you to get things done, but it is also connected to things over which you have less control, like illness, death, or divorce, financial concerns, or environmental issues. Identify a situation in which students often feel stressed. How can you manage stress effectively?”

Student: “Students often feel stressed when they have too much to do. To cope, you need to plan your time and set priorities. Do the most important things first. Include some time for taking breaks and being active. Check off what you get done as you do it. Plan with a friend, if that helps you. Stress can be

managed or relieved in many ways. Some people find that taking some personal time to reflect and think and do quiet things like rest, write, read, meditate, or listen to music works best for them. Others find that being physically active or interacting with others by talking through problems is helpful. Different things work for different people, and you have to find the way that works best for you. Some cultures have special ways of relieving stress. Some First Nation people, for example, use smudging to relieve stress. This is a practice in which people fan smoke from herbs like sage or sweetgrass over their bodies to cleanse them of bad feelings and get rid of negative thoughts and energy. Afterwards, they feel renewed, physically, emotionally, mentally, and spiritually.” (C2.3)

- analyse the impact of violent behaviours, including aggression, anger, swarming, dating violence, and gender-based or racially based violence, on the person being targeted, the perpetrator, and bystanders, and describe the role of support services in preventing violence (e.g., help lines, school counsellors, social workers, youth programs, shelters, restorative justice programs) [CT]

Teacher prompt: “Managing emotions in heated situations is an essential skill. Consider this situation: Students are playing basketball on the playground; someone gets pushed aggressively and tempers flare. What is the impact on those playing and those watching?”

Student: “This situation could escalate into a fight. Someone could be hurt, and that could lead to suspension or assault charges and damage the relationships between the players on and off the court and in the classroom. It could scare or injure the people watching.”

Teacher prompt: “Gender-based violence includes any form of behaviour – psychological, physical, and sexual – that is based on an individual’s gender and is intended to control, humiliate, or harm the individual. When we say ‘gender-based violence’, we are often referring to violence against women and girls. Can you give me some examples?”

Student: “It can include physical assault in a relationship, sexual assault, or rape. It can also include things like having your rear end pinched in the hallway, having your top pulled down or lifted up, or being held down and touched.” (C3.2)

#### 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);
- 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);
- 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 local harmful situations on the land, e.g., snowmobiling or riding ATVs on winter road, land, rivers or lakes over ice, boating (canoeing) on rivers or in the bay, driving trucks or riding ATVs on community or winter roads, practicing traditional pursuits (hunting, fishing trapping, camping), diving or jumping into unknown water, or walking on ice during freeze-up or break-up; and with others, e.g., getting into a truck with impaired, unlicensed, or inexperienced driver, dependencies or coercion in dating or other relationships, joining gangs, participating in fighting or other forms of violence, walking alone at night, finding a stranger at your door, or attending a party where alcohol or drugs are being used from their drawings. Place key descriptive words or phrases from this review on word wall or list on chart paper: Harmful Situations on the Land Harmful Situations with Others. **Note:** Prior to this task, place other key words used in this task on a word wall for future reference. (Word Wall)

2. Restate that many local stories or legends, e.g., *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, *Pakaaskokan* and *Mysteries in the Skies* from the Grade 6 curriculum, and *We-mis-shoosh*, *Ice Hearts*, and *The Mitew and the Cannibal Hearts* in the Grade 7 curriculum. involve animals and landscapes found around their community and that these legends are about relationships and describe specific situations on the land and with others.

3. Suggest that being connected to others in healthy relationships can provide support and caring. This is one of the most important factors in handling adversity or resiliency. State that resiliency is the ability to bounce back or recover quickly from difficult life events, experiences, or situations. Being able to take care of your yourself is another factor in or skill that can help you overcome harmful situations. Show Ojibway medicine wheel teaching poster: physical, emotional, mental, and spiritual. Describe each quadrant of the medicine wheel and briefly explain how each section contributes to wholeness and good health. The focus for this grade is on the mental (intellectual) and emotional aspects of their development as it relates to resilience.



**Note:** The organization of the 4 aspects varies depending on the teaching and the First Nation. All are correct. Please consult with local traditional teachers for a Cree version where possible.

4. Choose one of the harmful situations on the land from the class list. Remind students that they are responsible for their actions: what they think, say, or do. Then ask students the following: What should you be aware of in this situation? How could you avoid potential risks associated with that situation? What do you need to know should trouble arise? Model the use of an advance organizer on white board to help students see relationships and connections in learning. (Advance Organizer) Explain that this advance organizer is called a “BAK-up” plan:

Be aware: What should you be aware of in each situation?

Avoid potential risks: How could you avoid potential risks?

Know what to do: What you need to know should trouble arise?

5. Divide the class into 5 or 6 home groups. Assign each home group member a different number. Then have students join an expert group by number, e.g., all the 1s together, all the 2s together etc. Have each expert group choose a different harmful situation on the land and complete Student Worksheet #3: Harmful Situations on the Land BAK-up Plan. Upon completion of the student worksheet, have students return to their home groups and orally present their BAK-up plan for that situation. Circulate and assist each expert and home group as required. (Jigsaw) Then ask students the following: What are some possible consequences resulting from these harmful situations on the land? Place responses on chart paper.

6. Repeat using advance organizer for one of the harmful situations with others from the class list. Continue by forming home and expert groups. (Advance Organizer) Have each expert group choose a different harmful situation with others and complete Student Worksheet #4: Harmful Situations with



Others BAK-up Plan. Upon completion of the student worksheet, have students return to their home groups and orally present their BAK-up plan for that situation. (Jigsaw) Then ask students the following: What are some possible consequences resulting from these harmful situations with others? What are some things to be aware of in a relationship to keep yourself safe? Place responses on chart paper.

7. State that life involves risk and stress. Place the following definitions on white board:

Risk: the possibility of danger, harm, or loss

Stress: normal response to situation pressure or demands that may be intellectual (mental), emotional, physical, or behavioural

Then ask students the following: Are there smart risks? How can these risks be managed? (choose your risks, set limits for risks, or choose positive risks that increase your self-confidence) What are some causes of stress in your everyday life? Can these stresses help us or harm us or do both? (stress can help or harm or do both). What are the effects of stress? Ask students to write examples of the effects of stress on post-it notes and write a plus or minus sign on each note indicating whether the effects is helpful + or harmful -. Have students place post it notes on black board under the following headings: Positive Effects of Stress

Negative Effects of Stress (Classifying) The effects of stress can be further classified as intellectual (mental), emotional, physical, or behavioural (social). Model classification scheme using positive effects of stress with class on Student Worksheet #5: Effects of Stress Organizer. Then have students classify negative effects of stress on student worksheet. (Visual/Graphic Organizers)

8. Ask students the following: How can the effects of negative or unhealthy stresses be managed? Place strategies on chart paper. (Brainstorming)

Discuss healthy stress management strategies. Have students complete healthy stress management strategies checklist on Student Worksheet #6: Healthy Stress Management Checklist and Response Journal. Continue by discussing ways of developing these strategies. Have students complete response journal on student worksheet. Then have students share their responses with the whole class. Ask students the following: What kinds of mental health and well-being support services are available in your community? (help lines, school counsellors, social workers, youth programs, shelters, mental health programs) What role can these services play in preventing risk from harmful situations or managing stress?

**(Positive Effects of Stress**

*Intellectual (Mental)*

constructive coping skills  
sense of personal achievement

*Emotional*

feeling happy  
feeling hopeful or helpful

*Physical*

increased energy  
enhanced performance

*Behavioural*

increase in socialization (seek support)  
motivation

**Negative Effects of Stress**

*Intellectual (Mental)*

difficulty concentrating  
memory problems  
difficulty making decisions  
constant worrying

*Emotional*

freezing upon performance  
feeling anxious  
feeling unhappy or guilty  
feeling angry or irritated  
feeling depressed

*Physical*

illness (due to long-term stress)  
headaches  
muscle tension  
stomach problems

*Behavioural*

changes in eating or sleeping  
lack of motivation  
decrease in socialization neglect or family and friends)

**Healthy Stress Management Strategies**

follow a schedule  
make a stress management plan  
take time for hobbies, interests, recreation activities on the land  
get enough rest and sleep  
exercise regularly  
eat a healthy, balanced diet  
keep a sense of humour  
practice relaxation techniques  
listen to or play music  
write poetry or stories  
create art  
talk to a trusted person  
get social support  
seek out treatment

9. State the following: Effective communication is another way to manage stress and deal with harmful situations. Communication may be verbal or non-verbal. Review effective communication strategies by asking the following: What would you do if you were harassed because of your sex, sexual orientation, body shape, weight, or ability? (be assertive and stand up to the person by speaking confidently, ignore the person, make an excuse, and walk away, or get help) As a bystander, what would you do if a friend tells you about a situation where he or she is feeling unsafe or threatened? (listen to the friend, be assertive and stand up for themselves together, stand up for the friend, or get help) What would you do if someone asked you to do something you didn't feel right about? (say no, walk away, or get help). Place responses on chart paper under the following heading: Effective Communication Strategies.

**Effective Communication Strategies**

Say no.  
 Be assertive.  
 Stand up to the person by speaking confidently.  
 Stand up for the friend by speaking confidently.  
 Stand up for themselves together by speaking confidently.  
 Ignore the person.  
 Make an excuse and walk away.  
 Get help.

10. Continue by suggesting in addition to knowing what you are going to do ahead of time, it is useful know how the other person might act or react. Being able to make realistic plans in this way develops build self-confidence. Assertive communication is one way of responding directly to harmful situations on the land or with others. Present the following situation: You are offered a ride on a four-wheeler by someone who is impaired. Ask students the following: How would you respond? How might the other person act or react? Write assertive responses and reactions on black board. Repeat with the following: You have decided to break up with your boyfriend or girlfriend. (Interpersonal Intelligence) Have students form pairs and complete Student Worksheet #7: Healthy Responses to Harmful Situations Response Journal. Circulate throughout the classroom and hold short student pair-teacher conferences to encourage talk, stimulate ideas, and promote further reflection and personal engagement with the material. (Conferencing) Then have students share their responses or actions as a whole class.

**Twelve Resiliency Skills and Attributes**

1. Being able to make connections
  2. Being able to maintain flexibility
  3. Being able to make realistic plans and take action to carry them out
  4. Being able to communicate well with others
  5. Being able to problem solve both individually and with others
  6. Being able to manage strong feelings
  7. Being able to confront and manage fear and anxiety (self-confidence)
  8. Being able to find purpose and meaning
  9. Being able to remain hopeful
  10. Being able to appreciate and use humour appropriately
  11. Being able to take care of yourself
  12. Being able to care for others
- adapted from  
<https://www.psychologytoday.com/ca/blog/in-the-face-adversity/201201/the-eleven-skills-and-attitudes-can-increase-resilience>  
 [obtained January 23, 2019]

11. State that resiliency is the ability to bounce back or recover quickly from difficult life events or harmful experiences. Ask students the following: What skills or attributes can help a person adapt to challenging or difficult life experiences? (Brainstorming) Discuss the resilience skills and attributes found on Student Worksheet #8: Twelve Resiliency Skills and Attributes Checklist and Response Journal. Have students complete resiliency skills checklist on their worksheet. Then ask students the following: What resilience skills and attitudes do you use? How do you show these skills in your everyday life? Which ones are not used? How can you develop those resiliency skills? (Intrapersonal Intelligence) Have students complete response journal on their worksheet. Then hold interviews with

students as they complete their worksheets or setup appointments for interviews at a later date. Upon completion of this activity and task explain that the *Anway* stories describe the resiliency of Anway and the Omushkego people on the land and with others.

**Assessment:**

- \* exhibition/demonstration on Harmful Situations on the Land and with Others BAK-up Plan using rubric of students working in small groups (see Appendix 4: Harmful Situations on the Land and with Others BAK-up Plan Rubric)
- \* exhibition/demonstration on Effects of Stress Organizer using rubric of students working individually (see Appendix 5: Effects of Stress Organizer Rubric)
- \* select response and response journal on Healthy Stress Management Strategies using anecdotal record of students working individually and as a whole class (see Appendix 6: Healthy Stress Management Checklist and Response Journal Anecdotal Record)
- \* conference on Healthy Responses to Harmful Situations Plans using checklist of students working in pairs (see Appendix 7: Healthy Responses to Harmful Situations Plans Rating Scale)
- \* interview on Twelve Resiliency Skills and Attributes using an anecdotal record of students working individually (see Appendix 8: Twelve Resiliency Skills and Attributes Checklist and Response Journal Anecdotal Record)

**Resources:**

positive and negative effects of stress, healthy stress management strategies, effective communications strategies, and twelve resiliency skills and attributes charts

chart paper

flip chart

strips of paper

word wall

white board

Student Worksheet #3: Harmful Situations on the Land BAK-up Plan

Student Worksheet #4: Harmful Situations with Others BAK-up Plan

Student Worksheet #5: Effects of Stress Organizer

Student Worksheet #6: Healthy Stress Management Checklist and Response Journal

Student Worksheet #7: Healthy Responses to Harmful Situations Plans

Student Worksheet #8: Twelve Resiliency Skills and Attributes Checklist and Response Journal

*teacher background information resources*

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## 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, *Anway and the Cannibals*, about interactions with people on 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 *Anway and the Cannibals* story that they heard. They will produce a storyboard for an original version of Anway’s attempts kill to another group of cannibals. 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:

Omushkego Culture: Traditional Stories

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

Understanding Omushkego Cultural Knowledge and Values

- recognize traditional stories about legendary or heroic figures, animals, trees, and landscape features,
- recognize words of guidance
- recognize stories told for entertainment,
- describe a series of events in a legend or story,
- describe how various elements in a tale or story function,

Developing Omushkego Cultural Skills

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

Investigating and Communicating Required Knowledge

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

Applying Omushkego Cultural Knowledge, Skills, and Values

- use their knowledge of elements of grammar and oral language structures to understand what they have heard,
- show respectful appreciation during a storytelling presentation.

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 evaluate the effectiveness of the arguments on both sides of a class debate on an environmental, social, or global issue; to respond to feedback in peer conferences and student/teacher conferences) (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., follow the conversation and make relevant contributions in a group discussion; express interest in what is being said by commenting and questioning) (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; use a range of note-taking strategies to keep track of or summarize important points; use self-questioning to monitor understanding of what is being said) (1.3);

#### *Demonstrating Understanding*

- demonstrate an understanding of the information and ideas in increasingly complex oral texts in a variety of ways (e.g., compare views about an oral text with two other classmates and prepare a joint summary to present to the class; cite details from an oral text to support their opinions about it in a small-group discussion; use visual art, music, or drama to represent 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: "Why might different audiences interpret the same oral text in different ways? Give examples to support your opinion." (1.5);

#### *Extending Understanding*

- extend understanding of oral texts, including increasingly complex or difficult 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., respond in role as a character from an oral text while being interviewed by another student; discuss similarities and differences between oral and print texts on the same topic, focusing on specific elements such as the

accuracy and relevance of information; debate the wisdom of the choices made by a historical personage depicted in an oral biography, based on ideas about what their own choices might have been) (1.6);

#### *Analysing Texts*

- analyse a variety of complex or challenging oral texts in order to identify the strategies that have been used to inform, persuade, or entertain, and evaluate the effectiveness of those strategies (e.g., compare the tone and the ideas emphasized in speeches about non-smoking regulations by a tobacco company representative and a person with asthma and suggest how each approach would influence an audience) (1.7);

#### *Presentation Strategies*

- identify a wide variety of presentation strategies used in oral texts, evaluate their effectiveness, and suggest other strategies that might have been as effective or more so (e.g., compare two oral presentations, with a focus on the effectiveness of the presentation strategies used by each speaker)

Teacher prompt: "Did the speakers use facial expressions, vocal effects, and body language appropriately? Did the use of these strategies make the message more convincing?" (1.9);

## 2. Speaking to Communicate

#### *Purpose*

- identify a range of purposes for speaking in a variety of situations, both straightforward and more complex, and explain how the purpose and intended audience might influence the choice of speaking strategies (e.g., to introduce a speaker; to support the resolution in a debate; to dramatize a favourite poem; to explain a complex procedure to an individual or group; to work towards the solution to a problem with a partner) (2.1);

#### *Interactive Strategies*

- demonstrate an understanding of appropriate speaking behaviour in most situations, using a variety of speaking strategies and adapting them to suit the purpose and audience (e.g., paraphrase different points of view on an issue to clarify alternative perspectives; affirm the contributions of others before responding; avoid making highly personal remarks in public or in formal situations) (2.2);

#### *Clarity and Coherence*

- communicate in a clear, coherent manner, using a structure and style appropriate to the purpose, the subject matter, and the intended audience (e.g., combine logic with an appeal to emotion in a charity fund-raising speech; use a cause-and effect structure in a report on the rise of a political movement or the emergence of a contentious Aboriginal 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 effectively and engage the interest of their intended audience (e.g., use imagery, figurative language such as similes and analogies, and other stylistic elements such as idioms and onomatopoeia to evoke a particular mood in a dramatic monologue or an appeal for support) (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 changes in pitch to differentiate voices in a storytelling session; use tone and volume to clarify implied messages in a rap poem) (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., rehearse and use hand gestures and increased volume to emphasize points during a formal presentation) (2.6);

### *Visual Aids*

- use a variety of appropriate visual aids (e.g., photographs, multimedia, diagrams, graphs, charts, costumes, props, artefacts) to support and enhance oral presentations (e.g., use a chart to clarify the order of events in a report about a scientific breakthrough; use a video clip from an animated cartoon to show how sound is used to complement the image) (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 listening strategies help you to contribute effectively in a group discussion?"

"What questions do you ask yourself to check whether you are understanding what is being said?" "Can you identify the most effective elements in your oral presentation? How do you know they were effective?" "What would you do differently next time?" (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 your experience of creating media texts help you understand oral texts?" (3.2).

## Omushkego Culture: Living Well

### **•follow Omushkego culture and language practices;**

#### Understanding Omushkego Cultural Knowledge and Values

–participate in group work,

–observe and identify ways to be helpful to teachers, parents and cultural teachers,

–listen respectfully to the voices of those more experienced, especially elders and adults,

#### Developing Omushkego Cultural Skills

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

#### Investigating and Communicating Required Knowledge



- use appropriate Omushkego vocabulary and terminology to describe their inquiries and observations on the land, in school, or in community situations,
- speak using a clear voice and appropriate phrasing and expression in discussions on the land, in school, or in community situations,

#### Applying Omushkego Cultural Knowledge, Skills, and Values

- practice cultural ways or protocols for showing respect to an elder or cultural resource person,
- demonstrate respectful behaviour towards others in the group,
- behave in culturally appropriate ways when learning from culture,
- reflect on the knowledge, skills, and values they have at present and how these can be used to contribute to the nation/community.

#### 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: What skills or attributes can help a person adapt to challenging or difficult life experiences? Remind students that resiliency or the ability to bounce back from or recover quickly from difficult life events or harmful situations is important to the Omushkego people. Being able to adapt to challenging or harmful situations on the land and with others was necessary for survival. This is one of the reasons that resiliency 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 *Mysteries in the Skies II (Balls of Fire)* from the Grade 6 curriculum; and *The Legend of We-mis-shoosh* stories, *Ice Hearts*, and *The Mitew and the Cannibal Hearts* from the Grade 7 curriculum involve animals, people, and the land found around their community. Remind students that an elder or storyteller from the community will be visiting to tell traditional stories about Anway, mitew, and cannibals or wigtigos to the class. These legends are about relationships and describe specific situations on the land and with others. They 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. Anway was a Plains Cree mitew who killed cannibals in this district. Mitew were those people who engaged in these shamanistic or spiritual practices.

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

<p><b>Key Speaking Strategies</b>  <b>Identify purposes for speaking.</b>  <b>Use interactive strategies.</b>  <b>Understand appropriate speaking behaviours.</b>  <b>Communicate with clarity and coherence.</b>  <b>Choose appropriate language.</b>  <b>Identify vocal skills.</b></p>
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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. 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 or her name, interesting facts about him or her, and restating the reason for the visit. Provide a comfortable place for the elder to stand or sit as required. Have the elder tell *Anway and the Cannibals*, *Ketastotinewan*, *Wife of Ketastotinewan*, and *Wihitigo, or the Consequences of Not Listening* and 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) *Anway* teaches about the good uses of mitewin for survival on the land from the Omushkego point of view. This Aboriginal perspective does not have to be validated by other accepted moral standards or beliefs. 2) *Anway and the Cannibals* contains a series of stories: Introduction, Anway the Cannibal Killer, Anway and the Old Cannibal, Anway Kills the Old Cannibal and His Sons, Anway and the Old Woman, and Anway Kills the Old Woman and all the Cannibals in the Camp used in Tasks 2 and 3. *Ketastotinewan*, *Wife of Ketastotinewan*, and *Wihitigo, or the Consequences of Not Listening* will be used in the Culminating Task.

6. After the visit, show digital recording of *Anway and the Cannibals*. 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 *Anway and the Cannibals* story (e.g., Anway the Cannibal Killer). **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: Anway the Cannibal Killer, Anway and the Old Cannibal, Anway Kills the Old Cannibal and His Sons, Anway and the Old Woman, and Anway Kills the Old Woman and all the Cannibals. Individually or in pairs, have students select one storyboard title, ensuring that all storyboard titles are used by the class. Show digital recording of *Anway and the Cannibals* again. Then have students complete Student Worksheet #10: Retelling Our Stories: Anway and the Cannibals Part 1. Indicate that it is important to sketch what they heard and not be overly concerned with artistic technique. (Storyboard) Have students 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 *Anway and the Cannibals* story. (Retelling) Then ask students the following: What are the most effective elements in an oral presentation? How do you know they are effective? What would you do differently next time?

8. Ask students to compare and contrast verbal (tone, pace, pitch, volume, and a range of sound or vocal effects) and non-verbal (facial expression, gestures, body language, and eye contact) communication styles of the elder. Ask the following: When is verbal communication more important? When is non-verbal communication more important? Did the use of these verbal or non-verbal strategies by the elder make the message more convincing? 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 Anway to kill another cannibal family. Ask students the following: What listening strategies help you to contribute effectively in a group discussion? 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, “One time, in a different area, the same situation happened - there were too many cannibalistic people in the land. To eliminate them, they asked Anway, the expert killer to help.” Have each student add successive sentences to the story (Storytelling). Then have students individually complete Student Worksheet #10: Retelling Our Stories: Anway the Cannibal Killer Part 2 and orally retell their original story of Anway’s attempt to kill another cannibal family 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 us about the use of mitewin on the land and with others? How would you feel if a group of cannibals moved nearby? What would you do? 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) Then ask the following: Why might different audiences interpret the same oral text in different ways? Give examples to support your opinion.

**Assessment:**

\* self-assessment on My Listening and Speaking using checklist of students working individually and in pairs (see Appendix 9: 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 10: Local Community Elder’s Visit Listening, Speaking, and Character Development Rating Scale)

\* performance task on Retelling Our Stories: Anway and the Cannibals

using rubric of students working individually (see Appendix 11: Retelling Our Stories: Anway and the Cannibals Rubric)

\* response journal on Local Storyteller's Visit using anecdotal record of students working as a whole class and individually (see Appendix 12: Local Storyteller's Visit Anecdotal Record)

**Resources:**

listening and speaking charts

local elder or storyteller

audio-visual recording equipment

*Anway and the Cannibals* in Louis Bird. (2007). *The Spirit Lives in the Mind*. Kingston, ON: McGill-Queen's University Press, pp. 116–122.

*Ketastotinewan* in Louis Bird. (2007). *The Spirit Lives in the Mind*. Kingston, ON: McGill-Queen's University Press, pp. 125–126.

*Wife of Ketastotinewan* in Louis Bird. (2007). *The Spirit Lives in the Mind*. Kingston, ON: McGill-Queen's University Press, pp. 140–141.

*Wihtigo, or the Consequences of Not Listening* in Louis Bird. (2007). *The Spirit Lives in the Mind*. Kingston, ON: McGill-Queen's University Press, pp. 146–148.

television

digital recordings of *Anway and the Cannibals*, *Ketastotinewan*, *Wife of Ketastotinewan*, and *Wihtigo, or the Consequences of Not Listening*

chart paper

pencils

Student Worksheet #9: My Listening and Speaking

Student Worksheet #10: Retelling Our Stories: Anway and the Cannibals

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

### Task 3: Reading and Writing Our Stories

**Time:** 600 minutes (6 literacy blocks)

**Description:** In this task, students will read *Anway and the Cannibals* and describe the setting, characters, and plot in this story. They will 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 use graphic organizers and the writing process to develop a story describing a specific situation involving Anway and the cannibals. Then they will identify good writing strategies to produce a final copy of their story. Finally, students will be asked to reflect on their reading and writing with emphasis on their feelings and thoughts during and after reading *Anway and the Cannibals* and writing about Anway.

#### **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, novels, poetry, essays, science fiction, memoirs, scripts, satire), graphic texts (e.g., graphs and graphic organizers, charts and tables, surveys, maps, spreadsheets), and informational texts (e.g., essays, Canadian and global print and online sources, electronic texts, textbooks, dictionaries, thesauri, websites, transcripts) (1.1);

##### *Purpose*

- identify a variety of purposes for reading and choose increasingly complex or difficult reading materials appropriate for those purposes (e.g., several online or print articles by the same author to identify consistency or change in the author's point of view; websites for information on a topic from different sources; stories from different cultures, including Aboriginal cultures, to compare treatments of similar themes) (1.2);

##### *Comprehension Strategies*

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

topic through dialogue or by developing mind maps; use visualization and comparisons with images in other texts or media to clarify impressions of characters, scenes, or concepts; ask questions to monitor and clarify understanding; identify important ideas; synthesize ideas to broaden understanding) (1.3);

#### *Demonstrating Understanding*

- demonstrate understanding of increasingly complex and difficult texts by summarizing important ideas and explaining how the details support the main idea (e.g., theme or argument and supporting evidence in reviews, essays, plays, poems; key information and related data in public documents, online and print reference articles, manuals, surveys, graphs, tables and charts, websites, transcripts) (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 prompt: "How do the stated and unstated messages in the dialogue between these characters complicate the plot of this story? What details in the dialogue support your interpretation?" (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 texts, and to the world around them

Teacher prompts: "Do you have knowledge or experiences that affect the way you interpret the author's message?" "How does the author's approach differ from the approach in other articles you have read on this topic?" (1.6);

#### *Analysing Texts*

- analyse a variety of texts, including complex or difficult texts, and explain how the various elements in them contribute to meaning and influence the reader's reaction (e.g., narrative: rising action holds attention and creates suspense; report on an investigation: the opening paragraph tells the reader about the purpose, goals, and audience for the report)

Teacher prompts: "Why does the author spend so much time describing the preparation for the race?" "How does the information in the opening paragraph help you understand the rest of the report?" (1.7);

#### *Responding to and Evaluating Texts*

- evaluate the effectiveness of a text based on evidence taken from that text

Teacher prompts: "Were the instructions for doing the experiment clear and easy to follow? Why or why not?" "Were the author's arguments well supported by credible evidence? Did the arguments make sense? Why, or why not?" "Identify three uses of imagery in the poem and explain how they help the poet communicate the theme effectively." (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 environmental argument should include an economic perspective or an economic argument should include an environmental perspective)

Teacher prompt: "How will the addition of another perspective affect the impact or appeal of the text?" (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 memoir (e.g., the author's personality and/or special experience of the subject are an important part of the narrative, even if the author is not the subject of the narrative), graphic texts such as a map (e.g., the different colours for land and water help readers understand what geographical features they are looking at), and informational texts such as a magazine article (e.g., sidebars allow minor themes to be developed in detail without interrupting the main narrative) (2.1);

### *Text Patterns*

- analyse increasingly complex texts to identify different types of organizational patterns used in them and explain how the patterns help communicate meaning (e.g., a "before-and-after" comparison in an advertisement; time order and cause and effect in an online magazine or newspaper article) (2.2);

### *Text Features*

- identify a variety of text features and explain how they help communicate meaning (e.g., tree diagrams, tables, endnotes, and "Works Cited" or "References" lists help readers locate information and understand its context)

Teacher prompt: "What do the types of sources in the 'References' list tell you about the author's research?" (2.3);

### *Elements of Style*

- identify a range of elements of style - including symbolism, irony, analogy, metaphor, and other rhetorical devices - and explain how they help communicate meaning and enhance the effectiveness of texts (e.g., the use of dramatic irony, in which the audience understands the implications of words or actions better than the characters do themselves, can create humour or a sense of foreboding) (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 in the classroom; words from shared-, guided-, and independent- reading texts, electronic texts, and resource material used 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., base words, prefixes, suffixes, phrases, sentences, and visuals that activate existing knowledge of oral and written language);
  - syntactic (language structure) cues (e.g., word order and the relationship between words, language patterns, punctuation);



- graphophonic (phonological and graphic) cues (e.g., familiar words within larger words, syllables within larger words, similarities between words with known spelling patterns and unknown words)  
Teacher prompt: "Read to the end of the paragraph and see if the context will help you solve the word. Is the word essential to your understanding? If so, reread and see if you can solve the word by..." (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., orally read to entertain a younger class, using suitable emphasis, intonation, and phrasing) (3.3);

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

##### *Metacognition*

- identify 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/reflective journal, how they can use these and other strategies to improve as readers

Teacher prompts: "What strategies do you use most consistently to help you understand a new text?"

"What types of questions do you ask yourself to help you monitor your reading?" "What 'fix-up' strategies do you use when you don't understand?" "What strategies do you use confidently and effectively?" (4.1);

##### *Interconnected Skills*

- explain, in conversation with the teacher and/or peers or in a reader's notebook/reflective journal, how their skills in listening, speaking, writing, viewing, and representing help them make sense of what they read

Teacher prompts: "Did watching the television program about space exploration help you when you were reading the newspaper reports of the space probe?" "How does creating online texts help you read electronic texts?" "What lessons have you learned as a writer/listener that will make you a better reader?" (4.2).

#### Language: Writing

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

#### 1. Developing and Organizing Content

##### *Purpose and Audience*

- identify the topic, purpose, and audience for more complex writing forms (e.g., a personal memoir about the school experience to share with classmates, family, and friends at graduation; a report on a

topic of current interest in the style of a newspaper article, including headlines, for a school or community newspaper; a campaign flyer or brochure to promote a candidate for school government) (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 sources (e.g., produce a plan and timeline for carrying out research tasks; interview people with knowledge of the topic; identify and use 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 using electronic graphic organizers, tables, charts) (1.4);

#### *Organizing Ideas*

- identify and order main ideas and supporting details and group them into units that could be used to develop a summary, a debate, or a report of several paragraphs, using a variety of strategies (e.g., making jot notes; making sketchboard outlines of a procedure or series of events) and organizational patterns (e.g., combined/multiple orders such as order of importance 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 planning and research if necessary (e.g., check for depth and breadth of coverage of the topic) (1.6);

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

#### *Form*

- write complex texts of a variety of lengths using a wide range of forms (e.g., a memoir of a significant Canadian; a report comparing the economies of two nations and explaining how a new industry might affect each nation's economy; briefing notes for an oral debate outlining both sides of an argument, including appeals to both logic and emotion; a narrative in the style of a particular author, adding to or extending a text by that author; an original satirical, science-fiction, or realistic fiction piece modelled on the structures and conventions of the genre; a free verse or narrative poem, or a limerick) (2.1);

#### *Voice*

- establish a distinctive voice in their writing appropriate to the subject and audience, (e.g., use emotive language to persuade the audience to share their feelings, and explain the effect they think it will have on the audience) (2.2);

#### *Word Choice*

- regularly use vivid and/or figurative language and innovative expressions in their writing (e.g., adjective phrases: The car with the fluorescent red racing stripe; adverb phrases: He walked with the gait of a sailor; specialized vocabulary and terminology; analogies and idioms)

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 types and structures for different purposes (e.g., to alter the pace or mood), with a focus on using a range of relative pronouns (e.g., who, which), subordinate conjunctions (e.g., whenever, because, although), and both the active and passive voice (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 respond to other points of view, if appropriate

Teacher prompt: "How can you address in your writing the questions that would come from others who hold a different point 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 depth of content and appropriateness of tone

Teacher prompts: "Are there any key ideas that are missing or need more explanation?" "Does your writing have an identifiable tone (e.g., sincerity, humour, horror, irony, pathos)? Is the tone appropriate to the subject matter? Does it accurately reflect your point of view?" (2.6);

#### *Revision*

- make revisions to improve the content, clarity, and interest of their written work, using a variety of strategies (e.g., use sticky notes while rereading to record questions and ideas; cut and paste to improve logic of organization; add or substitute words and phrases, including vocabulary from other subject areas; use idioms, figurative language, and rhetorical devices such as analogy to achieve particular effects; adjust sentence length, type, and complexity to suit the audience and purpose; use patterns such as repetition with variations to emphasize important points and hold the attention of the audience)

Teacher prompt: "Could you use two different sentence lengths and patterns to highlight the two points of view in your argument?" (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., orally emphasize differences in easily confused words: affect/effect, technicality/technically; compare complicated words

to words with known letter patterns; use knowledge of the history of a word to help spell it: sheep herder/shepherd; use knowledge of familiar words to spell technical terms) (3.2);

#### *Vocabulary*

- confirm spellings and word meanings or word choice using a wide variety of resources appropriate for the purpose (e.g., locate entry words, pronunciation keys, prefixes, and information about word origins in online and print dictionaries, including thematic dictionaries such as a dictionary of synonyms, antonyms, and homonyms, a science dictionary) (3.3);

#### *Punctuation*

- use punctuation appropriately to communicate their intended meaning in more complex writing forms, including forms specific to different subjects across the curriculum, with a focus on the use of: commas to separate introductory phrases from the main part of a sentence and to separate words, phrases, and clauses in a series; quotation marks to distinguish words being discussed as words and to indicate titles; ellipses (...) and dashes to indicate sentence breaks, ambiguities, or parenthetical statements (3.4);

#### *Grammar*

- use parts of speech correctly to communicate their meaning clearly, with a focus on subject/verb agreement and the use of nouns, pronouns, adjectives, adverbs, and prepositions (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; use an imaginative text layout, drawings, and a table of contents in a class poetry anthology for the school library; use a spreadsheet to display detailed specific information) (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 learned/How I learned it/How I can use it) Teacher prompt: "Explain how you used your writer's notebook/journal 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 prompts: "How does assuming the role of the reader of your own writing help you revise your writing?" "How do you think listening to oral texts has helped you become a better writer?" "How can reading texts from different cultures improve your writing?" (4.2);

#### *Portfolio*

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

#### Omushkego 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: What does *Anway and the Cannibals* teach us about the use of mitewin on the land and with others? How would you feel if a group of cannibals moved nearby? What would you do in this harmful situation on the land and with others?

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

a) Activate prior knowledge by asking students the following about *Anway and the Cannibals*: 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 the people want Anway to kill the cannibals? 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. Encourage students to use adjective phrases in their descriptions of the setting, characters, and plot.

b) Set the purpose for reading *Anway 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 Anway, a Plains Cree mitew, killed

cannibals in the area. Provide an overview of Student Worksheet #12: Reading Our Stories: Anway 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 *Anway and the Cannibals* text. Read aloud entire text while students read along quietly (Read Aloud). 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 *Anway and the Cannibals* and look for foreshadowing: hints of what is to come in the action of a play or story. **Note:** Foreshadowing is a commonly used literary device in Omushkego stories. Ask students the following: What hints does the author give us about what is to come in the action of the story? (the use of power depended on a person's character) Why does the author spend so much time in the introduction describing mitewin? How does this help you to understand the rest of the story? What is the author's point of view about mitewin? 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) Lastly, review the use of footnotes at the foot of a page to direct the reader's attention to information the author has provided. Have students locate and read footnote in the story. 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 #13: Reading Our Stories: Anway and the Cannibals Parts 1 to 4.

b) Reread each paragraph and have students as a whole class orally read along stopping at various points to predict the meaning of and solve unfamiliar words using different types of cues, e.g., semantic, syntactic, and graphophonic.(Read Along) Place unfamiliar words 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 paragraph by asking the following: What do you think is the most important thing to remember so far about this text? Why do you think it is important? What might happen next? Give reasons for thinking as you do. What does the author do to engage our support for Anway? What does the author do to encourage our

#### 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.

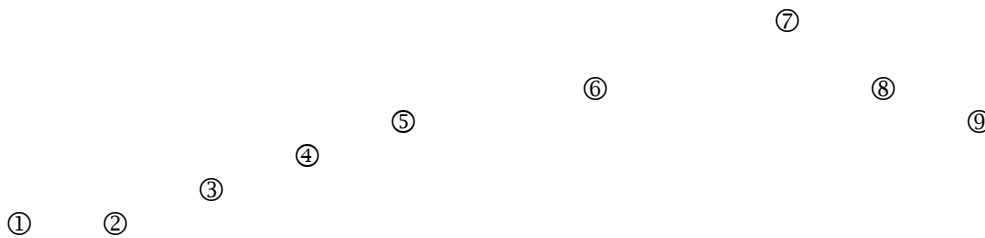
**Recognize text structure.** Readers learn to identify and recall different text structures.

**Monitor comprehension.**

**Students self-check.**

lack of support for the cannibals? Why do you think the author makes us wait to find out what happens in this story?

c) Review elements of the plot by using a plot graph to outline the key elements of the story, e.g., Introduction, Inciting Incident, Conflict, Climax, Denouement, and Conclusion. (Visual/Graphic Organizer) Ask students to identify and describe the elements of the plot in *Anway and the Cannibals*, e.g., How does conflict or rising action add to the story? (holds our attention or creates suspense). Show the rise and fall of the action by creating a plot profile for this story on black board or on chart paper using the following as a guide:



1. Introduction
2. Inciting Incident
3. Conflict #1 (rising action)
4. Conflict #2
5. Conflict #3
6. Conflict #4
7. Climax
8. Denouement (falling action)
9. Conclusion

d) Have students, in pairs, complete a plot profile for *Anway and the Cannibals*. 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 #13: Reading Our Stories: Anway and the Cannibals 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: What would you have done if you were in the same (or a similar) situation as the people in *Anway and the Cannibals*? How did Anway use his shaman powers? Who benefitted from them? If you had the same powers as Anway, 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 #13: Reading Our Stories: Anway and the Cannibals Parts 7 to 10.

5. Read and explain each statement on Student Worksheet #14: 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. 3 literacy blocks for writing)

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

7. Writing subtask

(a) Shared writing

Have students, in pairs, think of situations on the involving Anway and the cannibals that could be different from the story read. Then have students share their ideas and possible endings to these situations. After orally presenting their situation, have students organize their ideas on Student Worksheet #15: Writing Our Stories: My Anway and the Cannibals Story Map under the following headings: setting character plot (introduction conflict conclusion). (Visual/Graphic Organizer) Encourage students to use adjective phrases in their descriptions of the setting, characters, and plot. Provide assistance to students who may require help organizing thoughts for their story. (Think/Pair/Share)

**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.



(b) Drafting

Discuss and model how to create a first draft from the ideas written on an organizer. (Think Aloud)  
Have students create a draft piece of writing involving Anway and the Cannibals from their own organizer on lined paper. **Notes:** 1) Students may continue to help each other develop ideas at the draft stage. 2) Students should have access to word wall words, dictionaries, and thesauruses to complete this task. 3) Writing conferences should occur throughout all stages of the writing process. Conferences are an opportunity for students to expand their knowledge of the writing process and internalize concepts. Ask students the following: Are there any key ideas that are missing or need more explanation? Does your writing have an identifiable tone? Leave pencil in student's hand. (Conferencing)

(c) Revising

Read and explain revising statements on Student Worksheet #16 My Writing to the whole class. In pairs, have one student read their writing to partner who listens attentively. Have partner look for and comment on words left out, awkward sentences, insufficient information, misspelled words and unclear ideas, in a positive manner. Then have students in pairs check yes or no for each statement on their writing students make revisions as required. (Think/Pair/Share)

(d) Proofreading

Read and explain proofreading statements on Student Worksheet #16 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 using a variety of font sizes or colours. Have students individually read their writing to teacher. (Writing Process) Then have students read their writing aloud to the whole class or hold a storytelling gathering (school-wide or community supported) and have students and elders or storytellers share their stories. (Oral Presentation)

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 #17: 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 *Anway and the Cannibals* recorded in Task 2: Listening and Speaking to Our Storytellers and Stories. Restate that many local stories or legends, i.e., those with Anway, and cannibals or wihthigos involve harmful situations on the land and with others and provide Omushkego teachings about the use of mitewin for survival on the land. These stories or legends took place in a time before the arrival of the Europeans. Play digital recording of *Ketastotinewan*. **Note:** The teacher may wish to use this story or others to continue developing students’ reading and writing in this task.

**Assessment:**

- \* performance task on Reading Our Stories: Anway and the Cannibals using rubric of students working individually (see Appendix 13: Reading Our Stories: Anway and the Cannibals Rubric)
- \* self-assessment on My Reading using checklist of students working individually (see Appendix 14: My Reading Checklist)
- \* performance task on Writing Our Stories: My Anway and the Cannibals Story Map using rubric of students working individually (see Appendix 15: Writing Our Stories: Anway and the Cannibals Rubric)
- \* self-assessment on My Writing using checklist of students working in pairs and individually (see Appendix 16: My Writing Checklist)
- \* response journal on My Reading and Writing using anecdotal record of students working as a whole class and individually (see Appendix 17: Anway and the Cannibals Reading and Writing Anecdotal Record)
- \* observation on Reading, Writing, and Character Development using rating scale of students working as a whole class (see Appendix 18: Reading, Writing, and Character Development Rating Scale)

**Resources:**

*Anway and the Cannibals* text

chart paper

reading and writing charts

list of literary and stylistic devices

pencils

lined paper

reader’s notebook

word processor software

computer work stations (4)

digital recording of elder’s storytelling session of *Anway and the Cannibals*

digital recording of *Ketastotinewan* or order *How Humans Became Weethtigo* in Pennishish (Louis Bird). 2005. Legends of the Omushkigowak CD. Stratford, ON: StorySave  
<http://www.storysave.ca/index.html> [obtained February 13, 2012]

Student Worksheet #12: Reading Our Stories: Anway and the Cannibals Rubric

Student Worksheet #13: Reading Our Stories: Anway and the Cannibals

Student Worksheet #14: My Reading

Student Worksheet #15: Writing Our Stories: My Anway and the Cannibals Story Map

Student Worksheet #16: My Writing

Student Worksheet #17: My Reading and Writing Response Journal

## Culminating Task: Finding Out About More Stories

**Time:** 500 minutes (5 literacy blocks)

**Description:** In the culminating task assessment students will be exposed to other traditional Omushkego stories: *Wife of Ketastotinewan* and *Wihtigo, or the Consequences of Not Listening*. The students will create a storyboard framework consisting of sketches and commentary for the *Wife of Ketastotinewan* story that they heard and produce a storyboard for an original encounter between a mitew and a wihtigo (Part I). Next, students will read *Wihtigo, or the Consequences of Not Listening* 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 and reading process (Part II). Then they will create a story describing a specific situation about the consequences or not listening. Finally, students will be asked to reflect on their reading and writing with emphasis on their feelings and thoughts during and after reading *Wife of Ketastotinewan* and *Wihtigo, or the Consequences of Not Listening* and writing about the consequences of not listening (Part III).

Part I: Retelling Our Stories: Wife of Ketastotinewan (100 minutes)

### Overall 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).**

Language: Writing

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

### Teaching/Learning Strategies:

1. Explain, that in this task the students will be introduced to other mitews, and wihtigos or 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. When these people were not available, strong women would often remove these wihtigos from the area. Wihtigos or 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 *Wife of Ketastotinewan*. 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: Wife of Ketastotinewan Part 1 and orally retell the sequence of events using their storyboard as a guide. (Retelling)

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: What listening strategies help you to contribute effectively in a group discussion? 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: Wife of Ketastotinewan 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: Wife of Ketastotinewan using rubric of students working individually (see Appendix 19: Retelling Our Stories: Wife of Ketastotinewan Rubric)

\* self-assessment on My Listening and Speaking using checklist of students working individually (see Appendix 20: My Listening and Speaking Checklist)

**Resources:**

digital recording of *Wife of Ketastotinewan*  
television

*Wife of Ketastotinewan* in Louis Bird. (2007). *The Spirit Lives in the Mind*. Kingston, ON: McGill-Queen's University Press, pp. 140–141.

pencils

Retelling Our Stories: Wife of Ketastotinewan (in Culminating Task Student Booklet)

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

Part II: Reading Our Stories: Wihtigo, or the Consequences of Not Listening (200 minutes)

## Overall Expectations:

Language: Reading

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

## Teaching/Learning Strategies:

1. Pre-reading subtask (45 minutes)

a) Hand out *Wife of Ketastotiniwan* text. Read aloud entire text while students read along quietly (Read Aloud). Activate prior knowledge by asking students the following about *Wife of Ketastotiniwan*: 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 wife of Ketastotiniwan want to kill the wihtigo? What characteristics made her strong or powerful? 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. Encourage students to use adjective phrases in their descriptions of the setting, characters, and plot.

b) Review elements of the plot by using a plot graph to outline the key elements of the story, e.g., Introduction, Inciting Incident, Conflict, Climax, Denouement, and Conclusion. (Visual/Graphic Organizer) Ask students to identify and describe the elements of the plot in *Wife of Ketastotiniwan*, e.g., How does conflict or rising action add to the story? (holds our attention or creates suspense). Show the rise and fall of the action by creating a plot profile for this story on black board or on chart paper using the following as a guide:

1. Introduction:
2. Inciting Incident:
3. Conflict #1 (rising action):
4. Conflict #2:
5. Conflict #3:
6. Conflict #4:
7. Climax:
8. Denouement (falling action):
9. Conclusion:

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

d) Set the purpose for reading *Wihtigo, or the Consequences of Not Listening* as an Omushkego story about a time when the Omushkego people lived entirely off the land, when mitew or powerful people were necessary for survival on the land, when cannibals or wihtigos wandered around the land. Provide an overview of Reading Our Stories: Wihtigo, or the Consequences of Not Listening Rubric. Explain that students will be self-assessing their reading achievement for this story.

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

a) Have students independently read *Wihtigo, or the Consequences of Not Listening* text and complete Reading Our Stories: Wihtigo, or the Consequences of Not Listening 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) (45 minutes)

a) Reiterate what 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: What would you have done if you were in the same (or a similar) situation as the young boy in *Wihtigo, or the Consequences of Not Listening*. What were young people told about being outdoors at night? Why do you think they were told this? What did the young boy do? What was the consequence of his actions? What characteristics made the old lady powerful? How did the old lady use her knowledge of wihtigos to take care of her family? “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: Wihtigo, or the Consequences of Not Listening Parts 7 to 10.

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: Wihtigo, or the Consequences of Not Listening using rubric of students working individually (see Appendix 21: Reading Our Stories: Wihtigo, or the Consequences of Not Listening Rubric)

\* self-assessment on My Reading using checklist of students working individually (see Appendix 22: My Reading Checklist)

**Resources:**

*Wife of Ketastotinewan* text

*Wihtigo, or the Consequences of Not Listening* text

*Wife of Ketastotinewan* in Louis Bird. (2007). *The Spirit Lives in the Mind*. Kingston, ON: McGill-Queen's University Press, pp. 140–141.

*Wihtigo, or the Consequences of Not Listening* in Louis Bird. (2007). *The Spirit Lives in the Mind*. Kingston, ON: McGill-Queen's University Press, pp. 146–148.

pencils

list of literary and stylistic devices

Reading Our Stories: *Wihtigo, or the Consequences of Not Listening* Rubric (in Culminating Task Student Booklet)

Reading Our Stories: *Wihtigo, or the Consequences of Not Listening* (in Culminating Task Student Booklet)

My Reading Checklist (in Culminating Task Student Booklet)

Part III: Writing Our Stories (200 minutes)

**Overall Expectations:**

Language: Writing

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

**Teaching/Learning Strategies:**

1. Pre-writing subtask (15 minutes)

Tell students that they are going to write a fictional story describing the consequences of not listening involving wihtigos. Provide support and direction for their writing by asking the following: How will you identify your topic? What is the purpose of your writing? What form will best suit the purpose? Who will your audience be? (Brainstorming)

2. Writing subtask

(a) Shared writing (50 minutes)

Have students, in pairs, think of situations about not listening involving wihtigos that could be different from the story read. Then have students share their ideas and possible endings to these situations. After



orally presenting their situation, have students organize their ideas on Writing Our Stories: Consequences of Not Listening Story Map under the following headings: setting character plot (introduction conflict conclusion). (Visual/Graphic Organizer) Encourage students to use adjective phrases in their descriptions of the setting, characters, and plot. Provide assistance to students who may require help organizing thoughts for their story. (Think/Pair/Share)

(b) Drafting (60 minutes)

Discuss and model how to create a first draft from the ideas written on an organizer. (Think Aloud) Have students create a draft piece of writing involving wihitigos and not listening from their own organizer on lined paper. **Notes:** 1) Students may continue to help each other develop ideas at the draft stage. 2) Students should have access to word wall words, dictionaries, lists of adjectives and descriptive phrases previously posted around the classroom, 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. Ask students the following: Are there any key ideas that are missing or need more explanation? Does your writing have an identifiable tone? Leave pencil in student's hand. (Conferencing)

(c) Revising (45 minutes)

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

(d) Proofreading

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

3. Post-writing subtask (30 minutes)

Have students write their published (final) copies with an appropriate title on lined paper or word processor using a variety of font sizes or colours. Have students individually read their writing to teacher. (Writing Process) Then have students read their writing aloud to the whole class or hold a storytelling gathering (school-wide or community supported) and have students and elders or storytellers share their stories. (Oral Presentation)

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 Wihitigo, or the Consequences of Not Listening 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)

5. Upon completion of the culminating task show digital recordings of elder’s storytelling session of *Wife of Ketastotinewan* and *Wihtigo, or the Consequences of Not Listening* recorded in Task 2: Listening and Speaking to Our Storytellers and Stories. Restate that many local stories or legends, i.e., those with Anway, powerful women, and cannibals or wihtigos involve harmful situations on the land and with others and provide Omushkego teachings about the use of mitewin for survival on the land. These stories or legends took place in a time before the arrival of the Europeans. Have students complete My Omushkego Character Development Rating Scale.

**Assessment:**

- \* performance task on Writing Our Stories: Consequences of Not Listening using rubric of students working individually (see Appendix 23: Writing Our Stories: Consequences of Not Listening Rubric)
- \* self-assessment on My Writing using checklist of students working individually (see Appendix 24: My Writing Checklist)
- \* response journal on *Wihtigo, or the Consequences of Not Listening* Reading and Writing using anecdotal record of students working individually (see Appendix 25: *Wihtigo, or the Consequences of Not Listening* Reading and Writing Anecdotal Record)
- \* self-assessment on My Omushkego Character Development using rating scale of students working individually (see Appendix 26: My Omushkego Character Development Rating Scale)

**Resources:**

pencils

lined paper

lists of adjectives and descriptive phrases

word processor software

computer work stations (4)

Writing Our Stories: Consequences of Not Listening Story Map (in Culminating Task Student Booklet)

My Writing Checklist (in Culminating Task Student Booklet)

*Wihtigo, or the Consequences of Not Listening* Reading and Writing Response Journal (in Culminating Task Booklet)

My Omushkego Character Development Rating Scale (in Culminating Task Booklet)

television

digital recordings of *Wife of Ketastotinewan* and *Wihtigo, or the Consequences of Not Listening*

## Resources

### Appendixes

- Appendix 1: Omushkego Character Development (Caring behaviours) and Bullying (Uncaring behaviours) Checklist
- Appendix 2: Local Storytellers, Local Stories, and Local Situations Knowledge Rubric
- Appendix 3: Listening and Speaking Anecdotal Record
- Appendix 4: Harmful Situations on the Land and with Others BAK-up Plan Rubric
- Appendix 5: Effects of Stress Organizer Rubric
- Appendix 6: Healthy Stress Management Checklist and Response Journal
- Appendix 7: Healthy Responses to Harmful Situations Plans Rating Scale
- Appendix 8: Twelve Resiliency Skills and Attributes Checklist and Response Journal Anecdotal Record
- Appendix 9: My Listening and Speaking Checklist
- Appendix 10: Local Community Elder’s Visit Listening, Speaking, and Character Development Rating Scale
- Appendix 11: Retelling Our Stories: Anway and the Cannibals Rubric
- Appendix 12: Local Storyteller’s Visit Anecdotal Record
- Appendix 13: Reading Our Stories: Anway and the Cannibals Rubric
- Appendix 14: My Reading Checklist
- Appendix 15: Writing Our Stories: Anway and the Cannibals Rubric
- Appendix 16: My Writing Checklist
- Appendix 17: Anway and the Cannibals Reading and Writing Anecdotal Record
- Appendix 18: Reading, Writing, and Character Development Rating Scale
- Appendix 19: Retelling Our Stories: Wife of Ketastotinewan Rubric
- Appendix 20: My Listening and Speaking Checklist
- Appendix 21: Reading Our Stories: Wihtigo, or the Consequences of Not Listening Rubric
- Appendix 22: My Reading Checklist
- Appendix 23: Writing Our Stories: Consequences of Not Listening Rubric
- Appendix 24: My Writing Checklist
- Appendix 25: Wihtigo, or the Consequences of Not Listening Reading and Writing Anecdotal Record
- Appendix 26: Omushkego Character Development Rating Scale

### Our Stories: Anway Student Worksheets Booklet

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- Student Worksheet #1: Omushkego Character Development (Caring Behaviours and Bullying (Uncaring Behaviours) Checklist
- Student Worksheet #2: Local Harmful Situations
- Student Worksheet #3: Harmful Situations on the Land BAK-up Plan
- Student Worksheet #4: Harmful Situations with Others BAK-up Plan

Student Worksheet #5: Effects of Stress Organizer  
Student Worksheet #6: Healthy Stress Management Checklist and Response Journal  
Student Worksheet #7: Healthy Responses to Harmful Situations Plans  
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Student Worksheet #14: My Reading  
Student Worksheet #15: Writing Our Stories: My Anway and the Cannibals Story Map  
Student Worksheet #16: My Writing  
Student Worksheet #17: My Reading and Writing Response Journal

**Our Stories: Wife of Ketastotinewan Culminating Task Student Booklet**

Retelling Our Stories: Wife of Ketastotinewan  
My Speaking and Listening Checklist  
Reading Our Stories: Wihtigo, or the Consequences of Not Listening Rubric  
Reading Our Stories: Wihtigo, or the Consequences of Not Listening  
My Reading Checklist  
Writing Our Stories: Consequences of Not Listening Story Map  
My Writing Checklist  
Wihtigo, or the Consequences of Not Listening Reading and Writing Response Journal  
My Omushkego Character Development Rating Scale

## Unit Analysis

### Analysis of Unit Components

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43 Resources

93 Strategies and Groupings

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### Unique Expectations

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11 Omushkego Culture: Living Well 1 Overall 10 Specific Expectations

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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

### 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

## 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 Situations 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 harmful situations	– demonstrates some knowledge of local storytellers, local stories, and local harmful situations	– demonstrates considerable knowledge of local storytellers, local stories, and local harmful situations	– demonstrates thorough knowledge of local storytellers, local stories, and local harmful situations
<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 harmful situations with limited effectiveness	– uses planning skills to generate ideas about local storytellers, local stories, and local harmful situations with some effectiveness	– uses planning skills to generate ideas about local storytellers, local stories, and local harmful situations with considerable effectiveness	– uses planning skills to generate ideas about local storytellers, local stories, and local harmful situations 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 information about local harmful situations with limited effectiveness	– expresses information about local harmful situations with some effectiveness	– expresses information about local harmful situations with considerable effectiveness	– expresses information about local harmful situations 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 harmful situation with limited effectiveness	– applies knowledge and skills to draw and label local harmful situations with some effectiveness	– applies knowledge and skills to draw and label local harmful situations with considerable effectiveness	– applies knowledge and skills to draw and label local harmful situations with a high degree of effectiveness

Notes for whole class and individual students:

### Appendix 3: Listening and Speaking Anecdotal Record

Look for the following:

- demonstrates an understanding of when to speak
- demonstrates an understanding of when to listen
- demonstrates an understanding of how much to say
- takes turns without interrupting or overlapping during class debate or panel discussions
- asks questions to make connections to the ideas of others
- adapts listening behaviour to the requirements of informal social settings and more formal settings
- 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
- acknowledges and extends other group members' contributions
- requests repetition or an explanation from other group members when meaning is unclear
- makes relevant and constructive comments on the contributions of other group members
- uses language and forms of address that are appropriate to the formality or informality of the situation
- 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: Harmful Situations on the Land and with Others BAK-up Plan 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., facts, definitions, skills, principles, and strategies, safe practices and procedures)	– demonstrates limited knowledge of harmful situations on the land and with others	– demonstrates some knowledge of harmful situations on the land and with others	– demonstrates considerable knowledge of harmful situations on the land and with others	– demonstrates thorough knowledge of harmful situations on the land and with others
<b>Thinking</b> – The use of critical and creative thinking skills and inquiry and problem-solving skills and/or processes				
<b>Use of planning skills</b> (e.g., identifying the problem, formulating questions and ideas, gathering and organizing information; developing fitness plans; selecting strategies)	– uses planning skills (gathering and organizing information) with limited effectiveness	– uses initiating and planning skills (gathering and organizing information) with some effectiveness	– uses initiating and planning skills (gathering and organizing information) with considerable effectiveness	– uses initiating and planning skills (gathering and organizing information) with a high degree of effectiveness
<b>Communication</b> – The conveying of meaning through various forms				
<b>Expression and organization of ideas and information in oral, visual, and/or written forms</b> (e.g., demonstrations, role plays, conferences, presentations, posters, pamphlets, journals)	– expresses and organizes ideas and information on a BAK-up plan with limited effectiveness	– expresses and organizes ideas and information on a BAK-up plan with some effectiveness	– expresses and organizes ideas and information on a BAK-up plan with considerable effectiveness	– expresses and organizes ideas and information on a BAK-up plan with a high degree of effectiveness
<b>Communication for different audiences</b> (e.g., peers, teammates, adults) and purposes (e.g., to inform, instruct, promote) and in oral, visual, and/or written forms	communicates with peers to inform them about risks associated with harmful situations in oral forms with limited effectiveness	Communicates with peers to inform them about risks associated with harmful situations in oral forms with some effectiveness	communicates with peers to inform them about risks associated with harmful situations in oral forms with considerable effectiveness	communicates with peers to inform them about risks associated with harmful situations in oral forms 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., movement skills, concepts, principles; health concepts; safe practices; personal and interpersonal skills, including teamwork, fair play, etiquette, leadership) in familiar contexts (e.g., physical activities, healthy living discussions)	– applies knowledge and skills about harmful situations on the land and with others in healthy living discussions with limited effectiveness	– applies knowledge and skills about harmful situations on the land and with others in healthy living discussions with some effectiveness	– applies knowledge and skills about harmful situations on the land and with others in healthy living discussions with considerable effectiveness	– applies knowledge and skills about harmful situations on the land and with others in healthy living discussions with a high degree of effectiveness

Notes for students working in small groups

## Appendix 5: Effects of Stress Organizer 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., facts, definitions, skills, principles, and strategies, safe practices and procedures)	– demonstrates limited knowledge of the effects of stress	– demonstrates some knowledge of the effects of stress	– demonstrates considerable knowledge of the effects of stress	– demonstrates thorough knowledge of the effects of stress
<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</b> (e.g., performing and recording, gathering evidence and data, observing, manipulating materials, and using equipment safely, solving equations, proving)	– uses processing skills (classifying information) with limited effectiveness	– uses processing skills (classifying information) with some effectiveness	– uses processing skills (classifying information) with considerable effectiveness	– uses processing skills (classifying information) with a high degree of effectiveness
<b>Communication</b> – The conveying of meaning through various forms				
<b>Expression and organization of ideas and information in oral, visual, and/or written forms</b> (e.g., demonstrations, role plays, conferences, presentations, posters, pamphlets, journals)	– expresses and organizes ideas and information on an organizer with limited effectiveness	– expresses and organizes ideas and information on an organizer with some effectiveness	– expresses and organizes ideas and information on an organizer with considerable effectiveness	– expresses and organizes ideas and information on an organizer 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., movement skills, concepts, principles; health concepts; safe practices; personal and interpersonal skills, including teamwork, fair play, etiquette, leadership) <b>in familiar contexts</b> (e.g., physical activities, healthy living discussions)	– applies knowledge and skills about the effects of stress in healthy living discussions with limited effectiveness	– applies knowledge and skills about the effects of stress in healthy living discussions with some effectiveness	– applies knowledge and skills about the effects of stress in healthy living discussions with considerable effectiveness	– applies knowledge and skills about the effects of stress in healthy living discussions with a high degree of effectiveness

Notes for students working individually

## Appendix 6: Healthy Stress Management Checklist and Response Journal Anecdotal Record

Notes for students working as a whole class

Healthy Stress Management Strategies	YES	NO
follow a schedule	<input type="checkbox"/>	<input type="checkbox"/>
make a stress management plan	<input type="checkbox"/>	<input type="checkbox"/>
take time for hobbies, interests, recreation activities on the land	<input type="checkbox"/>	<input type="checkbox"/>
get enough rest and sleep	<input type="checkbox"/>	<input type="checkbox"/>
exercise regularly	<input type="checkbox"/>	<input type="checkbox"/>
eat a healthy, balanced diet	<input type="checkbox"/>	<input type="checkbox"/>
keep a sense of humour	<input type="checkbox"/>	<input type="checkbox"/>
practice relaxation techniques	<input type="checkbox"/>	<input type="checkbox"/>
listen to or play music	<input type="checkbox"/>	<input type="checkbox"/>
write poetry or stories	<input type="checkbox"/>	<input type="checkbox"/>
create art	<input type="checkbox"/>	<input type="checkbox"/>
talk to a trusted person	<input type="checkbox"/>	<input type="checkbox"/>
get social support	<input type="checkbox"/>	<input type="checkbox"/>
seek out treatment	<input type="checkbox"/>	<input type="checkbox"/>

Record most common healthy stress management strategies that students use in everyday life.

Record most common stress management strategies that students would like to develop, how they would go about developing those strategies, and how you could support the development of those strategies.

## Appendix 7: Healthy Responses to Harmful Situations Plans Rating Scale

Look for the following in healthy responses to harmful situations:

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

plans reveal what students wanted to say	1	2	3	4
plans includes enough details required to tell it	1	2	3	4
plans make sense	1	2	3	4
responses are realistic	1	2	3	4
responses show an understanding of risk involved	1	2	3	4
responses reflect personal engagement with the material	1	2	3	4
actions or reactions are realistic	1	2	3	4
actions or reaction show understanding of risk involved	1	2	3	4
actions or reactions reflect personal engagement with the material	1	2	3	4

Suggested Conference Questions:

Do your responses and actions or reactions explain what you wanted to say?

Are there enough details to support your plan?

Do your responses and actions or reactions make sense?

Are your responses and actions or action realistic?

Notes for students working in pairs

## Appendix 8: Twelve Resiliency Skills and Attributes Checklist and Response Journal Anecdotal Record

Notes for students working individually

Resiliency Skills and Attributes	YES	NO
1. Being able to make connections	<input type="checkbox"/>	<input type="checkbox"/>
2. Being able to maintain flexibility	<input type="checkbox"/>	<input type="checkbox"/>
3. Being able to make realistic plans and take action to carry them out	<input type="checkbox"/>	<input type="checkbox"/>
4. Being able to communicate well with others	<input type="checkbox"/>	<input type="checkbox"/>
5. Being able to problem solve both individually and with others	<input type="checkbox"/>	<input type="checkbox"/>
6. Being able to manage strong feelings	<input type="checkbox"/>	<input type="checkbox"/>
7. Being able to confront and manage fear and anxiety (self-confidence)	<input type="checkbox"/>	<input type="checkbox"/>
8. Being able to find purpose and meaning	<input type="checkbox"/>	<input type="checkbox"/>
9. Being able to remain hopeful	<input type="checkbox"/>	<input type="checkbox"/>
10. Being able to appreciate and use humour appropriately	<input type="checkbox"/>	<input type="checkbox"/>
11. Being able to take care of yourself	<input type="checkbox"/>	<input type="checkbox"/>
12. Being able to care for others	<input type="checkbox"/>	<input type="checkbox"/>

Record and discuss the most common resiliency skills or attributes that the student uses in everyday life and how they show these skills.

Record and discuss one personal resiliency skill that the student would like to develop, how they would go about developing that skill, and how you could support that development.



## Appendix 9: My Listening and Speaking Checklist

Look for students to

### Listening

- show they are paying attention by looking at the speaker
- 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
- ask good questions when they don't understand what they have heard
- wait their turn to speak
- think about what they have heard
- follow the conversation and make relevant contributions in a group discussion
- cite details from an oral text to support their opinions about it in a small-group discussion
- listen to traditional stories about legendary or heroic figures, animals, trees, and landscape features
- listen to words of guidance
- listen to stories told for entertainment
- use their knowledge of elements of grammar and oral language structures to understand what they have heard
- recognize traditional stories about legendary or heroic figures, animals, trees, and landscape features
- recognize words of guidance
- recognize stories told for entertainment

Notes for students working individually and in pairs:

## 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
- make their speech interesting by varying the tone and volume
- make eye contact with the audience
- persuade people to accept my point of view
- respond positively to the contributions of others
- express interest in what is being said by commenting and questioning
- work towards the solution to a problem with a partner
- assume a leadership role in discussions
- communicate the main idea of a tale or story and describe a sequence of events
- describe a series of events in a legend or story
- describe how various elements in a tale or story function
- use appropriate Omushkego vocabulary and terminology to describe their inquiries and observations on the land, in school, or in community situations
- speak using a clear voice and appropriate phrasing and expression in discussions on the land, in school, or in community situations

Notes for students working individually and in pairs:

## Appendix 10: 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
--	---	---	---	---

Omushkego Character Development

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

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

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

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

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

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

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

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 11: Retelling Our Stories: Anway and the Cannibals 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 Anway’s attempt to kill another cannibal family with limited effectiveness	– uses creative thinking processes to tell an original story about Anway’s attempt to kill another cannibal family with some effectiveness	– uses creative thinking processes to tell an original story about Anway’s attempt to kill another cannibal family with considerable effectiveness	– uses creative thinking processes to tell an original story about Anway’s attempt to kill another cannibal family 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 12: Local Elder’s Visit Anecdotal Record

What does this legend teach you about the use of mitewin on the land and with others? How would you feel if a group of cannibals moved nearby? What would you do? What did you like about the elder’s visit? What would you have liked to ask the storyteller?

What the legend teaches students about the use of mitewin on the land and with others
How students felt if a group of cannibals moved nearby
What would students do
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 13: Reading Our Stories: Anway and the Cannibals 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	– uses reading process with some effectiveness to synthesize information	– uses reading process with considerable effectiveness to synthesize information	– uses reading process with a high degree of effectiveness to synthesize information
<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

<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>	<p>– attempts to identify and shows limited understanding of the use of literary and stylistic devices, e.g., foreshadowing and anaphora</p> <p>– attempts to use footnotes information in answers</p>	<p>– identifies and shows some understanding of the use of literary and stylistic devices, e.g., foreshadowing and anaphora</p> <p>– uses footnotes information in answers</p>	<p>– identifies and shows considerable understanding of the use of literary and stylistic devices and uses them appropriately, e.g., foreshadowing and anaphora</p> <p>– accurately uses information from footnotes in answers</p>	<p>– 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</p> <p>– incorporates information from both the text and footnotes to give and elaborate on answers</p>
<p><b>Application</b> – The use of knowledge and skills to make connections within and between various contexts</p>				
<p><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)</p>	<p>– makes connections between the text and personal experience with limited effectiveness</p>	<p>– makes connections between the text and personal experience with some effectiveness</p>	<p>– makes connections between the text and personal experience with considerable effectiveness</p>	<p>– makes connections between the text and personal experience with a high degree of effectiveness</p>

Notes for students working individually:



## Appendix 14: 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 15: Writing Our Stories: Anway and the Cannibals 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)	– demonstrates limited understanding of Anway in Omushkego culture	– demonstrates some understanding of Anway in Omushkego culture	– demonstrates considerable understanding of Anway in Omushkego culture	– demonstrates thorough understanding of Anway in Omushkego culture
<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-developed 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 describe a specific situation involving Anway with limited effectiveness	– uses creative writing process to describe a specific situation involving Anway with some effectiveness	– uses creative writing process to describe a specific situation involving Anway with considerable effectiveness	– uses creative writing process to describe a specific situation involving Anway 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) in oral, visual, and written forms, including media forms</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>Use of conventions (e.g., grammar, spelling, punctuation, usage) vocabulary, and terminology of that discipline in oral, visual, and written forms, including media forms</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>Application of knowledge and skills (e.g., concepts, strategies, processes) in familiar contexts</p>	<ul style="list-style-type: none"> <li>– applies knowledge and skills about harmful situations on the land and with others in the past with limited effectiveness</li> </ul>	<ul style="list-style-type: none"> <li>– applies knowledge and skills about harmful situations on the land and with others in the past with some effectiveness</li> </ul>	<ul style="list-style-type: none"> <li>– applies knowledge and skills about harmful situations on the land and with others in the past with considerable effectiveness</li> </ul>	<ul style="list-style-type: none"> <li>– applies knowledge and skills about harmful situations on the land and with others in the past with a high degree of effectiveness</li> </ul>

Notes for students working individually:

## Appendix 16: 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 (conflict), 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 17: Anway and the Cannibals 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 18: 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

Omushkego Character Development				
listens to, is considerate of, and honours themselves (respect for themselves)	1	2	3	4
listens to, is considerate of, and honours students (respect for students)	1	2	3	4
listens to, is considerate of, and honours elders (respect for elders)	1	2	3	4
recognizes, values, and enjoys their own language, traditions, and culture (appreciation for their culture)	1	2	3	4
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 19: Retelling Our Stories: Wife of Ketastotinewan 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 20: 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
- follow the conversation and make relevant contributions in a group discussion
- cite details from an oral text to support their opinions about it in a small-group discussion

Notes for students working individually and in pairs:

## 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 and volume
- use changes in pitch to differentiate voices in a storytelling session
- 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
- express interest in what is being said by commenting and questioning
- work towards the solution to a problem with a partner
- assume a leadership role in discussions

Notes for students working individually and in pairs:

## Appendix 21: Reading Our Stories: Wihtigo, or the Consequences of Not Listening 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				
<b>Expression and organization of ideas and information</b> (e.g., clear expression, logical organization) <b>in oral, visual, and written forms, including media</b>	– identifies the simple elements of the plot from the text in a limited way	– shows some understanding of some elements of the plot from the text	– conveys an understanding of the elements of the plot	– selects the most appropriate examples of element of the plot and conveys a full understanding of them – consistently uses the most appropriate

<b>forms</b> (Parts 5 and 6 and 8 and 9)	– uses examples from the text inconsistently or ineffectively to support answers – expresses ideas with limited clarity and detail	– selects and uses some appropriate examples from the text to support answers – expresses ideas with some clarity and detail	– selects and uses many appropriate examples from the text to support answers – expresses ideas with considerable clarity and detail	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 rising action	– identifies and shows some understanding of the use of literary and stylistic devices, e.g., foreshadowing and rising action	– identifies and shows considerable understanding of the use of literary and stylistic devices and uses them appropriately, e.g., foreshadowing and rising action	– 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 rising action
<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: Writing Our Stories: Consequences of Not Listening 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)	– demonstrates limited understanding of wihtigos in Omushkego culture	– demonstrates some understanding of wihtigos in Omushkego culture	– demonstrates considerable understanding of wihtigos in Omushkego culture	– demonstrates thorough understanding of wihtigos in Omushkego culture
<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, ... literacy, metacognition, invention)	– uses creative writing process to describe a specific situation involving wihtigos with limited effectiveness	– uses creative writing process to describe a specific situation involving wihtigos with some effectiveness	– uses creative writing process to describe a specific situation involving wihtigos with considerable effectiveness	– uses creative writing process to describe a specific situation involving wihtigos 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 harmful situations on the land and with others in the past with limited effectiveness</li> </ul>	<ul style="list-style-type: none"> <li>– applies knowledge and skills about harmful situations on the land and with others in the past with some effectiveness</li> </ul>	<ul style="list-style-type: none"> <li>– applies knowledge and skills about harmful situations on the land and with others in the past with considerable effectiveness</li> </ul>	<ul style="list-style-type: none"> <li>– applies knowledge and skills about harmful situations on the land and with others in the past with a high degree of effectiveness</li> </ul>

Notes for students working individually:



## Appendix 24: 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 (conflict), 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 25: Wihtigo, or the Consequences of Not Listening 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 26: My Omushkego Character Development Rating Scale

Name: \_\_\_\_\_

Date: \_\_\_\_\_

Look for the following:

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

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

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
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Notes for students working individually and as a whole class:

# **O mushkego Education**

## **Curriculum Units — Elementary: Grade 8**

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

# **Our Stories: Anway**

**An Integrated Literacy Unit of Study for the Oral  
Communication, Reading, and Writing Strands: Grade 8**

**Length of Unit: 4 weeks (20–100 minute literacy blocks)**



**2019**

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