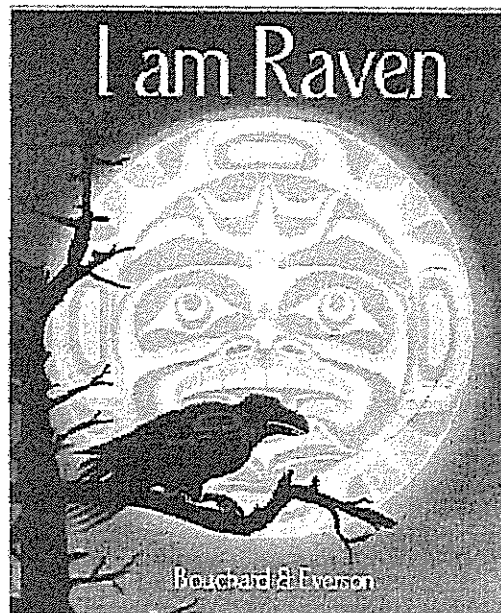


A Creative Culture:

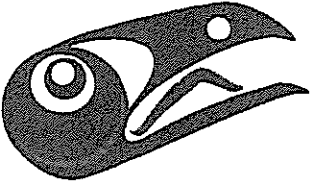
Engage their hearts and minds

Aboriginal Social Studies and Literacy Through the Arts



Presented by:

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Title of Unit I am Raven		Grade _6_ (Arts, Language, Social Studies)
Critical Learning		Guiding Questions
<p>Description of the big ideas that need to be learned in the unit.</p> <p>Arts as meaning making Arts as exploration of feelings and ideas Arts for communication</p> <p>Lesson Outcomes:</p> <ul style="list-style-type: none"> - Developing creativity - Communicating through language, drama, dance, visual arts, and music - Understanding Culture - Making Connections 		<p>Open-ended questions for deeper thinking.</p> <p>How can our Art forms tell us and others about who we are?</p> <p>How can the Arts help us explore our feelings, the feelings of others, and the message in the story <i>I am Raven</i>?</p> <p>Why should all voices be heard and respected within our class? Within our community?</p> <p>What are some ways that we can understand North West coast art (abstract, spiritual and symbolic)?</p> <p>How is the concept of a spirit totem essential to this text?</p>
		
Curriculum Expectations		
<p>Dance: A1. Creating and Presenting A2. Reflecting, Responding, and Analysing A3. Exploring Forms and Cultural Contexts</p> <p>Drama: B1. Creating and Presenting B2. Reflecting, Responding, and Analysing B3. Exploring Forms and Cultural Contexts</p> <p>Music: C1. Creating and Performing C2. Reflecting, Responding, and Analysing C3. Exploring Forms and Cultural Contexts</p> <p>Visual Arts: D1. Creating and Presenting D2. Reflecting, Responding, and Analysing D3. Exploring Forms and Cultural Contexts</p> <p>Social Studies: OE Describe characteristics of pre-contact First Nations cultures across Canada, including their close relationship with the natural environment. SE Describe the attitude to the environment of various First Nations groups and show how it affected their practises in daily life.</p> <p>Language: Oral OE 1. listen in order to understand and respond appropriately in a variety of situations for a variety of purposes; OE 2. use speaking skills and strategies appropriately to communicate with different audiences for a variety of purposes; SE 2.2 demonstrate an increasingly sophisticated understanding of appropriate speaking behaviour in a variety of situations, including paired sharing, dialogue, and small- and large-group discussions SE 2.5 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 help communicate their meaning</p> <p>Language: Reading OE 1. read and demonstrate an understanding of a variety of literary, graphic, and informational texts, using a range of strategies to construct meaning; OE 2. recognize a variety of text forms, text features, and stylistic elements and demonstrate understanding of how they help communicate meaning;</p>		<p>Learning Goals (Unpacked Expectations)</p> <p>Describe what the student should know by the end of the unit in "plain" language.</p> <p>By the end of the lesson students will be able to read and understand a text interpreting it through Dance, Drama, Music and Visual Arts.</p> <p>Students will be able to produce an integrated Arts performance based upon their learning in this unit.</p> <p>Students will be able to reflect upon the impact of The Arts approach to help them make meaning of the text,</p>



SE 1.1 read a wide variety of texts from diverse cultures, including literary texts
SE 1.5 develop interpretations about texts using stated and implied ideas to support their interpretations
SE 1.7 analyse increasingly complex texts and explain how the different elements in them contribute to meaning
SE 1.9 identify the point of view presented in texts; determine whether they can agree with the view, in whole or in part; and suggest some other possible perspectives

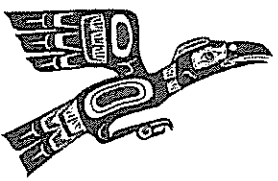
Language: Writing

OE 1. generate, gather, and organize ideas and information to write for an intended purpose and audience;
SE 1.5 identify and order main ideas and supporting details and group them into units that could be used to develop a structured, multi-paragraph piece of writing, using a variety of strategies and organizational patterns

***The following is a suggested sequence of activities that will support learning through this text, integrating the Arts, language, and social studies. Teachers should feel comfortable to select the activities that are pertinent for their student interest, needs, and their own time demands.**

and of themselves.

Instructional Components		
Prior Knowledge and Skills	Terminology	Materials
<p>This could also include instructional strategies.</p> <p>Students must be able to express a sense of what are the different forms of Art? for appreciating/viewing and creating in dance, drama, music, visual arts: mask, clay, carving, jewelry, storytelling</p>	<p>Dance Drama Music Visual Arts Culture Making Connections Voices Community Abstract Spiritual Symbolic Spirit totem Geographical features Haida Nation Illustration Village (Member, Chief) Image Counsel Aboriginal Illustrator Contrasts Tracing Characteristics Drama Walk Animal Totem West Coast Design Predictions Silhouette Externally Qualities Personality Literary Character Distinguish Inner Character Traits Ancestors Bon-voyage Corridor Legacy Call and Response Beat Rhythm Ostinato Text Print-Making Mask Bamboo Script Interpret Incorporate Illustrated Choreograph Potlatch Feast Finale</p>	<p>BLM: 1. Map of Western Canada and West Coast First Nation Communities (BLM 1) Teacher/student sample of hand print tracings (BLM 2) 2. Student Questionnaire If were a ... (BLM 3)</p> <p>Teacher Student Resources: 1. Totem cards (no definition on the back) – Teacher/Student Resource #1 2. Totem cards (with definition on back) – Teacher/Student Resource #2 3. Silhouette drawing – Teacher/student #3 4. Simplified script for drama – Teacher/Student #4</p> <p>Masks: Masking tape, 1 plastic shopping bag per student</p> <p>Stamping: red, white, black paint</p> <p>Drum: 5-6 SonoTubes, Packing Tape, mallet (doweling with rubber bands etc.), priming paint, roller/paintbrush</p> <p>Drama: cape for chief, something that can represent a spear, sticks (lummy, bamboo sticks, music, CD player)</p> <p><i>I Am Raven</i> by David Bouchard and Andy Everson</p>
		
		

Unit Title	Grade 6 (+ subjects)
Minds On	Approximately minutes
<p>These should be the awareness and engagement activities around the topic. They can be whole class (e.g., modeling) or small group activities (e.g., shared practice).</p> <p>To help students make connections to the text, the teacher presents a map of Canada. Using either Google Maps (www.google.ca), a large atlas, or a classroom map, students are asked to consider which geographical features are represented – for example, Pacific Ocean, many islands, Rocky Mountains, rivers, lakes. etc.</p> <p>Students could be asked to consider how these geographical features might influence the communities living in those areas.</p> <p>Further examination of the Map of North West Coast Native Communities (Blackline Master #1) will lead students through identifying the location of the Haida nation and their surrounding groups.</p> <p>As a mental set, the teacher must address the aboriginal world view that all elements of life are interconnected and are respected equally. (Medecine Wheel Teaching) From observation, certain characteristics have become associated with specific plants and animals. In turn, these plants and animals have come to symbolize these qualities in human beings.</p> <p>Examples:</p> <ul style="list-style-type: none"> Beaver – builder, hard worker Bear - medicine, healer, teacher Wolf - provider, protector Owl - introspection, truth-seeker, spiritual reflection Eagle - peace, friendship Frog - happiness, family value, reflective Killer Whale – communication Otter - curious, playful Thunderbird – power of the elements: weather, thunderstorms Raven - trickster, magician, transformation <p>Teacher presents the fifth and sixth page of the text (the village at night), doing a think aloud to set parameters for the students. Discussion points could include:</p> <ul style="list-style-type: none"> • the illustration • the concept of an evening meeting • a description of the village grounds • the concept of a village chief • the image of the moon with human features <p>Questions to expand discussion and encourage a deeper understanding could include:</p> <ul style="list-style-type: none"> • What does it mean to be rich? • What type of counsel would he be expected to give? • Why did the people come from only the north, east, and south to seek his counsel? • How are animals, birds and fish connected to the aboriginal community? • Why do you think the author has shown animals, birds, and fish with voices? <p>Before: The teacher shares the cover design of the text, asking students to make</p>	<p>Pause and Ponder</p> 

predictions and respond to prompting questions, such as:
What is the illustrator saying through his cover design?
Who might the "I" be in the title?
What might the Raven represent?
Look at the colours used on the cover. What mood do you think the illustrator is trying to create?
What contrasts do you see on the cover design? How might they be important?

1. The teacher will read first two pages of the book *I am Raven*.
2. **Activity 1:** students will create a *hand print tracing*, indicating the 5 important things about themselves –1 per finger (Blackline master #2), and are invited to share one of their finger characteristics with the whole class (*First Nation teaching of the right to pass, but the responsibility to participate*)
3. **Activity 2:** Students are asked to complete a *drama walk activity* "If I were a colour ..." questionnaire (Blackline master #3). Students are asked to create an Inside/Outside Circle (Beyond Monet) and share their responses to question #1, explaining why. The teacher asks the students to move the inside circle two spaces to the right, and repeat with question #2. The teacher directs the students to move within their circles, sharing the responses from the remaining questions.
4. **Activity 3:** Students are asked to sit in groups. The teacher places a set of *animal totem cards* (teacher/student resource #1) on the table, asking students to identify which animal is represented through the West coast design. Students are then asked to make and discuss predictions about the character traits of each animal. Students receive a second set of totem cards (teacher/student resource #2) that include descriptions of each totem on the back. They are asked to read the descriptors and compare those to their predictions. Share the complete list of options with the whole class in order to expose the students to all the animal totem choices.
5. **Activity 4:** Students are asked to consider which animals/totem they feel a connection to, either based on personal life, books, films, dreams, etc.

Teacher reads-aloud the rest of the story.

During:

6. **Activity 5: Role on the Wall of the Chief** (drama technique) The teacher displays the enlarged silhouette drawing (teacher student resource #3) of the Village Chief on chart paper. Students are asked to consider what features of the chief would be observed externally. "How does the chief look?" "What can we see?" Students share ideas and the teacher writes the responses around the outside of the silhouette. Students are then asked to consider the inner qualities of the chief. Some prompting questions could be: "What kind of person is he?" "How would we describe his personality?" "How does he treat others?" The answers to these questions could be recorded inside the silhouette line, using a second coloured marker. This activity encourages students to reflect on a literary character, and distinguish exterior qualities from inner character traits.
7. **Activity 6: Corridor of Voices** (drama technique) – Students are asked to create two lines facing each other, approximately one metre apart. One student is asked to assume the role of the Chief and walk to one end of

the line. Students are asked to "go into role" as their animal totem or village member, and think of a short phrase they could share with the chief as he travels from their village to the land of his ancestors. It could be a shared memory, a word of respect, a message of honour as a grandfather, a bon-voyage greeting, a wish for his passing to the land of the ancestors, a hope for his life amongst his ancestors, a legacy he will leave amongst his people, etc. The chief very slowly walks through the corridor. As he approaches, each person shares their message loudly enough for the whole group to hear. As the chief exits the corridor, the teacher may direct the students to a chart with text for a choral read: "You have been special to us. Your time has come. Just close your eyes. Your journey to the land of the ancestors has begun. You will always be remembered with honour."

As an accommodation, support may be provided through the posting of some phrases from the story.

8. Activity 7: Call and Response (drama activity)

Distribute Blackline master #4 and ask the students to read the script silently to rehearse individually and pose questions to clarify any challenging vocabulary or pronunciation.

- The teacher assumes the "call" voice, reading the specified lines, modeling fluency and expression. The class assumes the "response" voice, and continues the script in a shared reading format.
- Have students play with the script by using a variety of groupings and expressive mechanisms: boy/girl, table groups 1-3/4-6, whisper/loudly, echo the final word, add an expressive gesture, etc.
- Divide the class into 2 groups and assign one group as the "call" readers, the other group the "response" voices.
- Have students line up on opposite sides of the class, with the response line facing away from the group.
- Divide the "response" line into 8 smaller groups. The choral reading starts and ends with the whole group together, then each sub-group takes one response line to express and add gesture to enhance meaning.
- As each sub-group delivers their lines, they turn to face the "Call" questioning line.
- The final line "And it is true" is delivered together, with increased volume and a dramatic gesture.

9. **Activity 8: Who's the leader?** (drama activity) Students stand in a circle, and ask one member of the class to leave the room or stand in the corner facing away from the group. The teacher **silently** chooses a leader by tapping them on the shoulder. That leader creates a movement that reflects their totem spirit and the rest of the group follows. At any given time, the leader must change the movement and the rest follow. The circle may not look directly at the leader, but use peripheral vision to notice the change that is to be copied.

The student is invited back into the centre of the circle and tries to guess "who's the leader?" You may decide to allow only two or three chances. Once the guessing is completed, a new leader is chosen.

10. **Activity 9: Introduce Ho, Ho, Wataney** (music activity) from An Orff Mosaic from Canada by Lois Birkenshaw-Fleming, p. 19 by singing the whole song through from beginning to end sitting in a circle. Have students keep the beat

while having students echo 1 bar at a time guided by the teacher. Sing longer sections of the song until students are comfortable with the whole song while keeping the beat.

Have students clap with two fingers into their palm the rhythm of Ho, Ho, Wataney. Teacher can repeat the process of echoing sections of the song clapping the rhythm if the support is needed. Have half of the group keep the beat, while the other half claps the rhythm while singing Ho, Ho, Wataney. Ask students to switch upon a cue of teachers choice.

Have students sit in a circle sitting "knee to knee". Play a song such as E186 by Susan Aglukark (from *Unsung Heroes*). Have students practice slowly passing something from in front of them to their (to the half note "pick up, drag and drop"...every two beats) right along the ground. Once students are comfortable with this pattern, add one rock to the circle while students continue to demonstrate the pattern. When students are ready, give each student a rock to pass around the circle. Student can work towards passing their rock on each beat (quarter note) vs. on every other beat (half note).

Have students apply this rock passing pattern to Ho, Ho, Wataney. As an extension, students could add percussion and Orff parts as suggested in *An Orff Mosaic from Canada* by Lois Birkenshaw-Fleming, p. 19 and could add the English and French verses.

11. Activity 10: *Waves of Movements* (dance activity) The whole class is led through a series of movement activities to aboriginal music. (online link)

- Students are asked to stand in a circle. Students are asked to listen to the rhythm of the music, and consider movements that would be round and/or flowing. Students begin moving their feet to the beat – following the teacher's lead.
- The teacher begins with a round or flowing simple movement that is repeated clockwise by each person in the circle as a continuous wave pattern.
- The teacher models 4 round/flowing movements, each one being repeated around the circle.
- Each student, in clockwise turn, creates a round/flowing movement that is sent around the circle as a wave.
- When the leader comes back to the teacher, a second set of movements can be created OR hard/angular movements can be created, again allowing the teacher to model 3 or 4 such types before students are asked to create their own.

12. Activity 11: *Connected Mirror Movements* (dance activity)

- a. Each student holds a bamboo stick in their right hand (as a spear) and walks around the room to the music. They can bang their spear to emphasize the main beat of the music.
- b. Upon a signal from the teacher, students form pairs and hold two bamboo sticks between them.
- c. Pressure is put onto the end of the bamboo stick with the index finger of each hand, holding the two sticks above the ground.
- d. Staying in one place yet moving to the music, students maintain pressure; create interesting movement patterns without dropping the sticks. Ask students to consider high, low, medium height, side, flowing, opposite, parallel, symmetrical, reflective, etc. movements.
- e. As an extension, pairs can move around the room while maintaining the pressure on their bamboo sticks, interacting with other pairs.
- f. A dance interactive sculpture is created and frozen to 8 beats of

the music, then slowly pairs move away from the common piece, then move away from each other, holding their bamboo as a spear, banging it to emphasize the main beat of the music.

- g. On a signal from the teacher, each student assumes a strong, frozen position holding the spear in a defensive position.
(This dance piece could be included in the culminating performance)

A variety of music can lead students to move in a variety of ways. Using music with different tempos or mood can lead students to interpret in different manners.

13. Activity 12: Visual Arts

Teacher presents information about North West Coast Art.

BACKGROUND INFORMATION:

Several related yet diverse First Nations cultures live along the Pacific Northwest coast. Before contact with Europeans, these peoples had developed complex social systems, wide trade routes, economic prosperity and one of the most complex art forms in the world. When we look at Pacific Northwest coast art today, we are seeing the result of thousands of years of tradition and skill development.

Much of the Pacific North West First Nations art depicts spirit ancestors of the animals important in their cultures. Many mythical or supernatural beings are also depicted through a variety of art forms. Even ordinary animals may have supernatural powers or spirit helper duties. These two worlds are often represented together in a single design.

Art is created from materials found within the environment such as wood, bark, antlers, bone, horn, tusks and quills. Paint colours are created by mixing pigments from natural sources such as wood, minerals and shells. Each colour symbolizes a significant event. Black and red might represent death while red alone signifies life and either sacrifice or birth. White spaces often represent wind, spirit or air.

Today, as in ancient times, First Nations people believe that masks have spirit and identity. Carving a mask releases that identity. The wearer of a mask is the vehicle which allows the mask to tell its own story. The mask confers the wearer with special knowledge, status and powers. Masks are sacred, living objects used in both sacred and secular ceremonies and rituals.

DESIGN COMPONENTS:

Formline: A formline is a continuous, curving line which outlines a form or shape.

Ovoid: Ovoids are a very commonly used shape and resemble the shape of a jelly bean. They are used to represent heads, bodies, feet, paws, tails or fins. They may contain smaller ovoids and/or circles within them to represent eyes or other body parts.

U shape: the U shape represents cheeks, ears, nostrils, ears, mouths, arms etc and can be joined together to represent fins, feathers, claws, paws etc..

S shape: S shapes may be added to designs to provide variety. They may represent ribs, skeletons, arms, legs, fins and muscles.

See examples in the appendices provided.

N.B: ABORIGINAL ARTISTS OFTEN SHOW THE INSIDE OF A CREATURE AS WELL AS THE OUTSIDE. THIS IS KNOWN AS X-RAY.

The teacher asks students to revisit the text, considering how the North West Coast art adds meaning and depth to the text.

14. Activity 13: *Mask-making activity* (visual arts)

- Every student will select an animal whose spirit they will represent by making a mask. (refer back to activity 3: Animal Totem Cards)
- Students will create a half mask (i.e; a mask which covers the head, eyes and upper nose while revealing the lower face and mouth.)
- To create an armature or mask shape, students will assist each other by working in pairs.

- Student one places a plastic bag over his/her head while student two carefully cuts the bottom portion away. TAKE EXTREME CARE TO ENSURE SAFETY WITH THE PLASTICE BAG.
- The plastic bag forms a cover to protect students' hair and skin from the masking tape.
- Tightly wrap the bag with masking tape, following the contours of the students' features.
- Build up 2 to 3 layers of tape.
- Mark where the eyes would be, REMOVE THE MASK, and cut holes for the eyes.
- Use bristol board to create additional features, such as noses and ears, depending on the chosen animal.
- Wrap these features with making tape.
- Referring to the background information provided earlier in the lesson, use the appropriate shapes to be drawn onto the mask.
- The mask may then be painted with acrylic paint or Sharpie markers in the appropriate colours.
- Embellishment such as feathers, raffia, etc. may be added.

(See Blackline Master # 5: Mask Making Steps)

15. Activity 14: Drum Creation

Each group will create one drum, decorating the outside of the drum with any combination of the West Coast Native art shapes provided. Colour will be added either with acrylic paint or markers. Once the artwork is completed, clear packaging tape is wound around the drum from the centre, so that the centre is overlapped. As the taping occurs, turn the drum slightly in a clockwise manner (in the manner of taping a hockey stick). A maximum of 5 drums per class will be created.

Consolidation

Approximately minutes

This is termed by some as the culminating activity and any related reflective components.

Culminating Task Performance Task: Whole class

The students will use the simplified script (teacher/student resource #4) to re-enact the story of *I Am Raven*. Student groups will be assigned a specific section of the text to interpret wearing their animal totem masks. They may incorporate any of the drama, dance or music activities learned through this unit, or expand on their knowledge, creating their own.

The teacher assigns which table group will interpret each subsequent section of the animal illustrated script pages.

The presentation will begin with the whole class on stage in frozen *tableaux* positions, as the narrator reads the first two pages. Movement begins as the animals arrive, seeking counsel from the Chief. All student groups leave the stage, as if they are entering the lodge for the meeting.

One student assumes the role of the Chief on stage, as the fourth page is read.

Student groups arrive on stage to interpret their scene as pre-selected by the teacher, while the narrator continues to read the text. (beaver, bear, wolf, owl, eagle, frog, killer whale, otter, thunderbird, raven)

For dramatic impact, the teacher may choose to choreograph the moment when the thunderbird presents the spear to the otter.

All students return to the stage when the text indicates the potlatch feast.

A choreographed finale (see teacher script notes for suggestions) will bring closure to the story.

Next Lesson Connection

How might this lesson connect to future lessons (knowledge or skills)?

Writing Reflection:

Which arts activity did you identify with the most? Explain why.

What have you learned about yourself through this unit?

Reflect on how the arts activities impacted your engagement with the text. Give some examples.

Learning more about totems and reflecting about the work we've done in this unit, would you see your totem changing? Why or why not? Has your experience drawn you to another totem? Does another totem speak to you?

Visit David Bouchard's website www.davidbouchard.com for blended learning opportunities

Visit Andy Everson's website www.andyeverson.com for extensions to visual arts appreciation and activities

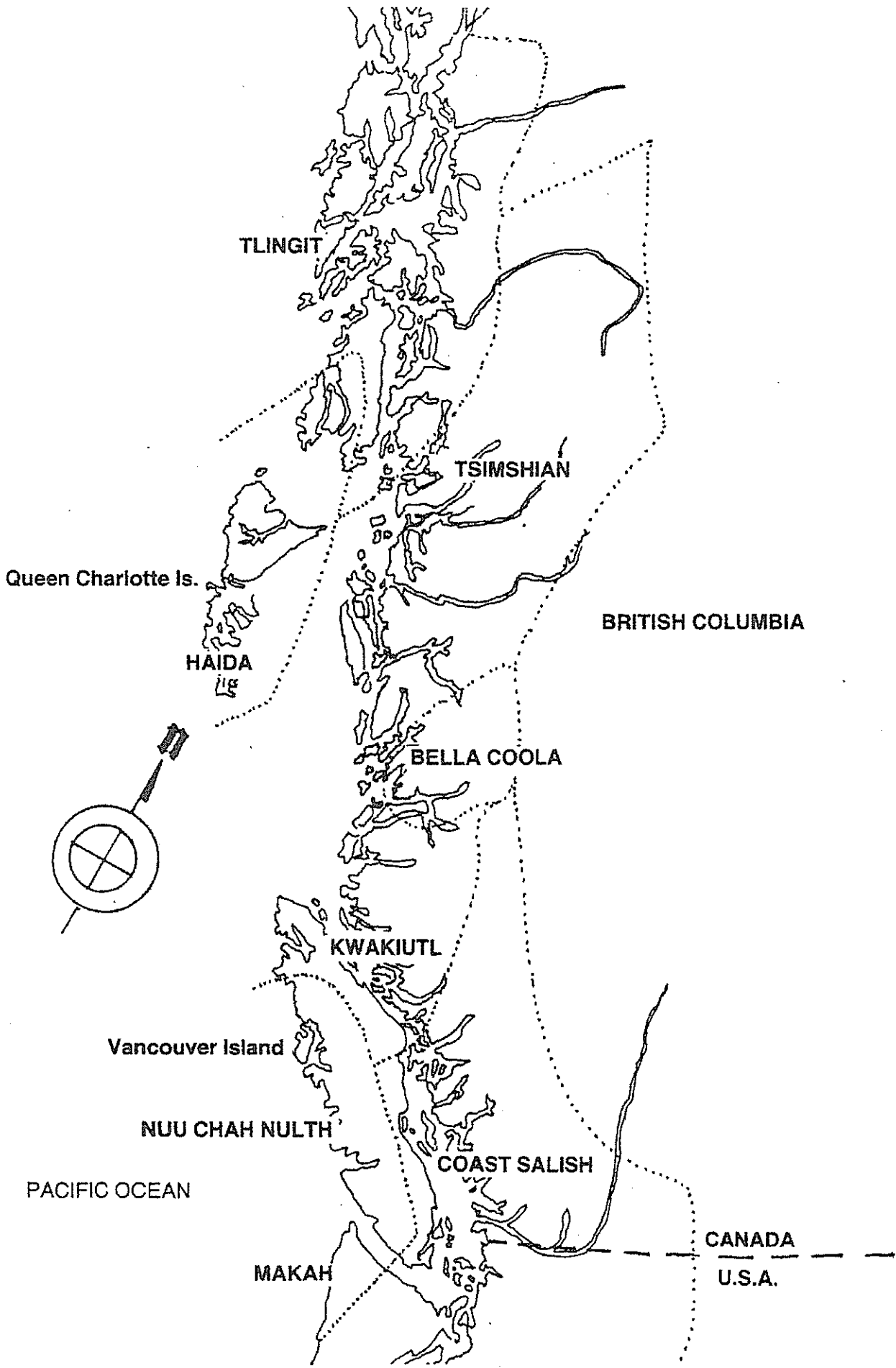
Supporting resources:

Learning by Doing: Northwest Coast Native Indian Art by Karin Clark and Jim Gilbert. Raven Publishing (2001). ISBN 0-9692979-1-2 www.goodminds.com

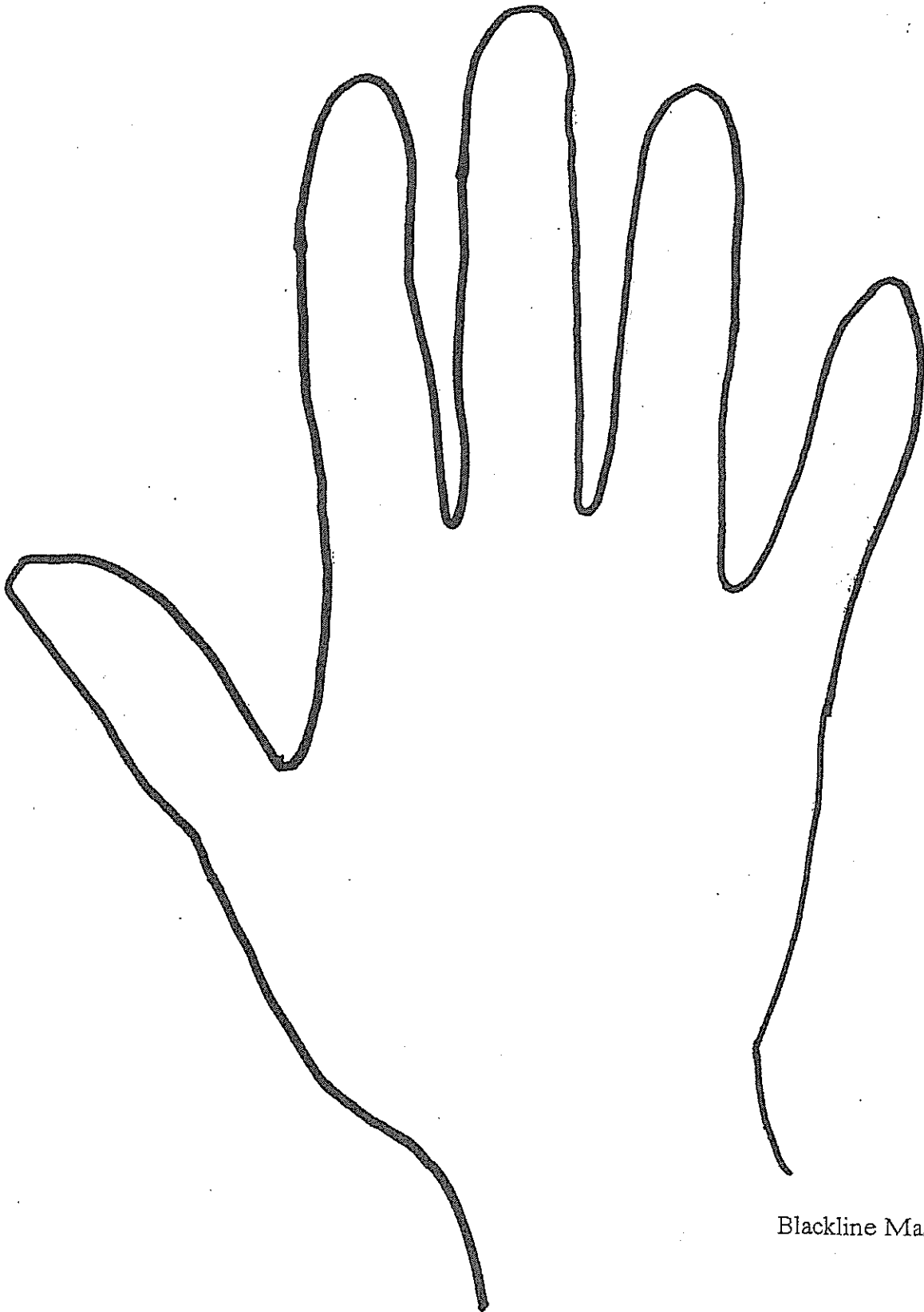
Pacific Northwest Coast Aboriginal Art: What Am I Seeing? By Karin Clark. Raven Publishing (2007). ISBN 978-0-0736769-4-5 www.goodminds.com

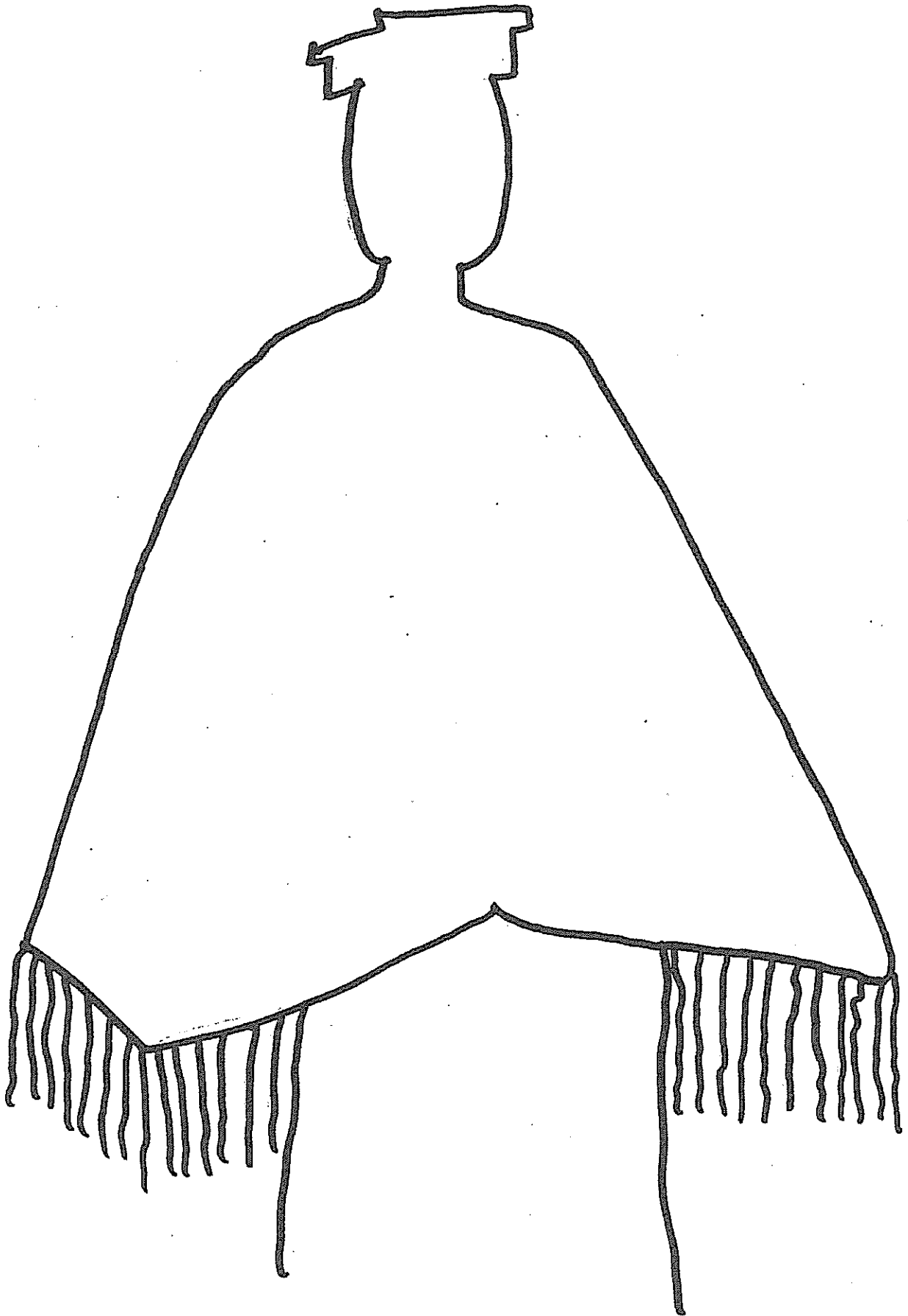
Learning by Designing: Pacific Northwest Coast Native Indian Art Volume 1. Raven Publishing (2001). ISBN 0-9692979-3-9 www.goodminds.com

Northwest Native Arts: Basic Forms by Robert E. Stanley Sr. Hancock House (2002). ISBN 0-88839-506-X www.hancockhouse.com

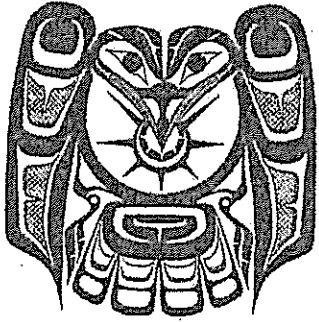


5 Important Things About Me

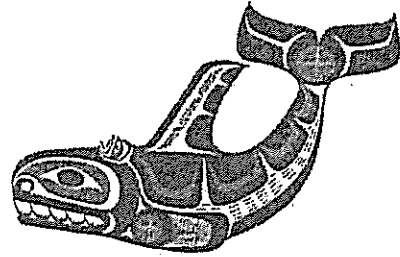




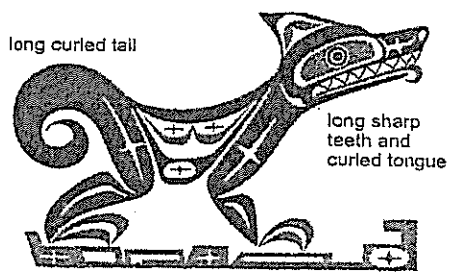
RAVEN



ORCA



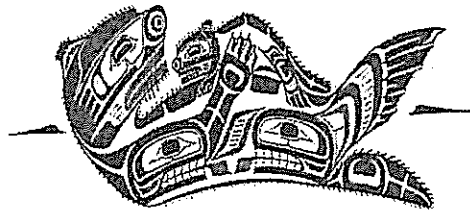
WOLF



long curled tail

long sharp
teeth and
curled tongue

SEA OTTER



ORCA

Killer whales or Orcas are seen as strong, dignified, prosperous and long-lived. Some cultures believe that the great chiefs have been reincarnated as Orcas. It is said that Killer Whales come close to shore to take the chief's spirit.

Orca spirits can also sink canoes and take their occupants to their villages under the sea. Killer Whale spirits may also guide people to safety.

Orcas are admired for their hunting skill, intelligence and devotion to family.

RAVEN

Trick, cheeky, and exceptionally creative, Raven is one of the most important figures of Northwest Coast art and legend. We humans owe him gratitude for the gifts of fire, water, sun, moon, stars, and his discovery of humans and all other creatures.

Ruled by his curiosity and boundless appetites, he is the original organizer, transformer, teacher and chief spirit under the Great Creator. His continual scheming to get whatever he wants, his practical jokes, and impulsive nature get him into many uncomfortable situations.

SEA OTTER

The sea otter was challenging to hunt and its pelt was highly prized after contact. Pelts brought wealth in trade. Intelligent, resourceful, and nimble, otters use their forepaws like hands.

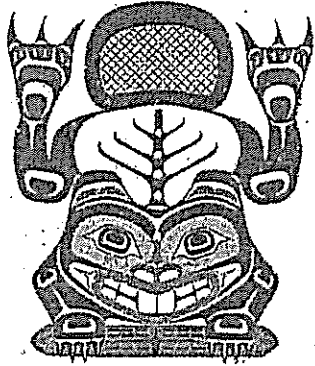
Because they are so playful, they symbolize laughter, lightheartedness and play.

WOLF

Wolves, with their eerie howls, bards, and yelping as they communicate, are respected for strength, agility, intelligence, and devotion to family.

The impressive language of wolves matches the aboriginal peoples' belief in the power of speech and song to transform and make magic. Some cultures believe that Wolf, associated with whales in legend taught men the secrets of whale hunting.

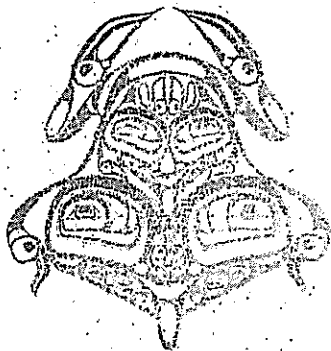
BEAVER



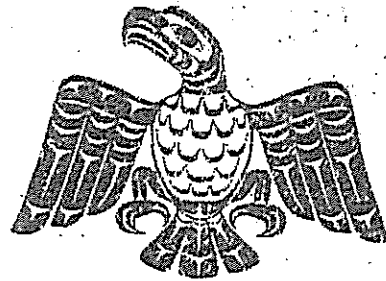
BEAR



FROG



EAGLE



BEAR

Bears, so similar to humans as they stand on two legs, gather plants and berries, fish, and take care of their young, are frequently found in aboriginal art and legend.

Strong, fierce and devoted, bears are often depicted as guardians and protectors. They are the helping spirits of warriors. As well, they are a link between the earth and the spirit world.

BEAVER

Beavers, hard-working and energetic, have excellent building skills, and provide plentiful food and shelter for their families.

Too busy to socialize, they keep separate from humans unless humans insult their skills or work. A natural disaster can be caused by one slap of a giant magic beaver's tail. When a beaver does decide to speak to a human, it gives wise advice so it is best to listen.

EAGLE

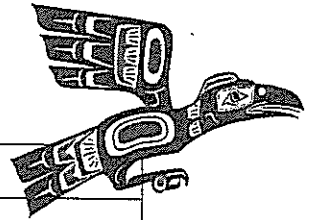
Eagles represent intelligence, peace, vigilance, and power, as well as superb vision. Many prominent clans have the eagle as ancestor. Powerful hunters, eagles represent healing, noble ideals, foresight and freedom. In many clans, eagle feathers and down are sacred. They are used in a variety of ceremonies and rituals, such as honouring respected guests, and healing the sick. Their down represents peace.

FROG

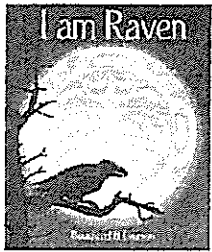
Frogs, able to live in water and on land, are respected because they can adapt to many worlds, both earthly and spirit-filled. The knowledge and power of frogs make them primary spirit-helpers of shamans. They are considered to be great communicators; able to find mutual understanding in disputes or to speak for the common people.

Song is an important part of the aboriginal culture, and frog voice and song are believed to contain spiritual power. Also, the frog is associated with copper and prosperity.

Blackline Master #4
Call and Response Script



Call	Response
What is it to discover your totem?	We discover ourselves.
How do you come to know your totems?	We close our eyes at night and travel to our dream time. Our wild cousins come to us.
Do you choose your totem?	Not at all - it chooses us.
What say you to your totem spirits?	We give them thanks and ask for guidance.
Are you not all the same?	No, we are all unique. What makes us special and strong speaks to our different totem spirits.
Are you connected to your previous life or your next life through your totem?	Perhaps - it is a source of our strengths and our weaknesses.
Why does the Creator bless you with an animal medicine spirit?	The Creator sends our spirit to watch over, to teach and to guide us on our journeys through life.
Understanding your totem - how does that help?	Understanding our totems helps us choose the right path during our journey.
How do you gain this wisdom?	Our elders share this knowledge - and it is true.
And it is true. <i>(together)</i>	And it is true. <i>(together)</i>



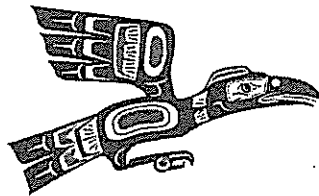
Black Line Master #3

If I were a ...

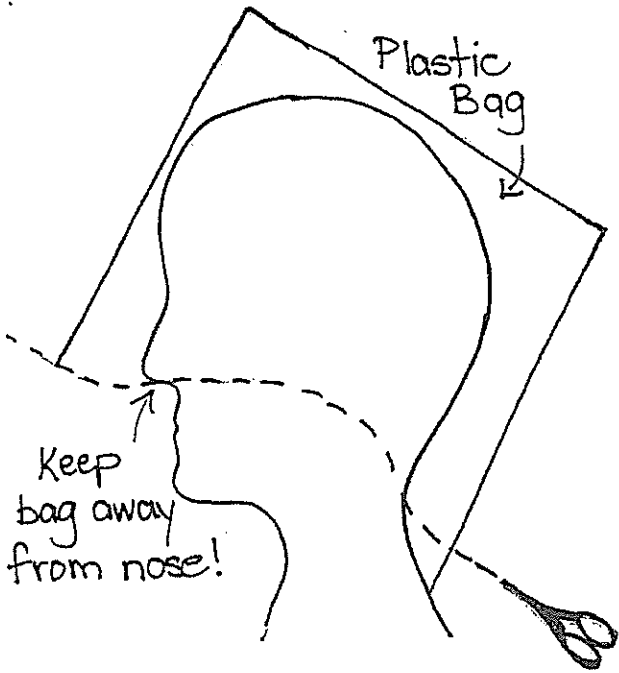
Take a moment to reflect on the statement starters and complete the sentence with your personal choice.

In an inside/outside circle forum, share and explain your answers as directed by your teacher.

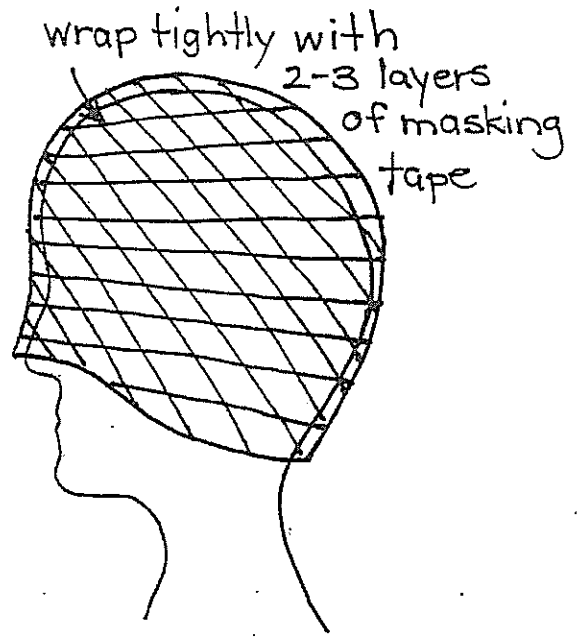
1. If I were a colour, I'd be _____.
2. If I were a season, I'd be _____.
3. If I were a weather pattern, I'd be _____.
4. If I were an animal, I'd be _____.
5. If I were a season, I'd be _____.
6. If I were a bird, I'd be _____.
7. If I were a song, I'd be _____.
8. If I were a tree I'd be _____.
9. If I were a boat, I'd be _____.
10. If I were water, I'd be _____.



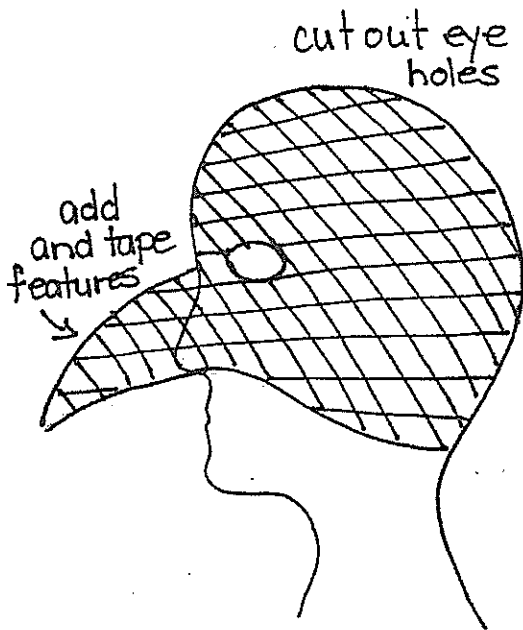
Mask Making Steps



Step 1



Step 2



step 3



step 4

I am Raven Modified Script

With apologies to David Bouchard

Teacher/student resource #4 A



Narrator: "A great Chief lived somewhere to the west of here. My Grandmother told me his name and although I have forgotten what it is, his spirit still lives in my heart.

This chief was not known because he was a rich man, though he was said to be rich. He was known because he was kind and wise.

(all performers enter the stage in groups from both sides)

People from the north, east, and south of this place came to him for counsel. Animals, birds and fish also sought out his counsel so you can imagine just how wise he must have been."

One day, the chief decided to have a new totem pole created. He invited his wild cousins to his lodge. After having tea to honour the grandparents, the chief spoke.

Chief: "Friends, I shall journey to the land of my ancestors. I want my descendants to remember me for who I am, so I am having a totem pole carved. I cannot include you all yet I want you to know you are all special to me."

(all animal performers leave the stage from both sides)

Narrator: From that time forward, the Chief met and spoke with many of his wild cousins.

(Beaver enters stage right)

Narrator: Beaver stood beside a beautiful canoe and spoke.

Beaver: "Chief, I would never want to influence who you will place on your pole, but remember... I am a builder. I built this canoe for you some time ago. I do not waste my time playing or dreaming like many others. From dawn to dusk I work hard. With persistence and determination I create, much as you do. You have created a strong and beautiful village. Your legacy will surely be that of a builder!"

(Beaver exits stage left)

Narrator: As he did every evening, the Chief went for a walk. As he stepped onto a much-worn path, he heard a familiar voice.

(Bear enters stage right)

Bear: "I am happy to see you my friend. I have a gift for you. It is time I pass this ceremonial headpiece on to you as a wise and natural teacher. It belongs to one who is knowing, humble and strong. My spirit medicine has helped you and your ancestors heal your sick, your children and your elderly.

The one who wears this headpiece will be given the gift to train others, to protect, heal and guide those in need on their spiritual quest. May you be blessed as you pass on the healing medicine?"

(The Chief accepts the headpiece. Bear exits stage left)

Narrator: The chief spent the entire evening accepting gifts.

(Wolf enters stage right)

Narrator: First he met Wolf returning from a successful hunt. He had more meat than he could eat and was only too happy to share with his life-long friend.

Wolf: "I am happy to share this meat with you Great Chief. After all, as well as being courageous and resourceful, do we not, you and I, protect our people and provide for them? I have always respected and shared with you two-leggeds. Honouring my spirit will bring increasing joy, laughter and prosperity. Please my friend, eat well."

(The Chief accepts the meat. Wolf exits stage left)

(Owl enters the stage right)

Owl: "I am delighted to run into you Good Chief. When I saw you earlier this morning in the lodge, I noticed you looked a little worse for the wear. I brought you a new medicine bag. Some are frightened by me as 'the one who can see into the dark side.' Those of us with this power find deep truth and we guide the young and the elders towards greater knowing and identity with the Creator. We should have a special place in which to keep the things we value most. Please think of me as you wear this. It will help you remember 'who-who' you really are."

(The Chief bows and accepts the gift. Owl exits stage left)

(Eagle enters stage right)

Narrator: Eagle's gift was a traditional fan of his finest feathers.

Eagle: "My feathers are highly valued by all Nations and my down is a symbol of peace and friendship. We are always, you and I, honest and open because we are close to the Creator. Are these not the traits for which you wish to be remembered?"

(The Chief accepts the feathers. Eagle exits stage left)

(Frog enters stage right)

Narrator: The Chief found frog sitting on a large leaf.

Frog: "I know you will not yourself succumb to these material things, Great Leader. You and I understand that peace of mind and heart is key to happiness. The way in which we value our families and that which we carry in our hearts will be remembered long after either of us enters the spirit world. Please accept this tobacco and sweet grass braid as a reminder of the quiet moments of reflection we have shared together. Consider these a token of the respect I have for you."

(The Chief accepts the gifts. Frog exits stage left)

(Killer Whale enters stage right)

Narrator: Killer Whale waited his turn and approached the Chief.

Killer Whale: "Ah Chief ... I see that I am not the first to reach you. I too believe that much of what you are is of me. You and I, we rule our respective domains; you these lands, and I, the oceans. We are communicators. Through us comes the history of all that has passed before us as well as the ability to share this wisdom. We gift our descendants the ability to co-create new peace, harmony and friendship with All Our Relations and our Mother the Earth. Please accept this talking stick as a reminder of that which we share."

(The Chief accepts the talking stick. Killer Whale exits stage left)

(Otter enters stage right)

Narrator: Otter, who rarely stopped playing for anyone or anything, came bounding out of the river.

Otter: "Thank the Creator for fun and games! What would life be without play? Has not our curiosity, yours and mine Great Chief, made our lives exciting and fun? Look what I have been saving for you ... new gaming sticks. HEY? Are up for a little gaming right now?"

(Otters create a dance movement using the bamboo sticks, similar to practiced in class)

(Thunderbird enters stage right)

Narrator: As otter presented his gift, Thunderbird Blinked and lightening danced across the skies. – *sound and lighting effects pre-recorded*

(Otter exits stage left)

Narrator: Thunder echoed from sea to sea. He who commands the elements flapped his mighty wings and lit up the mountains.

Thunderbird: "Most fear me for my power and my wrath. I am the Creator's message carrier so how could it not be so? Worthy friend, with my own hands, I have made you this most powerful spear, symbolic of the Creator's blessing to you for a life honouring all creatures. Use it as you will during your final hunts. Let all come to know of the friendship that exists between us."

(The Chief accepts the spear. Thunderbird exits the stage)

(Raven enters stage right)

Narrator:

Though it was late, the chief made his way to a clearing near the water's edge. There sat Raven, unusually quiet.

Chief: "There you are Raven. I am surprised I have not run into you this evening. Did you not have something you wanted to give me? I have received many wonderful things this evening, but from you, nothing?"

Raven: "Come over here. Look into the water and tell me what you see."

Narrator: The Chief looked down at what should have been his reflection, only to see that of the Raven.

Chief: "What trick are you playing on me, Raven?"

Raven: "This is no trick Chief. It is as you see it. It is said that I am a trickster; the magician. It is true, I am said to be intelligent and cunning. This is also true. By using the gifts the creator has given me, I succeed where others fail – much like you. Great Chief, I am your totem. I have taught you to look within yourself when confronted by new and difficult challenges. I have taught you to use your wit and your strengths to survive. I bring you no gift. All I have, I have already given you. All I am, you have become. And you, my friend, have made me proud to be Raven."

(All animals return to the stage – 1 animal stands backwards to the audience creating a totem pole, Raven on a chair behind as the top of the pole)

Narrator: The next day, everyone came to a great potlatch to feast the Chief's new pole. They were all given many gifts. They sang and danced and marvelled at the way in which the chief would be forever remembered.

And no, none were surprised at what they saw. They *all* knew.



I am Raven Modified Script

With apologies to David Bouchard

Teacher/student resource #4 B

Narrator: "A great Chief lived somewhere to the west of here. My Grandmother told me his name and although I have forgotten what it is, his spirit still lives in my heart.

This chief was not known because he was a rich man, though he was said to be rich. He was known because he was kind and wise.

(all performers enter the stage in groups from both sides as the narrator reads the following line)

People from the north, east, and south of this place came to him for counsel. Animals, birds and fish also sought out his counsel so you can imagine just how wise he must have been."

One day, the chief decided to have a new totem pole created. He invited his wild cousins to his lodge.

(drummers perform to welcome all people and creatures to the meeting)

After having tea to honour the grandparents, the chief spoke.

Chief: "Friends, I shall journey to the land of my ancestors. I want my descendants to remember me for who I am, so I am having a totem pole carved. I cannot include you all yet I want you to know you are all special to me."

(Students apply the Role on the Wall character description of the Chief, using a backdrop slide. Students stand in an inside-outside circle – the outer circle describes his external qualities, then the inner circle shares the Chief's inner qualities.) pre-set word choices will be set onto the screen, not necessarily in order, two different colours for inside and outside descriptors)

(all animal performers leave the stage from both sides)

Narrator: From that time forward, the Chief met and spoke with many of his wild cousins.

(Beaver enters stage right)

Narrator: Beaver stood beside a beautiful canoe and spoke.

(Otter invites other animals and students to the stage to create a dance movement using the bamboo sticks using background music of Susan Aglukark? As the music ends, all exit the stage, except for the otter.)

(Thunderbird enters stage right)

Narrator: As otter presented his gift, Thunderbird Blinked and lightening danced across the skies. – *sound and lighting effects pre-recorded*
(Otter exits stage left)

Narrator: Thunder echoed from sea to sea. He who commands the elements flapped his mighty wings and lit up the mountains.

Thunderbird: “Most fear me for my power and my wrath. I am the Creator’s message carrier so how could it not be so? Worthy friend, with my own hands, I have made you this most powerful spear, symbolic of the Creator’s blessing to you for a life honouring all creatures. Use it as you will during your final hunts. Let all come to know of the friendship that exists between us.”
(The Chief accepts the spear. Thunderbird exits the stage)

(Raven enters stage right)

Narrator: Though it was late, the chief made his way to a clearing near the water’s edge. There sat Raven, unusually quiet.

Chief: “There you are Raven. I am surprised I have not run into you this evening. Did you not have something you wanted to give me? I have received many wonderful things this evening, but from you, nothing?”

Raven: “Come over here. Look into the water and tell me what you see.”

Narrator: The Chief looked down at what should have been his reflection, only to see that of the Raven.

Chief: “What trick are you playing on me, Raven?”

Raven: “This is no trick Chief. It is as you see it. It is said that I am a trickster; the magician. It is true, I am said to be intelligent and cunning. This is also true. By using the gifts the creator has given me, I succeed where others fail – much like you. Great Chief, I am your totem. I have taught you to look within yourself when confronted by new and difficult challenges. I have taught you to use your wit and your strengths to survive. I bring you no gift. All I have, I have already given you. All I am, you have become. And you, my friend, have made me proud to be Raven.”

Beaver: "Chief, I would never want to influence who you will place on your pole, but remember... I am a builder. I built this canoe for you some time ago. I do not waste my time playing or dreaming like many others. From dawn to dusk I work hard. With persistence and determination I create, much as you do. You have created a strong and beautiful village. Your legacy will surely be that of a builder!"

(Beaver exits stage left)

Narrator: As he did every evening, the Chief went for a walk. As he stepped onto a much-worn path, he heard a familiar voice.

(Bear enters stage right)

Bear: "I am happy to see you my friend. I have a gift for you. It is time I pass this ceremonial headpiece on to you as a wise and natural teacher. It belongs to one who is knowing, humble and strong. My spirit medicine has helped you and your ancestors heal your sick, your children and your elderly. The one who wears this headpiece will be given the gift to train others, to protect, heal and guide those in need on their spiritual quest. May you be blessed as you pass on the healing medicine?"

(The Chief accepts the headpiece. Bear exits stage left)

Narrator: The chief spent the entire evening accepting gifts.

(students enter one at a time, or in small groups, to present gifts to the Chief)

(Wolf enters stage right)

Narrator: First he met Wolf returning from a successful hunt. He had more meat than he could eat and was only too happy to share with his life-long friend.

Wolf: "I am happy to share this meat with you Great Chief. After all, as well as being courageous and resourceful, do we not, you and I, protect our people and provide for them? I have always respected and shared with you two-leggeds. Honouring my spirit will bring increasing joy, laughter and prosperity. Please my friend, eat well."

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(Owl enters the stage right)

Owl: "I am delighted to run into you Good Chief. When I saw you earlier this morning in the lodge, I noticed you looked a little worse for the wear. I brought you a new medicine bag. Some are frightened by me as 'the one who can see into the dark side.' Those of us with this power find deep truth and we guide the young and the elders towards greater knowing and identity with the Creator. We should have a special place in which to keep the things we value most. Please think of me as you wear this. It will help you remember 'who-who' you really are."

(The Chief bows and accepts the gift. Owl exits stage left)

(Eagle enters stage right)

Narrator: Eagle's gift was a traditional fan of his finest feathers.

Eagle: "My feathers are highly valued by all Nations and my down is a symbol of peace and friendship. We are always, you and I, honest and open because we are close to the Creator. Are these not the traits for which you wish to be remembered?"

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(Frog enters stage right)

Narrator: The Chief found frog sitting on a large leaf.

Frog: "I know you will not yourself succumb to these materials things, Great Leader. You and I understand that peace of mind and heart is key to happiness. The way in which we value our families and that which we carry in our hearts will be remembered long after either of us enters the spirit world. Please accept this tobacco and sweet grass braid as a reminder of the quiet moments of reflection we have shared together. Consider these a token of the respect I have for you."

(The Chief accepts the gifts. Frog exits stage left)

(Killer Whale enters stage right)

Narrator: Killer Whale waited his turn and approached the Chief.

Killer Whale: "Ah Chief ... I see that I am not the first to reach you. I too believe that much of what you are is of me. You and I, we rule our respective domains; you these lands, and I, the oceans. We are communicators. Through us comes the history of all that has passed before us as well as the ability to share this wisdom. We gift our descendants the ability to co-create new peace, harmony and friendship with All Our Relations and our Mother the Earth. Please accept this talking stick as a reminder of that which we share."

(The Chief accepts the talking stick. Killer Whale exits stage left)

(Otter enters stage right)

Narrator: Otter, who rarely stopped playing for anyone or anything, came bounding out of the river.

Otter: "Thank the Creator for fun and games! What would life be without play? Has not our curiosity, yours and mine Great Chief, made our lives exciting and fun? Look what I have been saving for you ... new gaming sticks. HEY? Are up for a little gaming right now?"

(Otter invites other animals and students to the stage to create a dance movement using the bamboo sticks using background music of Susan Aglukark? As the music ends, all exit the stage, except for the otter.)

(Thunderbird enters stage right)

Narrator: As otter presented his gift, Thunderbird Blinked and lightening danced across the skies. – *sound and lighting effects pre-recorded*
(Otter exits stage left)

Narrator: Thunder echoed from sea to sea. He who commands the elements flapped his mighty wings and lit up the mountains.

Thunderbird: “Most fear me for my power and my wrath. I am the Creator’s message carrier so how could it not be so? Worthy friend, with my own hands, I have made you this most powerful spear, symbolic of the Creator’s blessing to you for a life honouring all creatures. Use it as you will during your final hunts. Let all come to know of the friendship that exists between us.”
(The Chief accepts the spear. Thunderbird exits the stage)

(Raven enters stage right)

Narrator: Though it was late, the chief made his way to a clearing near the water’s edge. There sat Raven, unusually quiet.

Chief: “There you are Raven. I am surprised I have not run into you this evening. Did you not have something you wanted to give me? I have received many wonderful things this evening, but from you, nothing?”

Raven: “Come over here. Look into the water and tell me what you see.”

Narrator: The Chief looked down at what should have been his reflection, only to see that of the Raven.

Chief: “What trick are you playing on me, Raven?”

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Narrator: The next day, everyone came to a great potlatch to feast the Chief's new pole. They were all given many gifts. They sang and danced and marvelled at the way in which the chief would be forever remembered.

(All animals return to the stage, singing "Welcoming Honour Song" – small group of students perform the wave motion dance activity, using ? music. All students sit on stage, allowing space for the creation of the totem pole.)

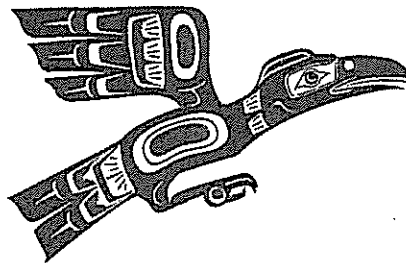
To create the image of the totem pole:

- 1 animal stands backwards to the audience creating a totem pole frame
- frog enters and sits at the base of the pole
- otter enters and positions himself on his knee
- bear enters sits on a chair
- thunderbird enters and stands with arms outstretched
- finally Raven enters and stands on a chair behind as the top of the pole

(lighting directs the audience attention to the totem pole)

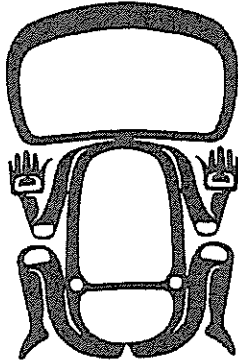
Narrator: And no, none were surprised at what they saw. They all knew.

(Students create a Corridor of Voices, in V formation, to wish the Chief well on his way to his after-life)

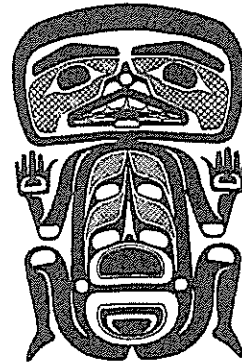


Formline

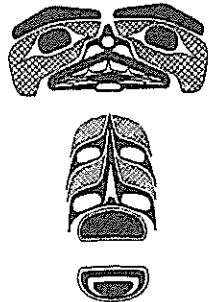
Formlines are swelling, curving lines which join over a given area to outline the main form intended to be represented. One principle of Pacific northwest coast primary formlines is that they are continuous. One can follow all primary formlines from any point continuously throughout the whole artistic piece without interruption, much as people do pencil puzzles and mazes where a two-dimensional path requires the pencil not to jump a gap or cross over a line but to go from start to finish without lifting the pencil from the paper. Secondary formlines also delineate design units such as ovoids, U shapes and S shapes, which are incorporated within the primary formline. We will illustrate this concept using the human body.



*North coast art style human
primary formline delineating body outline*

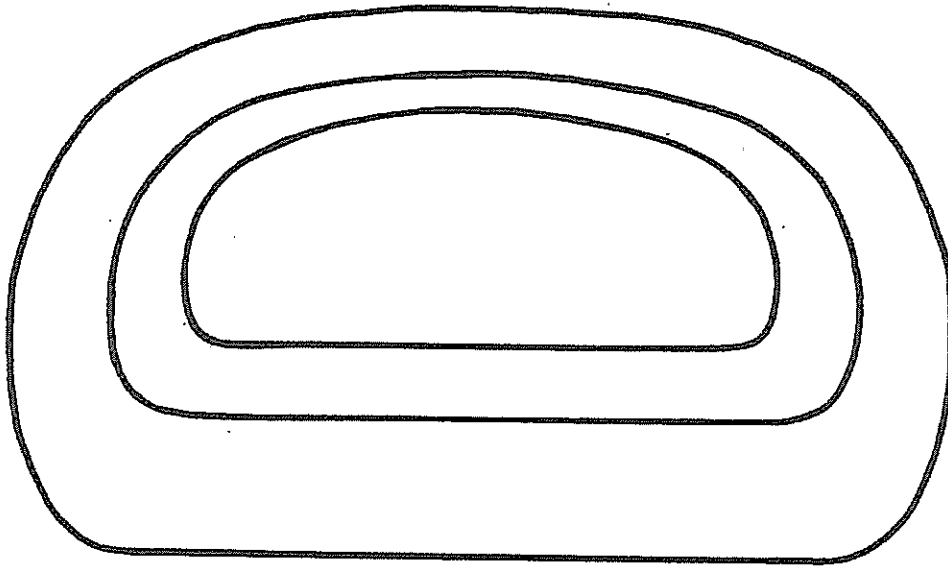


North coast art style human

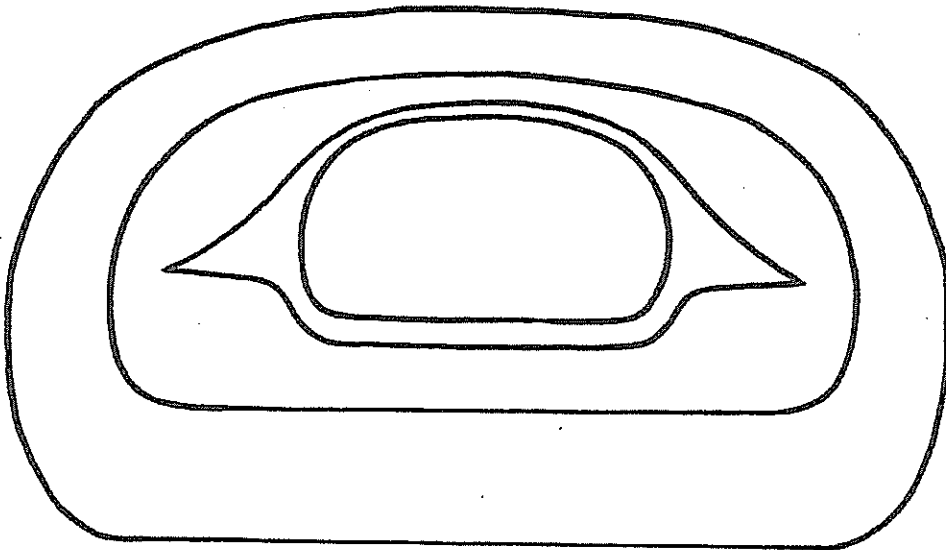


*North coast art style human
secondary formline internal design units*

BASIC OVOID

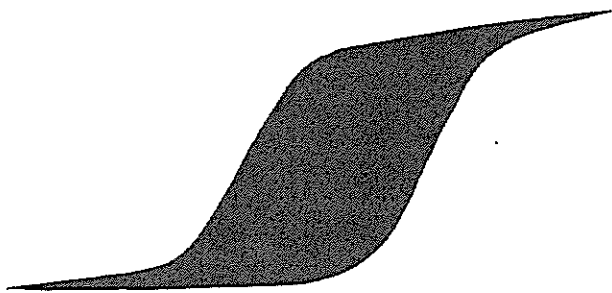


OVOID WITH EYELID LINE



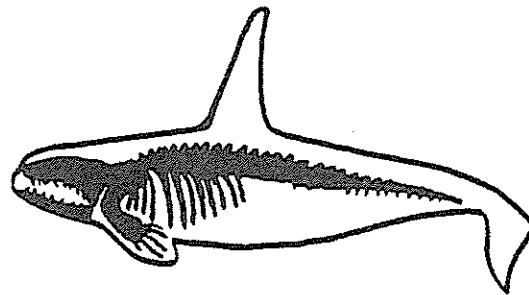
S shape

S shapes are primary formline and secondary design units that are shaped like the letter "S". S shapes can be found reversed or rotated as well as in a regular "S" shape. S shapes provide design variety and may be solid or textured.



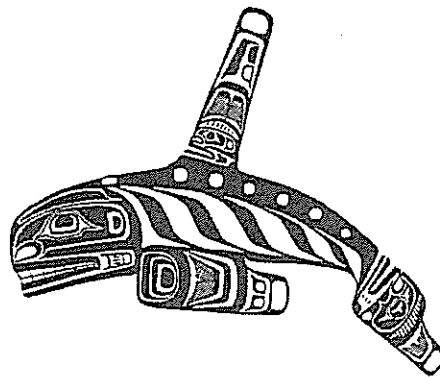
S shape

Realistic killer whale outline



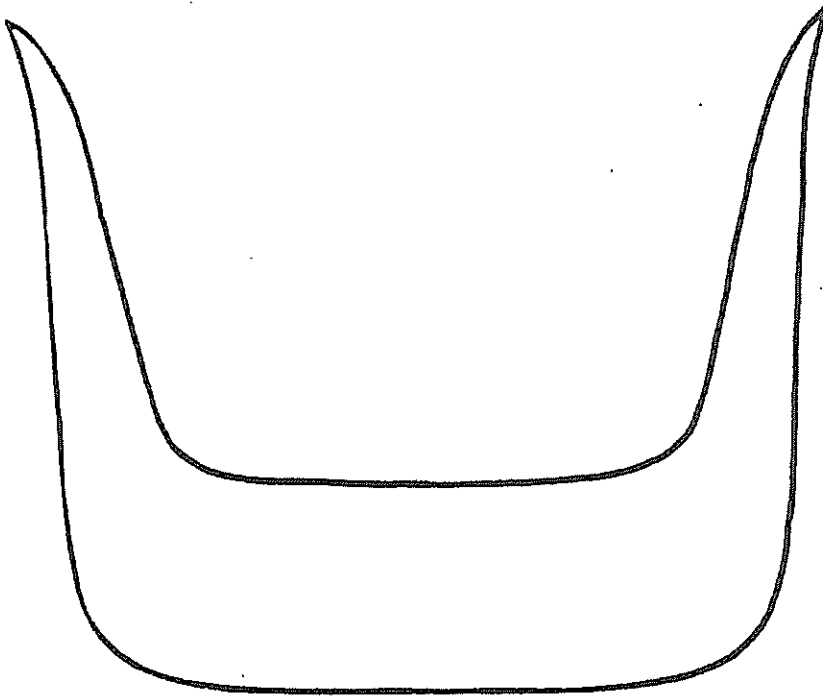
This diagram shows internal skull and skeletal make-up.

Mid coast art style killer whale

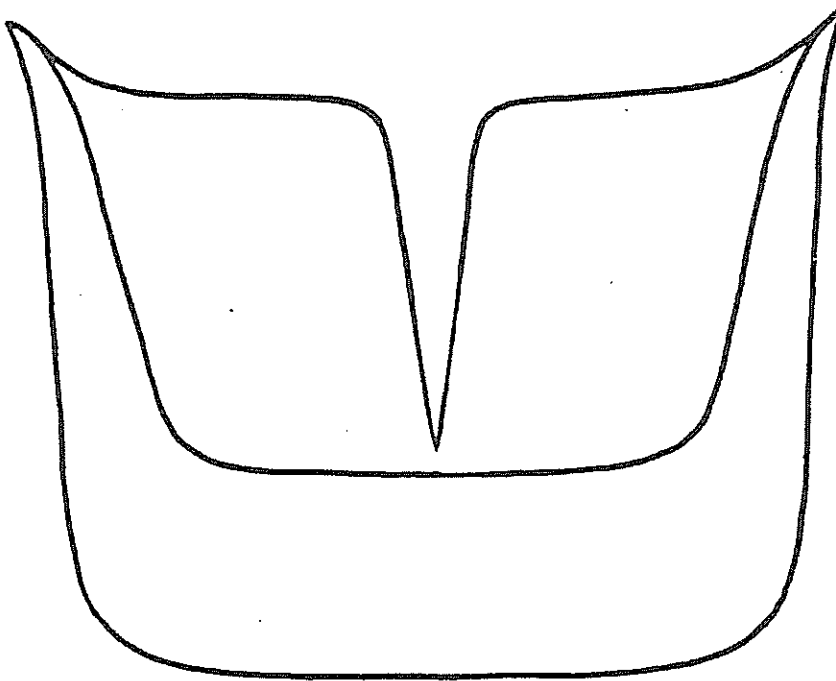


In this design, using traditional aboriginal 'X-ray vision technique', the ribs of the whale are shown as reversed S shapes. The ribs are further defined by the repeated negative reversed S shapes between the formline S ribs.

'U' SHAPE



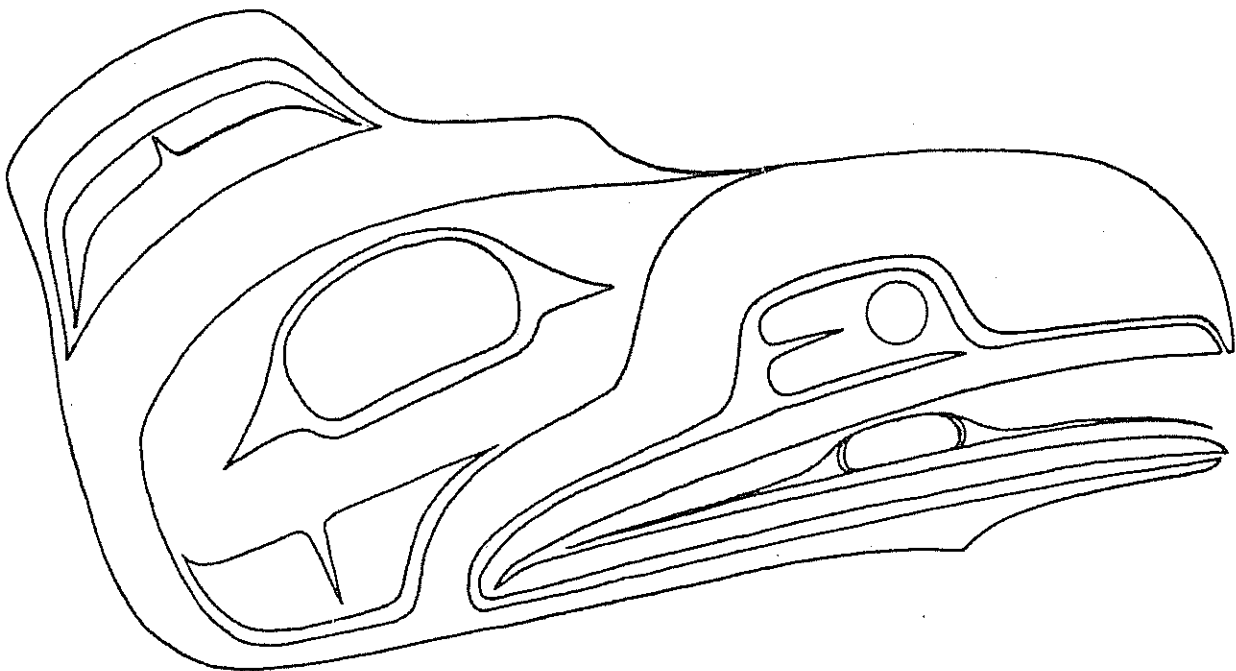
CONCEPT #4
SPLIT 'U'



BEAVER HEAD



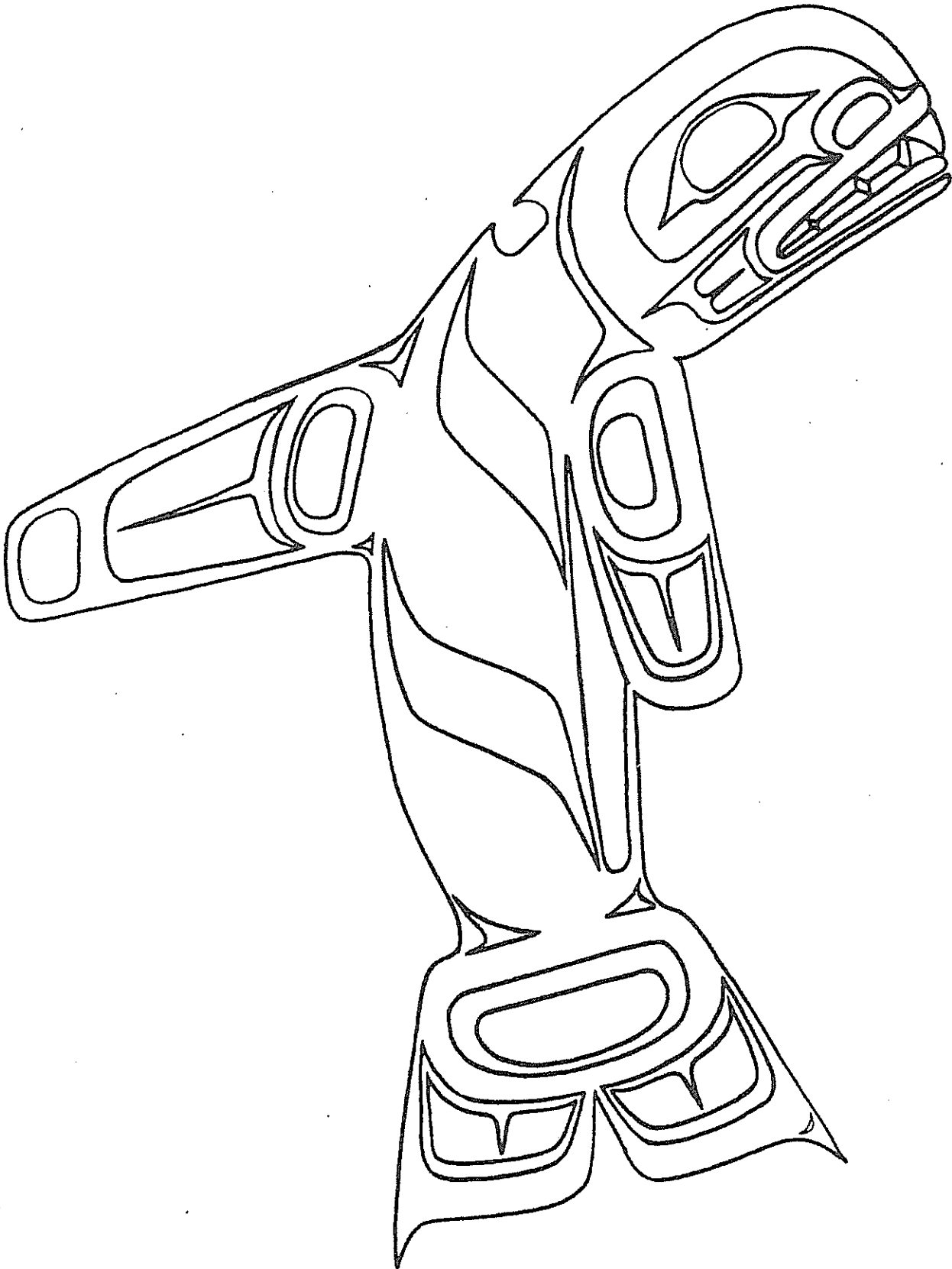
RAVEN HEAD



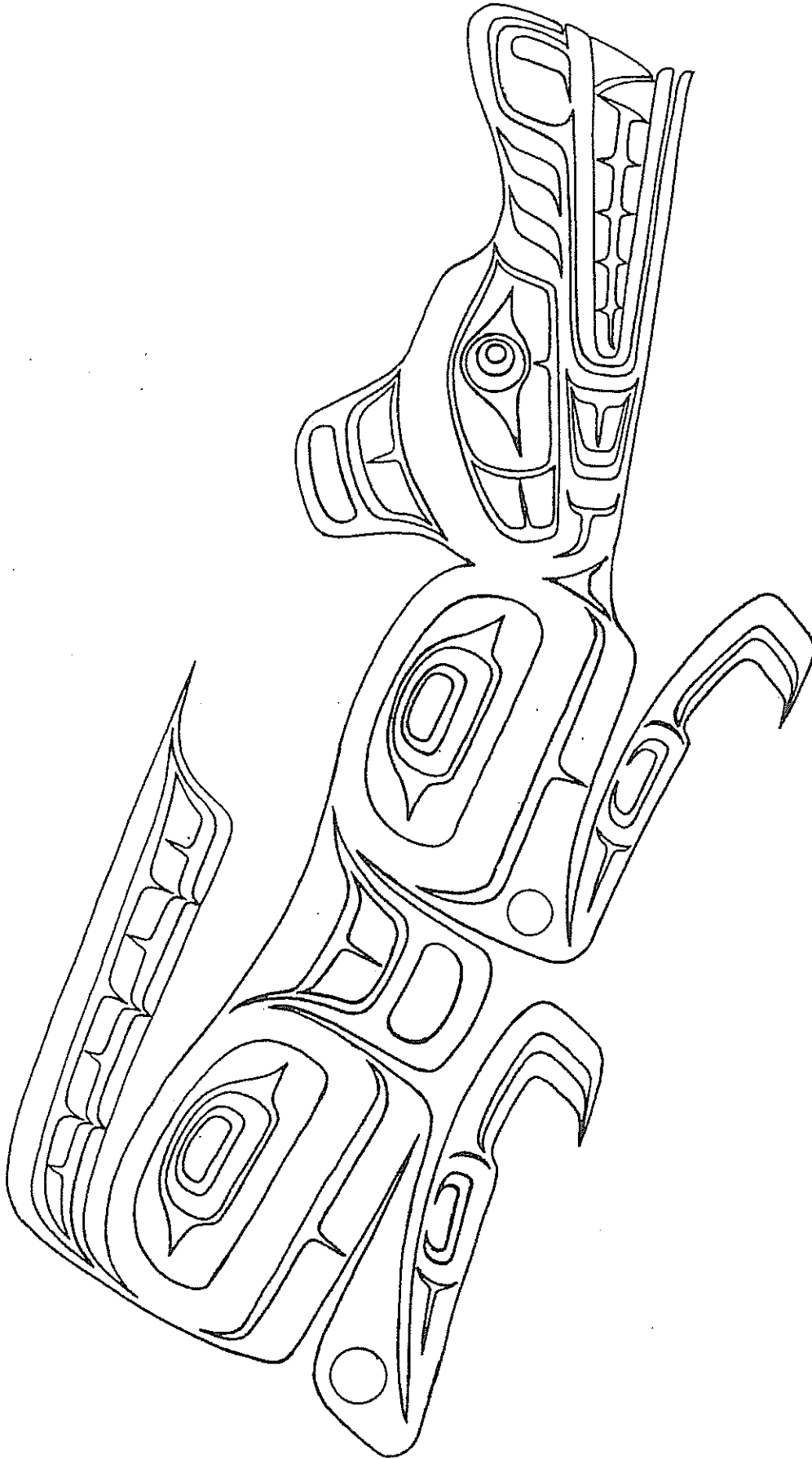
THUNDERBIRD



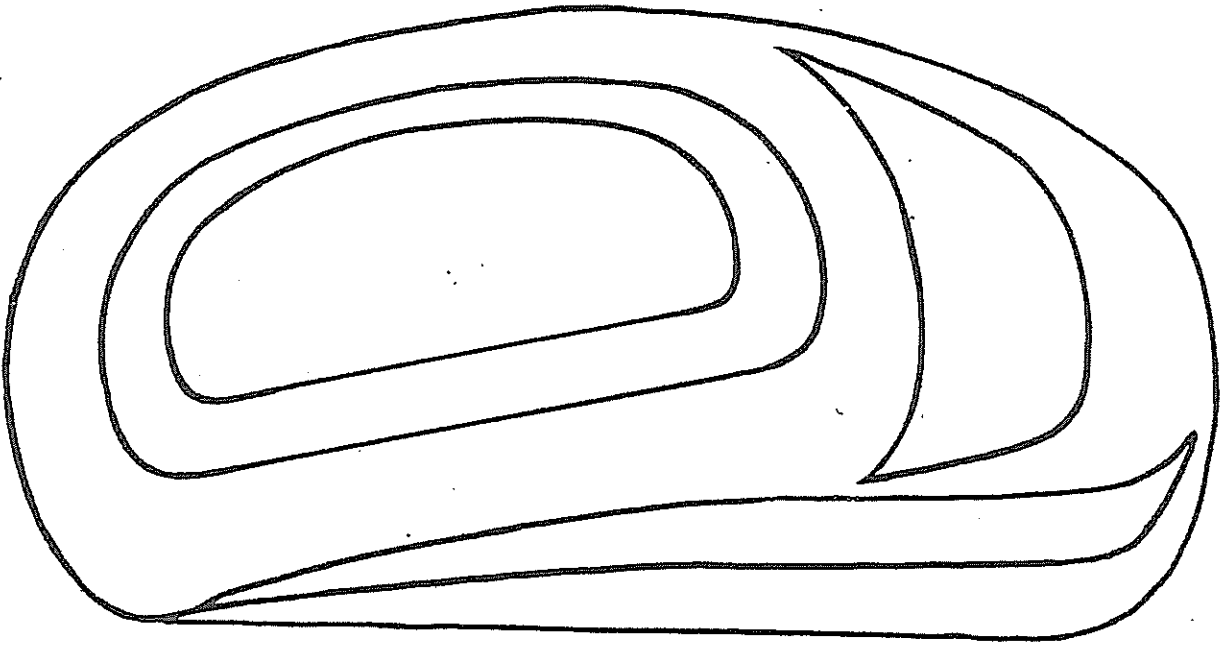
KILLER WHALE



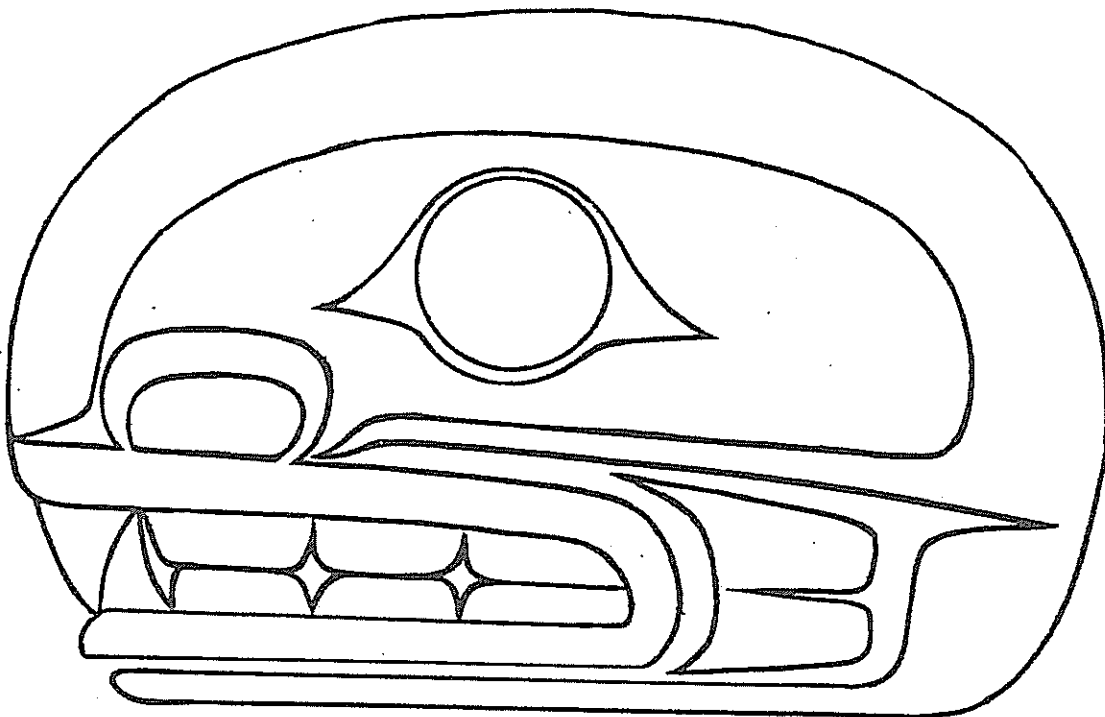
WOLF



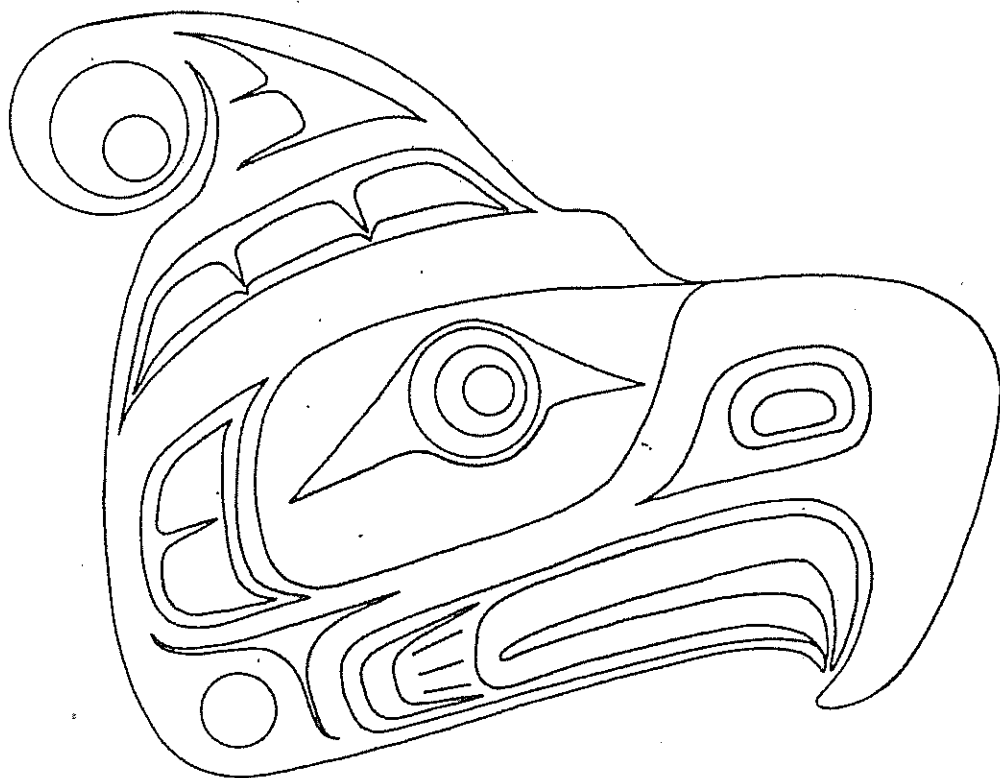
SALMON-TROUT HEAD



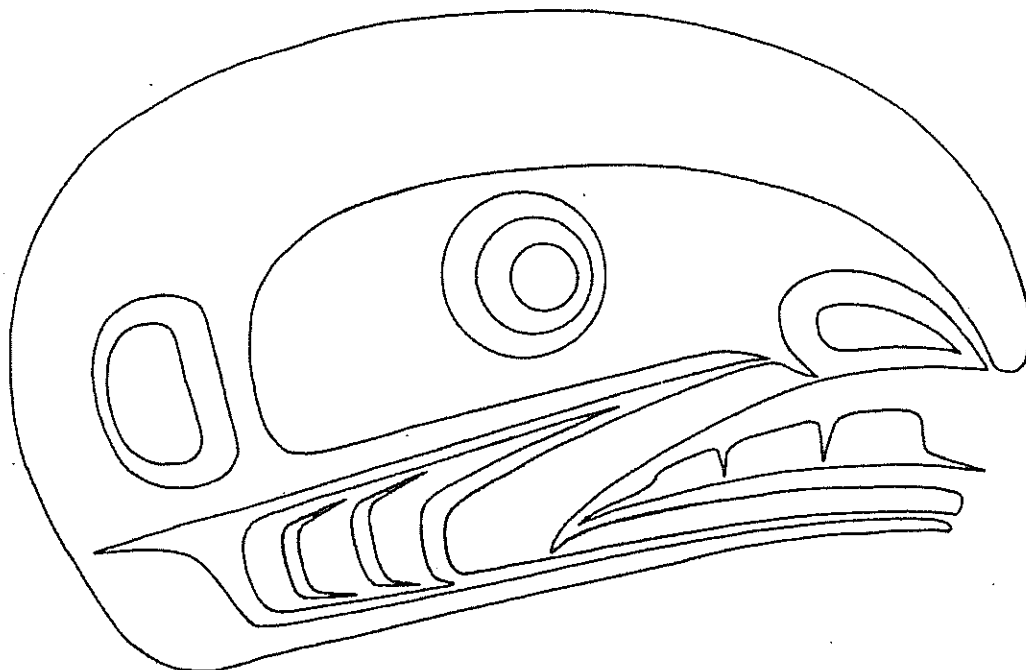
KILLER WHALE HEAD



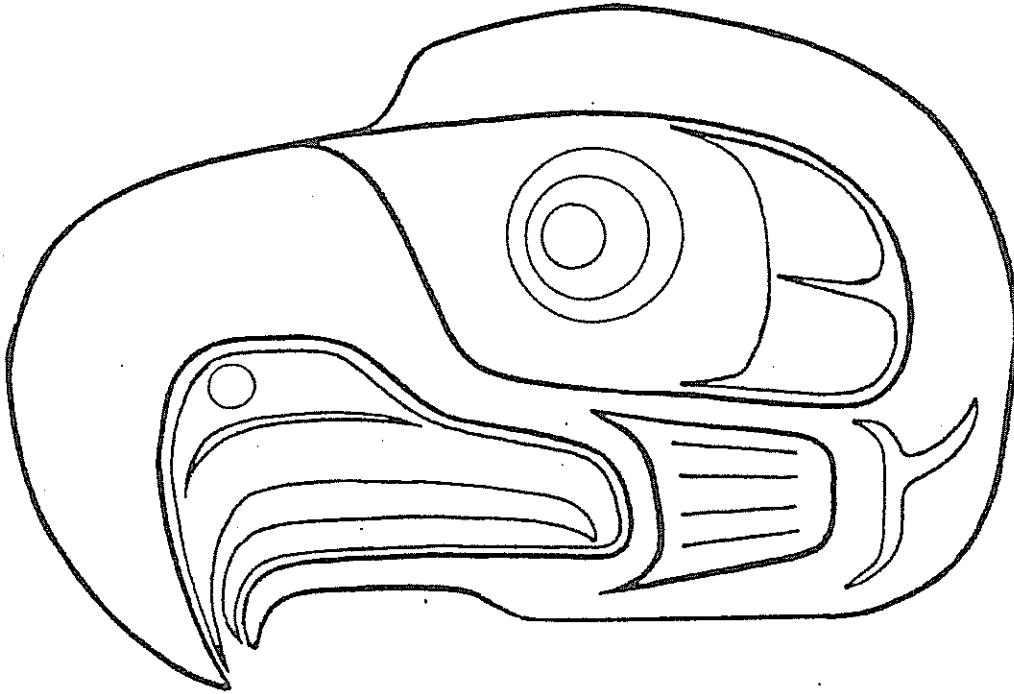
THUNDERBIRD HEAD



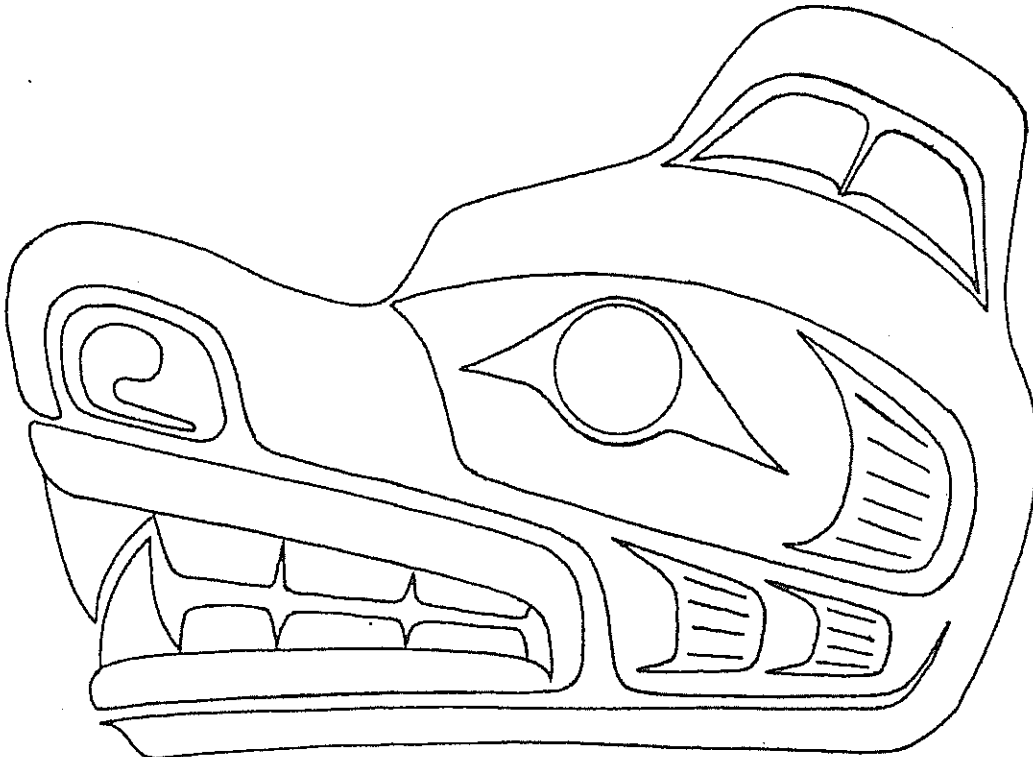
SALMON HEAD



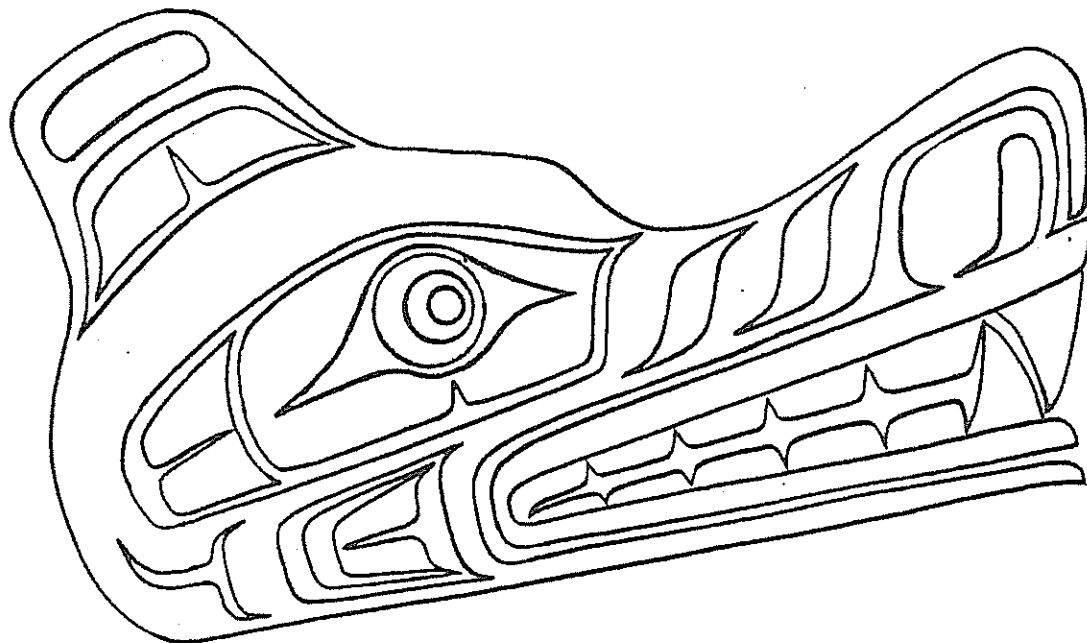
EAGLE HEAD



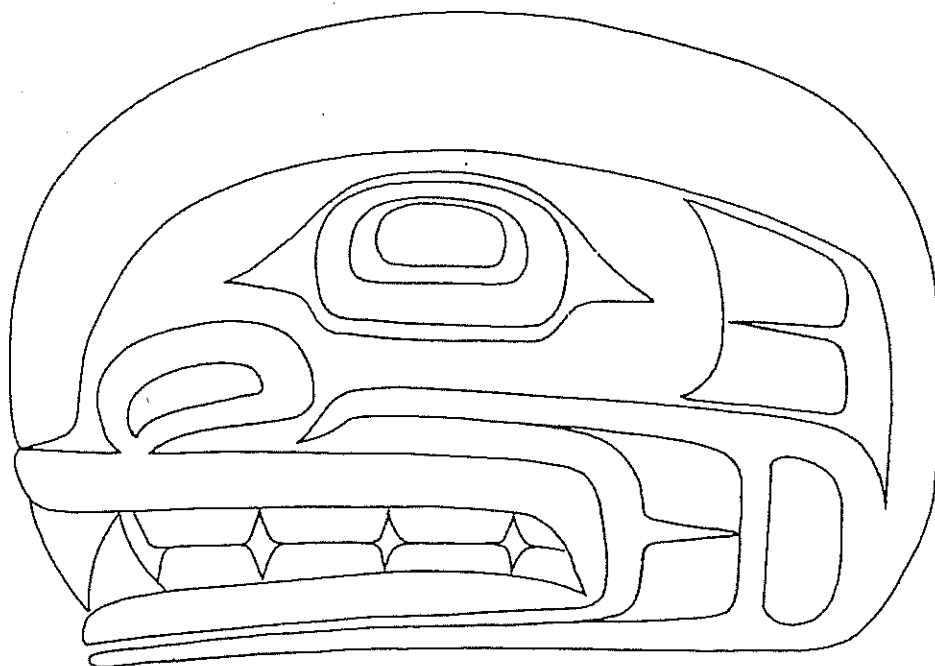
BEAR HEAD



WOLF HEAD



KILLER WHALE HEAD



I Am Raven
Electronic and Print Resources



Haida Art - Source: Bill Reid

Electronic resources:

Civilization.ca: Haida Art

<http://www.civilization.ca/aborig/haida/haaindex.html> Art
%20Menu

Links to: Chiefly Possessions; Shamanism; Secret Societies; Masks; Smoke Feasts for the Ancestors; Artists

Civilization.ca: Haida: Mythology and Crests

<http://www.civilization.ca/aborig/haida/hapmc01e.html>
Descriptions of animal crests and traditional stories

BC Archives Time Machine

<http://www.bcarchives.gov.bc.ca/exhibits/timemach/galler03/frames/index.htm>
Contemporary artworks by First Nations' artists from the West Coast

Potlatch Collection

<http://www.schoolnet.ca/aboriginal/urn.ista2/index-e.html>
Collection of masks associated with the Potlatch; detailed colour pictures and physical descriptions of masks and designs

Civilization.ca: Treasures Gallery: Clothing of Tsimshian Nobles

<http://www.civilization.ca/tresors/treasure/229eng.html>
Explanation and pictures of ceremonial dress

Civilization.ca: Grand Hall

<http://www.civilization.ca/aborig/grand/grandeng.html>
Examples of art and the mythology of the Raven

Blue Raven Company: Culture

http://www.blueravenco.com/catalog/cultural_styles.php
Art of the West Coast Aboriginal groups: Click on the links for the different peoples:
Bella Coola
(Nuxalk); Haida; Kwakwaka'wakw; Nuu-Chah-Nulth; Tlingit

Print Resources (available at www.goodminds.com):

Jim Gilbert and Karin Clark. **Learning by Designing Pacific Northwest Coast Native Indian Art**, vol. 1 ISBN:0-9692979-3-9

Jim Gilbert and Karin Clark. Learning by Doing; Northwest Coast Native Indian Art. ISBN 0-9692979-1-2

Robert Stanley Sr. Northwest Native Arts: Basic Forms. ISBN: 0-88839-506-X

Film Resources:

“Haida Carver” 1964 – NFB of Canada (Richard Gilbert) 12 mins.

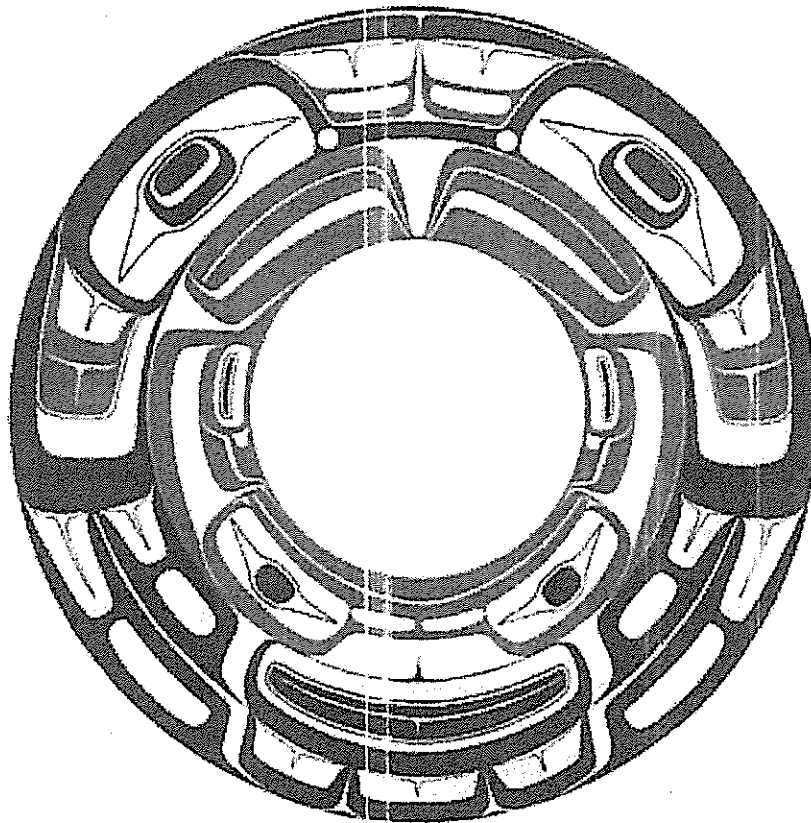
“Canada Vignettes: Headresses” 1979 – NFB of Canada (1 min 30 sec)

“Masks – Faces of the Pacific” 1998 – NFB of Canada (CD ROM)

“The Story of the Coast Salish Knitters” 2000 – NFB of Canada (58 mins)

“Bill Reid” 1979 – NFB of Canada (27 mins)

“Totem: The Return of the G’psgolox Pole” 2003 – NFB of Canada (70 mins)



Source - Haida Art: Robert Davidson

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ALL PRICES IN CANADIAN DOLLARS
Visual Arts Grade 4 to 8

Author	Title	Price	Quantity	Total	Location
Solomon	Adventures of Rabbit and Bear Paws: The Sugar Bush Ojibwe cartoonist graphic novel incorporating the Seven Grandfather Teachings - Respect	\$9.95	_____	_____	G09
Solomon	Adventures of Rabbit and Bear Paws: The Voyageurs, paper ed	\$9.95	_____	_____	G09

Ojibwe cartoonist graphic novel incorporating the Seven Grandfather Teachings - Bravery

Solomon	Adventures of Rabbit and Bear Paws: True Hearts, paper ed Ojibwe cartoonist graphic novel incorporating the Seven Grandfather Teachings - Love	\$9.95	_____	G09
Keoke	American Indian Contributions to the World: Buildings, Clothing and Art, hardcover ed (reference book organized by broad chapter topics, the book covers: houses of snow and wood; houses of fiber, bark and hide; houses of earth and stone; public buildings and cities; clothing from hides and fiber; wearable art; baskets and pottery; and painting and sculpture)	\$60.00	_____	G06
Ekoomiak	Arctic Memories, paper ed (collection of stories and brief information pieces about the Inuit way of life written and illustrated by Inuk artist Normee Ekoomiak)	\$9.95	_____	G05
Finley	Art of the Far North: Inuit Sculpture, Drawing, and Printmaking Introduces elementary level students to the art forms of the Inuit. The book examines the art of twelve artists who create sculpture, drawings and prints. The author describes the climate, history and culture as background for understanding the art. She selects seven themes: dreams, storytelling, the sun and changing seasons, the hunt, shamans, drum dancing, and modern life. For each theme she explores several pieces of art that reflect the theme and explains the artist's intention through direct quotes.	\$33.95	_____	G07
Ball	Astonishing Women Artists: The Women's Hall of Fame Series, paper ed (Inuit artist Kenojuak Ashrvak)	\$13.25	_____	G07
Craats	Cherokee, The (American Indian Art and Culture)	\$43.95	_____	G04
Swentzell	Children of Clay - A Family of Pueblo Potters	\$9.95	_____	G04
Salomon	Come Look With Me: American Indian Art, hardcover ed One of the titles in Lickle Publishing's Come Look With Me Series of art appreciation books examines 12 Native American art pieces in their cultural and historical contexts.	\$18.95	_____	G06

King	Coyote Columbus Story, A, paper ed Through illustrations by Cree artist Kent Monkman and Thomas King's witty dialogue, readers of all ages will be treated to a First Nation's perspective of the so-called discovery of North America.	\$6.95		G06
Brant	Creations from the Heart: Native Crafts and Learning Activities, paper ed (step-by-step instructions for making a cornhusk mat, making a pair of moccasins, a cradleboard, a Black Ash splint basket, and creating two-dimensional art.)	\$19.95		G09
Koopman	Denesuline: Canadian Aboriginal Art and Culture, hardcover ed	\$25.95		G04
Bouchard	Drum Calls Softly, The, hardcover ed (32-page book is illustrated with colour paintings by Jim Poitras)	\$24.95		G04
Nault	Haida: Canadian Aboriginal Art and Culture, hardcover ed	\$25.95		G04
Keeshig-Tobias	Illustrated History of the Chippewas of Nawash, The (Ojibwe history graphic novel illustrated by Polly Keeshig-Tobias)	\$19.98		G08
Banting	Inuit: Canadian Aboriginal Art and Culture, hardcover ed	\$25.95		G04
Lomberg	Iroquois, The (American Indian Art and Culture)	\$43.95		G04
Gilbert	Learning By Designing: Pacific Northwest Coast Native Indian Art, volume 1, paper ed (215-page book that takes the reader and budding artist into the design regions of the British Columbia First Nations and their artistic traditions)	\$41.95		G09
Gilbert	Learning By Designing: Pacific Northwest Coast Native Indian Art, volume 2, paper ed (examination of design theory, an explanation of the four major art style regions of the Northwest Coast, a creation story, and a quick reference chart that summarizes the design features for birds, fish, humans, mammals, mythological creatures, and natural elements.)	\$41.95		G09

Wallace	Make Your Own Inuksuk	\$9.95	_____	_____	G05
Wagner	Meshom and the Little One (introduces colour wheel in this Ojibwe story of 10-year old girl moving away from home)	\$14.95	_____	_____	G02
Howse	Metis: Canadian Aboriginal Art and Culture, hardcover ed	\$25.95	_____	_____	G04
Webster	Mi'kmaq: Canadian Aboriginal Art and Culture, hardcover ed	\$25.95	_____	_____	G04
Press	Native American Art (Art in History), revised ed, paper ed Art in History series developed for elementary students. The book looks at the cultural and artistic traditions of the major culture regions of North America. The book is organized into two-page spreads that provide brief introductions to rock art, wood sculpture, stone sculpture, basketry, textiles, pottery, jewelry and head coverings, sand painting, earth mounds, and signs and symbols.	\$9.95	_____	_____	G06
January	Native American Art and Culture, paper ed book covers Beliefs and Traditions; Rock Art; Land Art; Architecture; Body Art; Clothing and Decoration; Carving; Pottery; Textiles; Painting; and Ceremonies, Songs and Dances.	\$11.95	_____	_____	G08
La Pierre	Native American Rock Art: Messages From the Past (petroglyphs)	\$24.95	_____	_____	G06
Wesley	Native Art Activity Book (42 pages of images by Kashechewan Cree artist and educator; classic x-ray style found in art from the Woodland School; symbols and designs such as medicine wheels, dream catchers, feathers and clan animals)	\$10.00	_____	_____	G04
Wesley	Native Art Colouring Book	\$10.00	_____	_____	G03
Wesley	Native Art Colouring Book 2002	\$10.00	_____	_____	G03

Craats	Navajo, The (American Indian Art and Culture)	\$43.95	_____	_____	G04
Bouchard	Nokum is My Teacher, hardcover ed Bilingual (English/Cree) picture book. Allen Sapp's remarkable oil paintings illustrate this sensitive book about the importance of Elders	\$24.95	_____	_____	G04
Lomberg	Ojibwa, The, (American Indian Art and Culture)	\$43.95	_____	_____	G04
Singh	Pitseolak Ashoona: Inuit Artist, paper ed (biography)	\$11.45	_____	_____	G04
Hoyt-Goldsmith	Pueblo Storyteller, hardcover ed colourful photo-essay about one 10-year-old Pueblo girl's family and their artistic and cultural traditions.	\$19.95	_____	_____	G06
Bouchard	Qu'appelle, hardcover ed (evocative paintings by Cree artist Michael Lonechild)	\$21.95	_____	_____	G08
Clark	Qu'est-ce qu'on y voit? L'art autochtone de la cote nord-ouest du Pacifique, (What Am I Seeing?), paper ed	\$15.95	_____	_____	FR
George	Quill Basket Making: Through the Eyes of Our Elders, paper ed Step-by-step direction for creating a quill basket from dying the porcupine quills, cutting the birchbark, to sewing the final quill basket.	\$9.95	_____	_____	G05
Webster	Salish: Canadian Aboriginal Art and Culture, hardcover ed	\$25.95	_____	_____	G04
Koopmans	Sioux, The (American Indian Art and Culture)	\$43.95	_____	_____	G04
Roessel	Songs from the Loom - A Navajo Girl Learns to Weave	\$9.95	_____	_____	G04
Falconer	Stones, Bones and Stitches: Storytelling Through Inuit Art, hardcover ed book for students about the lives of six Inuit artists. In this celebration of sculpture, printmaking, and embroidery	\$24.99	_____	_____	G08

stitching, the authors, curator and assistant curator of the McMichael Canadian Art Collection, bring the lives of these men and women artists into focus

Students from First Nations School	Stories From the Heart of Turtle Island, paper ed	\$9.95	_____	_____	G06
	collection of poetry, prose, and artwork by grade 6 to 8 students currently attending First Nations School of Toronto				
Littlechild	This Land Is My Land, paper ed (Plains Cree artist George Littlechild, artist explains colour, symbols, and content through the easy-to-read poetic text)	\$11.95	_____	_____	G04
Temko	Traditional Crafts from Native North America, hardcover ed Projects range from Lakota dreamcatchers, Blackfeet beadwork, and Iroquois cornhusk dolls to Seminole patchwork, Pueblo storyteller dolls, Chumash baskets, and Haida totem poles. Uses easily obtainable home and school materials to reproduce this craft pieces.	\$33.95	_____	_____	G06
Yamane	Weaving A California Tradition: A Native American Basketmaker seven-year-old Western Mono girl as she demonstrates her knowledge of the centuries old tradition of basketmaking	\$25.95	_____	_____	G04
Clark	What Am I Seeing?: Pacific Northwest Coast Aboriginal Art, paper ed (design elements such as formline, ovoid, U-shape, S-shape, Box End Design, and Salmon Head Design are illustrated and described.)	\$14.95	_____	_____	G09

Reasonable cost will be charged dependent on weight, destination and carrier

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All Prices Are subject to Change Without Notice

Keoke	American Indian Contributions to the World: Buildings, Clothing and Art, hardcover ed	\$60.00	_____	_____	G06
Brant	Creations from the Heart: Native Crafts and Learning Activities, paper ed	\$19.95	_____	_____	G09
Odjig	Daphne Odjig: Four Decades of Prints, hardcover ed Exhibition catalogue that accompanied the Kamloops Art Gallery's 2005 exhibition of Odjig's prints selected from her outstanding career. Norval Morriseau has called Daphne Odjig, "Picasso's Grandmother." Art historians consider her one of the Indian Group of Seven along with Jackson Beardy, Carl Ray, Joseph Sanchez, Eddy Cobiness, Norval Morriseau and Alex Janvier.	\$42.00	_____	_____	A
Odjig	Daphne Odjig: Four Decades of Prints, paper ed Exhibition catalogue that accompanied the Kamloops Art Gallery's 2005 exhibition of Odjig's prints selected from her outstanding career. Norval Morriseau has called Daphne Odjig, "Picasso's Grandmother." Art historians consider her one of the Indian Group of Seven along with Jackson Beardy, Carl Ray, Joseph Sanchez, Eddy Cobiness, Norval Morriseau and Alex Janvier.	\$24.00	_____	_____	A
Devine	Drawings and Paintings of Daphne Odjig: A Retrospective Exhibition, The, paper ed 2007 Exhibition Catalogue from show at National Gallery of Canada	\$53.95	_____	_____	A
Dick	First Nations Art Projects and Activities, reprint * (17 lessons for elementary teachers focus on the traditions of the Salish and the Kwa kwa ka' wakw of the Northwest Coast of British Columbia)	\$30.00	_____	_____	TR
Newhouse	Hidden in Plain Sight: Contributions of Aboriginal Peoples to Canadian Identity and Culture, paper ed Essay on Canadian Aboriginal Artists Contributions contains profiles of First Nations artists: Norval Morriseau p 86; Robert Davidson; Allen Sapp; Kenojuak; Bill Reid; Indian Group of Seven p 148	\$38.95	_____	_____	HIS
Akiwenzie-Damm	Illustrated History of the Chippewas of Nawash Teacher's Guide, The	\$16.00	_____	_____	TR

(Guide contains teacher background information on creation, clans, history, the talking circle, and land claims and treaties. Twenty-one lesson plans are included.)

Gilbert	Learning By Designing: Pacific Northwest Coast Native Indian Art, volume 1, paper ed (comprehensive reference tool for anyone interested in the art designs of the Pacific Northwest Coast First Nations.)	\$41.95	_____	_____	G09
* Gilbert	Learning By Designing: Pacific Northwest Coast Native Indian Art, volume 2, paper ed (cultural context for Northwest Coast art; examination of design theory, an explanation of the four major art style regions of the Northwest Coast, a creation story, and a quick reference chart that summarizes the design features for birds, fish, humans, mammals, mythological creatures, and natural elements)	\$41.95	_____	_____	G09
† Clark	Learning By Doing: Northwest Coast Native Indian Art, paper ed (step-by-step instruction builds on simple designs to the more complex basics of drawing, designing, painting and carving focuses on Kwakwaka'wakw designs and presents blackline masters, lessons, and assessment forms)	\$35.95	_____	_____	TR
Jones	Lessons from Turtle Island: Native Curriculum in Early Childhood Classrooms How to incorporate contemporary Native American and First Nations issues into the entire preschool and primary curriculum including art.	\$41.95	_____	_____	TR
Rowan	Let's Tell a Story: A Collection of 26 Stories and Songs from Nunavik, with Activities for Young Children Contains 26 traditional stories retold for children up to age 5. Each of the stories has new vocabulary explained, a suggested game, song, craft and activity designed for the early childhood education setting. Includes appealing graphics that include Inuit art sculptures and images. Can be adapted for primary grades.	\$70.00	_____	_____	TR
Rowan	Let's Tell a Story: A Collection of 26 Stories and Songs from Nunavik, with	\$70.00	_____	_____	TR

Activities for Young Children, French
edition

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