

Title: Short Story - “The Rock”, found in Napi the Trickster by Hugh Dempsey

Subject: ELA 10, ELA 20, ELA 30

Time: 2 class periods + 3rd to present or 10 minutes every subsequent class

Janine Pelletier was born in Calgary, Alberta. She has a life-long passion for literature and Indigenous studies, and strives to create inclusive, engaging learning activities with real world connections to enable her students to learn about the subject, themselves, and the world around them.

<p>Resources used and possible concerns</p>	<p>Short story/legend: “The Rock”, found in Napi the Trickster by Hugh Dempsey.</p> <p>Possible concerns: Body humor, flatulence.</p>
<p>Author/creator and/or literature background</p>	<ul style="list-style-type: none">- Oral Legends of Indigenous People:<ul style="list-style-type: none">- Stories can vary from the sacred to the historical.- Some focus on social, political, and cultural ways.- Some are entertaining, even humorous.- Some tell of personal, family, community or an entire nation’s experiences.- Some are “owned” by certain clans or families and can only be told by a member of that group.- Others can be told by anyone who knows them and cares for them.- Stories reflect the perceptions, relationships, beliefs and attitudes of a particular people. (“Storytelling Overview from the First Nations Pedagogy Online Project”, 2020) - LEGEND: Napi is a creature of legend, a figure that appears prominently in mythology, sometimes as a quasi-creator, sometimes a fool, and sometimes a brutal murderer. He was generally considered to appear in the image of man. He personified strength through his supernatural powers, but his power was not reined in by reason. He was a trickster, deceiving everyone he came into contact with, frustrating them, confusing them, and even killing them. Napi was credited with creating the earth and everything on it, but he was not a hero figure. Rather, he possessed all the weaknesses and strengths of man but in a supernatural way. He is often used as a warning for proper behavior (Dempsey & Koski, 2018).

	<ul style="list-style-type: none"> - AUTHOR: Hugh Aylmer Dempsey is a Canadian historian, an author and the Chief Curator Emeritus of the Glenbow Museum in Calgary, Alberta. Dempsey has authored more than 20 books, focusing primarily on the history of people of the Blackfoot Confederacy. He received an honorary doctorate from the University of Calgary and was made an honorary chief of the Kainai Blackfoot in 1967. (Melnyk, 2020)
<p>UPE course connections (not exhaustive)</p>	<p>EDUC 435: Literacy, Language, and Culture:</p> <ul style="list-style-type: none"> - This lesson plan encourages students to view Indigenous legends as a text that can be analyzed to gain insight into different cultures. It also examines how oral story-telling is a valuable transmission of cultural knowledge. <p>EDUC 460 and EDUC 535: Specialization I and II: English Language Arts</p> <ul style="list-style-type: none"> - This lesson plan demonstrates an engaging way to incorporate Indigenous legends within the classroom. More broadly, it shows how to add thematic analysis, story telling, and oral presentation into curriculum.
<p>ELA 10-1, 20-1, 30-1</p>	<p>Program of Studies: Frontmatter:</p> <ul style="list-style-type: none"> - Critical thinking: examine new knowledge in relation to their prior knowledge, experiences and beliefs. - English Language Arts: <ul style="list-style-type: none"> - Reading: reading the story out loud. - Writing: writing responses, optional homework assignment. - Listening: Listening to stories of students. - Speaking: Reading the story out-loud. Partnered story telling, group and large class discussion. - Broadening the definition of text to include oral story telling and legends. - Defining context through purpose, audience, and situation - Fulfills requirement to have 1/3 Canadian texts in curriculum. - Fulfills requirement to produce oral presentations. <p>Learning Outcomes:</p> <ul style="list-style-type: none"> - 1.1.2 Experiment with language, image and structure

- 1.2 Extend awareness
 - 1.2.1 Consider new perspectives
- 2.1 Construct meaning from text and context
 - 2.1.1 Discern and analyze context
 - 2.1.2 Understand and interpret content
 - 2.1.3 Engage prior knowledge
- 2.2 Understand and appreciate textual forms, elements and techniques
 - 2.2.1 Relate form, structure and medium to purpose, audience and content
 - 2.2.2 Relate elements, devices and techniques to created effects
- 2.3 Respond to a variety of print and nonprint texts
 - 2.3.1 Connect self, text, culture and milieu
 - 2.3.2 Evaluate the verisimilitude, appropriateness and significance of print and nonprint texts
 - 2.3.3 Appreciate the effectiveness and artistry of print and nonprint texts
- 3.1 Determine inquiry or research requirements
 - 3.1.1 Focus on purpose and presentation form
 - 3.1.2 Plan inquiry or research, and identify information needs and sources
- 3.2 Follow a plan of inquiry
 - 3.2.1 Select, record and organize information
- 4.1 Develop and present a variety of print and nonprint texts
 - 4.1.1 Assess text creation context
 - 4.1.2 Consider and address form, structure and medium
 - 4.1.3 Develop content
 - 4.1.4 Use production, publication and presentation strategies and technologies consistent with context
- 4.2 Improve thoughtfulness, effectiveness and correctness of communication
 - 4.2.1 Enhance thought and understanding and support and detail
 - 4.2.2 Enhance organization
 - 4.2.3 Consider and address matters of choice
- 5.1 Respect others and strengthen community
 - 5.1.1 Use language and image to show respect and consideration
 - 5.1.2 Appreciate diversity of expression, opinion

	<p>and perspective</p> <ul style="list-style-type: none"> - 5.1.3 Recognize accomplishments and events - 5.2 Work within a group <ul style="list-style-type: none"> - 5.2.1 Cooperate with others, and contribute to group processes
<p>Materials</p>	<ul style="list-style-type: none"> - Copy of short story “The Rock”. 1 per student - Assignment Sheet. 1 per student. - Grading rubric for each student. - Computers for Day 2.
<p>Rationale</p>	<p>Big idea: Exploring stories and other texts helps us understand ourselves and make connections to others and other cultures.</p> <p>Purpose: To examine how oral storytelling can be used for a variety of purposes, including to explore themes and morals within different societies.</p> <p>This lesson enables students to oral storytelling and legends as texts that express different perspectives and views of the world. In particular, it demonstrates an Indigenous world view, enabling listeners to gain a new understanding of that perspective Lastly, the assignment enables students to strengthen their own understandings of Indigenous stories, as well as their oral presentation and speaking skills.</p>
<p>Lesson/activities</p>	<p>Day 1:</p> <ol style="list-style-type: none"> 1. Explain this lesson is to introduce students to Indigenous culture and literature, and also to enhance their own skills as storytellers. 2. Introduce the purpose of oral storytelling of legends, the Napi legend in particular, and how Dempsey faithfully collected and wrote down these legends in a book. (see above: (Author/creator and/or literature background”). 3. Read the legend out loud to them. Demonstrate tone, expression, pauses, and emphasis for effective oral storytelling. Once they understand the process, have them take turns reading out paragraphs while also demonstrating storytelling techniques. 4. Discuss the difference between themes and morals, and brainstorm as a class the different themes and morals that can be taken from the text.

- a. Themes: A general statement about humanity.
- b. Morals: The lesson you can learn to be a better person.

Theme	Moral
<p>When an individual harms someone else for their own gain, they often face negative consequences from that person. As a result they lose all they have gained.</p> <p>Helping someone of bad character can result in more harm than good to the helper.</p>	<p>Don't give a gift then take it back.</p> <p>Be careful who you help, they may not be grateful.</p> <p>Don't harm people's families, or they may take revenge.</p>

- 5. Hand out the assignment worksheet and grading rubric, and explain them to the class. They will have 1 class to work on their assignment, and 1-2 classes to present.

Day 2:

- 1. Students will sit at computers and research different Indigenous legends.
- 2. They will brainstorm and prepare their own stories.

Day 3-4, OR 10 minutes (2 students) of each subsequent class as a daily storytelling session to begin each class:

- 1. Gather the students in a circle to listen to each scheduled story, and ask them to quietly listen to each story as it is told.
- 2. Students will present their stories (3 minutes), and have a brief discussion on some themes and morals of their story (2 min).
- 3. Teacher will grade each student using the grading rubric, and give them a brief oral review at the end of

	<p>each story so the class can hear and incorporate feedback into their own presentation.</p> <p>4. If students would like to redo their presentations to improve their marks (½ mark, i.e. B- to B+), they may present to the teacher privately on their own time.</p>
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Supporting Sources (APA):

Dempsey, H., & Koski, A. (2018). Napi, the trickster. Heritage House.

Melnyk, G. (2020). The literary history of Alberta : Melnyk, George : Free Download, Borrow, and Streaming : Internet Archive. Retrieved 14 August 2020, from <https://archive.org/details/literaryhistoryo0002meln>

Storytelling Overview from the First Nations Pedagogy Online Project. (2020). Retrieved 15 August 2020, from <http://firstnationspedagogy.ca/storytelling.html?fbclid=IwAR2K8yp7Vegjj8WwxspLHvOjE48kLG1KjWx5LXQE-EV1sv3SbsD6eYOmQYM>

Story-Telling Assignment

Each learner will research and present an Indigenous story to the class. The story should be 3 minutes long, and the student will then lead a 2 minute discussion about the themes and morals of the story.



Preparing for the Storytelling:

- Research a First Nations, Inuit or Metis story.
- Research the group the story is from, and prepare a brief introduction of that group.
- Break down the plot and character elements, and the themes/morals of the story.
- Practice telling the story at home, paying attention to voice intonation, body language, character building, plot development, and emphasis on the theme and lesson of the story.
- Relax, and tell your story to the friends in your class!
- THEN present some of the themes and morals of the story to the class and discuss them.



THE ART OF GREAT STORYTELLING

1. **Voice Intonations:** How will you vary the sound, volume, and speed of your voice throughout the story?
2. **Body Language:** How will you use posture, expression, and hand gestures to enhance the story?
3. **Characters:** How will you distinguish each character as unique as you tell the story?
4. **Plot:** How will you memorize the sequence of events in the story?
5. **Setting:** How will you show or tell your audience the story setting?
6. **Theme and/or Lesson:** How will you reinforce the theme and/or lesson of the story?

Storytelling Grading Rubric

Points	Content	Presentation	Theme/Moral Discussion
1	There is no tribe introduction. The story does not make sense and is hard to follow. There are no supporting details or settings. Characters are flat and their actions don't make sense. Themes don't exist.	Voice cannot be heard. Body language is rigid and closed. No eye contact. The audience is bored.	No understanding of the story's themes or morals.
2	Tribe introduction lists name. The story can be somewhat followed but is disorganized. There are some details. Characters and setting are inconsistent. Themes are there but weak.	Voice is audible but flat. Some body language, gestures, and expression is used but it does not enhance the story. Very little eye-contact. The audience is somewhat listening.	A few weak themes identified but poor evidence to the story.
3	Tribe introduction lists name and location. The story is straight-forward, with some details that enhance the story slightly. Character and setting are consistent but flat. Themes can be found.	Voice has some expression. Body language, gestures, and facial expression are sometimes used to enhance the story. Some eye-contact. The audience listens.	A few themes and morals identified with evidence from the story. Somewhat explained to the class but difficulty following.
4	Tribe introduction tells something about the tribe itself. The story's plot is interesting, with details that enhance the story and themes. Characters and setting are interesting. The themes are somewhat strong.	Voice is expressive, with consistent body language, gestures, and facial expression that enhance the story experience. If props are used, they add to the story. Eye-contact. The audience is engaged.	A few good themes and morals identified with strong evidence from the story that are explained clearly to the class.
5	The story has a compelling plot, complex characters, and strong themes, with rich details.	Voice fills the room and uses tone, volume, and pauses to strongly enhance the story. Facial expressions, body language, eyecontact, and any props are used to strongly engage the audience. Very practiced.	Very strong understanding of themes and morals with excellent evidence from the story. Very clearly explained to the class.

Comments: