Teaching and Learning Ideas

Thank you for downloading this Books to Build On Teaching and Learning “Seed” for you to plant in the garden of your professional practice! We are excited for you to use it in a good way to further Indigenous Education and reconciliation for you and your students. Please take them as inspiration and adapt them to your needs. See below for some important information.

These teaching and learning ideas originate from the Books to Build On: Indigenous Literatures for Learning website. Please check out the website, as well as the Indigenous Education resources at the Werklund School of Education, for more information on working with Indigenous literatures! We would love to hear your feedback on our educational materials! Please find our contact information on the website.

https://werklund.ucalgary.ca/teaching-learning/indigenous-literatures-learning

Open Education Resource

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https://werklund.ucalgary.ca/teaching-learning/indigenous-literatures-learning

How do we engage with Indigenous literatures in teaching and learning?

“Starting with Story” allows us to centre Indigenous voices, knowledges, people, and experiences in our teaching and learning.

Why do we believe in teaching and learning with Indigenous literatures? During our years of engagement with Indigenous knowledge systems, communities, literatures, and scholarship, we have come to know that stories are at the heart of our work. Stories embody communities and their ways of knowing, being, and doing in an appealing form—reaching the heart, not only the head. Stories are inherently relational, in that a teller and listener are drawn into relationship with each other and with the story being told. And because relationships call for mutual responsibility, storytelling as a mode of sharing knowledge draws people into reciprocal webs of connection. Stories are not just for entertainment; they are there to guide how we live our lives. Thomas King’s oft-repeated line at the end of each chapter in the Truth about Stories lecture series is an illustration of this principle. King (2003) tells the reader that the story is “yours. Do with it what you will . . . But don’t say in the years to come that you would have lived your life differently if only you had heard this story. You’ve heard it now” (p. 29).

When deciding how to engage others in the work of Indigenous education, then, we believe in starting with story. We appreciate storytelling for how it respects Indigenous knowledge systems, ensures that knowledge remains rooted in context, and emphasizes the value of personal voice and collective listening. Stories are a key way into relational work in education.

Social responsibility is at the heart of our work, we are working for better futures.

Teaching and learning with Indigenous literatures is part of the broader work of Indigenous Education. We believe that work in education must be socially responsible and committed to communities. Significant social impact is being created by the process of reconciliation and with Indigenous-focused teaching and learning happening across the country. We see our task as working to nourish Indigenous communities and knowledge systems, while challenging racism and colonialism. This work is also about fostering open and reciprocal relationships between Indigenous and non-Indigenous peoples. This call for social responsibility informs our collaborations in the Books to Build On project.

Unit Plan for
Napi and the Rock
Composed by Cris Derksen & Sonny-Ray Day Rider
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- **Virtual Performance**: Napi and the Rock
- **Music by**: Cris Derksen & Sonny-Ray Day Rider
- **In collaboration with**: The Calgary Philharmonic Orchestra & Making Treaty 7 Cultural Society

**Possible Concerns**:
- Access to technology to play the video.
Watch the video here: [https://calgaryphil.com/napi-and-the-rock/](https://calgaryphil.com/napi-and-the-rock/)

**Composer Background**:
**Cris Derksen**
"Juno-nominated Cris Derksen is an internationally respected Indigenous cellist and composer. In a world where almost everything — people, music, cultures — gets labelled and slotted into simple categories, Derksen represents a challenge. Originally from Northern Alberta, she comes from a line of chiefs from North Tallcree Reserve on her father’s side and a line of strong Mennonite homesteaders on her mother’s. Derksen braids the traditional and contemporary, weaving her classical background and her Indigenous ancestry together with new school electronics to create genre-defying music. As a performer, Derksen has appeared nationally and internationally as a soloist and in collaboration with some of Canada’s finest, including Tanya Tagaq, Buffy Sainte Marie, Naomi Klein, and Leanne Simpson, to name a few. Recent concert destinations include Hong Kong, Australia, Mongolia, Sweden, and a whole lot of Canada: the place Derksen refers to as home. Derksen’s 2021 commissions include pieces for the Calgary Philharmonic Orchestra, Ottawa’s Chamberfest, the City of Toronto, Edmonton New Music, the Edmonton Symphony with support from the National Arts Centre, Vancouver’s Blueridge Chamber Festival, Vancouver Transform Cabaret, and a four-part docuseries for the Knowledge Network. A new album of Cris Derksen’s works will be released in 2022."
(Calgary Philharmonic Orchestra, 2022.)

**Sonny-Ray Day Rider**
"Sonny-Ray Day Rider (B.A., Music) is a Blackfoot composer, pianist, from the Kainai Blood Tribe. Sonny-Ray has a broad musical palate working with many genres. Sonny-Ray is pursuing advanced studies (M.mus) in music composition at the University of Lethbridge. He shows great promise in the field, having accumulated a large breadth of significant creative projects as an emerging Kainai (Blackfoot) artist in an impressively short time span. He also currently has a seat on the Indigenous Advisory Circle to the Library and Archives Canada and is past faculty alumni to the Banff Centre for Arts and Creativity."
(Calgary Philharmonic Orchestra, 2022.)

**Performance background**:
"Discover the traditional Blackfoot story of Napi and the Rock in a new virtual performance combining music and drama. This special collaboration with Making Treaty 7 Cultural Society features music by Cris Derksen and Sonny-Ray Day Rider performed by Calgary Phil musicians, combined with engaging storytelling and set design."
(Calgary Philharmonic Orchestra, 2022.)
Curricular Connections for Grade 6:

**English Language Arts:**

2.2 Respond to Texts

Experience various texts
- experience oral, print and other media texts from a variety of cultural traditions and genres, such as autobiographies, travelogues, comics, short films, myths, legends and dramatic performances
- explain own point of view about oral, print and other media texts
- make connections between own life and characters and ideas in oral, print and other media texts
- discuss common topics or themes in a variety of oral, print and other media texts
- discuss the author’s, illustrator’s, storyteller’s or filmmaker’s intention or purpose
  (Alberta Education, p. 32, 2000.)

**Music:**

"**SKILL: LISTENING**

The student will be able to:

5. Be an attentive member of an audience.

6. Understand and appreciate the effect of music that is high-low, loud-soft, short-long, slow-fast, up-down.

8. Follow a story told by music."
  (Alberta Education, p.7, 1989.)

**Other:** Social Skills- small or large group engagement, turn-taking, visual attention, listening skills (strategies may include personalized seating, whole-body listening, or Give me 5 supports.) Interpersonal language skills.
  (Cunningham, Patrica M., Hall, Dorothy P., & Sigmon, Cheryl M., pp.142-143, 1999.)

**All lessons** have a primary focus of music and fine arts, and exposure and engagement with Indigenous language and culture, through musical, visual, and oral storytelling.

**Unit Contents:**

- The Musical Story Lesson
- Writing a Reflection Lesson
Napi and the Rock Resource Guide includes:
- The Musical Story Lesson Resource (1 page)
- Writing a Reflection Lesson (2 pages)

Other Materials:
- Writing tools (paper/whiteboard, chalk, pencil, crayon, wide-grip marker, etc.)
- Art materials (miscellaneous, as needed.)

*Computer/SMARTboard use

Big Idea: This unit plan facilitates academic skill development (music and literacy dominant) such as a typically developing grade six classroom, as well as diverse, multi-age disability-focused learning environments.

Purpose: This unit plan supports classrooms with diverse skill levels, promoting engagement with musical and literacy skills, in individualized ways. The goal is to create meaningful and authentic artistic interactions with the performance, to engage with fine arts and storytelling from an Indigenous lens. A further interest in community collaborations in creative storytelling is intended, highlighting the community partners within this project.

Contents:
- 2 Multidisciplinary Lessons with a focus in literacy and music
- Napi and the Rock Resource Guide (attached as Appendix, following Unit Plan)
Lesson 1:
The Musical Story

Unit Plan for
Napi and the Rock
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English Language Arts:
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Experience various texts

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(Music: "SKILL: LISTENING
The student will be able to:
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6. Understand and appreciate the effect of music that is high-low, loud-soft, short-long, slow-fast, up-down.
8. Follow a story told by music."
(Alberta Education, p. 7, 1989.)

Other Skills: Social Skills- small or large group engagement, turn-taking, visual attention, listening skills (strategies may include personalized seating, whole-body listening, or Give me 5 supports.) Exposure and engagement with Indigenous languages and cultures, through written, visual, and oral storytelling - emphasis on problem-solving.

Preparation: Set up the video from this website: https://calgaryphil.com/napi-and-the-rock/ and print out (or prepare a digital display for) The Musical Story Resource. Ensure you have writing tools and paper available.

Activity:
1. Pass out the resource or display it for all students (for the duration of the lesson.) Allow them to divide into small groups (2 students per group.)
2. Show the video. Encourage students to notice the role that music plays in this performance, and to take notes on what they observe in terms of musical storytelling.
3. After the performance, ask students to discuss the questions on the resource together in their pairs. Facilitate the dialogue by circulating through the room, and providing support, as needed.
4. Conclude with a whole class discussion, reviewing the questions as a group. Ask students, how would this performance feel with NO music? Why and how would it be different?
Lesson 2: Writing a Reflection

Unit Plan for

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English Language Arts:
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Other Skills: Social Skills- small or large group engagement, turn-taking, visual attention, listening skills (strategies may include personalized seating, whole-body listening, or Give me 5 supports.) Exposure and engagement with Indigenous languages and cultures, through written, visual, and oral storytelling - emphasis on problem-solving.

Preparation: Set up this website: https://calgaryphil.com/napi-and-the-rock/ and print out (or prepare a digital display for) Writing a Reflection Resource. Ensure you have writing tools and paper available.

Activity:
1. Pass out the resource or display it for all students (for the duration of the lesson.) Allow them to divide into small groups (2 students per group.)
2. Display the website for students. review some of the information on the website together, including the composer biographies, the performance description, and the biographies of other chosen cast and crew.
3. Encourage students to reflect on the performance from the previous lesson. Ask, how did this performance make you feel? How did the different characters feel in this performance?
4. Ask students to review the information on the resource, and to use the given prompt to write a reflection on the performance. Students may choose to write their reflection from their own perspective, or from the perspective of a character from Napi and the Rock. Each group of 2 students will write one reflection.
5. Facilitate student writing with support such as computers, voice-to-text, and use of adult and peer editing.
6. Allow students 1-2 lessons to write and edit their pieces. Encourage all students to use a peer editor before submitting it to you for a first round of edits. Remind students to provide specific, positive praise for their peers, and to use constructive criticism with a respectful tone, when providing their feedback.
7. Ask students to submit a final copy, including a title, author name, and finished reflection.
8. Provide feedback using the provided rubric, at the end of the appendix.
Unit Plan for

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Supporting Sources, APA references:


Emily Rozitis has a Bachelors of Arts in French, and a Bachelors of Education in Inclusive Education from the University of Calgary. She is a practicing elementary school teacher who works in a severe disabilities classroom with non-verbal students (ages 6-12.) Emily uses a variety of communication supports in her classroom to promote a differentiated and inclusive literacy-rich environment. Her multimodal communication approach to learning includes the use of digital and paper-based communication devices, American Sign Language, assistive technology, and both verbal and visual methods of communication.

Emily believes that literacy, and learning, are for everyone. This resource is designed to be used in a multiple-disabilities classroom to support pre-literacy skills for every student, at every developmental level. Lessons are easily adapted to the typical Pre-K, Kindergarten, and Grade 1 classroom.
This Resource Guide includes:

- The Musical Story Lesson Resource (1 page)
- Writing a Reflection Lesson Resource (2 pages)
The Musical Story

1. What did you notice about the music in Napi and the Rock?

_______________________________________________________________________________________________
_______________________________________________________________________________________________
_______________________________________________________________________________________________
_______________________________________________________________________________________________

2. Why did the composers create this specific musical score?

_______________________________________________________________________________________________
_______________________________________________________________________________________________
_______________________________________________________________________________________________
_______________________________________________________________________________________________

3. How did the music make you feel? Give an example.

_______________________________________________________________________________________________
_______________________________________________________________________________________________
_______________________________________________________________________________________________
_______________________________________________________________________________________________

4. Give an example of a moment in Napi and the Rock that would be different without music. Why would it be different?

_______________________________________________________________________________________________
_______________________________________________________________________________________________
_______________________________________________________________________________________________
_______________________________________________________________________________________________
Writing a Reflection

Things to consider when writing a reflection:

- A reflection should include your unique perspective: in other words, write your thoughts and feelings about the performance.
- This reflection should be approximately 1 page (typed) or 2 pages (hand-written.)
- You may choose to write the reflection from your own perspective, as an audience member, or from the perspective of a character from the performance.
- If you choose to write from the perspective of a character from Napi and the Rock, be sure to imagine how they might think and feel throughout the story.
- Either way, write from the first person ("I think..." etc.) and include key elements in your reflection: the title of the performance, main ideas and supporting details, and use of descriptive language.
- Before you let a peer edit your work, read your piece out loud for your partner. Check that you have proper punctuation at the places where your voice naturally pauses within the text. Ask yourself: Are my ideas separated into paragraphs? Can I organize my ideas more clearly? Did I share my individual ideas about Napi and the Rock?
- Refer to the rubric on the next page to edit your own work and the work of your peers. Remember to provide specific, positive comments along with respectful constructive feedback.
- After one peer edit, submit your work to be edited for the first round, with an adult. Submit your final work after one peer and one adult edit your work.
Writing a Reflection

Use this rubric to assess your own work, and to help provide feedback for your peers.

**PEER EDITING CHECKLIST**

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<thead>
<tr>
<th>A. CONTENT</th>
<th>Yes</th>
<th>No</th>
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<tbody>
<tr>
<td>1. Main idea is clearly stated in the introduction</td>
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<tr>
<td>2. Main idea is illustrated by several points</td>
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<tr>
<td>3. Each point is supported by concrete examples</td>
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<tr>
<td>4. Irrelevant, ambiguous, or unclear ideas or examples are included</td>
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<td>B. ORGANIZATION</td>
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<td>5. The essay has a title</td>
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<td>6. The essay contains an introduction, support, and conclusion</td>
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<td>7. Each point is covered in a separate paragraph</td>
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<tr>
<td>8. Paragraphs are logically related and sequenced</td>
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Interested in learning more? Resources for additional reading:


