

# Native Dance Curriculum

## Kwakwaka'wakw

### Primary (Kindergarten – Grade 3)

#### **Appreciation:**

- Read to the students a portion of one or more of the interviews with Marcus Alfred, William Wasden Jr. and/or Dorothy (Pewi) Alfred.\* Introduce the concept of cultural ownership of dances and songs. Ask students to talk about something precious to them or to their families, and to share how they would feel if someone were to take that away from them. Tell students that their feelings are shared by Indigenous peoples such as the Kwakwaka'wakw, who are working to keep their dances and songs alive today.
- Focus upon the interviewees' stories depicting the actual physical movements involved in the dances, and the reasons why those movements are integral to the dances. Discuss with the class why the dances are important to the people who own them. Show the class a video clip of one of the dances. Have the students mimic some of the basic dance moves, such as birds dancing on the ground or eagles soaring in the air. Caution: the story of the Hamat'sa dance, or Cannibal Dance, may be too frightening to share with very young children.
- Ask the students to share in their own words aspects of the dance observed in the video, including their observations of the movements described by the interviewees. Encourage students to try again to imitate the movements they have observed in the video clip. Show the clip again, this time asking students to consider how they feel while watching the dance. Elicit student opinions, encouraging the use of specific terms such as "Potlatch", "Hamat'sa" and "Big House" when describing the event, the dance, and the location.
- You may wish to have students draw a picture of the dance they have learned about, viewed and discussed, using colours that represent their perspectives on how the dance makes them feel.

#### **Invention/Interpretation:**

- Students may interpret the dances they have viewed by creating a dance of their own. This might be a "Hoyliklal" or Welcoming Dance, their own story of a monster or villain similar to the "Hamat'sa" or an "Am'lala", or Play Song. Refer to the essay by William Wasden Jr. for details on each, as traditionally danced by the Kwakwaka'wakw people.

- Provide students with the necessary materials to create drums, rattles and regalia \* according to their personal or group interpretations of their dances. Emphasise to students that the dances they are creating become theirs, in the same way that the Kwakwaka'wakw people own the dances from which the students have gained their appreciation and inspiration.
- Encourage students first to brainstorm the story behind their interpretation of their dance. You may wish to have groups practise telling the story of their dance to the class, in order that students develop a familiarity with their own creations. Remind them of the ways in which the Kwakwaka'wakw dancers interpret the movements of birds, animals and people in their dances. Permit students to review the video clips of the traditional dances in order to assist with choreographic content. Encourage students to convey their emotional interpretations of the story they are dancing, via their choreography, rhythmic accompaniment and regalia.
- As a follow-up, have students talk about aspects of their dance interpretation experience that they found particularly meaningful. They may wish to share their dances with another class, at a school assembly, or with their families at a community event.

### **Appreciation:**

Through cross-curricular applications specific to the grade and province/territory, develop follow-up activities in which students are able to express their understanding and appreciation for Kwakwaka'wakw dance and culture. Curricular areas could include Dance, Music, Art, Drama, Language Arts, Social Studies, Physical/Health/Career Education, Mathematics, and Science. Additionally, have students make use of the Reflection Journal activities accompanying these Teaching Notes. The individual and group activities, combined with students' Reflection Journals, encourage the exploration and discovery of Kwakwaka'wakw dance in a way that is both meaningful and insightful. Through these dance experiences, students explore, reflect upon, and learn about Kwakwaka'wakw dance, and become able to express themselves through a non-verbal means of communication – the “language” of Indigenous dance.

### **Lower Intermediate (Grades 4-6)**

#### **Appreciation:**

- Photocopy for students a portion of one or more of the interviews with Marcus Alfred, William Wasden Jr. and/or Dorothy (Pewi) Alfred. Have students take turns reading the passages aloud, taking the roles of interviewer and interviewee. Introduce/reinforce the concept of cultural ownership of dances and songs. Have students in groups brainstorm an example to share with the class of a situation in their culture where something is collectively owned (e.g. a flag, a family crest,

etc.) Have students share how they would feel if someone were to take that away from them. Tell students that their feelings are shared by Indigenous peoples such as the Kwakwaka'wakw, who are working to keep their dances and songs alive today.

- Focus upon the interviewees' recounting of the myths and legends involved in the dances. Show the class a video clip of one or more of the dances. Have the students mimic some of the basic dance moves, such as birds dancing on the ground or eagles soaring in the air. Challenge students to consider why it is vital that the stories be passed along from generation to generation intact, and the ways in which the stories are integral to the dances. Ask them to consider a story from their culture that they would like to pass along to a future generation. Discuss with the class why the stories and dances are important to the people who own them.
- Ask the students to share in their own words aspects of the dance observed in the video, including the movements depicting the story as told by the interviewees. Encourage students to try again to imitate the movements they have observed in the video clip. Show the clip again, this time asking students to consider how they feel while watching the dance. Elicit student opinions, encouraging the use of specific terms such as "Potlatch", "Hamat'sa" and "Big House", as well as descriptors of story events, when describing the event, the dance, and the location.
- You may wish to have students write a paragraph attempting to re-tell one of the stories as accurately as possible, in order to develop an appreciation for the amazing feat perpetuated by Indigenous people over thousands of years of intact story-telling.

### **Invention/Interpretation:**

- Students may interpret the dances they have viewed by creating a dance of their own. This might be a "Hoylikalal" or Welcoming Dance, their own story of a monster or villain similar to the "Hamat'sa" or an "Am'lala", or Play Song\* Refer to the essay by William Wasden Jr. for details on each, as traditionally danced by the Kwakwaka'wakw people.
- Provide students with the necessary materials to create drums, rattles and regalia according to their personal or group interpretations of their dances. Emphasise to students that the dances they are creating become theirs, in the same way that the Kwakwaka'wakw people own the dances from which the students have gained their appreciation and inspiration.
- Encourage students first to brainstorm the story behind their interpretation of their dance. You may wish to have groups practise telling the story of their dance to the class, in order that students develop a familiarity with their own creations. Additionally, students could develop a storyboard of their dance, correlating

aspects of the story with the dance movements interpreting them. Remind students of the ways in which the Kwakwaka'wakw dancers interpret the movements of birds, animals and people in their dances, as well as the story as a whole. Permit students to review the video clips of the traditional dances in order to assist with choreographic content. Encourage students to convey their emotional interpretations of the story they are dancing, via their choreography, rhythmic accompaniment and regalia.

- As a follow-up, have students talk about aspects of their dance interpretation experience that they found particularly meaningful. They may wish to share their dances with another class, at a school assembly, or with their families at a community event.

### **Appreciation:**

Through cross-curricular applications specific to the grade and province/territory, develop follow-up activities in which students are able to express their understanding and appreciation for Kwakwaka'wakw dance and culture. Curricular areas could include Dance, Music, Art, Drama, Language Arts, Social Studies, Physical/Health/Career Education, Mathematics, and Science. Additionally, have students make use of the Reflection Journal activities accompanying these Teaching Notes. The individual and group activities, combined with students' Reflection Journals, encourage the exploration and discovery of Kwakwaka'wakw dance in a way that is both meaningful and insightful. Through these dance experiences, students explore, reflect upon, and learn about Kwakwaka'wakw dance, and become able to express themselves through a non-verbal means of communication – the “language” of Indigenous dance.

### **Upper Intermediate (Grades 7-8)**

#### **Appreciation:**

- Provide for students copies of one or more of the interviews with Marcus Alfred, William Wasden Jr. and/or Dorothy (Pewi) Alfred. Have students write a synthesis of one aspect of Kwakwaka'wakw dance and culture that they find particularly interesting, and have them share their perspectives with the class. Introduce/reinforce the concept of cultural ownership of dances and songs. Have students in groups brainstorm examples to share with the class of a situation in their culture or in another culture where something is collectively owned (e.g. a flag, a family crest, a land mass, etc.) Have students share how they would feel if someone were to take that away from them. Tell students that their feelings are shared by Indigenous peoples such as the Kwakwaka'wakw, who are working to keep their dances and songs alive today.
- Focus upon the interviewees' recounting of the myths and legends involved in the dances. Show the class a video clip of one or more of the dances. Challenge students to consider why it is vital that the stories be passed along from generation

- to generation intact, and the ways in which the stories are integral to the dances. Ask them to consider a story from their culture that they would like to pass along to a future generation. Discuss with the class why the stories and dances are important to the people who own them. Challenge students to tell the same story exactly the same way three times, as an experiential follow-up to their discussion concerning the challenge of retaining the stories and dances across generations.
- Ask the students to share in their own words aspects of the dance observed in the video, including the movements depicting the story as told by the interviewees. Encourage students to try to imitate a series of movements they have observed in the video clip, in order to convey an aspect of the story. Show the clip again, this time asking students to consider how they feel while watching the dance. Elicit student opinions, encouraging the use of specific terms such as “Potlatch”, “Hamat’sa” and “Big House”, as well as descriptors of story events, when describing the event, the dance, and the location.
  - Challenge students to write an essay attempting to re-tell one of the traditional Kwakwaka’wakw stories as accurately as possible, in order to develop an appreciation for the amazing feat perpetuated by Indigenous people over thousands of years of intact story-telling. Have students refine their stories until they are accurate, and then present them to a group of younger students.

### **Invention/Interpretation:**

- Students may interpret the dances they have viewed by creating a dance of their own. This might be a “Hoylikalal” or Welcoming Dance, their own story of a monster or villain similar to the “Hamat’sa” or an “Am’lala”, or Play Song. Refer to the essay by William Wasden Jr. for details on each, as traditionally danced by the Kwakwaka’wakw people.
- Provide students with the necessary materials to create drums, rattles and regalia according to their personal or group interpretations of their dances. Emphasise to students that the dances they are creating become theirs, in the same way that the Kwakwaka’wakw people own the dances from which the students have gained their appreciation and inspiration.
- Encourage students first to brainstorm the story behind their interpretation of their dance. You may wish to have groups practise telling the story of their dance to the class, in order that students develop a familiarity with their own creations. Additionally, have students develop a storyboard of their dance, correlating aspects of the story with the dance movements interpreting them. Remind students of the ways in which the Kwakwaka’wakw dancers interpret the movements of birds, animals and people in their dances, as well as the story as a whole. Permit students to review the video clips of the traditional dances in order to assist with choreographic content. Encourage students to convey their

emotional interpretations of the story they are dancing, via their choreography, rhythmic accompaniment and regalia.

- As a follow-up, have students talk or write about aspects of their dance interpretation experience that they found particularly meaningful. They may wish to share their dances with another class, at a school assembly, or with their families at a community event.

### **Appreciation:**

Through cross-curricular applications specific to the grade and province/territory, develop follow-up activities in which students are able to express their understanding and appreciation for Kwakwaka'wakw dance and culture. Curricular areas could include Dance, Music, Art, Drama, Language Arts, Social Studies, Physical/Health/Career Education, Mathematics, and Science. Additionally, have students make use of the Reflection Journal activities accompanying these Teaching Notes. The individual and group activities, combined with students' Reflection Journals, encourage the exploration and discovery of Kwakwaka'wakw dance in a way that is both meaningful and insightful. Through these dance experiences, students explore, reflect upon, and learn about Kwakwaka'wakw dance, and become able to express themselves through a non-verbal means of communication – the “language” of Indigenous dance.

### **High School (Grades 9-12)**

As high school courses generally are scheduled in subject-specific rather than cross-curricular blocks, individual subject teachers will need to draw from the learning outcomes specific to their courses when integrating the Kwakwaka'wakw Native Dance unit. Opportunities abound for students to develop a multi-faceted appreciation for the stories, the dances, the cultural and artistic expression, the history and the future of the Kwakwaka'wakw people.

Students can be encouraged and challenged:

- through the **Fine Arts** (Dance/Music/Drama/Visual Arts), to explore, create and present an interpretation of a dance, a mask or regalia;
- in **Careers/Personal Planning**, to develop the group collaborative skills essential to dance choreography;
- in **Physical Education**, to express themselves through coordinated movement and dance;
- in **English**, to represent their acquired learning and their personal responses to dance through prose, poetry, expository writing and multi-media;
- in **Mathematics**, to explore various aspects of dance circles, patterns and area;
- in both **History** and **Geography**, to learn about Kwakwaka'wakw territory and the story of its people;

- in **Science/Environmental Studies**, to develop an appreciation and a respect for the efforts of the Kwakwaka'wakw and all Indigenous peoples across the millennia to protect and honour their environment.

Most importantly, all students must be encouraged to develop an appreciation for the resurgence in Kwakwaka'wakw and all Indigenous dance as vital expressions of rich and vibrant cultures. Without any one of these cultures, our world would become sadly less diverse.

# **Native Dance Curriculum**

## **Eeyou**

### **Primary (Kindergarten – Grade 3)**

#### **Appreciation:**

- Read to the students a portion of one or more of the interviews with James Cheechoo, Cynthia Rickard, Charlie and Louise Etapp, Barb Baldhead, James Small, and Jason Coonishish. Introduce the concept of cultural ownership of dances and songs. Ask students to talk about something precious to them or to their families, and to share how they would feel if someone were to take that away from them. Tell students that their feelings are shared by Indigenous peoples such as the Eeyou, who are working to keep their dances and songs alive today.
- Ask students to share with the class a skill that they have learned from someone else, such as a new sports skill, an instrument they are learning to play, etc. Tell them that for the Eeyou, the last several centuries have been filled with the music and the dance steps of the fiddle as well as the traditional hunting drum, as a result of the cultural influence of their original Hudson's Bay Company Scottish and Irish neighbours. Have students brainstorm other ways that people can learn from their community and subsequently pass that knowledge along to others.
- Focus upon the interviewees' stories depicting the actual physical movements involved in the dances, and the reasons why those movements are integral to the dances. Discuss with the class why the dances are important to the Eeyou people, and why the dances differ from one part of the vast traditional territory to another. Show the class video clips of one or more of the dances. Have the students mimic some of the basic dance moves, such as the women's way of dancing on the balls of their feet, or the men's rapid step-dancing movements.

- Ask the students to share in their own words aspects of the dance observed in the videos, including their observations of the movements described by the interviewees. Encourage students to try again to imitate the movements they have observed in the video clip. Show the clip again, this time asking students to consider how they feel while watching the dance. Elicit student opinions, encouraging the use of specific terms such as “Powwow”, “*waap shuu daow*” (*Rabbit Dance*) and “Eeyou Istchee” when describing the event, the dance, and the traditional territory.
- You may wish to have students draw a picture of the dance they have learned about, viewed and discussed, using colours that represent their perspectives on how the dance makes them feel.

### **Invention/Interpretation:**

- Students may interpret the dances they have viewed by creating a dance of their own. This might be their version of a Round Dance such as the Kissing Dance, their own interpretation of one of the animal/hunting dances similar to the “*Sigabonhiigan*” (Goose cooking on fire dance) or a line dance such as the “*Kwiiskuuhiiigan*” (two lines – one female and one male). Refer to the essay by Stan Louttit and the interviews with the elders for details on each, as traditionally danced by the Eeyou people.
- Provide students with the necessary materials to create drums and regalia according to their personal or group interpretations of their dances. If possible, provide students with some recorded square dance and step-dance fiddle music as accompaniment for their creations. Emphasise to students that the dances they are creating become theirs, in the same way that the Eeyou people own the dances from which the students have gained their appreciation and inspiration.
- Encourage students first to brainstorm the circles, lines and patterns necessary for their interpretation of their dance. You may wish to have groups practise telling the story of their dance to the class, in order that students develop a familiarity with their own creations. Remind them of the ways in which the Eeyou dancers interpret the tone and the pace of the music, and of the importance of letting their “feet do the drumming” (James Small interview). Permit students to review the video clips of the traditional dances in order to assist with choreographic content. Encourage students to convey their emotional interpretations of the story they are dancing, via their choreography, rhythmic accompaniment and regalia.
- As a follow-up, have students talk about aspects of their dance interpretation experience that they found particularly meaningful. They may wish to share their dances with another class, at a school assembly, or with their families at a community event.



**Appreciation:**

Through cross-curricular applications specific to the grade and province/territory, develop follow-up activities in which students are able to express their understanding and appreciation for Eeyou dance and culture. Curricular areas could include Dance, Music, Art, Drama, Language Arts, Social Studies, Physical/Health/Career Education, Mathematics, and Science. Additionally, have students make use of the Reflection Journal activities accompanying these Teaching Notes. The individual and group activities, combined with students' Reflection Journals, encourage the exploration and discovery of Eeyou dance in a way that is both meaningful and insightful. Through these dance experiences, students explore, reflect upon, and learn about Eeyou dance, and become able to express themselves through a non-verbal means of communication – the “language” of Indigenous dance.

**Lower Intermediate (Grades 4-6)****Appreciation:**

- Photocopy for students a portion of one or more of the interviews with James Cheechoo, Cynthia Rickard, Charlie and Louise Etapp, Barb Baldhead, James Small, and Jason Coonishish. Have students take turns reading the passages aloud, taking the roles of interviewer and interviewee. Introduce/reinforce the concept of cultural ownership of dances and songs. Have students in groups brainstorm an example to share with the class of a situation in their culture where something is collectively owned (e.g. a flag, a family crest, etc.) Have students share how they would feel if someone were to take that away from them. Tell students that their feelings are shared by Indigenous peoples such as the Eeyou, who are working to keep their dances and songs alive today.
- Ask students to share with the class a skill that they have learned from someone else, such as a new sports skill, an instrument they are learning to play, etc. Tell them that for the Eeyou, the last several centuries have been filled with the music and the dance steps of the fiddle as well as the traditional hunting drum, as a result of the cultural influence of their original Hudson's Bay Company Scottish and Irish neighbours. Have students brainstorm other ways that people can learn from their community and subsequently pass that knowledge along to others. Have individual students volunteer to teach a new skill to a small group or to the whole class.
- Focus upon the interviewees' stories depicting the actual physical movements involved in the dances, and the reasons why those movements are integral to the dances. Discuss with the class why the dances are important to the Eeyou people, and why the dances differ from one part of the vast traditional territory to another. Challenge students to consider why it is vital that the dances be passed along from generation to generation intact, and the ways in which aspects of the traditional hunting culture have been integrated into the fiddle dances. Show the class video

clips of one or more of the dances. Have the students mimic some of the basic dance moves, such as the women's way of dancing on the balls of their feet, or the men's rapid step-dancing movements.

- Ask the students to share in their own words aspects of the dances observed in the video clips, including their observations of the movements described by the interviewees. Encourage students to try again to imitate the movements they have observed in the video clip. Show the clip again, this time asking students to consider how they feel while watching the dance. Elicit student opinions, encouraging the use of specific terms such as "Powwow", "*waap shuu daow*" (*Rabbit Dance*) and "Eeyou Istchee" when describing the event, the dance, and the traditional territory.
- You may wish to have students write a paragraph attempting to re-tell as accurately as possible one of the stories shared by the interviewed elders, in order to develop an appreciation for the amazing feat perpetuated by Indigenous people over thousands of years of intact story-telling.

### **Invention/Interpretation:**

- Students may interpret the dances they have viewed by creating a dance of their own. This might be their version of a Round Dance such as the Kissing Dance, their own interpretation of one of the animal/hunting dances similar to the "*Sigabonhiigan*" (Goose cooking on fire dance) or a line dance such as the "*Kwiiskuuhiigan*" (two lines – one female and one male). Refer to the essay by Stan Louttit and the interviews with the elders for details on each, as traditionally danced by the Eeyou people.
- Provide students with the necessary materials to create drums and regalia according to their personal or group interpretations of their dances. If possible, provide students with some recorded square dance and step-dance fiddle music as accompaniment for their creations. Emphasise to students that the dances they are creating become theirs, in the same way that the Eeyou people own the dances from which the students have gained their appreciation and inspiration.
- Encourage students first to brainstorm the circles, lines and patterns necessary for their interpretation of their dance. You may wish to have groups practise describing their dance to the class, in order that students develop a familiarity with their own creations. Additionally, students could develop a choreography board of their dance, correlating aspects of the dance with the associated dance movements. Remind them of the ways in which the Eeyou dancers interpret the tone and the pace of the music, and of the importance of letting their "feet do the drumming" (James Small interview). Permit students to review the video clips of the traditional dances in order to assist with choreographic content. Encourage students to convey their emotional interpretations of the story they are dancing, via their choreography, rhythmic accompaniment and regalia.

- As a follow-up, have students talk about aspects of their dance interpretation experience that they found particularly meaningful. They may wish to share their dances with another class, at a school assembly, or with their families at a community event.

### **Appreciation:**

Through cross-curricular applications specific to the grade and province/territory, develop follow-up activities in which students are able to express their understanding and appreciation for Eeyou dance and culture. Curricular areas could include Dance, Music, Art, Drama, Language Arts, Social Studies, Physical/Health/Career Education, Mathematics, and Science. Additionally, have students make use of the Reflection Journal activities accompanying these Teaching Notes. The individual and group activities, combined with students' Reflection Journals, encourage the exploration and discovery of Eeyou dance in a way that is both meaningful and insightful. Through these dance experiences, students explore, reflect upon, and learn about Eeyou dance, and become able to express themselves through a non-verbal means of communication – the “language” of Indigenous dance.

### **Upper Intermediate (Grades 7-8)**

#### **Appreciation:**

- Photocopy for students a portion of one or more of the interviews with James Cheechoo, Cynthia Rickard, Charlie and Louise Etapp, Barb Baldhead, James Small, and Jason Coonishish. Have students write a synthesis of one aspect of Eeyou dance and culture that they find particularly interesting, and have them share their perspectives with the class. Introduce/reinforce the concept of cultural ownership of dances and songs. Have students in groups brainstorm examples to share with the class of a situation in their culture or in another culture where something is collectively owned (e.g. a flag, a family crest, a land mass, etc.) Have students share how they would feel if someone were to take that away from them. Tell students that their feelings are shared by Indigenous peoples such as the Eeyou, who are working to keep their dances and songs alive today.
- Ask students to share with the class a skill that they have learned from someone else, such as a new sports skill, an instrument they are learning to play, etc. Tell them that for the Eeyou, the last several centuries have been filled with the music and the dance steps of the fiddle as well as the traditional hunting drum, as a result of the cultural influence of their original Hudson's Bay Company Scottish and Irish neighbours. Have students brainstorm other ways that people can learn from their community and subsequently pass that knowledge along to others. Have individual students volunteer to teach a new skill to a small group or to the whole class, or, for a more challenging experience, to a younger group of students.

- Focus upon the interviewees' stories depicting the actual physical movements involved in the dances, and the reasons why those movements are integral to the dances. Discuss with the class why the dances are important to the Eeyou people, and why the dances differ from one part of the vast traditional territory to another. Show the class video clips of one or more of the dances. Have the students mimic some of the basic dance moves, such as the women's way of dancing on the balls of their feet, or the men's rapid step-dancing movements. Challenge students to consider why it is vital that the dances be passed along from generation to generation intact, and the ways in which aspects of the traditional hunting culture have been integrated into the fiddle dances. Have students attempt to perform the same dance sequence exactly the same way three times, as an experiential follow-up to their discussion concerning the challenge of retaining the stories and dances across generations.
- Ask the students to share in their own words aspects of the dances observed in the video clips, including their observations of the movements described by the interviewees. Encourage students to try again to imitate the movements they have observed in the video clip. Show the clip again, this time asking students to consider how they feel while watching the dance. Elicit student opinions, encouraging the use of specific terms such as "Powwow", "*waap shuu daow*" (*Rabbit Dance*) and "Eeyou Istchee" when describing the event, the dance, and the traditional territory.
- Challenge students to write an essay attempting to re-tell as accurately as possible one of the stories shared by the interviewed elders, in order to develop an appreciation for the amazing feat perpetuated by Indigenous people over thousands of years of intact story-telling. Have students refine their stories until they are accurate, and then present them to a group of younger students.

### **Invention/Interpretation:**

- Students may interpret the dances they have viewed by creating a dance of their own. This might be their version of a Round Dance such as the Kissing Dance, their own interpretation of one of the animal/hunting dances similar to the "*Sigabonhiigan*" (Goose cooking on fire dance) or a line dance such as the "*Kwiiskuuhiigan*" (two lines – one female and one male).\* Refer to the essay by Stan Louttit\* and the interviews with the elders for details on each, as traditionally danced by the Eeyou people.
- Provide students with the necessary materials to create drums and regalia according to their personal or group interpretations of their dances. If possible, provide students with some recorded square dance and step-dance fiddle music as accompaniment for their creations. Emphasise to students that the dances they are creating become theirs, in the same way that the Eeyou people own the dances from which the students have gained their appreciation and inspiration.

- Encourage students first to brainstorm the circles, lines and patterns necessary for their interpretation of their dance. You may wish to have groups practise describing their dance to the class, in order that students develop a familiarity with their own creations. Additionally, students could develop a choreography board of their dance, correlating aspects of the dance with the associated dance movements. Remind them of the ways in which the Eeyou dancers interpret the tone and the pace of the music, and of the importance of letting their “feet do the drumming” (James Small interview). Permit students to review the video clips of the traditional dances in order to assist with choreographic content. Encourage students to convey their emotional interpretations of the story they are dancing, via their choreography, rhythmic accompaniment and regalia.
- As a follow-up, have students talk or write about aspects of their dance interpretation experience that they found particularly meaningful. They may wish to share their dances with another class, at a school assembly, or with their families at a community event.

### **Appreciation:**

Through cross-curricular applications specific to the grade and province/territory, develop follow-up activities in which students are able to express their understanding and appreciation for Eeyou dance and culture. Curricular areas could include Dance, Music, Art, Drama, Language Arts, Social Studies, Physical/Health/Career Education, Mathematics, and Science. Additionally, have students make use of the Reflection Journal activities accompanying these Teaching Notes. The individual and group activities, combined with students’ Reflection Journals, encourage the exploration and discovery of Eeyou dance in a way that is both meaningful and insightful. Through these dance experiences, students explore, reflect upon, and learn about Eeyou dance, and become able to express themselves through a non-verbal means of communication – the “language” of Indigenous dance.

### **High School (Grades 9-12)**

As high school courses generally are scheduled in subject-specific rather than cross-curricular blocks, individual subject teachers will need to draw from the learning outcomes specific to their courses when integrating the Eeyou Native Dance unit. Opportunities abound for students to develop a multi-faceted appreciation for the stories, the dances, the cultural and artistic expression, the history and the future of the Eeyou people.

Students can be encouraged and challenged:

- through the **Fine Arts** (Dance/Music/Drama/Visual Arts), to explore, create and present an interpretation of a dance, a mask or regalia;

- in **Careers/Personal Planning**, to develop the group collaborative skills essential to dance choreography;
- in **Physical Education**, to express themselves through coordinated movement and dance;
- in **English**, to represent their acquired learning and their personal responses to dance through prose, poetry, expository writing and multi-media;
- in **Mathematics**, to explore various aspects of dance circles, patterns and area;
- in both **History** and **Geography**, to learn about Eeyou territory and the story of its people;
- in **Science/Environmental Studies**, to develop an appreciation and a respect for the efforts of the Eeyou and all Indigenous peoples across the millennia to protect and honour their environment.

Most importantly, all students must be encouraged to develop an appreciation for the resurgence in Eeyou and all Indigenous dance as vital expressions of rich and vibrant cultures. Without any one of these cultures, our world would become sadly less diverse.

# Native Dance Curriculum

## Algonquin

### Primary (Kindergarten – Grade 3)

#### **Appreciation:**

- Read to the students a portion of one or more of the interviews with Jacob Wawatie and/or Pauline Decontie, or a section of the essay by Elaine Keillor. Introduce the concept of cultural ownership of dances and songs. Ask students to talk about something precious to them or to their families, and to share how they would feel if someone were to take that away from them. Tell students that their feelings are shared by Indigenous peoples such as the Algonquin, who are working to keep their dances and songs alive today.
- Focus upon the interviewees' stories depicting the physical movements and the songs associated with the dances, and the reasons why the movements and the pitch of the songs are integral to the dances. Discuss with the class why the dances are important to the people who own them. Show the class a video clip of one of the dances. Have the students mimic some of the basic dance moves, such as the deer in the woods or the dancing colours of the sunset.
- Ask the students to share in their own words aspects of the dance observed in the video, including their observations of the movements described by the

interviewees. Encourage students to try again to imitate the movements they have observed in the video clip. Show the clip again, this time asking students to consider how they feel while watching the dance. Elicit student opinions, encouraging the use of specific terms such as “powwow”, “Rain-Man’s Dance Song” and “*tewigan*” when describing the event, the dance, and one of the four different Algonquin drums.

- You may wish to have students draw a picture of the dance they have learned about, viewed and discussed, using colours that represent their perspectives on how the dance makes them feel.

### **Invention/Interpretation:**

- Students may interpret the dances they have viewed by creating a dance of their own. This might be a “Jingle” or Healing Dance, their own story of a trickster or a giant similar to “*Wisa Ke Jok*”, or a Traditional Dance with its accompanying feathers and grasses. Refer to the interviews for details on each, as traditionally danced by the Algonquin people.
- Provide students with the necessary materials to create drums, rattles and regalia according to their personal or group interpretations of their dances. Explain the cultural anomaly of the four different Algonquin drums, one for each of the four directions. Emphasise to students that the dances they are creating become theirs, in the same way that the Algonquin people own the dances from which the students have gained their appreciation and inspiration.
- Encourage students first to brainstorm the story behind their interpretation of their dance. You may wish to have groups practise telling the story of their dance to the class, in order that students develop a familiarity with their own creations. Remind them of the ways in which the Algonquin dancers interpret the movements of birds, animals and people in their dances, and the ways in which the pitch of the song reflects the story and its characters. Permit students to review the video clips of the traditional dances in order to assist with choreographic content. Encourage students to convey their emotional interpretations of the story they are dancing, via their choreography, singing, rhythmic accompaniment and regalia.
- As a follow-up, have students talk about aspects of their dance interpretation experience that they found particularly meaningful. They may wish to share their dances with another class, at a school assembly, or with their families at a community event.

### **Appreciation:**

Through cross-curricular applications specific to the grade and province/territory, develop follow-up activities in which students are able to express their understanding and

appreciation for Algonquin dance and culture. Curricular areas could include Dance, Music, Art, Drama, Language Arts, Social Studies, Physical/Health/Career Education, Mathematics, and Science. Additionally, have students make use of the Reflection Journal activities accompanying these Teaching Notes. The individual and group activities, combined with students' Reflection Journals, encourage the exploration and discovery of Algonquin dance in a way that is both meaningful and insightful. Through these dance experiences, students explore, reflect upon, and learn about Algonquin dance, and become able to express themselves through a non-verbal means of communication – the “language” of Indigenous dance.

### **Lower Intermediate (Grades 4-6)**

#### **Appreciation:**

- Photocopy for students a portion of one or more of the interviews with Jacob Wawatie and/or Pauline Decontie. Have students take turns reading the passages aloud, taking the roles of interviewer and interviewee. Introduce/reinforce the concept of cultural ownership of dances and songs. Have students in groups brainstorm an example to share with the class of a situation in their culture where something is collectively owned (e.g. a flag, a family crest, etc.) Have students share how they would feel if someone were to take that away from them. Tell students that their feelings are shared by Indigenous peoples such as the Algonquin, who are working to keep their dances and songs alive today.
- Focus upon the interviewees' stories depicting the physical movements and the songs associated with the dances, and the reasons why the movements and the pitch of the songs are integral to the dances. Show the class a video clip of one or more of the dances.\* Have the students mimic some of the basic dance moves, such as the deer in the woods or the dancing colours of the sunset. Challenge students to consider the ways in which the stories are integral to the dances, and why it is vital that the stories and songs be passed along from generation to generation intact. Ask them to consider a story from their culture that they would like to pass along to a future generation. Discuss with the class why the stories, songs and dances are important to the people who own them.
- Ask the students to share in their own words aspects of the dance observed in the video, including their observations of the movements described by the interviewees. Encourage students to try again to imitate the movements they have observed in the video clip. Show the clip again, this time asking students to consider how they feel while watching the dance. Elicit student opinions, encouraging the use of specific terms such as “powwow”, “Rain-Man’s Dance Song” and “*tewigan*” when describing the event, the dance, and one of the four different Algonquin drums.
- You may wish to have students write a paragraph attempting to re-tell as accurately as possible one of the stories shared by the interviewed elders, in order



to develop an appreciation for the amazing feat perpetuated by Indigenous people over thousands of years of intact story-telling

### **Invention/Interpretation:**

- Students may interpret the dances they have viewed by creating a dance of their own. This might be a “Jingle” or Healing Dance, their own story of a trickster or a giant similar to “*Wisa Ke Jok*”, or a Traditional Dance with its accompanying feathers and grasses. Refer to the interviews with Wawatie and Decontie for details on each, as traditionally danced by the Algonquin people.
- Provide students with the necessary materials to create drums, rattles and regalia according to their personal or group interpretations of their dances. Explain the cultural anomaly of the four different Algonquin drums, one for each of the four directions. Emphasise to students that the dances they are creating become theirs, in the same way that the Algonquin people own the dances from which the students have gained their appreciation and inspiration.
- Encourage students first to brainstorm the story behind their interpretation of their dance. You may wish to have groups practise telling the story of their dance to the class, in order that students develop a familiarity with their own creations. Additionally, students could develop a storyboard of their dance, correlating aspects of the story with the dance movements interpreting them. Remind students of the ways in which the Algonquin dancers interpret the movements of birds, animals and people in their dances, and the ways in which the pitch of the song reflects the story and its characters. Permit students to review the video clips of the traditional dances in order to assist with choreographic content. Encourage students to convey their emotional interpretations of the story they are dancing, via their choreography, singing, rhythmic accompaniment and regalia.
- As a follow-up, have students talk about aspects of their dance interpretation experience that they found particularly meaningful. They may wish to share their dances with another class, at a school assembly, or with their families at a community event.

### **Appreciation:**

Through cross-curricular applications specific to the grade and province/territory, develop follow-up activities in which students are able to express their understanding and appreciation for Algonquin dance and culture. Curricular areas could include Dance, Music, Art, Drama, Language Arts, Social Studies, Physical/Health/Career Education, Mathematics, and Science. Additionally, have students make use of the Reflection Journal activities accompanying these Teaching Notes.\* The individual and group activities, combined with students’ Reflection Journals, encourage the exploration and discovery of Algonquin dance in a way that is both meaningful and insightful. Through these dance experiences, students explore, reflect upon, and learn about Algonquin dance,

and become able to express themselves through a non-verbal means of communication – the “language” of Indigenous dance.

### **Upper Intermediate (Grades 7-8)**

#### **Appreciation:**

- Provide for students copies of one or more of the interviews with Jacob Wawatie and/or Pauline Decontie. Have students write a synthesis of one aspect of Algonquin dance and culture that they find particularly interesting, and have them share their perspectives with the class. Introduce/reinforce the concept of cultural ownership of dances and songs. Have students in groups brainstorm examples to share with the class of a situation in their culture or in another culture where something is collectively owned (e.g. a flag, a family crest, a land mass, etc.) Have students share how they would feel if someone were to take that away from them. Tell students that their feelings are shared by Indigenous peoples such as the Algonquin, who are working to keep their dances and songs alive today.
- Focus upon the interviewees’ stories depicting the physical movements and the songs associated with the dances, and the reasons why the movements and the pitch of the songs are integral to the dances. Show the class a video clip of one or more of the dances. Challenge students to consider why it is vital that the stories and songs be passed along from generation to generation intact, and the ways in which the stories are integral to the dances. Ask them to consider a story from their culture that they would like to pass along to a future generation. Discuss with the class why the stories, songs and dances are important to the people who own them. Challenge students to tell the same story exactly the same way three times, as an experiential follow-up to their discussion concerning the challenge of retaining the stories and dances across generations.
- Ask the students to share in their own words aspects of the dance observed in the video, including the movements depicting the story as told by the interviewees. Encourage students to try to imitate a series of movements they have observed in the video clip, in order to convey an aspect of the story. Show the clip again, this time asking students to consider how they feel while watching the dance. Elicit student opinions, encouraging the use of specific terms such as “powwow”, “Rain-Man’s Dance Song” and “*tewigan*” when describing the event, the dance, and one of the four different Algonquin drums.\*
- Challenge students to write an essay attempting to re-tell one of the traditional Algonquin stories as accurately as possible, in order to develop an appreciation for the amazing feat perpetuated by Indigenous people over thousands of years of intact story-telling. Have students refine their stories until they are accurate, and then present them to a group of younger students.

### **Invention/Interpretation:**

- Students may interpret the dances they have viewed by creating a dance of their own. This might be a “Jingle” or Healing Dance, their own story of a trickster or a giant similar to “*Wisa Ke Jok*”, or a Traditional Dance with its accompanying feathers and grasses. Refer to the interviews with Wawatie and Decontie for details on each, as traditionally danced by the Algonquin people.
- Provide students with the necessary materials to create drums, rattles and regalia according to their personal or group interpretations of their dances. Explain the cultural anomaly of the four different Algonquin drums, one for each of the four directions. Emphasise to students that the dances they are creating become theirs, in the same way that the Algonquin people own the dances from which the students have gained their appreciation and inspiration.
- Encourage students first to brainstorm the story behind their interpretation of their dance. You may wish to have groups practise telling the story of their dance to the class, in order that students develop a familiarity with their own creations. Additionally, have students develop a storyboard of their dance, correlating aspects of the story with the dance movements interpreting them. Remind students of the ways in which the Algonquin dancers interpret the movements of birds, animals and people in their dances, as well as the story as a whole. Permit students to review the video clips of the traditional dances in order to assist with choreographic content. Encourage students to convey their emotional interpretations of the story they are dancing, via their choreography, rhythmic accompaniment and regalia.
- As a follow-up, have students talk or write about aspects of their dance interpretation experience that they found particularly meaningful. They may wish to share their dances with another class, at a school assembly, or with their families at a community event.

### **Appreciation:**

Through cross-curricular applications specific to the grade and province/territory, develop follow-up activities in which students are able to express their understanding and appreciation for Algonquin dance and culture. Curricular areas could include Dance, Music, Art, Drama, Language Arts, Social Studies, Physical/Health/Career Education, Mathematics, and Science. Additionally, have students make use of the Reflection Journal activities accompanying these Teaching Notes.\* The individual and group activities, combined with students’ Reflection Journals, encourage the exploration and discovery of Algonquin dance in a way that is both meaningful and insightful. Through these dance experiences, students explore, reflect upon, and learn about Algonquin dance, and become able to express themselves through a non-verbal means of communication – the “language” of Indigenous dance.

### **High School (Grades 9-12)**

As high school courses generally are scheduled in subject-specific rather than cross-curricular blocks, individual subject teachers will need to draw from the learning outcomes specific to their courses when integrating the Algonquin Native Dance unit. Opportunities abound for students to develop a multi-faceted appreciation for the stories, the dances, the cultural and artistic expression, the history and the future of the Algonquin people.

Students can be encouraged and challenged:

- through the **Fine Arts** (Dance/Music/Drama/Visual Arts), to explore, create and present an interpretation of a dance, a mask or regalia;
- in **Careers/Personal Planning**, to develop the group collaborative skills essential to dance choreography;
- in **Physical Education**, to express themselves through coordinated movement and dance;
- in **English**, to represent their acquired learning and their personal responses to dance through prose, poetry, expository writing and multi-media;
- in **Mathematics**, to explore various aspects of dance circles, patterns and area;
- in both **History** and **Geography**, to learn about Algonquin territory and the story of its people;
- in **Science/Environmental Studies**, to develop an appreciation and a respect for the efforts of the Algonquin and all Indigenous peoples across the millennia to protect and honour their environment.

Most importantly, all students must be encouraged to develop an appreciation for the resurgence in Algonquin and all Indigenous dance as vital expressions of rich and vibrant cultures. Without any one of these cultures, our world would become sadly less diverse.

# **Native Dance Curriculum**

## **Anishinaabe-Ojibwe**

### **Primary (Kindergarten – Grade 3)**

#### **Appreciation:**

- Read to the students a portion of either the essay by Stan Louttit and Elaine Keillor, or the interview with Karen Pheasant. Introduce the concept of cultural ownership of dances and songs. Ask students to talk about something precious to

them or to their families, and to share how they would feel if someone were to take that away from them. Tell students that their feelings are shared by Indigenous peoples such as the Ojibwe, who are working to keep their dances and songs alive today.

- Focus upon the interviewees' stories depicting the pacing and the regalia associated with the various dances, and the reasons why the pace of the dance movements and the different styles of regalia are integral to the dances. Discuss with the class why the dances are important to the people who own them. Show the class a video clip of one or more of the dances. Have the students mimic some of the basic dance moves, such as the gentle, respectful women's Traditional Dance, or the stomping of the Grass Dance.
- Ask the students to share in their own words aspects of the dance observed in the videos, including their observations of the movements described by the interviewees. Encourage students to try again to imitate the movements they have observed in the video clips. Show the clips again, this time asking students to consider how they feel while watching the dance. Elicit student opinions, encouraging the use of specific terms such as "powwow", "Thirst Dance" and "smudging" when describing the event, the dance, and the purifying process.
- You may wish to have students draw a picture of the dance they have learned about, viewed and discussed, using colours that represent their perspectives on how the dance makes them feel.

### **Invention/Interpretation:**

- Students may interpret the dances they have viewed by creating a dance of their own. This might be a "Jingle" or Healing Dance, their own interpretation of the movements of a large bear as danced in "*Mak-wə'cim-o*", or a Fancy Dance with its accompanying fast footwork. Refer to the essay and the interview for details on each, as traditionally danced by the Ojibwe people.
- Provide students with the necessary materials to create drums, rattles and regalia according to their personal or group interpretations of their dances. Emphasise to students that the dances they are creating become theirs, in the same way that the Ojibwe people own the dances from which the students have gained their appreciation and inspiration.
- Encourage students first to brainstorm the story behind their interpretation of their dance. You may wish to have groups practise telling the story of their dance to the class, in order that students develop a familiarity with their own creations. Remind them of the ways in which the Ojibwe dancers interpret the movements of birds, animals and people in their dances, and the ways in which the beat of the drum influences the pace of the dance. Permit students to review the video clips of the traditional dances in order to assist with choreographic content. Encourage

students to convey their emotional interpretations of the story they are dancing, via their choreography, rhythmic accompaniment and regalia.

- As a follow-up, have students talk about aspects of their dance interpretation experience that they found particularly meaningful. They may wish to share their dances with another class, at a school assembly, or with their families at a community event.

### **Appreciation:**

Through cross-curricular applications specific to the grade and province/territory, develop follow-up activities in which students are able to express their understanding and appreciation for Ojibwe dance and culture. Curricular areas could include Dance, Music, Art, Drama, Language Arts, Social Studies, Physical/Health/Career Education, Mathematics, and Science. Additionally, have students make use of the Reflection Journal activities accompanying these Teaching Notes. The individual and group activities, combined with students' Reflection Journals, encourage the exploration and discovery of Ojibwe dance in a way that is both meaningful and insightful. Through these dance experiences, students explore, reflect upon, and learn about Ojibwe dance, and become able to express themselves through a non-verbal means of communication – the “language” of Indigenous dance.

### **Lower Intermediate (Grades 4-6)**

#### **Appreciation:**

- Photocopy for students a portion of the essay by Stan Louttit and Elaine Keillor, and/or the interview with Karen Pheasant.\* Have students take turns reading the passages aloud, taking the roles of interviewer and interviewee. Introduce/reinforce the concept of cultural ownership of dances and songs. Have students in groups brainstorm an example to share with the class of a situation in their culture where something is collectively owned (e.g. a flag, a family crest, etc.) Have students share how they would feel if someone were to take that away from them. Tell students that their feelings are shared by Indigenous peoples such as the Ojibwe, who are working to keep their dances and songs alive today.
- Focus upon the interviewees' stories depicting the pacing and the regalia associated with the various dances, and the reasons why the pace of the dance movements and the different styles of regalia are integral to the dances. Show the class a video clip of one or more of the dances. Have the students mimic some of the basic dance moves, such as the gentle, respectful women's Traditional Dance, or the stomping of the Grass Dance. Challenge students to consider the ways in which the stories are integral to the dances, and why it is vital that the stories and songs be passed along from generation to generation intact. Ask them to consider a story from their culture that they would like to pass along to a future generation.

Discuss with the class why the stories, songs and dances are important to the people who own them.

- Ask the students to share in their own words aspects of the dance observed in the video, including their observations of the movements described by the interviewees. Encourage students to try again to imitate the movements they have observed in the video clip. Show the clip again, this time asking students to consider how they feel while watching the dance. Elicit student opinions, encouraging the use of specific terms such as “powwow”, “Thirst Dance” and “smudging” when describing the event, the dance, and the purifying process.\*
- You may wish to have students write a paragraph attempting to re-tell as accurately as possible one of the stories shared by the interviewed elders, in order to develop an appreciation for the amazing feat perpetuated by Indigenous people over thousands of years of intact story-telling

### **Invention/Interpretation:**

- Students may interpret the dances they have viewed by creating a dance of their own. This might be a “Jingle” or Healing Dance, their own interpretation of the movements of a large bear as danced in “*Mak-wə’cim-o*”, or a Fancy Dance with its accompanying fast footwork. Refer to the essay and the interview for details on each, as traditionally danced by the Ojibwe people.
- Provide students with the necessary materials to create drums, rattles and regalia according to their personal or group interpretations of their dances. Emphasise to students that the dances they are creating become theirs, in the same way that the Ojibwe people own the dances from which the students have gained their appreciation and inspiration.
- Encourage students first to brainstorm the story behind their interpretation of their dance. You may wish to have groups practise telling the story of their dance to the class, in order that students develop a familiarity with their own creations. Additionally, students could develop a storyboard of their dance, correlating aspects of the story with the dance movements interpreting them. Remind them of the ways in which the Ojibwe dancers interpret the movements of birds, animals and people in their dances, and the ways in which the beat of the drum influences the pace of the dance. Permit students to review the video clips of the traditional dances in order to assist with choreographic content. Encourage students to convey their emotional interpretations of the story they are dancing, via their choreography, rhythmic accompaniment and regalia.
- As a follow-up, have students talk about aspects of their dance interpretation experience that they found particularly meaningful. They may wish to share their dances with another class, at a school assembly, or with their families at a community event.

**Appreciation:**

Through cross-curricular applications specific to the grade and province/territory, develop follow-up activities in which students are able to express their understanding and appreciation for Ojibwe dance and culture. Curricular areas could include Dance, Music, Art, Drama, Language Arts, Social Studies, Physical/Health/Career Education, Mathematics, and Science. Additionally, have students make use of the Reflection Journal activities accompanying these Teaching Notes. The individual and group activities, combined with students' Reflection Journals, encourage the exploration and discovery of Ojibwe dance in a way that is both meaningful and insightful. Through these dance experiences, students explore, reflect upon, and learn about Ojibwe dance, and become able to express themselves through a non-verbal means of communication – the “language” of Indigenous dance.

**Upper Intermediate (Grades 7-8)****Appreciation:**

- Provide for students a portion of the essay by Stan Louttit and Elaine Keillor, and/or the interview with Karen Pheasant.\* Have students write a synthesis of one aspect of Ojibwe dance and culture that they find particularly interesting, and have them share their perspectives with the class. Introduce/reinforce the concept of cultural ownership of dances and songs. Have students in groups brainstorm examples to share with the class of a situation in their culture or in another culture where something is collectively owned (e.g. a flag, a family crest, a land mass, etc.) Have students share how they would feel if someone were to take that away from them. Tell students that their feelings are shared by Indigenous peoples such as the Ojibwe, who are working to keep their dances and songs alive today.
- Focus upon the interviewees' stories depicting the pacing and the regalia associated with the various dances, and the reasons why the pace of the dance movements and the different styles of regalia are integral to the dances. Show the class a video clip of one or more of the dances. Challenge students to consider why it is vital that the stories and songs be passed along from generation to generation intact, and the ways in which the stories are integral to the dances. Ask them to consider a story from their culture that they would like to pass along to a future generation. Discuss with the class why the stories, songs and dances are important to the people who own them. Challenge students to tell the same story exactly the same way three times, as an experiential follow-up to their discussion concerning the challenge of retaining the stories and dances across generations.
- Ask the students to share in their own words aspects of the dance observed in the video, including their observations of the movements described by the interviewees. Encourage students to try again to imitate the movements they have observed in the video clip. Show the clip again, this time asking students to



consider how they feel while watching the dance. Elicit student opinions, encouraging the use of specific terms such as “powwow”, “Thirst Dance” and “smudging” when describing the event, the dance, and the purifying process.

- Challenge students to write an essay attempting to re-tell one of the traditional Ojibwe stories as accurately as possible, in order to develop an appreciation for the amazing feat perpetuated by Indigenous people over thousands of years of intact story-telling. Have students refine their stories until they are accurate, and then present them to a group of younger students.

### **Invention/Interpretation:**

- Students may interpret the dances they have viewed by creating a dance of their own. This might be a “Jingle” or Healing Dance, their own interpretation of the movements of a large bear as danced in “*Mak-wə’cim-ō*”, or a Fancy Dance with its accompanying fast footwork. Refer to the essay and the interview for details on each, as traditionally danced by the Ojibwe people.
- Provide students with the necessary materials to create drums, rattles and regalia\* according to their personal or group interpretations of their dances. Emphasise to students that the dances they are creating become theirs, in the same way that the Ojibwe people own the dances from which the students have gained their appreciation and inspiration.
- Encourage students first to brainstorm the story behind their interpretation of their dance. You may wish to have groups practise telling the story of their dance to the class, in order that students develop a familiarity with their own creations. Additionally, students could develop a storyboard of their dance, correlating aspects of the story with the dance movements interpreting them. Remind them of the ways in which the Ojibwe dancers interpret the movements of birds, animals and people in their dances, and the ways in which the beat of the drum influences the pace of the dance. Permit students to review the video clips of the traditional dances in order to assist with choreographic content. Encourage students to convey their emotional interpretations of the story they are dancing, via their choreography, rhythmic accompaniment and regalia.
- As a follow-up, have students talk or write about aspects of their dance interpretation experience that they found particularly meaningful. They may wish to share their dances with another class, at a school assembly, or with their families at a community event.

### **Appreciation:**

Through cross-curricular applications specific to the grade and province/territory, develop follow-up activities in which students are able to express their understanding and appreciation for Ojibwe dance and culture. Curricular areas could include Dance, Music,

Art, Drama, Language Arts, Social Studies, Physical/Health/Career Education, Mathematics, and Science. Additionally, have students make use of the Reflection Journal activities accompanying these Teaching Notes.\* The individual and group activities, combined with students' Reflection Journals, encourage the exploration and discovery of Ojibwe dance in a way that is both meaningful and insightful. Through these dance experiences, students explore, reflect upon, and learn about Ojibwe dance, and become able to express themselves through a non-verbal means of communication – the “language” of Indigenous dance.

### **High School (Grades 9-12)**

As high school courses generally are scheduled in subject-specific rather than cross-curricular blocks, individual subject teachers will need to draw from the learning outcomes specific to their courses when integrating the Ojibwe Native Dance unit. Opportunities abound for students to develop a multi-faceted appreciation for the stories, the dances, the cultural and artistic expression, the history and the future of the Ojibwe people.

Students can be encouraged and challenged:

- through the **Fine Arts** (Dance/Music/Drama/Visual Arts), to explore, create and present an interpretation of a dance, a mask or regalia;
- in **Careers/Personal Planning**, to develop the group collaborative skills essential to dance choreography;
- in **Physical Education**, to express themselves through coordinated movement and dance;
- in **English**, to represent their acquired learning and their personal responses to dance through prose, poetry, expository writing and multi-media;
- in **Mathematics**, to explore various aspects of dance circles, patterns and area;
- in both **History** and **Geography**, to learn about Anishinaabe territory and the story of its people;
- in **Science/Environmental Studies**, to develop an appreciation and a respect for the efforts of the Anishinaabe and all Indigenous peoples across the millennia to protect and honour their environment.

Most importantly, all students must be encouraged to develop an appreciation for the resurgence in Ojibwe and all native dance as vital expressions of rich and vibrant cultures. Without any one of these cultures, our world would become sadly less diverse.

# Native Dance Curriculum

## Dene

### Primary (Kindergarten – Grade 3)

#### **Appreciation:**

- Read to the students a section of the essay by Bren Colson. Introduce the concept of cultural ownership of dances and songs. Ask students to talk about something precious to them or to their families, and to share how they would feel if someone were to take that away from them. Tell students that their feelings are shared by Indigenous peoples such as the Dene, who are working to keep their dances and songs alive today.
- Focus upon the interviewees' stories depicting the physical movements and the drumming associated with the dances, and the reasons why the movements and the beating of the drum are integral to the dances. Discuss with the class why the dances are important to the people who own them. Show the class a video clip of one of the dances. Have the students mimic some of the basic dance moves, such as the chicken lifting up one leg at a time or the circling motions of the Tea Dance.
- Ask the students to share in their own words aspects of the dance observed in the video, including their observations of the movements described by the interviewees. Encourage students to try again to imitate the movements they have observed in the video clip. Show the clip again, this time asking students to consider how they feel while watching the dance. Elicit student opinions, encouraging the use of specific terms such as "*Teh-eh* Dance", "Drum Dance" and "*udzi*" when describing the event, the dance, and the men's hand game.
- You may wish to have students draw a picture of the dance they have learned about, viewed and discussed, using colours that represent their perspectives on how the dance makes them feel.

#### **Invention/Interpretation:**

- Students may interpret the dances they have viewed by creating a dance of their own. This might be a Round Dance with accompanying chanting, their own interpretation of being given a song similar to "The Little People", or a Couple Dance choreographed in lines. Refer to the essay for details on each, as traditionally danced by the Dene people.

- Provide students with the necessary materials to create drums and regalia according to their personal or group interpretations of their dances. Emphasise to students that the dances they are creating become theirs, in the same way that the Dene people own the dances from which the students have gained their appreciation and inspiration.
- Encourage students first to brainstorm the story behind their interpretation of their dance. You may wish to have groups practise telling the story of their dance to the class, in order that students develop a familiarity with their own creations. Remind them of the ways in which the Dene dancers interpret the movements of birds, animals and people in their dances, and the ways in which the beat of the drum influences the dancers. Permit students to review the video clips of the traditional dances in order to assist with choreographic content. Encourage students to convey their emotional interpretations of the story they are dancing, via their choreography, singing or chanting, rhythmic accompaniment and regalia.
- As a follow-up, have students talk about aspects of their dance interpretation experience that they found particularly meaningful. They may wish to share their dances with another class, at a school assembly, or with their families at a community event.

### **Appreciation:**

Through cross-curricular applications specific to the grade and province/territory, develop follow-up activities in which students are able to express their understanding and appreciation for Dene dance and culture. Curricular areas could include Dance, Music, Art, Drama, Language Arts, Social Studies, Physical/Health/Career Education, Mathematics, and Science. Additionally, have students make use of the Reflection Journal activities accompanying these Teaching Notes. The individual and group activities, combined with students' Reflection Journals, encourage the exploration and discovery of Dene dance in a way that is both meaningful and insightful. Through these dance experiences, students explore, reflect upon, and learn about Dene dance, and become able to express themselves through a non-verbal means of communication – the “language” of Indigenous dance.

### **Lower Intermediate (Grades 4-6)**

#### **Appreciation:**

- Photocopy for students a portion of the essay by Bren Colson. Have students take turns reading the passages aloud, taking the roles of narrator and interviewee. Introduce/reinforce the concept of cultural ownership of dances and songs. Have students in groups brainstorm an example to share with the class of a situation in their culture where something is collectively owned (e.g. a flag, a family crest, etc.) Have students share how they would feel if someone were to take that away

from them. Tell students that their feelings are shared by Indigenous peoples such as the Dene, who are working to keep their dances and songs alive today.

- Focus upon the interviewees' stories depicting the physical movements and the drumming associated with the dances, and the reasons why the movements and the beating of the drum are integral to the dances. Show the class a video clip of one or more of the dances. Have the students mimic some of the basic dance moves, such as the chicken lifting up one leg at a time or the circling motions of the Tea Dance. Challenge students to consider the ways in which the drumming is integral to the dances, and why it is vital that the stories and songs be passed along from generation to generation intact. Ask them to consider a story from their culture that they would like to pass along to a future generation. Discuss with the class why the stories, songs and dances are important to the people who own them.
- Ask the students to share in their own words aspects of the dance observed in the video, including their observations of the movements described by the interviewees. Encourage students to try again to imitate the movements they have observed in the video clip. Show the clip again, this time asking students to consider how they feel while watching the dance. Elicit student opinions, encouraging the use of specific terms such as "*Teh-eh* Dance", "Drum Dance" and "*udzi*" when describing the event, the dance, and the men's hand game.
- You may wish to have students write a paragraph attempting to re-tell as accurately as possible one of the stories shared by the interviewed elders, in order to develop an appreciation for the amazing feat perpetuated by Indigenous people over thousands of years of intact story-telling

### **Invention/Interpretation:**

- Students may interpret the dances they have viewed by creating a dance of their own. This might be a Round Dance with accompanying chanting, their own interpretation of being given a song similar to "The Little People", or a Couple Dance choreographed in lines. Refer to the essay for details on each, as traditionally danced by the Dene people.
- Provide students with the necessary materials to create drums and regalia according to their personal or group interpretations of their dances. Emphasise to students that the dances they are creating become theirs, in the same way that the Dene people own the dances from which the students have gained their appreciation and inspiration.
- Encourage students first to brainstorm the story behind their interpretation of their dance. You may wish to have groups practise telling the story of their dance to the class, in order that students develop a familiarity with their own creations. Additionally, students could develop a storyboard of their dance, correlating

aspects of the story with the dance movements interpreting them. Remind them of the ways in which the Dene dancers interpret the movements of birds, animals and people in their dances, and the ways in which the beat of the drum influences the dancers. Permit students to review the video clips of the traditional dances in order to assist with choreographic content. Encourage students to convey their emotional interpretations of the story they are dancing, via their choreography, singing or chanting, rhythmic accompaniment and regalia.

- As a follow-up, have students talk about aspects of their dance interpretation experience that they found particularly meaningful. They may wish to share their dances with another class, at a school assembly, or with their families at a community event.

### **Appreciation:**

Through cross-curricular applications specific to the grade and province/territory, develop follow-up activities in which students are able to express their understanding and appreciation for Dene dance and culture. Curricular areas could include Dance, Music, Art, Drama, Language Arts, Social Studies, Physical/Health/Career Education, Mathematics, and Science. Additionally, have students make use of the Reflection Journal activities accompanying these Teaching Notes. The individual and group activities, combined with students' Reflection Journals, encourage the exploration and discovery of Dene dance in a way that is both meaningful and insightful. Through these dance experiences, students explore, reflect upon, and learn about Dene dance, and become able to express themselves through a non-verbal means of communication – the “language” of Indigenous dance.

### **Upper Intermediate (Grades 7-8)**

#### **Appreciation:**

- Provide for students copies of a portion of the essay by Bren Colson. Have students write a synthesis of one aspect of Dene dance and culture that they find particularly interesting, and have them share their perspectives with the class. Introduce/reinforce the concept of cultural ownership of dances and songs. Have students in groups brainstorm examples to share with the class of a situation in their culture or in another culture where something is collectively owned (e.g. a flag, a family crest, a land mass, etc.) Have students share how they would feel if someone were to take that away from them. Tell students that their feelings are shared by Indigenous peoples such as the Dene, who are working to keep their dances and songs alive today.
- Focus upon the interviewees' stories depicting the physical movements and the drumming associated with the dances, and the reasons why the movements and the beating of the drum are integral to the dances. Show the class a video clip of one or more of the dances. Challenge students to consider the ways in which the

drumming is integral to the dances, and why it is vital that the stories and songs be passed along from generation to generation intact. Ask them to consider a story from their culture that they would like to pass along to a future generation. Discuss with the class why the stories, songs and dances are important to the people who own them. Challenge students to tell the same story exactly the same way three times, as an experiential follow-up to their discussion concerning the challenge of retaining the stories and dances across generations.

- Ask the students to share in their own words aspects of the dance observed in the video, including their observations of the movements described by the interviewees. Encourage students to try to imitate a series of movements they have observed in the video clip, in order to convey an aspect of the story. Show the clip again, this time asking students to consider how they feel while watching the dance. Elicit student opinions, encouraging the use of specific terms such as “Teh-eh Dance”, “Drum Dance” and “*udzi*” when describing the event, the dance, and the men’s hand game.
- Challenge students to write an essay attempting to re-tell one of the traditional Dene stories as accurately as possible, in order to develop an appreciation for the amazing feat perpetuated by Indigenous people over thousands of years of intact story-telling. Have students refine their stories until they are accurate, and then present them to a group of younger students.

### **Invention/Interpretation:**

- Students may interpret the dances they have viewed by creating a dance of their own. This might be a Round Dance with accompanying chanting, their own interpretation of being given a song similar to “The Little People”, or a Couple Dance choreographed in lines. Refer to the essay for details on each, as traditionally danced by the Dene people.
- Provide students with the necessary materials to create drums and regalia according to their personal or group interpretations of their dances. Emphasise to students that the dances they are creating become theirs, in the same way that the Dene people own the dances from which the students have gained their appreciation and inspiration.
- Encourage students first to brainstorm the story behind their interpretation of their dance. You may wish to have groups practise telling the story of their dance to the class, in order that students develop a familiarity with their own creations. Additionally, students could develop a storyboard of their dance, correlating aspects of the story with the dance movements interpreting them. Remind them of the ways in which the Dene dancers interpret the movements of birds, animals and people in their dances, and the ways in which the beat of the drum influences the dancers. Permit students to review the video clips of the traditional dances in

order to assist with choreographic content. Encourage students to convey their emotional interpretations of the story they are dancing, via their choreography, singing or chanting, rhythmic accompaniment and regalia.

- As a follow-up, have students talk or write about aspects of their dance interpretation experience that they found particularly meaningful. They may wish to share their dances with another class, at a school assembly, or with their families at a community event.

### **Appreciation:**

Through cross-curricular applications specific to the grade and province/territory, develop follow-up activities in which students are able to express their understanding and appreciation for Dene dance and culture. Curricular areas could include Dance, Music, Art, Drama, Language Arts, Social Studies, Physical/Health/Career Education, Mathematics, and Science. Additionally, have students make use of the Reflection Journal activities accompanying these Teaching Notes. The individual and group activities, combined with students' Reflection Journals, encourage the exploration and discovery of Dene dance in a way that is both meaningful and insightful. Through these dance experiences, students explore, reflect upon, and learn about Dene dance, and become able to express themselves through a non-verbal means of communication – the “language” of Indigenous dance.

### **High School (Grades 9-12)**

As high school courses generally are scheduled in subject-specific rather than cross-curricular blocks, individual subject teachers will need to draw from the learning outcomes specific to their courses when integrating the Dene Native Dance unit. Opportunities abound for students to develop a multi-faceted appreciation for the stories, the dances, the cultural and artistic expression, the history and the future of the Dene people.

Students can be encouraged and challenged:

- through the **Fine Arts** (Dance/Music/Drama/Visual Arts), to explore, create and present an interpretation of a dance, a mask or regalia;
- in **Careers/Personal Planning**, to develop the group collaborative skills essential to dance choreography;
- in **Physical Education**, to express themselves through coordinated movement and dance;
- in **English**, to represent their acquired learning and their personal responses to dance through prose, poetry, expository writing and multi-media;
- in **Mathematics**, to explore various aspects of dance circles, patterns and area;
- in both **History** and **Geography**, to learn about Dene territory and the story of its people;



- in **Science/Environmental Studies**, to develop an appreciation and a respect for the efforts of the Dene and all Indigenous peoples across the millennia to protect and honour their environment.

Most importantly, all students must be encouraged to develop an appreciation for the resurgence in Dene and all native dance as vital expressions of rich and vibrant cultures. Without any one of these cultures, our world would become sadly less diverse.

# Native Dance Curriculum

## Haudenosaunee

### Primary (Kindergarten – Grade 3)

#### **Appreciation:**

- Read to the students a portion of the essay by George Beaver or the interviews with Andrew Thomas and Jija Jacobs. Introduce the concept of cultural ownership of dances and songs. Ask students to talk about something precious to them or to their families, and to share how they would feel if someone were to take that away from them. Tell students that their feelings are shared by Indigenous peoples such as the Haudenosaunee, who are working to keep their dances and songs alive today.
- Focus upon the interviewees' stories depicting the actual physical movements involved, and the variety of complex patterns integral to the various dances. Discuss with the class why the dances are important to the people who own them. Show the class a video clip of one or more of the dances. Have the students mimic some of the basic dance moves, such as the women's shuffle step or the men's toe-heel step.
- Ask the students to share in their own words aspects of the dance observed in the video, including their observations of the movements as described by the interviewees. Encourage students to try again to imitate the movements they have observed in the video clip. Show the clip again, this time asking students to consider how they feel while watching the dance. Elicit student opinions, encouraging the use of specific terms such as "Sustenance Dance", "*Keteht:shroht*" and "Longhouse" when describing the event, the dance, and the location.

- You may wish to have students draw a picture of the dance they have learned about, viewed and discussed, using colours that represent their perspectives on how the dance makes them feel.

### **Invention/Interpretation:**

- Students may interpret the dances they have viewed by creating a dance of their own. This might be a “*Keteht:shroht*” or Welcoming/First Dance, their own version of a dance initiation process similar to the Moccasin Dance or, for fun, a Trick Dance. Refer to the essay by George Beaver or the interviews with Andrew Thomas and Jija Jacobs for details on each, as traditionally danced by the Haudenosaunee people.
- Provide students with the necessary materials to create drums, rattles and regalia according to their personal or group interpretations of their dances. Emphasise to students that the dances they are creating become theirs, in the same way that the Haudenosaunee people own the dances from which the students have gained their appreciation and inspiration.
- Encourage students first to brainstorm the circles, lines and patterns necessary for their interpretation of their dance. You may wish to have groups practise describing their dance to the class, in order that students develop a familiarity with their own creations. Remind them of the ways in which the Haudenosaunee dancers often change the pace, the direction and the stepping in their dances. Permit students to review the video clips of the traditional dances in order to assist with choreographic content. Encourage students to convey their interpretations of the Social Dances they are performing, via their choreography, rhythmic accompaniment and regalia.
- As a follow-up, have students talk about aspects of their dance interpretation experience that they found particularly meaningful. They may wish to share their dances with another class, at a school assembly, or with their families at a community event.

### **Appreciation:**

Through cross-curricular applications specific to the grade and province/territory, develop follow-up activities in which students are able to express their understanding and appreciation for Haudenosaunee dance and culture. Curricular areas could include Dance, Music, Art, Drama, Language Arts, Social Studies, Physical/Health/Career Education, Mathematics, and Science. Additionally, have students make use of the Reflection Journal activities accompanying these Teaching Notes. The individual and group activities, combined with students’ Reflection Journals, encourage the exploration and discovery of Haudenosaunee dance in a way that is both meaningful and insightful. Through these dance experiences, students explore, reflect upon, and learn about

Haudenosaunee dance, and become able to express themselves through a non-verbal means of communication – the “language” of Indigenous dance.

### **Lower Intermediate (Grades 4-6)**

#### **Appreciation:**

- Photocopy for students a portion of the essay by George Beaver or the interviews with Andrew Thomas and Jija Jacobs. Have students take turns reading the passages aloud, taking the roles of interviewer and interviewee. Introduce/reinforce the concept of cultural ownership of dances and songs. Have students in groups brainstorm an example to share with the class of a situation in their culture where something is collectively owned (e.g. a flag, a family crest, etc.) Have students share how they would feel if someone were to take that away from them. Tell students that their feelings are shared by Indigenous peoples such as the Haudenosaunee, who are working to keep their dances and songs alive today.
- Focus upon the interviewees’ stories depicting the actual physical movements involved, and the variety of complex patterns integral to the various dances. Show the class a video clip of one or more of the dances. Have the students mimic some of the basic dance moves, such as the women’s shuffle step or the men’s toe-heel step. Challenge students to consider why it is vital that the dances be passed along from generation to generation intact. Ask them to consider a story from their culture that they would like to pass along to a future generation. Discuss with the class why the stories and dances are important to the people who own them.
- Ask the students to share in their own words aspects of the dance observed in the video, including their observations of the movements as described by the interviewees. Encourage students to try again to imitate the movements they have observed in the video clip. Show the clip again, this time asking students to consider how they feel while watching the dance. Elicit student opinions, encouraging the use of specific terms such as “Sustenance Dance”, “*Keteht:shroht*” and “Longhouse”, as well as descriptors of the dance movements, when describing the event, the dance, and the location.\*
- You may wish to have students write a paragraph attempting to re-tell a part of the Haudenosaunee Creation Story as accurately as possible, in order to develop an appreciation for the amazing feat perpetuated by Indigenous people over thousands of years of intact story-telling.

#### **Invention/Interpretation:**

- Students may interpret the dances they have viewed by creating a dance of their own. This might be a “*Keteht:shroht*” or Welcoming/First Dance, their own

version of a dance initiation process similar to the Moccasin Dance or, for fun, a Trick Dance. Refer to the essay by George Beaver or the interviews with Andrew Thomas and Jija Jacobs for details on each, as traditionally danced by the Haudenosaunee people.

- Provide students with the necessary materials to create drums, rattles and regalia according to their personal or group interpretations of their dances. Emphasise to students that the dances they are creating become theirs, in the same way that the Haudenosaunee people own the dances from which the students have gained their appreciation and inspiration.
- Encourage students first to brainstorm the circles, lines and patterns necessary for their interpretation of their dance. You may wish to have groups practise describing their dance to the class, in order that students develop a familiarity with their own creations. Additionally, students could develop a choreography board of their dance, correlating aspects of the dance with the associated dance movements. Remind them of the ways in which the Haudenosaunee dancers often change the pace, the direction and the stepping in their dances. Permit students to review the video clips of the traditional dances in order to assist with choreographic content. Encourage students to convey their interpretations of the Social Dances they are performing, via their choreography, rhythmic accompaniment and regalia.
- As a follow-up, have students talk about aspects of their dance interpretation experience that they found particularly meaningful. They may wish to share their dances with another class, at a school assembly, or with their families at a community event.

### **Appreciation:**

Through cross-curricular applications specific to the grade and province/territory, develop follow-up activities in which students are able to express their understanding and appreciation for Haudenosaunee dance and culture. Curricular areas could include Dance, Music, Art, Drama, Language Arts, Social Studies, Physical/Health/Career Education, Mathematics, and Science. Additionally, have students make use of the Reflection Journal activities accompanying these Teaching Notes. The individual and group activities, combined with students' Reflection Journals, encourage the exploration and discovery of Haudenosaunee dance in a way that is both meaningful and insightful. Through these dance experiences, students explore, reflect upon, and learn about Haudenosaunee dance, and become able to express themselves through a non-verbal means of communication – the “language” of Indigenous dance.

## **Upper Intermediate (Grades 7-8)**

### **Appreciation:**

- Provide for students copies of the essay by George Beaver or the interviews with Andrew Thomas and Jija Jacobs. Have students write a synthesis of one aspect of Haudenosaunee dance and culture that they find particularly interesting, and have them share their perspectives with the class. Introduce/reinforce the concept of cultural ownership of dances and songs. Have students in groups brainstorm examples to share with the class of a situation in their culture or in another culture where something is collectively owned (e.g. a flag, a family crest, a land mass, etc.) Have students share how they would feel if someone were to take that away from them. Tell students that their feelings are shared by Indigenous peoples such as the Haudenosaunee, who are working to keep their dances and songs alive today.
- Focus upon the interviewees' stories depicting the actual physical movements involved, and the variety of complex patterns integral to the various dances. Show the class a video clip of one or more of the dances. Challenge students to consider why it is vital that the dances be passed along from generation to generation intact. Ask them to consider a story from their culture that they would like to pass along to a future generation. Discuss with the class why the stories and dances are important to the people who own them. Challenge students to tell the same story exactly the same way three times, as an experiential follow-up to their discussion concerning the challenge of retaining the stories and dances across generations.
- Ask the students to share in their own words aspects of the dance observed in the video, including their observations of the movements as described by the interviewees. Encourage students to try to imitate the movements they have observed in the video clip. Show the clip again, this time asking students to consider how they feel while watching the dance. Elicit student opinions, encouraging the use of specific terms such as "Sustenance Dance", "*Keteht:shroht*" and "Longhouse", as well as descriptors of the dance movements, when describing the event, the dance, and the location.
- Challenge students to write an essay attempting to re-tell the Haudenosaunee Creation Story as accurately as possible, in order to develop an appreciation for the amazing feat perpetuated by Indigenous people over thousands of years of intact story-telling. Have students refine their stories until they are accurate, and then present them to a group of younger students.

### **Invention/Interpretation:**

- Students may interpret the dances they have viewed by creating a dance of their own. This might be a "*Keteht:shroht*" or Welcoming/First Dance, their own

version of a dance initiation process similar to the Moccasin Dance or, for fun, a Trick Dance. Refer to the essay by George Beaver or the interviews with Andrew Thomas and Jija Jacobs for details on each, as traditionally danced by the Haudenosaunee people.

- Provide students with the necessary materials to create drums, rattles and regalia according to their personal or group interpretations of their dances. Emphasise to students that the dances they are creating become theirs, in the same way that the Haudenosaunee people own the dances from which the students have gained their appreciation and inspiration.
- Encourage students first to brainstorm the circles, lines and patterns necessary for their interpretation of their dance. You may wish to have groups practise describing their dance to the class, in order that students develop a familiarity with their own creations. Additionally, have students develop a choreography board of their dance, correlating aspects of the dance with the associated dance movements. Remind them of the ways in which the Haudenosaunee dancers often change the pace, the direction and the stepping in their dances. Permit students to review the video clips of the traditional dances in order to assist with choreographic content. Encourage students to convey their interpretations of the Social Dances they are performing, via their choreography, rhythmic accompaniment and regalia.
- As a follow-up, have students talk or write about aspects of their dance interpretation experience that they found particularly meaningful. They may wish to share their dances with another class, at a school assembly, or with their families at a community event.

### **Appreciation:**

Through cross-curricular applications specific to the grade and province/territory, develop follow-up activities in which students are able to express their understanding and appreciation for Haudenosaunee dance and culture. Curricular areas could include Dance, Music, Art, Drama, Language Arts, Social Studies, Physical/Health/Career Education, Mathematics, and Science. Additionally, have students make use of the Reflection Journal activities accompanying these Teaching Notes. The individual and group activities, combined with students' Reflection Journals, encourage the exploration and discovery of Haudenosaunee dance in a way that is both meaningful and insightful. Through these dance experiences, students explore, reflect upon, and learn about Haudenosaunee dance, and become able to express themselves through a non-verbal means of communication – the “language” of Indigenous dance.

### **High School (Grades 9-12)**

As high school courses generally are scheduled in subject-specific rather than cross-curricular blocks, individual subject teachers will need to draw from the learning

outcomes specific to their courses when integrating the Haudenosaunee Native Dance unit. Opportunities abound for students to develop a multi-faceted appreciation for the stories, the dances, the cultural and artistic expression, the history and the future of the Haudenosaunee people.

Students can be encouraged and challenged:

- through the **Fine Arts** (Dance/Music/Drama/Visual Arts), to explore, create and present an interpretation of a dance, a mask or regalia;
- in **Careers/Personal Planning**, to develop the group collaborative skills essential to dance choreography;
- in **Physical Education**, to express themselves through coordinated movement and dance;
- in **English**, to represent their acquired learning and their personal responses to dance through prose, poetry, expository writing and multi-media;
- in **Mathematics**, to explore various aspects of dance circles, patterns and area;
- in both **History** and **Geography**, to learn about Haudenosaunee territory and the story of its people;
- in **Science/Environmental Studies**, to develop an appreciation and a respect for the efforts of the Haudenosaunee and all Indigenous peoples across the millennia to protect and honour their environment.

Most importantly, all students must be encouraged to develop an appreciation for the resurgence in Haudenosaunee and all Indigenous dance as vital expressions of rich and vibrant cultures. Without any one of these cultures, our world would become sadly less diverse.

# Native Dance Curriculum

## Mi'kmaq

### Primary (Kindergarten – Grade 3)

#### **Appreciation:**

- Read to the students a portion of the essay by Trudy Sable and Julia Sable, or one or more of the interviews with Beverley Jeddore and Joan Lafford. Introduce the concept of cultural ownership of dances and songs. Ask students to talk about something precious to them or to their families, and to share how they would feel if someone were to take that away from them. Tell students that their feelings are shared by Indigenous peoples such as the Mi'kmaq, who are working to keep their dances and songs alive today.

- Focus upon the interviewees' stories depicting the actual physical movements involved in the dances, and the stories, songs and chants that are integral to the dances. Discuss with the class why the dances are important to the people who own them. Show the class a video clip of one of the dances. Have the students mimic some of the basic dance moves, such as a snake coiling and uncoiling or birds swooping and calling.
- Ask the students to share in their own words aspects of the dance observed in the video, including their observations of the movements described by the interviewees. Encourage students to try again to imitate the movements they have observed in the video clip. Show the clip again, this time asking students to consider how they feel while watching the dance. Elicit student opinions, encouraging the use of specific terms such as "Mission", "*Koju'a*" and "*wikuom*" when describing the event, the dance, and the location.
- You may wish to have students draw a picture of the dance they have learned about, viewed and discussed, using colours that represent their perspectives on how the dance makes them feel.

### **Invention/Interpretation:**

- Students may interpret the dances they have viewed by creating a dance of their own. This might be a "*Koju'a*" or celebratory Social Dance, their own story of a monster similar to the giant skunk warded off by *Kluskap*, or an "*Amalkay*", or informal dance. Refer to the essay by Trudy Sable and Julia Sable, or the interviews with Beverley Jeddore and Joan Lafford for details on each, as traditionally danced by the Mi'kmaq people.
- Provide students with the necessary materials to create *ji'kmaq*n (percussive instruments), rattles and regalia according to their personal or group interpretations of their dances. Emphasise to students that the dances they are creating become theirs, in the same way that the Mi'kmaq people own the dances from which the students have gained their appreciation and inspiration.
- Encourage students first to brainstorm the story behind their interpretation of their dance. You may wish to have groups practise telling the story of their dance to the class, in order that students develop a familiarity with their own creations. Remind them of the ways in which the Mi'kmaq dancers interpret the movements of birds, animals and people in their dances. Permit students to review the video clips of the traditional dances in order to assist with choreographic content. Encourage students to convey their emotional interpretations of the story they are dancing, via their choreography, rhythmic accompaniment and regalia.
- As a follow-up, have students talk about aspects of their dance interpretation experience that they found particularly meaningful. They may wish to share their



dances with another class, at a school assembly, or with their families at a community event.

### **Appreciation:**

Through cross-curricular applications specific to the grade and province/territory, develop follow-up activities in which students are able to express their understanding and appreciation for Mi'kmaq dance and culture. Curricular areas could include Dance, Music, Art, Drama, Language Arts, Social Studies, Physical/Health/Career Education, Mathematics, and Science. Additionally, have students make use of the Reflection Journal activities accompanying these Teaching Notes. The individual and group activities, combined with students' Reflection Journals, encourage the exploration and discovery of Mi'kmaq dance in a way that is both meaningful and insightful. Through these dance experiences, students explore, reflect upon, and learn about Mi'kmaq dance, and become able to express themselves through a non-verbal means of communication – the “language” of Indigenous dance.

### **Lower Intermediate (Grades 4-6)**

#### **Appreciation:**

- Read to the students a portion of the essay by Trudy Sable and Julia Sable, or one or more of the interviews with Beverley Jeddore and Joan Lafford. Have students take turns reading the passages aloud, taking the roles of interviewer and interviewee. Introduce/reinforce the concept of cultural ownership of dances and songs. Have students in groups brainstorm an example to share with the class of a situation in their culture where something is collectively owned (e.g. a flag, a family crest, etc.) Have students share how they would feel if someone were to take that away from them. Tell students that their feelings are shared by Indigenous peoples such as the Mi'kmaq, who are working to keep their dances and songs alive today.
- Focus upon the interviewees' recounting of the legends and stories involved in the dances. Show the class a video clip of one or more of the dances. Have the students mimic some of the basic dance moves, such as a snake coiling and uncoiling or birds swooping and calling. Challenge students to consider why it is vital that the stories be passed along from generation to generation intact, and the ways in which the stories are integral to the dances. Ask them to consider a story from their culture that they would like to pass along to a future generation. Discuss with the class why the stories and dances are important to the people who own them.
- Ask the students to share in their own words aspects of the dance observed in the video, including their observations of the movements described by the interviewees. Encourage students to try again to imitate the movements they have observed in the video clip. Show the clip again, this time asking students to

consider how they feel while watching the dance. Elicit student opinions, encouraging the use of specific terms such as “Mission”, “*Koju’a*” and “*wikuom*” when describing the event, the dance, and the location.

- You may wish to have students write a paragraph attempting to re-tell one of the stories as accurately as possible, in order to develop an appreciation for the amazing feat perpetuated by Indigenous people over thousands of years of intact story-telling.

### **Invention/Interpretation:**

- Students may interpret the dances they have viewed by creating a dance of their own. This might be a “*Koju’a*” or celebratory Social Dance, their own story of a monster similar to the giant skunk warded off by *Kluskap*, or an “*Amalkay*”, or informal dance. Refer to the essay by Trudy Sable and Julia Sable, or the interviews with Beverley Jeddore and Joan Lafford for details on each, as traditionally danced by the Mi’kmaq people.
- Provide students with the necessary materials to create *ji’kmaq*n (percussive instruments), rattles and regalia according to their personal or group interpretations of their dances. Emphasise to students that the dances they are creating become theirs, in the same way that the Mi’kmaq people own the dances from which the students have gained their appreciation and inspiration.
- Encourage students first to brainstorm the story behind their interpretation of their dance. You may wish to have groups practise telling the story of their dance to the class, in order that students develop a familiarity with their own creations. Additionally, students could develop a storyboard of their dance, correlating aspects of the story with the dance movements interpreting them. Remind students of the ways in which the Mi’kmaq dancers interpret the movements of birds, animals and people in their dances, as well as the story as a whole. Permit students to review the video clips of the traditional dances in order to assist with choreographic content. Encourage students to convey their emotional interpretations of the story they are dancing, via their choreography, rhythmic accompaniment, chanting and regalia.
- As a follow-up, have students talk about aspects of their dance interpretation experience that they found particularly meaningful. They may wish to share their dances with another class, at a school assembly, or with their families at a community event.

### **Appreciation:**

Through cross-curricular applications specific to the grade and province/territory, develop follow-up activities in which students are able to express their understanding and appreciation for Mi’kmaq dance and culture. Curricular areas could include Dance,

Music, Art, Drama, Language Arts, Social Studies, Physical/Health/Career Education, Mathematics, and Science. Additionally, have students make use of the Reflection Journal activities accompanying these Teaching Notes. The individual and group activities, combined with students' Reflection Journals, encourage the exploration and discovery of Mi'kmaq dance in a way that is both meaningful and insightful. Through these dance experiences, students explore, reflect upon, and learn about Mi'kmaq dance, and become able to express themselves through a non-verbal means of communication – the “language” of Indigenous dance.

### **Upper Intermediate (Grades 7-8)**

#### **Appreciation:**

- Provide for students copies of a portion of the essay by Trudy Sable and Julia Sable, or one or more of the interviews with Beverley Jeddore and Joan Lafford. Have students write a synthesis of one aspect of Mi'kmaq dance and culture that they find particularly interesting, and have them share their perspectives with the class. Introduce/reinforce the concept of cultural ownership of dances and songs. Have students in groups brainstorm examples to share with the class of a situation in their culture or in another culture where something is collectively owned (e.g. a flag, a family crest, a land mass, etc.) Have students share how they would feel if someone were to take that away from them. Tell students that their feelings are shared by Indigenous peoples such as the Mi'kmaq, who are working to keep their dances and songs alive today.
- Focus upon the interviewees' recounting of the legends and stories involved in the dances. Show the class a video clip of one or more of the dances. Challenge students to consider why it is vital that the stories be passed along from generation to generation intact, and the ways in which the stories are integral to the dances. Ask them to consider a story from their culture that they would like to pass along to a future generation. Discuss with the class why the stories and dances are important to the people who own them. Challenge students to tell the same story exactly the same way three times, as an experiential follow-up to their discussion concerning the challenge of retaining the stories and dances across generations.
- Ask the students to share in their own words aspects of the dance observed in the video, including their observations of the movements as described by the interviewees. Encourage students to try to imitate a series of movements they have observed in the video clip, in order to convey an aspect of the story. Show the clip again, this time asking students to consider how they feel while watching the dance. Elicit student opinions, encouraging the use of specific terms such as “Mission”, “*Koju'a*” and “*wikuom*”, as well as descriptors of story events, when describing the event, the dance, and the location.\*
- Challenge students to write an essay attempting to re-tell one of the traditional Mi'kmaq stories as accurately as possible, in order to develop an appreciation for

the amazing feat perpetuated by Indigenous people over thousands of years of intact story-telling. Have students refine their stories until they are accurate, and then present them to a group of younger students.

### **Invention/Interpretation:**

- Students may interpret the dances they have viewed by creating a dance of their own. This might be a “*Koju’a*” or celebratory Social Dance, their own story of a monster similar to the giant skunk warded off by *Kluskap*, or an “*Amalkay*”, or informal dance. Refer to the essay by Trudy Sable and Julia Sable, or the interviews with Beverley Jeddore and Joan Lafford for details on each, as traditionally danced by the Mi’kmaq people.
- Provide students with the necessary materials to create *ji’kmaq*n (percussive instruments), rattles and regalia\* according to their personal or group interpretations of their dances. Emphasise to students that the dances they are creating become theirs, in the same way that the Mi’kmaq people own the dances from which the students have gained their appreciation and inspiration.
- Encourage students first to brainstorm the story behind their interpretation of their dance. You may wish to have groups practise telling the story of their dance to the class, in order that students develop a familiarity with their own creations. Additionally, have students develop a storyboard of their dance, correlating aspects of the story with the dance movements interpreting them. Remind students of the ways in which the Mi’kmaq dancers interpret the movements of birds, animals and people in their dances, as well as the story as a whole. Permit students to review the video clips of the traditional dances in order to assist with choreographic content. Encourage students to convey their emotional interpretations of the story they are dancing, via their choreography, rhythmic accompaniment, chanting and regalia.
- As a follow-up, have students talk or write about aspects of their dance interpretation experience that they found particularly meaningful. They may wish to share their dances with another class, at a school assembly, or with their families at a community event.

### **Appreciation:**

Through cross-curricular applications specific to the grade and province/territory, develop follow-up activities in which students are able to express their understanding and appreciation for Mi’kmaq dance and culture. Curricular areas could include Dance, Music, Art, Drama, Language Arts, Social Studies, Physical/Health/Career Education, Mathematics, and Science. Additionally, have students make use of the Reflection Journal activities accompanying these Teaching Notes. The individual and group activities, combined with students’ Reflection Journals, encourage the exploration and discovery of Mi’kmaq dance in a way that is both meaningful and insightful. Through

these dance experiences, students explore, reflect upon, and learn about Mi'kmaq dance, and become able to express themselves through a non-verbal means of communication – the “language” of Indigenous dance.

### **High School (Grades 9-12)**

As high school courses generally are scheduled in subject-specific rather than cross-curricular blocks, individual subject teachers will need to draw from the learning outcomes specific to their courses when integrating the Mi'kmaq Native Dance unit. Opportunities abound for students to develop a multi-faceted appreciation for the stories, the dances, the cultural and artistic expression, the history and the future of the Mi'kmaq people.

Students can be encouraged and challenged:

- through the **Fine Arts** (Dance/Music/Drama/Visual Arts), to explore, create and present an interpretation of a dance, a mask or regalia;
- in **Careers/Personal Planning**, to develop the group collaborative skills essential to dance choreography;
- in **Physical Education**, to express themselves through coordinated movement and dance;
- in **English**, to represent their acquired learning and their personal responses to dance through prose, poetry, expository writing and multi-media;
- in **Mathematics**, to explore various aspects of dance circles, patterns and area;
- in both **History** and **Geography**, to learn about Mi'kmaq territory and the story of its people;
- in **Science/Environmental Studies**, to develop an appreciation and a respect for the efforts of the Mi'kmaq and all Indigenous peoples across the millennia to protect and honour their environment.

Most importantly, all students must be encouraged to develop an appreciation for the resurgence in Mi'kmaq and all native dance as vital expressions of rich and vibrant cultures. Without any one of these cultures, our world would become sadly less diverse.

# Native Dance Curriculum

## Innu

### Primary (Kindergarten – Grade 3)

#### **Appreciation:**

- Read to the students a section of the essay by Trudy Sable and Julia Sable, and/or one of the interviews with Innu elders and dancers.\* Introduce the concept of cultural ownership of dances and songs. Ask students to talk about something precious to them or to their families, and to share how they would feel if someone were to take that away from them. Tell students that their feelings are shared by Indigenous peoples such as the Innu, who are working to keep their dances and songs alive today.
- Focus upon the interviewees' stories depicting the songs and the drumming associated with the dances, and the reasons why the singing and the beating of the drum are integral to the dances. Discuss with the class why the dances and the songs are important to the people who own them. Show the class a video clip of one of the dances. Have the students mimic some of the basic dance moves, such as the small rhythmic steps and the folded arms of the Drum Dance.
- Ask the students to share in their own words aspects of the dance observed in the video, including their observations of the movements described by the interviewees. Encourage students to try again to imitate the movements they have observed in the video clip. Show the clip again, this time asking students to consider how they feel while watching the dance. Elicit student opinions, encouraging the use of specific terms such as “*makushan*”, “*innuniminanu*” and “*nitassinin*” when describing the event, the dance, and the place.
- You may wish to have students draw a picture of the dance they have learned about, viewed and discussed, using colours that represent their perspectives on how the dance makes them feel.

#### **Invention/Interpretation:**

- Students may interpret the dances they have viewed by creating a dance of their own. This might be a Drum Dance with accompanying singing, their own interpretation of a song and a dance to an animal master, or a tent dance in a very small space. Refer to the essay for details on each, as traditionally danced by the Innu people.

- Provide students with the necessary materials to create drums and imitation *kumiks* (seal/caribou skin boots) according to their personal or group interpretations of their dances. Emphasise to students that the dances they are creating become theirs, in the same way that the Innu people own the dances from which the students have gained their appreciation and inspiration.
- Encourage students first to brainstorm the song behind their interpretation of their dance. You may wish to have groups practise singing to the class the song that accompanies their dance, in order that students develop a familiarity with their own creations. Remind them of the ways in which the Innu drummers honour the animals when they sing for the dancers, and the clockwise circle that must accompany a Drum Dance. Permit students to review the video clips of the traditional dances in order to assist with choreographic content. Encourage students to convey their emotional interpretations of the story they are dancing, via their choreography, singing and drumming.
- As a follow-up, have students talk about aspects of their dance interpretation experience that they found particularly meaningful. They may wish to share their dances with another class, at a school assembly, or with their families at a community event.

### **Appreciation:**

Through cross-curricular applications specific to the grade and province/territory, develop follow-up activities in which students are able to express their understanding and appreciation for Innu dance and culture. Curricular areas could include Dance, Music, Art, Drama, Language Arts, Social Studies, Physical/Health/Career Education, Mathematics, and Science. Additionally, have students make use of the Reflection Journal activities accompanying these Teaching Notes. The individual and group activities, combined with students' Reflection Journals, encourage the exploration and discovery of Innu dance in a way that is both meaningful and insightful. Through these dance experiences, students explore, reflect upon, and learn about Innu dance, and become able to express themselves through a non-verbal means of communication – the “language” of Indigenous dance.

### **Lower Intermediate (Grades 4-6)**

#### **Appreciation:**

- Photocopy a section of the essay by Trudy Sable and Julia Sable, and/or one or more of the interviews with Innu elders and dancers. Have students take turns reading the passages aloud, taking the roles of narrator and interviewee. Introduce/reinforce the concept of cultural ownership of dances and songs. Have students in groups brainstorm an example to share with the class of a situation in their culture where something is collectively owned (e.g. a flag, a family crest, etc.) Have students share how they would feel if someone were to take that away

from them. Tell students that their feelings are shared by Indigenous peoples such as the Innu, who are working to keep their dances and songs alive today.

- Focus upon the interviewees' stories depicting the songs and the drumming associated with the dances, and the reasons why the singing and the beating of the drum are integral to the dances. Show the class a video clip of one or more of the dances. Have the students mimic some of the basic dance moves, such as the small rhythmic steps and the folded arms of the Drum Dance. Challenge students to consider the ways in which the singing is integral to the dances, and why it is vital that the stories and songs be passed along from generation to generation intact. Ask them to consider a story from their culture that they would like to pass along to a future generation. Discuss with the class why the stories, songs and dances are important to the people who own them.
- Ask the students to share in their own words aspects of the dance observed in the video, including their observations of the movements described by the interviewees. Encourage students to try again to imitate the movements they have observed in the video clip. Show the clip again, this time asking students to consider how they feel while watching the dance. Elicit student opinions, encouraging the use of specific terms such as “*makushan*”, “*innuniminanu*” and “*nitassinin*” when describing the event, the dance, and the place.
- You may wish to have students write a paragraph attempting to re-tell as accurately as possible the story of the Black Bear and the Wolverine as told in the Sable essay, in order to develop an appreciation for the amazing feat perpetuated by Indigenous people over thousands of years of intact story-telling

### **Invention/Interpretation:**

- Students may interpret the dances they have viewed by creating a dance of their own. This might be a Drum Dance with accompanying singing, their own interpretation of a song and a dance to an animal master, or a tent dance in a very small space. Refer to the essay and the interviews for details on each, as traditionally danced by the Innu people.
- Provide students with the necessary materials to create drums and imitation *kumiks* (*seal/caribou skin boots*) according to their personal or group interpretations of their dances. Emphasise to students that the dances they are creating become theirs, in the same way that the Innu people own the dances from which the students have gained their appreciation and inspiration.
- Encourage students first to brainstorm the song behind their interpretation of their dance. You may wish to have groups practise singing to the class the song that accompanies their dance, in order that students develop a familiarity with their own creations. Additionally, students could develop a storyboard of their dance, correlating aspects of the song with the dance movements accompanying them.



Remind them of the ways in which the Innu drummers honour the animals when they sing for the dancers, and the clockwise circle that must accompany a Drum Dance. Permit students to review the video clips of the traditional dances in order to assist with choreographic content. Encourage students to convey their emotional interpretations of the story they are dancing, via their choreography, singing and drumming.

- As a follow-up, have students talk about aspects of their dance interpretation experience that they found particularly meaningful. They may wish to share their dances with another class, at a school assembly, or with their families at a community event.

### **Appreciation:**

Through cross-curricular applications specific to the grade and province/territory, develop follow-up activities in which students are able to express their understanding and appreciation for Innu dance and culture. Curricular areas could include Dance, Music, Art, Drama, Language Arts, Social Studies, Physical/Health/Career Education, Mathematics, and Science. Additionally, have students make use of the Reflection Journal activities accompanying these Teaching Notes. The individual and group activities, combined with students' Reflection Journals, encourage the exploration and discovery of Innu dance in a way that is both meaningful and insightful. Through these dance experiences, students explore, reflect upon, and learn about Innu dance, and become able to express themselves through a non-verbal means of communication – the “language” of Indigenous dance.

### **Upper Intermediate (Grades 7-8)**

#### **Appreciation:**

- Provide students with a section of the essay by Trudy Sable and Julia Sable, and/or one or more of the interviews with Innu elders and dancers. Have students write a synthesis of one aspect of Innu dance and culture that they find particularly interesting, and have them share their perspectives with the class. Introduce/reinforce the concept of cultural ownership of dances and songs. Have students in groups brainstorm examples to share with the class of a situation in their culture or in another culture where something is collectively owned (e.g. a flag, a family crest, a land mass, etc.) Have students share how they would feel if someone were to take that away from them. Tell students that their feelings are shared by Indigenous peoples such as the Innu, who are working to keep their dances and songs alive today.
- Focus upon the interviewees' stories depicting the songs and the drumming associated with the dances, and the reasons why the singing and the beating of the drum are integral to the dances. Show the class a video clip of one or more of the dances. Challenge students to consider the ways in which the singing is integral

to the dances, and why it is vital that the stories and songs be passed along from generation to generation intact. Ask them to consider a story from their culture that they would like to pass along to a future generation. Discuss with the class why the stories, songs and dances are important to the people who own them. Challenge students to tell the Bear and Wolverine story exactly the same way three times, as an experiential follow-up to their discussion concerning the challenge of retaining the stories and dances across generations.

- Ask the students to share in their own words aspects of the dance observed in the video, including their observations of the movements described by the interviewees. Encourage students to try to imitate a series of movements they have observed in the video clip. Show the clip again, this time asking students to consider how they feel while watching the dance. Elicit student opinions, encouraging the use of specific terms such as “*makushan*”, “*innuniminanu*” and “*nitassinin*” when describing the event, the dance, and the place.
- Challenge students to write an essay attempting to re-tell as accurately as possible the story of the Black Bear and the Wolverine as told in the Sable essay, in order to develop an appreciation for the amazing feat perpetuated by Indigenous people over thousands of years of intact story-telling. Have students refine their stories until they are accurate, and then present them to a group of younger students.

### **Invention/Interpretation:**

- Students may interpret the dances they have viewed by creating a dance of their own. This might be a Drum Dance with accompanying singing, their own interpretation of a song and a dance to an animal master, or a tent dance in a very small space. Refer to the essay and the interviews for details on each, as traditionally danced by the Innu people.
- Provide students with the necessary materials to create drums and imitation *kumiks* (*seal/caribou skin boots*) according to their personal or group interpretations of their dances. Emphasise to students that the dances they are creating become theirs, in the same way that the Innu people own the dances from which the students have gained their appreciation and inspiration.
- Encourage students first to brainstorm the song behind their interpretation of their dance. You may wish to have groups practise singing to the class the song that accompanies their dance, in order that students develop a familiarity with their own creations. Additionally, have students develop a storyboard of their dance, correlating aspects of the song with the dance movements accompanying them. Remind them of the ways in which the Innu drummers honour the animals when they sing for the dancers, and the clockwise circle that must accompany a Drum Dance. Permit students to review the video clips of the traditional dances in order to assist with choreographic content. Encourage students to convey their

emotional interpretations of the story they are dancing, via their choreography, singing and drumming.

- As a follow-up, have students talk or write about aspects of their dance interpretation experience that they found particularly meaningful. They may wish to share their dances with another class, at a school assembly, or with their families at a community event.

### **Appreciation:**

Through cross-curricular applications specific to the grade and province/territory, develop follow-up activities in which students are able to express their understanding and appreciation for Innu dance and culture. Curricular areas could include Dance, Music, Art, Drama, Language Arts, Social Studies, Physical/Health/Career Education, Mathematics, and Science. Additionally, have students make use of the Reflection Journal activities accompanying these Teaching Notes. The individual and group activities, combined with students' Reflection Journals, encourage the exploration and discovery of Innu dance in a way that is both meaningful and insightful. Through these dance experiences, students explore, reflect upon, and learn about Innu dance, and become able to express themselves through a non-verbal means of communication – the “language” of Indigenous dance.

### **High School (Grades 9-12)**

As high school courses generally are scheduled in subject-specific rather than cross-curricular blocks, individual subject teachers will need to draw from the learning outcomes specific to their courses when integrating the Innu Native Dance unit. Opportunities abound for students to develop a multi-faceted appreciation for the stories, the dances, the cultural and artistic expression, the history and the future of the Innu people.

Students can be encouraged and challenged:

- through the **Fine Arts** (Dance/Music/Drama/Visual Arts), to explore, create and present an interpretation of a dance, a mask or regalia;
- in **Careers/Personal Planning**, to develop the group collaborative skills essential to dance choreography;
- in **Physical Education**, to express themselves through coordinated movement and dance;
- in **English**, to represent their acquired learning and their personal responses to dance through prose, poetry, expository writing and multi-media;
- in **Mathematics**, to explore various aspects of dance circles, patterns and area;
- in both **History** and **Geography**, to learn about Innu territory and the story of its people;

- in **Science/Environmental Studies**, to develop an appreciation and a respect for the efforts of the Innu and all Indigenous peoples across the millennia to protect and honour their environment.

Most importantly, all students must be encouraged to develop an appreciation for the resurgence in Innu and all Indigenous dance as vital expressions of rich and vibrant cultures. Without any one of these cultures, our world would become sadly less diverse.