



The Country of Wolves

The Country of Wolves

INTERMEDIATE GRAPHIC NOVEL STUDY

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We acknowledge the support of the Canadian Northern Economic Development Agency (CanNor) and the Government of Canada.

Printed in Canada

Published by Inhabit Media Inc. www.inhabitmedia.com

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• Complete an activity exploring Inuit Traditional Beliefs, focusing specifically on shamanism and the soul.	
• Explore the environment by participating in an activity on the history of Nuna (land) and Sila (sky) and how they affect the students' daily activities.	
• Participate in an interview activity to learn more about the three topics of study from elders in the community.	
• Reflect on the learning through independent journal writing.	
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General Accommodations and Modifications

Outlined below are some useful learning strategies that may assist those students who struggle with their learning, or demonstrate some difficulty with everyday classroom tasks. Students, teachers and parents must work together to maximize the student's learning potential and to create a positive, productive and successful classroom community.

Environmental Accommodations

- Arrange seating to reduce distractions.
- Provide the student with an area to keep supplies, books, and so on, away from students' work area.
- Allow breaks between tasks.

Adaptations to Lesson Presentation

- **Note:** Remember that we learn in different ways and we cannot expect that all students will respond in the same way to a specific teaching strategy. (Some different learning styles include auditory, visual, kinesthetic, and tactile.)
- Give a structured overview before the lesson.
- Provide verbal and written instruction.
- Establish routines that enable the student to check understanding with a peer.
- Provide frequent repetition of important tasks.

Adaptations to Assignments, Projects, and Tests

- Shorten assignments and/or divide assignments into parts.
- Provide extended time for completion of assignments.
- Provide additional time for reading assignments.
- Provide assistance with note - taking if needed.
- Use peer support and mentoring (select a classroom buddy).
- Enable students to demonstrate understanding of material using a variety of media, including oral presentations, visual arts/illustrations, audio or video - taped assignments, bulletin board displays, dramatizations, and demonstrations.
- Provide assistance with organization and planning of class work and/or homework.
- Credit for class participation, effort, and attendance.

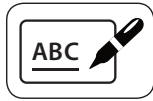
Unit Description

This unit is geared towards Grades 7 and 8 intermediate students. It consists of a series of three lessons focused on the graphic novel *The Country of Wolves*, retold by Neil Christopher. This book study seeks to examine the history of Inuit traditional beliefs through the images and text presented in the graphic novel. As they participate in reading, writing, oral communication, visual depiction, and community inclusion activities, students will become more knowledgeable on the topics of study: Inuit Traditional Beliefs, Shamanism, and the Inuit Traditional Relationship to the Environment. Students will emerge from this unit with knowledge of Inuit Traditional Beliefs and the ability to share what they have learned with the next generation.

Icon Descriptions



READING Students will read assigned passages using a variety of reading strategies.



VOCABULARY Through organized activities, students will review vocabulary from the assigned passages. They will learn definitions of these words and practice integrating them into written and oral communication.



ORAL COMMUNICATION Students will discuss the readings and express what they have learned through oral language in open class discussions, small group work, and presentations.



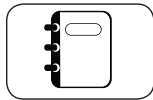
LISTENING Students will be asked to demonstrate effective listening strategies as they attend to verbal instructions, discussions, and presentations.



WRITING Students will develop their written communication skills through a variety of writing activities.



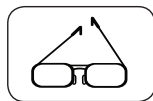
COMPREHENSION ACTIVITIES Students will demonstrate their understanding of the assigned readings, themes, and topics through various discussion activities, group tasks, assignments, and presentations.



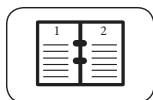
REFLECTION Students will reflect on the information learned throughout the lesson. In their reflections they will form connections from the readings to the self, the community, and the world.



VISUAL DEPICTIONS Students will express themselves visually by creating pictures, diagrams, and graphic organizers, demonstrating an understanding of text content and features.



RESEARCH SKILLS Students will perform a variety of research tasks developed in a sequential progression, encouraging them to build on and improve their research skills.



HANDOUT Handouts accompany many activities throughout the guide. These handouts are to be photocopied and handed out to the students, allowing them to practice and expand on the information they are learning.



COMMUNITY INCLUSION Students will extend the walls of the classroom, incorporating community perspectives and examples from their neighbourhood into the lesson. This will broaden their understanding and help them apply their learning to everyday experiences.

Reading for Meaning

OBJECTIVE

In this lesson, students will work to achieve the following objectives:

- Explore prior knowledge of the following topics of study: Inuit Traditional Beliefs, Shamanism, and the Inuit Traditional Relationship to the Environment.
- Participate in a series of predictive reading activities to familiarize the students with the story of *The Country of Wolves*.
- Read *The Country of Wolves* in designated reading groups.
- Practice using new vocabulary from the graphic novel.
- Write an independent journal response reflecting on the previous activities.

READING

The Country of Wolves retold by Neil Christopher

HANDOUTS

- Handout 1: Topics of Study
- Handout 2: Predicting
- Handout 3: Comprehension Questions
- Handout 4: New Words

MATERIALS

- Chart paper
- Dictionaries

LEARNING ACTIVITIES

Knowledge and Understanding

1. Topics of Study: Traditional Inuit Beliefs, Shamanism, and the Traditional Relationship to the Environment



- Explain to students that in this learning unit, they will read an adaptation of an Inuit folktale, *The Country of Wolves* retold by Neil Christopher. Throughout the unit, they will explore three topics of study. As they participate in class activities, they will learn these topics, eventually becoming more knowledgeable in these areas. The topics of study are:
 - o Inuit Traditional Beliefs
 - o Shamanism
 - o The Inuit Traditional Relationship to the Environment
- Write the three topics above on three separate pieces of chart paper and hang them around the room.
- Divide the students into three groups and assign each group to one of the pieces of chart paper. Provide each group with a differently coloured marker.
- Give the groups ten minutes to discuss the topic/concept noted on the piece of chart paper among their group members, and then write down everything they know about the topic on that particular piece of chart paper (using their assigned coloured marker).
- After the allotted time, each group should rotate to the next station, where they will read the new topic/concept and what others have written about it, discuss it

with their group, and add new information. Students can also write questions about things that other groups have written (existing answers/notes about the topic).

- Continue the process until each group is back to their original station.
- Wrap up the brainstorming session with a discussion about the topics on each piece of chart paper, reading/discussing what each group wrote and answering questions as you go.
- Tell the students that they are going to organize the information gathered during the brainstorming session using the first handout.
- Distribute **Handout 1: Topics of Study**.
- On the handout, students will fill in each column in point form, stating what they know and what they want to know about each topic. Encourage students to use the notes on the chart paper as a guide.
- Discuss the completed handouts as a class.
- Before concluding the discussion, answer any outstanding questions.

Thinking

1. Pre-Reading Predictions



- Introduce *The Country of Wolves*, retold by Neil Christopher, to the students.
- Tell the students that in the graphic novel *The Country of Wolves*, storyteller Neil Christopher retells a folktale about two brothers' unexpected adventure into a hidden place, alive with magic, spirits, and wolves.
- Tell the students that good readers make predictions about what they think will happen in the story. Every text holds clues, and good readers combine these clues with their own background knowledge to make reasonable predictions. Explain to students that before reading the text, they will attempt to predict what is going to happen in the story based on the text features.
- Distribute **Handout 2: Predicting**.
- Before having the students complete the handout in pairs, follow along with the handout together and discuss each text feature as follows:
 - o Direct students' attention to the title of the book. Ask students to make predictions based on the title.
 - o Ask the students to find the names of the author and illustrator of the book. If any of the authors are familiar with their work, ask them to describe it.
 - o View the illustrations on the front cover. Ask the students to explain the images they see and predict what the story is about.
 - o Read the text on the back cover of the book. Ask the students to predict what is going to happen in the story. Record point-form notes on the board.
 - o Flip through the pages of the book. Tell the students to pay close attention to the visuals in the text. Ask questions about the illustrations. For instance:
 - o Just from looking at the visuals, what do you think the book will be about?
 - o What do you think about the visuals in this book? How would you

- o describe them?
- o Which visuals do you find the most intriguing?
- Together, pairs must complete **Handout 2: Predicting**. Students will choose two of the text features provided, and based on those, write one main prediction.
- Encourage students to share their predictions before concluding the discussion.

Communication

1. Reading *The Country of Wolves*



Reading

- Divide the class into groups of six. Each group must assign:
 - o Two people to be the narrators (narrators can choose how they want to split up the reading; they can alternate each text box, or one can read approximately half the box and then switch.
 - o One person to read the part of the older brother.
 - o One person to read the parts of the younger brother and the older brother's wife.
 - o One person to read the part of the old woman.
 - o One person to read the part of the wolves.
- Making sure that everyone understands their role in the reading process, allow the learners to begin reading.

- When each group is finished reading the graphic novel, distribute **Handout 3: Comprehension Questions** to each group. Tell the students to re-read the graphic novel in their groups. Together they must choose and answer 15 of the questions in their journals as they read.

Post-Reading

- When each group is finished the second reading, and answered all of the comprehension questions in their journals, read the paragraphs about the story's background and contributors aloud to the class.
- Go through the comprehension questions as a class.
- While you go through the comprehension questions, make sure the students understand the main ideas and allow them to ask any necessary questions.

2. Important Vocabulary



- Divide the class into pairs and distribute **Handout 4: New Words**.
- Pairs must guess the meaning of the bolded words in the sentences, then look up each word in the dictionary and record the definition in their own words. Finally, pairs must create a sentence for each new word.
- When the handouts are complete, discuss the answers as a class.
- Ask pairs to practice using the new words in conversation.

Application**1. Journal Response**

- Students will answer the following question in their journals. Advanced learners should be encouraged to write a short essay or report. The question is:
 - Using evidence from the story, what do we learn from the graphic novel about the relationship between Inuit traditional beliefs and animals?
- Take up the students' answers as a class. Encourage students to share their answers and read them out loud.

Topics of Study

Inuit Traditional Beliefs	Shamanism	Inuit Traditional Relationship to the Environment
What I know ...	What I know ...	What I know ...
What I want to know ...	What I want to know ...	What I want to know ...

Predicting

Generate predictions based on two of the following elements, writing point - form notes in the appropriate boxes. Using clues from both predictions, generate a main prediction in the last box.

Elements	Predictions
Title	
Front Cover	
Back Cover	
Illustrations	
Main Prediction	

Comprehension Questions

Answer the following comprehension questions in your journal during your group's second reading of the graphic novel.

1. In the introduction, it says: "These ancient tales tell of magical events that happened before the modern world invaded the hidden places." Please explain what the author is trying to say. What hidden places is the author referring to, and how has the modern world invaded them?
2. During what time of year does the story take place? Describe the weather conditions.
3. Why did the two brothers travel far out on the sea ice to hunt for seal? Why did the two brothers drift out to sea?
4. How would you react if you were one of the brothers? Would you be afraid? Why or why not?
5. On page 13, what does the author mean when he says, "And there, in the darkness, they huddled together...adrift and at the mercy of forces far beyond their understanding." What forces is the author talking about?
6. Describe all the roles that the weather has played up to this point in the story.
7. What clues does the author give on pages 14 and 15 that indicate that the brothers have crossed into a forbidden land?'
8. On page 18, the brothers separate to look for help. If you were in their position, would you separate or stay together? Explain your answer.
9. Do you think it was smart of the younger brother to go into the iglu, even though it sounded like there was a pack of dogs inside? What would you have done?
10. What do you think the older brother was thinking the first time he laid eyes on the old woman?
11. On page 30, the author describes the old woman as savage, lupine, and inhuman. With your group, discuss the old woman. What do you think she is? Is she a wolf? Is she a human? Is she a shaman? Provide evidence from the story to support your answer.
12. On page 37, the wolves in human form eat the younger brother. How would you describe

Comprehension Questions

the younger brother's actions up until his death?

13. On page 40, the older brother offers the strange old lady his knife as a gift for her kindness. Why is this act of kindness important?
 14. What does the old woman give the older brother to help him? What other advice does she give him?
 15. Why do you think the old woman tries to help the older brother?
 16. On pages 54 to 62, a bright, shining moon appears from the darkness. With your group, discuss the sudden appearance of the moon. Using evidence from the illustrations, what does your group think it signifies? Please use the Internet or books if needed to research the significance of the moon in traditional Inuit culture.
 17. How does the older brother escape from the wolves?
 18. On page 72, what environmental conditions does the older hunter face?
 19. With your group, provide an explanation as to why the older brother is not tired from his exhausting journey.
 20. What elements of magic have been presented in the story thus far?
 21. If you were the older brother's wife, would you believe his story? Why or why not?
 22. When the hunter's wife found her husband had empty eye sockets and insects living inside his skull, what do you think she thought happened to him?
 23. What do you think happened to him?
 24. Do you think the old woman knew this would happen to him? Did she do this to him? Explain your answer.
 25. Provide five pieces of evidence from the story that indicate the brothers had crossed over into the land of the spirits.
 26. What are the main points of the story?
-

New Words

The following are some sentences taken from the graphic novel *The Country of Wolves*. Guess the meaning of the bolded word in each sentence, and then look the word up in the dictionary. In your own words, write the definition that best fits the sentence. Write a new sentence using each word.

1. It was early spring, and the days were dominated by darkness and **privation**, as food supplies had run low.

Guess:

In your own words:

Sentence:

2. ... and at the **mercy** of forces far beyond their understanding.

Guess:

In your own words:

Sentence:

3. The younger brother went to seek help at the **communal** iglu...

Guess:

In your own words:

Sentence:

New Words

4. ...the sounds of singing, drumming, and **merriment** filled the air.

Guess:

In your own words:

Sentence:

5. ...in this light she appeared savage, **lupine**, inhuman.

Guess:

In your own words:

Sentence:

6. Without **hesitation**, they pounced on the young brother, tearing at his clothes and his flesh.

Guess:

In your own words:

Sentence:

Characters, Setting, and Plot

OBJECTIVE

In this lesson, students will work to achieve the following objectives:

- Begin a series of comprehension activities, starting with inference and character development.
- Continue their study of comprehension features, focusing on setting and plot.
- Participate in a panel storytelling activity to visually demonstrate the major events of the story.
- Participate in a reader's theatre activity. Students will work in groups to present *The Country of Wolves* in a dramatic performance.

READING

The Country of Wolves retold by Neil Christopher

HANDOUTS

- Handout 1: Inferring
- Handout 2: Character Map
- Handout 3: Setting
- Handout 4: Plot Development
- Handout 5: Reader's Theatre
- Handout 6: Panel Storytelling

MATERIALS

- Props and other necessary materials for the readers theatre performance
- Art materials for panel storytelling and visual depictions

LEARNING ACTIVITIES

Knowledge and Understanding

1. Reading Review



- Assemble students at their desks.
- Hold *The Country of Wolves* in front of the class and ask students to retell what happened in the story. Make point-form notes on the board.
- When the retelling is complete, answer any outstanding questions the students may have.

Thinking

1. Inferring /Reading between the Lines



- Ask the class if anyone can explain what inference means.
- Say to the students, "Good readers read between the lines by using clues to figure out other story details. For example, we are not given any background knowledge about the two brothers, but we are able to infer a lot about their personalities from what they say and the way they act."
- **Teacher Note:** Collect a series of images from which an inference could be made (e.g., a mother holding a child, a father beside a son while fishing—anything contextual that relates to everyday ways we infer things).
- Ask the students to make inferences about the people in the pictures. Some guiding questions are:

- o How do you think they act?
- o What do you think they say to each other?
- o What do you think their personalities are like (mean, nice, outgoing, quiet)? Why do you think that?
- Distribute **Handout 1: Inferring**.
- Tell the students that they are going to make inferences about the two brothers. These inferences can be about the brothers' characters (e.g., "I infer that this means the older brother is brave" or "I infer that this means the younger brother is scared"), or about their relationship with each other (e.g., "From their reaction to being lost, I infer that the older brother is protective of his younger brother and the younger brother looks to his older brother for guidance").
- Ask the students to complete the worksheet by:
 - Reading the passages identified on the handout.
 - Recording inferences in point form in the space provided.
- After the students are finished, as a class, discuss what they have learned about the two brothers.

2. Character Map



- Tell the class that as readers, we are able to learn a lot about the brothers by examining what they say and the way they act.
- In partners, ask the students to look through *The Country of Wolves* to find other clues to the brothers' personalities. Encourage them to record quotes from the reading in their journals.
- Invite students to share their findings. Discuss what each quote reveals about each brother's character.
- Distribute **Handout 2: Character Map**.
- Using the two lists on the board as a guide, ask the students to create a character map for the older brother.
- Discuss the completed handouts as a class.

3. Setting



- Remind the students that the setting is where the story takes place, including location (e.g., city, village, house, mountain, etc.), time (e.g., morning, afternoon, evening, the future, the present, etc.), and environment (e.g., the weather, noise level, temperature, etc.).
- Ask the students to briefly describe the setting of the graphic novel.
- Ask the learners how the setting influences what happens to the brothers throughout the story.
- Distribute **Handout 3: Setting**, and have the students work in pairs to complete it.
- When each group is finished, discuss their responses in an active class discussion.

4. Plot



- Provide each pair of students with a dictionary and ask them to look up plot. There will be at least three meanings: two nouns and one verb. They can decide as a class which one applies to the learning context.
- Ask the students to brainstorm the significant events in the story. Record their suggestions on the board or chart paper.
- Distribute **Handout 4: Plot**.
- Using the list, partners will identify the five main events that tell the progression of the story from beginning to end.
- When partners are done, discuss the events as a class.

Communication

1. Reader's Theatre



- Explain reader's theatre to the class by telling them that reader's theatre is a lot like storytelling, and encourages you to read with expression in your voice. Reader's theatre sometimes involves no props or costumes; however, for this activity students will use both, to be creative and have fun while performing.
- Distribute **Handout 5: Reader's Theatre**. The script is broken up into six characters. Each student in the group will be assigned to one of the following characters: Narrator 1, Narrator 2, Older Brother, Younger Brother, Old Woman, and the

Hunter's Wife/The Wolves.

- Narrators 1 and 2 will have the largest roles in the script. Students who choose these roles should be confident in their oral reading skills.
- The script is broken up into nine scenes. Encourage the students to use a variety of props, sound effects, and costumes, if available, to enhance their presentation.
- Tell the groups to do a number of read-throughs to make sure everyone is comfortable with their roles.
- When everyone is ready, groups should determine the staging of their skit and get to know their characters and the best way to portray them.
- When the groups have practiced several times, bring them together as a class and have each group perform their version of the graphic novel.
- **Note:** If there is a large number of students/groups, you may decide to break the graphic novel up into scenes so that the whole story is presented only once by the class.

Application

1. Panel Storytelling



- Tell the students that they are going to apply what they learned in the lesson they did about plot by creating a five-panel summary of the important details and key information from *The Country of Wolves*.
- Distribute **Handout 6: Panel Storytelling**.
- Tell the students that they are going to use the five significant events from the plot activity and create an image portraying each event in the panels provided. Each image should illustrate the progression of the story.
- Give the students the option of including text boxes to accompany their images and help explain what is taking place at that particular point in the story.
- When the students are finished, bring them together as a class and ask for volunteers to share their panel summary.
- Ask the students the following questions:
 - o Why are the panels different sizes?
 - o Would you arrange the panels differently? Why or why not?
 - o How does the size and arrangement of the panels influence the way the reader perceives the images?
- Discuss the students' responses in an active class discussion.

2. Visual Depictions



- For this activity, students will choose a window in the classroom or somewhere in the school. From that window they will draw, sketch, or paint the view (setting) of what they see when they look outside.
- Students should also have the option to recall a location that has special meaning to them and sketch it.
- When they are finished, students must write a journal response, describing how the setting makes them feel, including the different emotions it brings up and why.
- Ask for volunteers to share their images and/or responses with the class.

Inferring

The younger brother only appears for the first half of the story, but we are able to infer a lot about him from what he says and the way he acts.

Read each passage below and record your inferences about the younger brother in point form in the space provided.

PASSAGE	INFERENCE(S)
While they were hunting, the ice they were on broke free and drifted out to sea. “Brother, what is going to happen to us?” (p. 9–10)	
As the younger brother approached the large communal iglu, the sounds of singing, drumming, and merriment filled the air. But there were other sounds as well... “What is making those strange noises? It sounds like a pack of dogs or...” (p. 20–21)	
Eventually, they found themselves on the beach of an unfamiliar land... (Older brother) “Where are we? I don’t recognize this place. Even the night sky seems unusual.” (Younger brother) “...then how will we find our way home?” (p. 14)	

Inferring

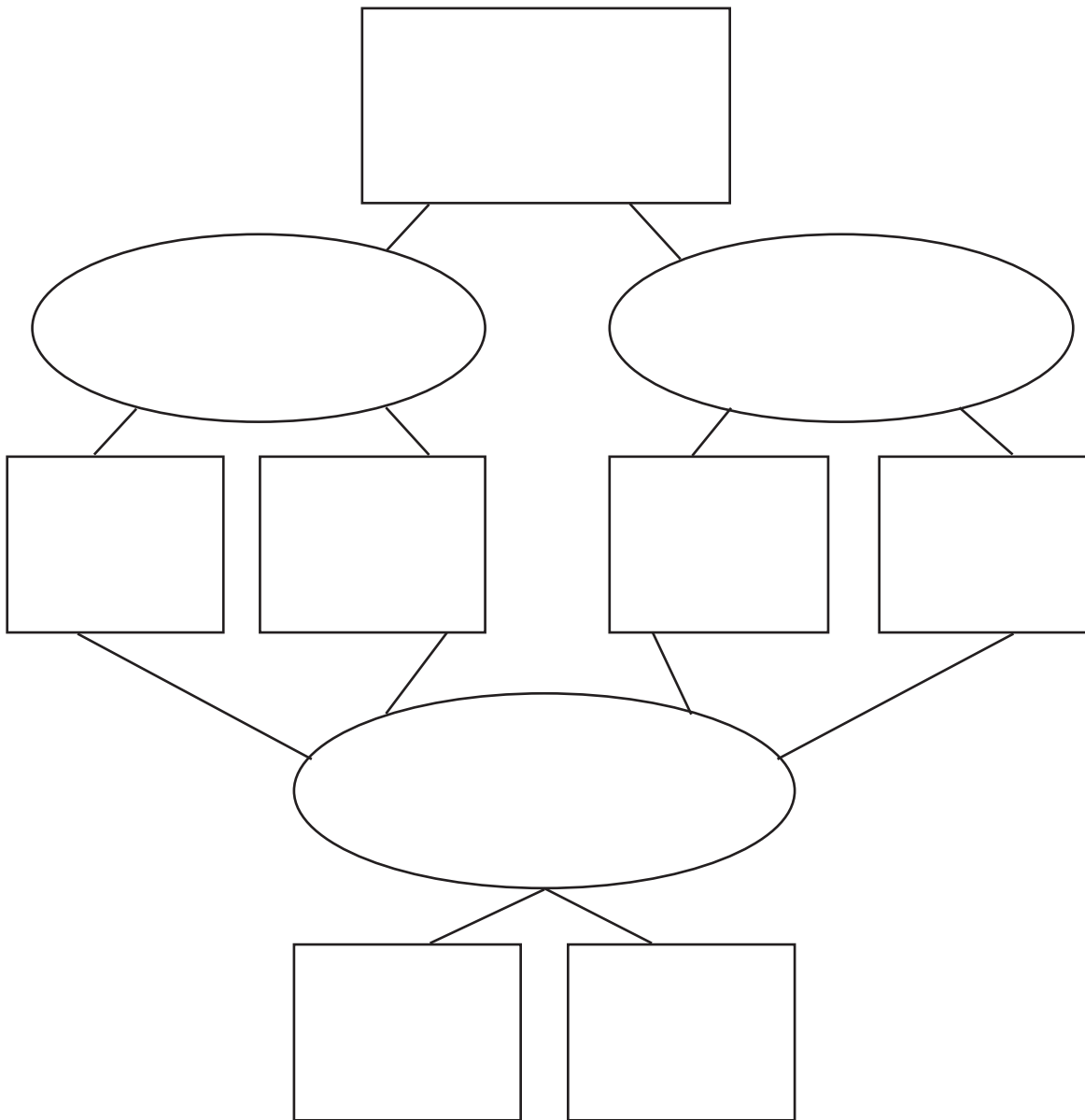
The older brother is the main character, and he appears throughout the story. While we are not given any background information about him, we are able to infer a lot about him from what he says and the way he acts.

Read each passage below and record your inferences about the older brother in point form in the space provided.

PASSAGE	INFERENCE(S)
While they were hunting, the ice they were on broke free and drifted out to sea. (Younger brother) “Brother, what is going to happen to us?” (Older brother) “I will get us home! I will see my wife again!” (p. 9–11)	
“Little brother, stay close. There is a strange fog rolling in.” (p. 12)	
“Here is my snow knife. Take it as a gift for your kindness.” (p. 40)	

Character Map

Develop a character map for the older brother using the map below. Write “Older Brother” in the top rectangle. In each of the ovals, record one character trait. Write supporting details for each character trait in the adjoining rectangles.



Setting

Record point-form notes about the setting of the story.

Place (City, country, town, house, mountain, etc.)	Time (Morning, afternoon, or evening; in the future, present, or past, etc.)	Environment (Weather, noise level, temperature, etc.)

Plot Development

Introduction: Text that establishes character, mood, and setting.

Inciting Event: The event that sets the story in motion.

Rising Action: Complications or obstacles that arise.

Climax: The highest point of interest.

Falling Action: When the knots of the story's plot are untied.

Resolution: The wrap-up, the story's conclusion.

Reader's Theatre

THE COUNTRY OF WOLVES: READER'S THEATRE SCRIPT

Assign each group member to a character from the book. Get to know your character and determine the staging of your skit. Decide if your group will use props or sound effects throughout the presentation. When each group is ready, you will be asked to perform your piece of reader's theatre for the class.

Characters

Narrator 1:

Younger Brother:

Wife:

Narrator 2:

Old Woman:

Older Brother:

Wolves:

Scene 1

Narrator 1: This book shares a story that has been passed on from storyteller to storyteller for countless generations across the Arctic. To some this is a sacred story, as are all traditional stories to those who know their value. Remember that stories link people to their ancestors and to the land. The ancient tales tell of magical events that happened before the modern world invaded the hidden places.

Narrator 2: To many visitors, the Arctic seems like an empty and desolate place. However, to the Inuit whose talents and knowledge allowed them to survive in the north, the landscape was alive, filled with spirits, history, and stories.

Narrator 1: In the winter, our land is a place of ice, snow, wind, and darkness. Eventually the spring arrives with its warm wind and longer days.

Narrator 2: It is in the spring that the wind and tides pull the sea ice apart and free the ocean of its bindings. It is at this time of the year that our story takes place.

Scene 2

Narrator 1: Once, long ago, two brothers travelled far out onto the sea ice to hunt for seal. It was early spring and the days were dominated by darkness and privation, as food supplies had run low. Desperate to feed their families, the two brothers had travelled for many days on the frozen landscape

Reader's Theatre

through the dark and cold.

Narrator 2: While they were hunting, the ice they were on broke free and drifted out to sea. Helpless, these two brothers floated out to sea on the broken ice.

Younger Brother: “Brother, what is going to happen to us?”

Older Brother: “I will find a way home. Little brother, stay close. There is a strong fog rolling in.

Younger Brother: “It seems like we have been drifting forever.”

Narrator 1: And there in the darkness they huddled together ... Adrift and at the mercy of forces far greater than them.

Scene 3

Narrator 2: Eventually they found themselves on the beach of an unfamiliar land...

Older Brother: “I don’t recognize this place. Even the night sky seems unusual.”

Younger Brother: “How are we going to find our way home?”

Older Brother: “I don’t know.”

Narrator 1: They walked in this strange land for what seemed like days, and yet the morning sun never appeared on the horizon.

Narrator 2: Finally, as they crested a large hill, they saw the faint glow in the distance. They had found a village.

Younger Brother: “A village! There must be someone here that can help us.”

Older Brother: “Maybe.”

Narrator 1: They decided to split up and look for someone to help them.

Younger Brother: “There’s singing and drumming coming from the large iglu. Maybe someone here can help us!”

Reader's Theatre

Narrator 2: The younger brother went to seek help at the communal iglu while the older brother walked towards a small dwelling at the edge of the village that looked strangely inviting.

Narrator 1: As the younger brother approached the large communal iglu, the sounds of singing, drumming, and merriment filled the air.

Narrator 2: But there was also other sounds...

Wolves: "GRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRR!"

Younger Brother: "What is making those strange noises? It sounds like a pack of dogs or..."

Scene 4

Narrator 2: Meanwhile, at the edge of the village.

Older Brother: "I can see the glow of a qulliq coming from the little iglu. This is unusually small. Who would live in such a dwelling?"

Narrator 1: As he entered the dwelling, the older brother noticed the musky smell of wet fur. As he crawled further he saw a wolverine pelt hanging from the ceiling on a hook, as if it were a jacket or an item of clothing.

Older Brother: "What is that smell? Wet fur?"

Narrator 2: Inside, a little woman was sitting by a qulliq, tending the flame. She sniffed the air and looked directly at the brother. She seemed confused.

Narrator 1: The low ceiling prevented him from standing upright, so he crawled over to his hostess. As he neared the woman, he noticed her strange appearance. She was squat and short, with a mouth full of pointed teeth.

Old Woman: "What's this? A man? A HU-MAN? How did you come to this place? Come in quickly and speak quietly ... This is not a safe place.

HU-MAN, how did you get here?

Do you know where you are?

This is the Country of Wolves: This land has never been safe for your kind.

Reader's Theatre

What path brought you here?"

Narrator 2: The brother quickly explained what had happened and told the Old Woman that his brother had gone to the communal iglu to ask for help.

Narrator 1: The strange woman became silent. The flames of the qulliq flickered shadows across her ancient face. In this light she appeared salvage, lupine, inhuman. Finally she spoke.

Old Woman: “It is too late for your brother. He cannot be saved. Now you must try to save yourself . . . if there is enough time.”

Scene 5

Narrator 2: Back at the communal iglu...

Narrator 1: As the younger brother crawled through the entrance tunnel, he could see the shadows of the people dancing and singing in celebration.

Younger Brother: “Hello? I’m lost and ... UMMMM ... Hello?”

Narrator 2: The singing died out and the drumming stopped. All attention turned to the young stranger.

Younger Brother: “What ... Stay back!”

Wolves: “HUU-MAN!! GRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRR!”

Narrator 1: As the qulliq's flame exposed the faces of the inhabitants, the young brother could see that these beings were not human. These beings were the amaqut inuruuqqajut—wolves in human form!

Narrator 2: Without hesitation, they pounced on the young brother, tearing at his clothes and his flesh.

Wolves: “HUU-MAAAN!!!!”

Narrator 1: He screamed for help, but his calls were drowned out by the frenzied growls of the pack.

Narrator 2: Soon there would be nothing left of the unfortunate brother but bones and gristle.

Reader's Theatre

Scene 6

Older Brother: "I am so sorry, little brother. I am so sorry ..."

Old Woman: "Stay put, hunter! Mourn your brother's death in silence. Wait for the screams to stop and the sounds of drumming to begin again ... Then you might have a chance to get away ..."

Narrator 1: As the sounds of the feast subsided, and the drumming and singing could be heard once more, the strange little woman told the older brother that there was nothing she could do to assist in his escape. Still, he was grateful to her.

Older Brother: "Here is my snow knife. Take it as a gift for your kindness."

Narrator 2: She held this knife and stared at it for a moment, surprised by the offering.

Old Woman: "Wait ... Perhaps I can help you. Take my sagguut. If you are lost, stand it up on the snow and it will lean in the direction of your home. But, leave now, as the wolf folk will soon catch your scent. Once they do, they will begin hunting you."

Narrator 1: The strange woman paused, to consider her next words carefully.

Old Woman: "There is something else you should know... These beings can shift to their true forms—wolves! And in this form, they can travel quickly. You will never be able to outrun them. Watch the horizon. When you see them, you will need to prepare to fight them. Kill the leader if you can. This is your only chance. With the leader gone they will fight amongst themselves."

Scene 7

Narrator 2: The surviving brother left the strange woman's iglu. The night was dark and he could hear the frenzied howls and savage barks from the communal iglu.

Narrator 1: He rushed from the village, taking care not to make a sound. When he was some distance from the village, the surviving brother placed the sagguut into the snow.

Narrator 2: Just as the Old Woman had promised, the sagguut leaned noticeably in one direction.

Older Brother: "The sagguut works, thank you, Old Woman!"

Narrator 1: Back at the village, the camp leader noticed a smell in the camp.

Reader's Theatre

Wolf Leader. “What is this? What is that smell? HU-MAN! Another has strayed into our territory!”

Narrator 2: The leader howled to alert the pack. Then he began to track the man's scent, not waiting for the others. He knew they would follow.

Narrator 1: As he travelled, he shape-shifted into a huge, dark wolf.

Narrator 2: Upon hearing their leader's call, the others climbed out of their dwellings.

Narrator 1: As they rushed over the snow, these beings released their human shapes, as one might shake off a jacket. Without missing a single step, their bodies quickly reformed into their true shapes—those of wolves!

Wolves: “HUU-MAN!”

Narrator 2: The older brother had reached the top of a large hill when he first heard the wolves howling.

Older Hunter: “Almost at the top. Just a little farther ... They are coming! I need more time to think. I cannot outrun them ...”

Narrator 1: From this high vantage point, he looked across the land to the horizon. There he saw them. The wolves appeared as shadows, shifting and sliding across the distant hills.

Narrator 2: He knew that he would have to face his pursuers. He could not outpace these wolves, nor could he hide from them in their own territory.

Narrator 1: They were approaching quickly ... The brother knew the wolves would be upon him soon ...

Older Brother: “These rocks give me an idea ... This could be my only chance.”

Narrator 2: The hunter cut a piece of his jacket and laid it on an outcropping a short distance from some boulders. Then he chose a hiding place behind the largest rock. Once hidden, he readied his bow and tried to slow his breathing.

Reader's Theatre

Scene 8

Narrator 1: After a while, he saw the pack crest the nearest hill. They were coming for him. Their pace slowed, sensing the human's presence.

Narrator 2: The leader noticed the piece of fur placed on the rock and stopped to investigate.

Narrator 1: With the lead wolf distracted, the eldest brother seized his chance. Silently, he stood up and drew his bow.

Older Brother: "Yes, wolf, you have found me, but let my arrow find you."

Narrator 2: The human scent was strong. The lead wolf knew the hunter was close. Anticipating the kill, the leader howled. The sound cut through the dark, letting all know that the hunt would soon be over.

Narrator 1: The wolf's howl echoed across the tundra ... As the hunter's arrow found its mark.

Narrator 2: With the pack focused on their wounded leader, the hunter slid back behind the boulder. The dead wolf slid off of the rock outcropping onto the ground. And there it lay, still and lifeless.

Narrator 1: The Old Woman's words proved true. The wolves abandoned any thought of the hunt and pounced on their fallen leader, each wrestling for the choicest piece of meat.

Narrator 2: And soon the fighting was no longer about the food. Each wolf believed himself capable and deserving of leadership, and tried to claim the position. Taking advantage of the pack's confusion, the brother quickly headed off toward his home.

Scene 9

Narrator 1: As the hunter travelled, the cold winds became stronger, and snow began to fall. The surviving brother could barely see his way through the blizzard, but on he pushed.

Narrator 2: The wind and driving snow burned as they blew across his exposed skin. But still, he pushed on.

Older Brother: "Where am I? It feels like I've been travelling for days, but this cannot be. I've had no

Reader's Theatre

food or rest since we left home, and yet I am not tired. Without this sagguit I would be lost ... thank you, Old Woman!"

Narrator 1: After travelling through darkness and winter storms, the eldest brother finally recognized the landscape, and eventually found his camp.

Older Brother: "Home."

Narrator 2: His relieved wife ran out to meet him. The hunter shared his story of hardship and loss.

Narrator 1: Although grateful for his return, his wife was concerned. Strangely, her husband refused to remove his clothing or his snow goggles.

Wife: "Husband ... take off your snow goggles! Surely you don't want to sleep with them on."

Older Brother: "Wife, my trip has been long and I need to sleep. Don't trouble yourself with my goggles. I wish to leave them on."

Wife: "Why is he acting so strangely? And his story is hard to believe. When he falls asleep, I will remove the goggles myself."

Narrator 2: When she was sure that he was asleep, she crept over to her husband and gently slid the goggles off his face.

Narrator 1: To her horror, she saw that where his eyes should have been, there were only empty sockets. As she looked closer, she could see insects living inside his skull. They were feeding on her husband.

Wife: "NOOOOOOOOOO!!!!!"

Narrator 2: The oldest brother had been wise and cunning. His desire to see his home had given him strength to find his way back. However, somewhere on the ice, as these brothers were ravaged by cold and hunger, they crossed over into the land of the spirits ... And neither brother had truly escaped.

Panel Storytelling

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Traditional Inuit Beliefs, Shamanism, and the Environment

OBJECTIVE

In this lesson, students will work to achieve the following objectives:

- Complete an activity exploring Inuit Traditional Beliefs, focusing specifically on shamanism and the soul.
- Explore the environment by participating in an activity on the history of Nuna (land) and Sila (sky) and how they affect the students' daily activities.
- Participate in an interview activity to learn more about the three topics of study from elders in the community.
- Reflect on the learning through independent journal writing.

READING

The Country of Wolves retold by Neil Christopher

HANDOUTS

- Handout 1: What Is a Soul?
- Handout 2: The Migration of the Soul
- Handout 3: Reflective Response
- Handout 4: Learning to Observe
- Handout 5: Sila and Nuna
- Handout 6: Interview

LEARNING ACTIVITIES

Knowledge and Understanding

1. Review Questions



- Review what has been learned thus far in the unit through an active class discussion. The following list provides suggested questions to help guide the discussion:
 - o What have you learned about traditional Inuit beliefs thus far in the unit?
 - o How does the story of *The Country of Wolves* reflect traditional Inuit beliefs?
 - o What have you learned about Shamanism thus far in the unit? What would you like to learn about Shamanism?
 - o What have you learned about the Arctic environment thus far in the unit?
 - o How did the weather result in the two brothers getting lost?
 - o Describe the setting of the story.
 - o Describe the older brother in three words.
 - o Describe the younger brother in three words.
 - o Plot the timeline of main events that took place throughout the story.
 - o Have any of the topics in this unit interested you and inspired you to do further research?
- Before concluding the discussion, allow the students to ask any outstanding questions they may have.

Thinking

1. Inuit Traditional Beliefs: The Soul



- Ask the students if traditional Inuit beliefs are openly practiced in Nunavut.
- Ask the students to provide examples of traditional Inuit beliefs and record them on the board or chart paper. Go through each example and discuss whether these beliefs are still practiced. Distribute **Handout 1: What Is a Soul** to each of the students. Ask the students to fill in the first row of the chart, recording their beliefs about the soul of a human being.
- Ask the students to share their answers and record them on the board or chart paper.
- Tell the students to fill in the second row of the chart, recording their classmates' beliefs.
- Ask the students if they know what beliefs traditional Inuit had regarding the soul of a human being. Record their answers on the board or chart paper.
- Distribute **Handout 2: The Migration of the Soul** and tell the students they are going to read a traditional Inuit story about the migration of the soul.
- Using the read-aloud technique, begin reading, and ask for volunteers to take turns reading.
- When the reading is complete, ask the students to complete the handout. When they are finished, ask them to comment on the story and how it compares to their personal beliefs about the soul.

2. Introduction to Shamanism



- In an active class discussion, ask the students to brainstorm various religions practiced throughout the world today. List them on the board.
- Tell the students that approximately 80 percent of Inuit living in Nunavut are Christians. Prior to the early 1900s, Inuit had never been exposed to Christianity.
- Ask the students to recall what they know about traditional Inuit beliefs and record their answers on the board or chart paper.
- Tell the students that according to Knud Rasmussen (a Danish Arctic explorer and anthropologist, and the first European to cross the Northwest Passage via dog sled), the traditional Inuit belief system was centered on the power and abilities of the shaman, or *angatkut*. The functions of the shamans were to cure the sick, to prevent storms and bad weather, to attack and kill evil spirits, and to procure animals for hunting. People depended greatly on animals for food, shelter, and clothing, so maintaining good relations with the world of the animal spirits was very important.
- Remind the students about the woman from the previous reading, "The Migration of the Soul." Ask the learners:
 - Do you think the woman was a shaman? Explain.
 - How does that story incorporate traditional Inuit beliefs?
- Distribute **Handout 3: Reflective Response** and explain to the students that they are going to answer the question on the handout in full sentences.
- When they are finished, bring them

together and discuss their responses in an active class discussion.

3. The Environment: Nuna (land) and Sila (sky)



- Distribute **Handout 4: “Learning to Observe, Read Sila, All-Important to Inuit,”** an article by Rachel Qitsualik-Tinsley. Divide the class into guided reading groups and ask them to use the guided reading technique to read the article.
- When the students are finished, bring them together and hold a class discussion about the reading. Ask the class why the sky was so important to the Inuit, and for the meaning of the word Sila.
- Ask the class to discuss the role of the sky and land in their daily lives.
- Distribute **Handout 5: Sila and Nuna** and tell the students that for the next week they are going to pay particular attention to the sky and land and their effects on their lives. Each day during class, students will use the handout to record their observations about the features of the sky—its colour, composition, etc.—and discuss how and if those features affect their daily lives.
- **Homework or Extension Activity:** Ask the students to find out if anyone in the community keeps a weather journal. If they find someone, maybe that person can bring it in to share with the class.

Communication

1. Interview



- Tell the students that for this activity they will connect what they are learning to their community by conducting an interview with an elder.
- Distribute **Handout 6: Interview.**
- Students must interview one member of their community. This person can be a family member, neighbour, local professional, friend, etc. Using the questions on the handout, students will interview this person on the three topics of study, Traditional Inuit Spirituality, Shamanism, and the Traditional Inuit Relationship to the Environment.
- As a class, discuss possible interview candidates and ask students to make their selections.
- Discuss the best way to contact their chosen community member and brainstorm how to conduct the interview.
- Students should record their interview by:
 - Videotaping the interview.
 - Recording the interview with a voice recorder.
 - Video chatting, recording point-form notes of the interviewee's responses on the handout.
 - Conversing on the phone, recording point-form notes of the interviewee's responses on the handout.
- Tell the students to come prepared to discuss their interviews in small groups and reflect on the interview experience and what they learned about the three topics of study.

Application**1. Journal Response**

- Ask the students to take out their journals.
- Provide the students with the following reflection topic:
 - This story describes a landscape made up of spirits, history, and magic. Describe this world using evidence from the story. In your response, use examples of the three topics of study—Inuit Traditional Beliefs, Shamanism, and the Traditional Inuit Relationship to the Environment.
- Tell the students that they will be writing their reflections in stages. Ask them to begin by writing point-form notes on their thoughts and ideas about the topic. Allow them to think freely at this time and avoid self-editing.
- When they have completed their point-form notes, discuss the main ideas as a class. Ask the students to identify and circle some of the main ideas from their point-form notes.
- Tell the students to write a one-page reflection using their main ideas.
- When the reflections are finished, encourage the students to share their thoughts with the class.

What Is a Soul?

What is a soul?

My Thoughts

The Thoughts of Others in the Class

Traditional Inuit Understanding

The Migration of the Soul

The Soul

**The version comes from Kivalliq Region.*

Once upon a time an old woman who had died and was buried, and then a raven came and began to eat her. Her soul entered the body of the raven, and she became a raven. The raven laid its eggs, but a man came and shot the bird, took it into his house, and gave it to a dog to eat.

Then the woman's soul entered the dog. When the dog was struck by people, it pretended to be sick, and cried, "Ma, ma, ma!"

The dog had pups. After some time a wolf came and killed the dog and ate it. Then the woman's soul was in the wolf, and the wolf had pups. The wolf was very hungry, but could not run fast. When it followed the pack, and came to the place where they had killed a caribou, it found that the other wolves had eaten all the meat, and left nothing but the bones.

The wolf asked, "Why can't I keep up with you?"

And an old wolf told it, "You ought to spread your claws when you run, and not keep them closed."

The wolf did so, and when they ran again, it ran so fast that the others were left behind. It killed a caribou and ate all it wanted, while the other wolves came up later on.

The wolf was eventually caught in a trap set by hunters, and was killed.

Then the woman's soul became a caribou, and the caribou had young ones. Soon winter set in, and the ground was frozen and covered with snow.

The caribou said to the others, "Why can I not find anything to eat?" And the others told it to scratch away the snow with its fore-feet, and it would find moss underneath. The caribou did not like its companions, and went off in the direction of a village, where it was seen and killed by a man.

Now the soul went into a walrus, and the walrus had young ones. This walrus became hungry and went down to the bottom of the sea to dig clams, but the clams would not open their shells, and it came up still hungry.

It said to the other walruses, "I cannot get anything to eat. The clams refuse to open their shells for me."

Then the other walruses said, "When you go to the bottom of the sea, say, 'Eok, eok, eok!'"

The Migration of the Soul

It did so, and as soon as it said, “Eok!” the clams opened their shells, and it had all it wanted to eat. Soon after this the walrus was caught by a man, and the soul of the woman went into a ground-seal, which had young ones. This also was taken by a hunter. Then the soul went into a seal, which had young ones.

This seal met another one, and the other seal said, “There are two men waiting for seals at holes in the ice. You go to that hole, I will go to this one.”

But the seal in which the woman’s soul was embodied said, “No, when that hunter was a boy, he was lazy. He would not put snow into his mother’s kettle. He does not deserve to have good luck.”

The other seal went to his hole, and the hunter threw it with his harpoon, but only wounded it.

The wounded seal cried out, “You have hurt me, and your harpoon is cold.” The two seals went together, and the one in which the woman’s soul was embodied told its companion to go to the other hole, but the seal refused because the hunter had been lazy as a boy. Then the seal in which the soul was embodied went to the good hunter, who killed it and took it home.

When they arrived at the house, the seal stayed close to the harpoon, and said, “Why does not the woman come and take the harpoon into the house?”

Soon the woman came and took the harpoon, and then the soul went into her.

After some time she had a child, who was no other than the old woman. When she came to be about eight or ten years of age, she would go out to see what game the hunters brought in, and she recognized her old companions, and told them by what name each was known among his own kind. When she grew older, she told the other people in what animals her soul had been, and what the animals liked and disliked. She told them that while she was a walrus, other walruses used to come up and kiss her until her nose became sore. She also told them that the ground-seals were very good, but that they always looked very angry. She said that when she was a seal, she used to play all the time, but that as a wolf she was hungry.

On account of this tale it is customary to bring in the harpoon-line at once after the seal has been taken into the house.

Reflective Response

Answer the following question in the space provided:

Reflect on the story "The Migration of the Soul." List three interesting points that you learned and why you think they are interesting or important.

1.

2.

3.

Learning to Observe

“Learning to Observe, Read Sila, All-Important to Inuit” by Rachel Qitsualik-Tinsley

How was the weather behaving? That was always our primary concern upon rising from sleep.

“Go out and see the sila,” my father would instruct. We were to scan the horizon, practicing our powers of observation.

Was there anything unusual, out of place, not in keeping with the sila? What was the aspect of sila ? calm ? thunderous ? threatening?

What was the color of sila, gray, red or blue? The edge of sila, the horizon, what did it tell you? Was it dark? If so, a storm was on its way. Were the clouds white on gray, or gray on white, a critical difference. It was all-important to be able to read sila.

Sila and nuna (earth) determined your existence. It was no wonder the word sila also meant “wisdom.” A person with a “large sila” was wise.

You didn’t mess around with sila, she might determine your fate. While you stood at the floe edge, waiting in vain for the seal which never came, sila could cause the ice-pan upon which you stood to drift out to sea.

When sila was good, she was a real treat. There was plenty to eat, travel was a pleasure and the very sun seemed to smile down like a blessing from above. At such times, it seemed as though the nuna and sila were in harmony. And, witnessing them, you felt as though you were in harmony within your own soul.

At other times, the sila was treacherous. It played tricks on an unsuspecting mankind. The sila might start out calm and well then, like an injured friend, suddenly turn upon you. It could make you distrust your own senses by throwing mirages and all manner of wretched weather at you.

When sila was angry, there was no appeasing her. You had to make a personal decision. You could wait out her temper, miserable in your tent. You could don your waterproof boots, and boldly challenge the storm. It was always a gamble, a game whose odds only the oldest hunters had learned to play well.

As suddenly as it had started, the fury of sila could abate, leaving behind flowers glistening with fresh

Learning to Observe

drops of dew, shining like diamonds in clear light. The nuna felt refreshed. The wind was once again your friend.

When tales were told in the dark of winter, the teller would begin with the state of sila that day. "... The day was windy ..." "So much of what humanity did was dependent upon sila. Sila was with or against us that day.

Inuit looked to the heavens constantly, and to other cultures it might have seemed like Inuit were a tribe bent upon worshiping sila. But while in ways sila was akin to a sky-mother, nuna to an earth-father, Inuit thinking was not as concrete as that.

Sila and nuna did not possess exact genders or familial associations; they simply were what they were. And while nuna was typically friend, sila was both friend and foe. Earth was always stable and reliable.

One could tame earth to a degree, forcing one's will where needed. Sila was always chaotic. And thus did order and chaos continually revolve around one another, ever exchanging roles and levels of influence. And all be damned who stood in sila's way.

Even today, traditional Inuit wisdom maintains that the body has its own sila. Sila is the air and we who have our own air also have a part of sila -- a part of its life force.

Such wisdom also maintains that people who have undergone surgery or severe injury have a "disturbed sila."

This seems reminiscent of modern medicine's knowledge of electrolyte depletion, which hinders nervous functions. Or perhaps of trauma care's "golden hour," the precious hour within which the effects of shock must be reversed or nothing can save the patient.

In homeopathic medicine, increasingly acceptable in recent years, many healing arts are based upon the principle of aiding a patient through the manipulation of magnetic fields.

It would be interesting to find out what traditional references to an individual's "sila" were meant to encompass. Perhaps science still has a lot to learn from ancient wisdom, which at times only lacks the vocabulary possessed by science. One who is silatujuq, "endowed with a large sky," has wisdom. And one can never have too much of that.

Sila and Nuna

In the space below, describe the conditions of the Sila (sky) and Nuna (land) for each of the five days. Record if the weather conditions did or did not affect your daily routine or the activities in which you took part.

DAY	SILA	NUNA	ROUTINES/ACTIVITIES

Sila and Nuna

DAY	SILA	NUNA	ROUTINES/ACTIVITIES

Interview

Interviewer: _____

Interviewee: _____

Relationship: _____

INUIT TRADITIONAL BELIEFS

Possible Questions	Answers
Do you remember what traditional Inuit believed before Christianity came to the North? Can you share this with me?	
We are told there are many taboos that help direct behaviour. Do you remember the old taboos?	
Do you have any stories about shamans that you are willing to share?	
Do you think people should still live by traditional Inuit beliefs? Why or why not?	

Interview

SHAMANISM

Possible Questions	Answers
What is shamanism, or what is a shaman or <i>angakkuq</i> ?	
What role did shamans play in traditional Inuit culture?	
Have you heard any stories or had any personal encounters with a shaman?	
It is said that shamans worked as intermediaries between the human and spirit worlds. Was this true?	
Do you believe that everything in nature has a soul or spirit? Explain.	

Interview

TRADITIONAL INUIT RELATIONSHIP TO THE ENVIRONMENT

Possible Questions	Answers
What is the environment?	
Why is the environment important?	
How does the natural environment affect the lives of people living in different parts of Nunavut today?	
What role did the Nuna and Sila play in the lives of traditional Inuit communities?	
Was there a link between traditional Inuit beliefs and the environment?	

Mark Breakdown

	Mark Breakdown	Final Mark
Lesson 1: Reading for Meaning		
Topics of Study	1 mark / section of chart	/6
Prediciting	2 marks / section of chart	/6
Comprehension Questions	.5 / question	/13
New Words	3 marks / question	/18
Lesson 2: Character, Setting, and Plot		
Inferring	2 marks / passage	/12
Character Map	1 marks / box or oval	/10
Setting	Completion	/10
Plot Development	2 marks / section	/12
Reader's Theatre	See Rubric	
Panel Storytelling	Completion	/10
Visual Depctions.	Completion - 5 marks Creativity - 5 marks	/10
Lesson 3: Traditional Inuit Beliefs, Shamanism, and the Environment		
What Is a Soul?	2 marks / section	/6
Reflective Response	3 marks / section	/9
Sila and Nuna	4 marks / day	/20
Interview	Completion	/15
Final Mark		/157

Reader's Theatre Rubric

Category 1 Name: _____

Individual Marks	2 – Needs Improvement (25%)	4 – Fair (50%)	6 – Good (75%)	8 – Excellent (100%)	Score	Comments
Delivery	Learner had a lot of difficulty reading the script and did not use eye contact or props appropriately.	Learner read the script, but had little expression, gestures, eye contact, or did not use props appropriately.	Learner read the script with good expression, gestures, eye contact, and use of props.	Learner read the script with confidence and expression, and made gestures and good eye contact with the audience. Learner used props to add to the overall performance.		
Cooperation with Group	Learner did not work cooperatively with the group and could not agree on what to do. Learner did not share ideas or responsibilities and wasted time.	Learner worked cooperatively with the group in some aspects of the project but sometimes could not agree on what to do and wasted time.	Learner worked cooperatively with the group in most aspects of the project and shared most responsibilities and ideas. Learner was a good group member over all.	Learner worked cooperatively with the group in all aspects of the project and shared all responsibilities and ideas well. Learner was an integral member of the group.		

Category 2 Group Members: _____

Group Marks	2 – Needs Improvement (25%)	4 – Fair (50%)	6 – Good (75%)	8 – Excellent (100%)	Score	Comments
Delivery	Low level of active participation from majority of group members.	Moderate level of on task work or few of the group members actively participating.	Majority of group members on task and actively participating.	High level of active, on task participation from all group members.		

Total /20