

# A TEACHERS' GUIDE TO NIPÊHON / σV"▷³ / I WAIT

Written and illustrated by Caitlin Dale Nicholson

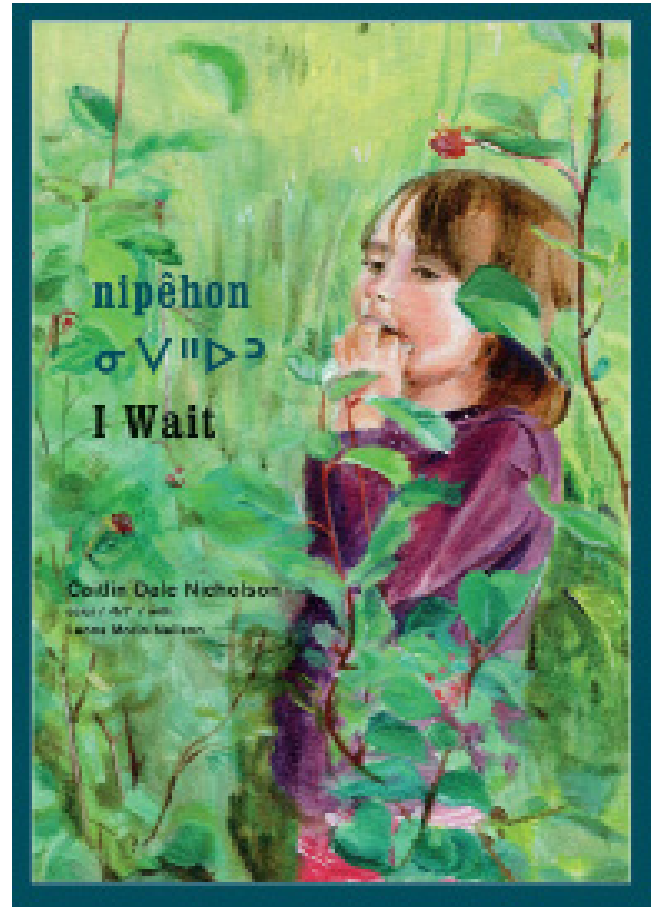
Translated by Leona Morin- Neilsen

## INTRODUCTION

A young child, her grandmother and mother are going out to pick wild yarrow. As Grandmother gets ready, the child and her mom wait. Grandmother leads the way to the field of blossoms, where they can finally start to pick ... only now they have to wait for Mom!

The simple story, written in Cree and English and accompanied by rich acrylic illustrations, shows the patience, love and humor involved as three generations accommodate one another on a family outing. *nipêhon / σV"▷³ / I Wait* was translated by Leona Morin-Neilson, who was the inspiration for the book.

This companion volume to *niwîcihâw / σΔ·ŀ"◁° / I Help* includes a recipe for yarrow tea, known for its refreshing and soothing effects.



**nipêhon / σV"▷³ / I Wait**

**Written and illustrated by  
Caitlin Dale Nicholson**

**Translated by Leona Morin-Neilson**

**JUVENILE FICTION**

**Reading Ages 4 to 7**

**9781554989140**

**Hardcover with jacket**



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## BEFORE READING

To increase students' oral language and written language skills, have students respond to any of the questions during discussions as a whole class, in small groups or in partners and then record their responses in a journal, report or other written format.

Cree is one of the largest language groups in Canada with dialects stretching across the entire country. See below for the languages mapped in Canada.

<http://www.creeculture.ca/content/cree-language-and-dialects>

### Cover Illustration

Looking at the cover of the book, pose the following questions:

- What do you see in the illustration?
- Who do you think is in this illustration?
- What do you think the person is doing?
- What season do you think this is? Why do you think that?
- What do you think the child is putting in their mouth? What clues do you see in the illustration that make you think that?

### Languages

Looking at the title, ask students if they know what it says. Write the title down on the board. Discuss how you might pronounce the words. Keep a vocabulary list running for the duration of the story for both Cree and English words.

### Picture Walk

Take a "picture walk" with students through the book. Discuss what you see in each of the illustrations (location, landscape, characters, activity, etc.).

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### Story Predictions

Looking at the title page inside the book (the highway), ask students to describe this illustration. They may not know the word (road or highway), so once they describe it, provide them with some possible names. Once they have described it, ask students to predict why this might be the title page. Possible questions to ask students: Why do you think the author chose this as the title page? Where do you think the road might be leading to? Who do you think might be using this road? How do you think they might be getting there?



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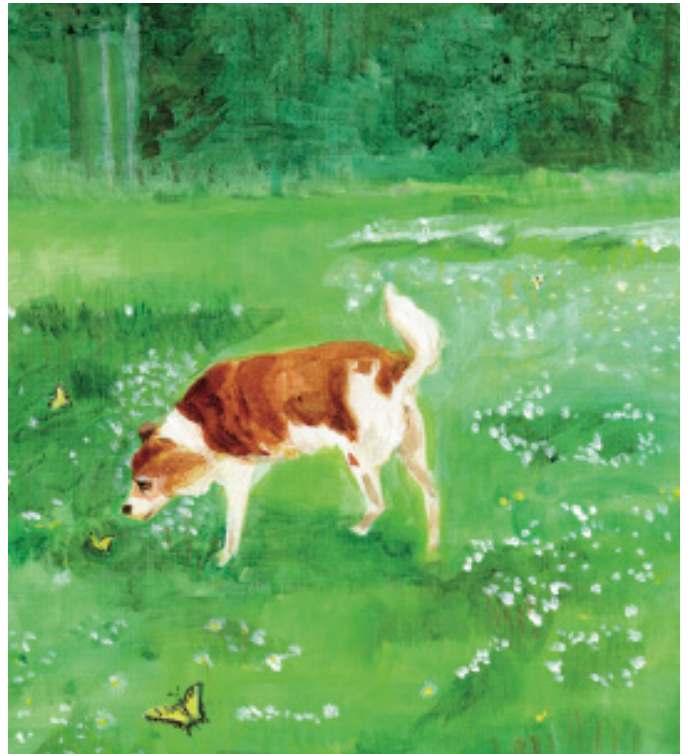
## DURING READING

### Getting Ready (Prediction-Inference)

The text says, "nôhkom mamanêw. ḡ"ḡḡ LLḡḡḡx Nôhkom gets ready." Ask students: Who do you think Nôhkom is? What do you think she is getting ready to do? What clues do you see in the illustration that make you think that?

Have students look at the illustration with the child, and ask them: What is the child waiting for? Why do you think the child is holding a paper bag? What do you think the mom is waiting for?

Once the characters begin walking, ask students: Where do you think they are walking to? What does Nôhkom have in her hands? What clues do you see in the illustrations that tell you about their setting and location?





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## AFTER READING

### Tell Your Story

Have students generate on a graphic organizer (create your own) a list of things that they like to do with a grandparent or an adult. Once they have created a list, give students time to describe each activity in short sentences in a draft (one per page). Have students exchange stories and read them with a partner to get feedback on their work. Ask students to illustrate the story in a booklet format and share these with the class when complete.

### Procedural Writing

Ask students to predict what the characters are going to do with the flowers and leaves they picked. You can tell them that the characters are picking wild yarrow and share the recipe at the back of the book. Read the recipe together.

Make tea or a drink with the class. Then create success criteria based on the essential elements of a recipe. Do a shared writing activity as a class, creating your own recipe to follow for a drink. This can be extended to other recipes and individual writing opportunities.

### Dedications and Acknowledgments

Writing is often a result of something that interests us and is done with the help of others. Refer to the peer editing that students engage in with their own writing. Authors often write dedications and acknowledgments in their finished books as a way to thank those who supported their time and writing. Turn to the back of the book and read through the dedications and acknowledgments of both the author/illustrator and translator. Examine the key messages (e.g., learning lessons from others, different generations of people working together, patience, harvesting herbs, family, etc.) and discuss with students.

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## CROSS-CURRICULAR CONNECTIONS

### Geography and Media Literacy Connections: Research and Mapping

Although it does not say where the story takes place, there are areas in the country where wild yarrow grows. With students, engage in an inquiry about yarrow – generate questions based on what they are interested in knowing about wild yarrow. Research some of these questions as a class or have students choose specific questions and research the answers individually. One of the follow-up activities could be mapping the regions where wild yarrow grows to see if it may be growing in your area. If it does, you may choose to have students look for it in the wilderness to draw or photograph it.

### Arts Connection: Painting

Using watercolors on paper or acrylic on canvas, teach students some of the principles of still-life painting. Have them look closely at the brush strokes used by the artist in the illustrations. Share with the class some painting techniques they can use with the art medium you choose. Bring in a plant for students to sketch and paint, encouraging them to consider the painting techniques you teach.



