



Saskatchewan Catholic Schools Curriculum Permeation

REVEALING
CHRIST
IN ALL WE TEACH

ENGLISH LANGUAGE ARTS 9

2012

“Revealing Christ In All We Teach”

A Curriculum Permeation initiative of the Saskatchewan Catholic School Boards Association

Introduction:

“The Gospel spirit should be evident in a Christian way of thought and life which permeates all facets of the educational climate. Prime responsibility for creating this unique Christian school climate rests with the teachers, as individuals and as a community.” (The Religious Dimension of Education in a Catholic School, 1988 #25 - 26.)

Teachers in Saskatchewan are mandated by the Ministry of Education to implement provincial curricula. Teachers in Saskatchewan Catholic Schools are further charged to utilize the “Revealing Christ in All We Teach” resources to permeate the Ministry curriculum with the Catholic world view.

Our Catholic schools seek to create a learning environment that reflects the identity and character of the Catholic Church. In each of our Catholic schools throughout Saskatchewan, we strive to become learning environments in which the uniqueness of our Catholic faith is expressed in all we do.

We believe that teaching in our Catholic schools is a ministry in which all are called to witness their faith. The teaching that occurs within our Catholic schools ought to reflect more than the content and objectives of the provincial curricula. In addition to these core fundamentals, we are called to infuse our Catholic beliefs and values in all subject areas.

In an ever-increasing secular world in which religious beliefs are dismissed, we must take up the challenge to see that the teaching of our Catholic values and beliefs are not limited to Religion and Christian Ethics classes alone, but are taught across the entire curricula. Our Catholic faith must permeate all subject areas! This undertaking is critical to the distinctiveness of Catholic education in Saskatchewan.

As Catholic educators, how do we permeate our Catholic teachings across the curricula? How do we, for example, discuss our church’s teachings on respect for the environment in science classes? How do we promote social justice in our studies of the humanities? How do we critique literary works through the eyes of our faith? In biology, how do we promote the sanctity of all human life, indeed, all of creation?

At the direction of the Saskatchewan Catholic School Boards Association, the following resource has been produced to assist teachers in the permeation of our Catholic faith across the curricula. A number of dedicated Catholic teachers in Saskatchewan have contributed to this resource by developing and sharing a variety of activities, lessons, and units for this purpose.

Please note: Teachers are invited to submit feedback and/or suggestions for additional faith permeation ideas to their Religious Education coordinator/consultant.

Gr. 9 English Language Arts Faith Permeation Essential Connections

Unit Theme: Exploring Loyalty, Love and Relationships

“Exploring Loyalty, Love, and Relationships,” is a *multi-genre inquiry and interdisciplinary unit* under the Personal and Philosophical context in the ELA curriculum. Specific outcomes are listed for each learning activity.

NOTE: All highlighted/shaded areas indicate faith permeation.

Catholic Faith Focus for Learning

“This is the path of charity, that is, of the love of God and neighbor. Charity is the greatest social commandment...it requires the practice of justice...and it inspires a life of self-giving.”
[Catechism of the Catholic Church (CCC) #1889]

Catholic Faith Big Ideas:

Students will understand that...

- Jesus’ unconditional love is our model for loving others. Christ died out of love for us; therefore, we are called to love as He does, even if it means being charitable to our enemies. A Christ-like love:
 1. is not just an emotion, it is also a decision
 2. desires what is best for others
 3. is understanding, generous, accepting, patient, and forgiving

[Canadian Conference of Catholic Bishops (CCCB), *Be With Me* (Year 9) Unit 4]

Catholic Faith Essential Skills

Students will:

- apply the Beatitude, “Blessed are the Peacemakers” to situations within literature studied
- demonstrate how love is in fact charity
- demonstrate an understanding of Christ-like love

Catholic Faith Essential Questions:

How can the apostle Paul state so boldly that among faith, hope, and love, “the greatest of these is love”?

Description of Culminating Assessment Task – Integrating Catholic Faith (end of unit)

Inquiry Project: “Love, Loyalty, and Exploring Relationships”

You will choose a person (historical/contemporary, living/dead) who has demonstrated to the world a Christ-like love by:

- choosing to serve others
- putting others first
- being accepting of others and himself/herself
- living a life of patience, generosity, and forgiveness
- demonstrating love in its truest form: charity to those who have acted against or persecuted him/her.

You will research the life of this individual, with emphasis on how his/her life has followed the above formula (note: this person may be of any faith background).

Unit Instruction Plan/Lesson Sequence

Lesson 1: Introduction (What is Love?)

Strands: writing, reading, speaking

Outcomes:

- CR 9.1b View, listen to, read, comprehend, and respond to a variety of texts that address identity (e.g., Exploring Loyalty, Love, and Relationships)
- CC 9.8b Write to describe (a description of a scene), to narrate (a personal essay), to explain and inform (a multi-paragraph letter), and to persuade (a letter to the editor).
- CC 9.5b Create and present a variety of visual and multimedia presentations including addressing various audiences for one proposal.

Procedures:

- In a chart, brainstorm all words and phrases which would fit under the categories: “Love is...” and “Love is not...”
- Share ideas as a class, compiling a list on the board.
- Discuss: Are there any words/phrases which could be (or are) under BOTH categories? How can this be possible?
- Discuss how the word “love” is used on a daily basis in our communications with others (Give examples)
- Think of a movie you have seen recently. In a paragraph, briefly describe how love is portrayed/defined in the movie. Share with class.
- **Read 1 Corinthians 13:4-7.**
 - Create a new chart according to how St. Paul would define love.
 - How does his definition compare to yours? How does St. Paul’s definition compare to the movie portrayal?

Resources: Bible

Lesson 2: Savitri and Satyavan

Strands: reading, writing, viewing, speaking

Outcomes:

- CR 9.1b View, listen to, read, comprehend, and respond to a variety of texts that address identity (e.g., Exploring Loyalty, Love, and Relationships)
- CR 9.2b Select and use appropriate strategies to construct meaning before (e.g., formulating focus questions), during (e.g., adjusting rate to the specific purpose and difficulty of the text), and after (e.g., analyzing and evaluating) viewing, listening, and reading.
- CR 9.4b View and demonstrate comprehension of visual and multimedia texts to synthesize and summarize ideas from multiple visual and multimedia sources.
- CR 9.6b Read and demonstrate comprehension and interpretation of grade-level appropriate texts including traditional and contemporary prose fiction, poetry, and plays from First Nations, Métis, and other cultures to develop an insightful interpretation and response.
- CC 9.8b Write to describe (a description of a scene), to narrate (a personal essay), to explain and inform (a multi-paragraph letter), and to persuade (a letter to the editor).

Procedures:

- Group discussion: Great love stories often involve great sacrifice. What stories or movies can you think of with this theme?
- Read the short story, “Savitri and Satyavan” (pp. 181- 186 in Crossroads 9 anthology)
 - Examine the accompanying illustration on pp. 182-183.
 - What part of the illustration is your eye drawn to?
 - What part of the story is represented by the illustration?
 - What additional information does the illustration give?
- Discussion questions:
 - What does this story teach us about resolving conflict?
 - List the main characters of the story and explain what is the central motivation of each.
 - Look at St. Paul’s version of love. What parts of his definition fit the actions/decisions of Savitri?
 - This story is about sacrifice. How does it compare to the sacrifice of Christ?
- Select ONE conflict that Savitri had to deal with. Come up with TWO alternate decisions she could have made. In a narrative paragraph, rewrite what would have happened if she had chosen one of these alternates.

Resources: Crossroads 9

Lesson 3: All

Strands: speaking, viewing, reading, writing, representing

Outcomes:

- CR 9.1b View, listen to, read, comprehend, and respond to a variety of texts that address identity (e.g., Exploring Loyalty, Love, and Relationships)
- CR 9.4b View and demonstrate comprehension of visual and multimedia texts to synthesize and summarize ideas from multiple visual and multimedia sources.
- CC 9.6b Use oral language to interact purposefully, confidently, and appropriately in a variety of situations including participating in one-to-one, small group, and large group discussions (e.g., prompting and supporting others, solving problems, resolving conflicts, building consensus, articulating and explaining personal viewpoint, discussing preferences, speaking to extend current understanding, and celebrating special events and accomplishments).
- CR 9.3b Use pragmatic (e.g., language suitable for intended audience), textual (e.g., author's thesis or argument, how author organized text to achieve unity, coherence, and effect), syntactic (e.g., parallel structures), semantic/lexical/morphological (e.g., connotation and denotation), graphophonetic (e.g., common spellings and variants for effect or dialect), and other cues (e.g., fonts, colour) to construct and to confirm meaning.
- CC 9.1b Create various visual, multimedia, oral, and written texts that explore identity (e.g., Exploring Loyalty, Love, and Relationships)

Procedures:

- Pre-reading discussion:
 - How do family relationships change as you get older?
 - The Catechism of the Catholic Church states: "As they grow up, children should continue to respect their parents. They should anticipate their wishes, willingly seek their advice, and accept their just admonitions. Obedience toward parents ceases with the emancipation of the children; not so respect, which is always owed to them." (CCC #2217). Respond.
 - Look at the picture on p. 118 and make some predictions regarding the poem's tone.
- Read Leona Gom's poem, "All" (page 118 in Sightlines 9 anthology)
 - Discussion questions:
 - What "breaks the ice" for the family?
 - What simile does the poet use? Explain how the comparison creates an image for the reader.
- Using images and words, create a collage titled "The Portrait of my Family"

Resources: Sightlines 9

Lesson 4: Instructions to My Mother

Strands: reading, speaking, writing

Outcomes:

- CC 9.6b Read and demonstrate comprehension and interpretation of grade-level appropriate texts including traditional and contemporary prose fiction, poetry, and plays from First Nations, Métis, and other cultures to develop an insightful interpretation and response.
- CR 9.2b Select and use appropriate strategies to construct meaning before (e.g., formulating focus questions), during (e.g., adjusting rate to the specific purpose and difficulty of the text), and after (e.g., analyzing and evaluating) viewing, listening, and reading.
- CC 9.3b Select and use appropriate strategies to communicate meaning before (e.g., considering and valuing own observations, experiences, ideas, and opinions as sources for ideas), during (e.g., shaping and reshaping drafts with audience and purpose in mind), and after (e.g., ensuring that all parts support the main idea or thesis) speaking, writing, and other representing activities.
- CC 9.7b Use oral language intentionally to express a range of information and ideas in formal and informal situations including dramatic readings of poems, monologues, scenes from plays, and stories and presenting reasoned arguments of opposing viewpoints.
- CC 9.9b Experiment with a variety of text forms (e.g., debates, meetings, presentations to unfamiliar audiences, poetry, précis, short script, advice column, video documentary, comic strip) and techniques (e.g., tone, persona, point of view, imagery, dialogue, figurative language).

Procedures:

- Pre-reading exercise:
 - Using a dictionary, compile a list of definitions of the word *charity*.
 - Explain how charity applies to the roles of a parent.
- Read Marilyn Dumont’s poem, “Instructions to My Mother” (p. 126 in Sightlines 9 anthology)
 - While reading, show in a graphic organizer the contrast between what the mother does and what the daughter wants her to do.
- Compare this poem to “All”. How are the relationships between the narrators and their families different? In a paragraph, compare the relationships in both poems.
- The Catechism of the Catholic Church also sets guidelines for the duties of parents. It states: “Parents must regard their children as *children of God* and respect them as *human persons*. Showing themselves obedient to the will of the Father in heaven, they educate their children to fulfill God’s law.” (CCC #2222)
 - Define discipline.
 - Discuss how this statement encourages the loving discipline of children by their parents.
- Write the poem from the perspective of a boy giving instructions to his father. Share. Discuss how fathers and sons interact differently from mothers and daughters.

- Write the poem from the perspective of a mother/father giving instructions to a child. Share.

Resources: Dictionary, Sightlines 9

Lesson 5: Zits

Strands: viewing, listening, writing

Outcomes:

- AR 9.2b Assess own and others' work for clarity, correctness, and impact.
- CC 9.6b Use oral language to interact purposefully, confidently, and appropriately in a variety of situations including participating in one-to-one, small group, and large group discussions (e.g., prompting and supporting others, solving problems, resolving conflicts, building consensus, articulating and explaining personal viewpoint, discussing preferences, speaking to extend current understanding, and celebrating special events and accomplishments).
- CC 9.3b Select and use appropriate strategies to communicate meaning before (e.g., considering and valuing own observations, experiences, ideas, and opinions as sources for ideas), during (e.g., shaping and reshaping drafts with audience and purpose in mind), and after (e.g., ensuring that all parts support the main idea or thesis) speaking, writing, and other representing activities.
- CR 9.4b View and demonstrate comprehension of visual and multimedia texts to synthesize and summarize ideas from multiple visual and multimedia sources.

Procedures:

- Pre-reading exercise (suggested):
 - Watch the Veggie Tales video, Duke and the Great Pie War (episode #1--"Babysitter in De-Nile"). [Laura Carrot portrays Miriam, a big (and little) sister in Egypt who wonders why people in the village refuse to acknowledge that her new baby brother Moses is a boy. She is forced to look after the baby because her parents and elder brother Aaron are working in the brickyards. She finds babysitting tougher than she thought and complains about her plight. But when Aaron is almost run down by a chariot, she learns the value of family.]
 - Discussion: What is the central theme of this video? How does it relate to the theme of this unit?
 - What are some of the other family groups you are a part of? (parish, sports, school, etc.) How are these important to you?
 - Before viewing the Zits comic strips, introduce the title of the series and look at some background of the creators. Judging by the title of the strip, what could be a topic he deals with?
- View the three Zits comics (pp. 58-59 in Crossroads 9 anthology)
 - Who do you think is the intended audience of these comics?
 - Citing evidence from the strips, describe the creators' **tone** towards:
 - Jeremy Duncan

- His Mother
- His Father
- RAFT activity: Choose a **Role**, an **Audience**, and a **Format** in which to deal with the **Topic** of adolescence. Use peer editing and drafting to create final products.

Resources: Veggie Tales' Duke and the Great Pie War, Crossroads 9

Lesson 6: Golden Girl

Strands: reading, writing, speaking

Outcomes:

- CC 9.1b View, listen to, read, comprehend, and respond to a variety of texts that address identity (e.g., Exploring Loyalty, Love, and Relationships)
- CR 9.2b Select and use appropriate strategies to construct meaning before (e.g., formulating focus questions), during (e.g., adjusting rate to the specific purpose and difficulty of the text), and after (e.g., analyzing and evaluating) viewing, listening, and reading.
- CR 9.3b Use pragmatic (e.g., language suitable for intended audience), textual (e.g., author's thesis or argument, how author organized text to achieve unity, coherence, and effect), syntactic (e.g., parallel structures), semantic/lexical/morphological (e.g., connotation and denotation), graphophonic (e.g., common spellings and variants for effect or dialect), and other cues (e.g., fonts, colour) to construct and to confirm meaning.
- CC 9.7b Use oral language intentionally to express a range of information and ideas in formal and informal situations including dramatic readings of poems, monologues, scenes from plays, and stories and presenting reasoned arguments of opposing viewpoints.

Procedures:

- Brainstorm a list of qualities or characteristics that you look for in your friends.
 - Share as a large group
 - Question for thought: do YOU meet all of the criteria which you expect from your friends?
- Point of View -- First Person vs. Third Person. List and discuss the advantages/disadvantages of each, the purposes of each, etc.
- The Book of Leviticus in the Old Testament was written thousands of years ago. Here is a quote from Leviticus chapter 19, verse 18: "You shall not take vengeance or bear a grudge against any of your people, but you shall love your neighbour as yourself..." Does it sound familiar? (Matthew 5: 38-48) Keep this quote in mind as we read "Golden Girl."
- Read "Golden Girl" (pp. 78-92 in Sightlines 9 anthology)
 - What makes everyone think Anna is exceptional?
 - Who is Mr. McCallum?
 - Why is Donna more interested in Michael than Doug?
- List the main characters. For each, argue whether he/she has followed the guidance from the Book of Leviticus.

- Select a 100-word excerpt from the story and rewrite it in third person (limited or omniscient) point of view.

Resources: Bible, Sightlines 9

Lesson 7: Acceptance

Strands: speaking, listening, representing

Outcomes:

- CR 9.2b Select and use appropriate strategies to construct meaning before (e.g., formulating focus questions), during (e.g., adjusting rate to the specific purpose and difficulty of the text), and after (e.g., analyzing and evaluating) viewing, listening, and reading.
- CR 9.3b Use pragmatic (e.g., language suitable for intended audience), textual (e.g., author’s thesis or argument, how author organized text to achieve unity, coherence, and effect), syntactic (e.g., parallel structures), semantic/lexical/morphological (e.g., connotation and denotation), graphophonetic (e.g., common spellings and variants for effect or dialect), and other cues (e.g., fonts, colour) to construct and to confirm meaning.
- CR 9.5b Listen purposefully to understand, analyze, and evaluate oral information and ideas from a range of texts including directions and train of thought, main points, and presentation techniques.
- CC 9.1b Create various visual, multimedia, oral, and written texts that explore identity (e.g., Exploring Loyalty, Love, and Relationships)
- CC 9.9b Experiment with a variety of text forms (e.g., debates, meetings, presentations to unfamiliar audiences, poetry, précis, short script, advice column, video documentary, comic strip) and techniques (e.g., tone, persona, point of view, imagery, dialogue, figurative language).

Procedures:

- Class discussion: How important is it for you to fit in? What do you do on a daily basis to fit in? How far would you go?
 - Write the first two lines of the story “Acceptance” (p. 33, Crossroads 9) on the board. In small groups, students will make predictions about who Sandy is and what her situation might be.
 - Read the next two lines out loud for the groups. They will confirm or adjust their predictions. Repeat for line 5, line 6, and then lines 7 & 8.
 - Think about the different “groups” in your school. List as many as you can and come up with the traits which separate each group.
- When He gives us the Beatitudes, Jesus says, “Blessed are the peacemakers, for they will be called children of God.” (Matthew 5:9). Jesus is referring to people who have strong assertiveness skills. They are neither passive nor aggressive. They know how to express their own wishes and needs clearly. They also know how to listen carefully to the wishes and needs of others. A true peacemaker is able with God’s help to change themselves so

that their relationships are life-giving. (CCCB, *Be With Me*, Unit 4). How is Sandy a peacemaker?

- Design a poster which advertises the *importance of being true to yourself*. Keep the following in mind as you create your poster:
 - Your audience--what images appeal to your target group?
 - Your tone
 - Draw a rough sketch of your poster beforehand
 - Create a slogan

Resources: Crossroads 9

Lesson 8: On the Sidewalk Bleeding

Strands: reading, speaking, writing

Outcomes:

- CR 9.1b View, listen to, read, comprehend, and respond to a variety of texts that address identity (e.g., Exploring Loyalty, Love, and Relationships)
- CR 9.2b Select and use appropriate strategies to construct meaning before (e.g., formulating focus questions), during (e.g., adjusting rate to the specific purpose and difficulty of the text), and after (e.g., analyzing and evaluating) viewing, listening, and reading.
- CC 9.6b Use oral language to interact purposefully, confidently, and appropriately in a variety of situations including participating in one-to-one, small group, and large group discussions (e.g., prompting and supporting others, solving problems, resolving conflicts, building consensus, articulating and explaining personal viewpoint, discussing preferences, speaking to extend current understanding, and celebrating special events and accomplishments).
- CC 9.9b Experiment with a variety of text forms (e.g., debates, meetings, presentations to unfamiliar audiences, poetry, précis, short script, advice column, video documentary, comic strip) and techniques (e.g., tone, persona, point of view, imagery, dialogue, figurative language).

Procedures:

- Read “On The Sidewalk Bleeding” by Evan Hunter (pp. 35-42 in Crossroads 9 anthology)
- Discussion questions:
 - Why don't any of the people who find Andy help him?
 - What are the reasons for Andy joining a gang in the first place? Which ones do you agree with?
 - Why does Andy take off his jacket?
 - Explain how the officer's comment at the end reflects the views of society.
 - How is this story similar to “Acceptance?”
- In the Gospel of Matthew, Jesus tells His disciples, “Truly I tell you, just as you did it to one of the least of these who are members of my family, you did it to me.” (25:40)

- Explain fully how Jesus' words apply to the characters (and their actions) in the story.
- What would a peacemaker do when coming across Andy?
- Compose a newspaper article which reports on the events surrounding Andy's death. Include eyewitness accounts from those who came into contact with him (follow guidelines listed on p. 43 of Crossroads 9 anthology).

Resources: Crossroads 9

Lesson 9: The Masks of Love

Strands: speaking, writing, reading

Outcomes:

- CC 9.6b Use oral language to interact purposefully, confidently, and appropriately in a variety of situations including participating in one-to-one, small group, and large group discussions (e.g., prompting and supporting others, solving problems, resolving conflicts, building consensus, articulating and explaining personal viewpoint, discussing preferences, speaking to extend current understanding, and celebrating special events and accomplishments).
- CC 9.8b Write to describe (a description of a scene), to narrate (a personal essay), to explain and inform (a multi-paragraph letter), and to persuade (a letter to the editor).
- CR 9.1b View, listen to, read, comprehend, and respond to a variety of texts that address identity (e.g., Exploring Loyalty, Love, and Relationships)
- CR 9.3b Use pragmatic (e.g., language suitable for intended audience), textual (e.g., author's thesis or argument, how author organized text to achieve unity, coherence, and effect), syntactic (e.g., parallel structures), semantic/lexical/morphological (e.g., connotation and denotation), graphophonic (e.g., common spellings and variants for effect or dialect), and other cues (e.g., fonts, colour) to construct and to confirm meaning.
- CC 9.9b Experiment with a variety of text forms (e.g., debates, meetings, presentations to unfamiliar audiences, poetry, précis, short script, advice column, video documentary, comic strip) and techniques (e.g., tone, persona, point of view, imagery, dialogue, figurative language).

Procedures:

- Does love make us crazy? Give specific examples you have seen/experienced/heard about.
- Is it possible for teenagers to be truly in love?
- "Life has taught us that love does not consist in gazing at each other but in looking outward in the same direction." - Antoine de Saint-Exupery. Would Antoine agree with Nowlan? In what direction should a deep and loving relationship be looking? (eg. inviting God into the relationship)
- In a persuasive paragraph, respond to the following statement: "Love is not just an emotion. Love is willed. Mature love is a call to action that does what is good for others." (CCCB, *Be With Me*, Unit 4)

- [A good resource for teachers is the book, *How Far Can We Go?* By Leah Perrault and Brett Salkeld. There is some good discussion on the five intimacies of love.]
- Read Alden Nowlan’s poem, “The Masks of Love” (p. 117 in Sightlines 9 anthology)
 - Was it raining? How do you know?
 - Who do you think “they” are? Why does the speaker need to be careful how he answers?
- Describe what Nowlan is doing with *metaphor* in the poem’s title.
- This is a lyric poem, written in simple language. The poem appears to be about an ordinary event, but it expresses a moment of intense emotion for the speaker. Think of a moment that meant a great deal to you, but appeared ordinary to others. Write a short lyric poem about that moment.

Resources: Sightlines 9

Lesson 10: Crosswords

Strands: writing, speaking, reading, listening

Outcomes:

- CC 9.7b Use oral language intentionally to express a range of information and ideas in formal and informal situations including dramatic readings of poems, monologues, scenes from plays, and stories and presenting reasoned arguments of opposing viewpoints.
- CC 9.9b Experiment with a variety of text forms (e.g., debates, meetings, presentations to unfamiliar audiences, poetry, précis, short script, advice column, video documentary, comic strip) and techniques (e.g., tone, persona, point of view, imagery, dialogue, figurative language).
- CR 9.1b View, listen to, read, comprehend, and respond to a variety of texts that address identity (e.g., Exploring Loyalty, Love, and Relationships)
- CR 9.5b Listen purposefully to understand, analyze, and evaluate oral information and ideas from a range of texts including directions and train of thought, main points, and presentation techniques.
- AR 9.2b Assess own and others’ work for clarity, correctness, and impact.

Procedures:

- Pre-reading: “The Wall of Anger” Cover the board with newsprint and have students write (in different sizes and colours) words that they might use to indicate anger. Discuss the resulting wall of nastiness--how many are verbs? adjectives?
- Have students silently read Gina Douthwaite’s “Crosswords” (p. 109 in Sightlines 9 anthology)
 - Is the poem’s presentation effective? Why/why not?
 - Explain how the end is different from the rest of the poem.
 - How is Douthwaite’s poem applicable to the quote which deals with love being a choice, not an emotion?
- Create your own crossword-style poem based on one of the following themes: friendship, family, love, loneliness

- In groups, organize a choral reading of the poem. Decide on how the words should be said (in what order, by whom). Present readings to the rest of the class. Groups will evaluate each presentation (see rubric in Appendix A).

Resources: Sightlines 9

Lesson 11: Sir Gawain and the Loathly Lady

Strands: speaking, writing, reading, viewing

Outcomes:

- CR 9.1b View, listen to, read, comprehend, and respond to a variety of texts that address identity (e.g., Exploring Loyalty, Love, and Relationships)
- CR 9.2b Select and use appropriate strategies to construct meaning before (e.g., formulating focus questions), during (e.g., adjusting rate to the specific purpose and difficulty of the text), and after (e.g., analyzing and evaluating) viewing, listening, and reading.
- CR 9.4b View and demonstrate comprehension of visual and multimedia texts to synthesize and summarize ideas from multiple visual and multimedia sources.
- CC 9.6b Use oral language to interact purposefully, confidently, and appropriately in a variety of situations including participating in one-to-one, small group, and large group discussions (e.g., prompting and supporting others, solving problems, resolving conflicts, building consensus, articulating and explaining personal viewpoint, discussing preferences, speaking to extend current understanding, and celebrating special events and accomplishments).
- CC 9.8b Write to describe (a description of a scene), to narrate (a personal essay), to explain and inform (a multi-paragraph letter), and to persuade (a letter to the editor).

Procedures:

Pre-reading discussion:

- Ask students to share all they know about King Arthur.
- 1 What are the qualities of a knight?
 - 2 Read Selina Hastings' "Sir Gawain and the Loathly Lady" (pp. 176-181 in Sightlines 9 anthology)
 - 3 Pause at the following points and have students work with a partner to predict what will happen next:
 - "his challenger was no ordinary foe." (p.177)
 - "None could agree." (p. 177)
 - "Now for your side of the bargain." (p. 178)
 - "the knights sat still as statues, hardly able to believe their eyes." (p. 179)
 - "Shuddering with horror he slowly turned his head." (p. 180)
 - "You must choose whichever you prefer." (p. 181)
 4. How does the setting contribute to the mood of the story? Give an example.
 5. What do we learn about love from this story?

6. Student response to the following statement: In this story, women are portrayed in a negative way.
7. Read the story of the Annunciation to Mary in Luke 1: 26-38.
 - How is Mary's "yes" to the Angel Gabriel similar to Sir Gawain's willingness to save King Arthur?
 - How do you understand God's gift of free will to you?
 - Does this cause us to look at Mary as a woman in a negative way?

Resources: Sightlines 9

Lesson 12: To Christine

Strands: representing, speaking, reading, writing

Outcomes:

- CC 9.6b Use oral language to interact purposefully, confidently, and appropriately in a variety of situations including participating in one-to-one, small group, and large group discussions (e.g., prompting and supporting others, solving problems, resolving conflicts, building consensus, articulating and explaining personal viewpoint, discussing preferences, speaking to extend current understanding, and celebrating special events and accomplishments).
- CC 9.1b Create various visual, multimedia, oral, and written texts that explore identity (e.g., Exploring Loyalty, Love, and Relationships)
- CR 9.1b View, listen to, read, comprehend, and respond to a variety of texts that address identity (e.g., Exploring Loyalty, Love, and Relationships)
- CR 9.2b Select and use appropriate strategies to construct meaning before (e.g., formulating focus questions), during (e.g., adjusting rate to the specific purpose and difficulty of the text), and after (e.g., analyzing and evaluating) viewing, listening, and reading.
- CR 9.3b Use pragmatic (e.g., language suitable for intended audience), textual (e.g., author's thesis or argument, how author organized text to achieve unity, coherence, and effect), syntactic (e.g., parallel structures), semantic/lexical/morphological (e.g., connotation and denotation), graphophonic (e.g., common spellings and variants for effect or dialect), and other cues (e.g., fonts, colour) to construct and to confirm meaning.

Procedures:

- Have students clip images from magazines depicting popular culture's version of the "perfect" man or woman. Share with the class and describe how each example misleads the youth of today.
- Read Susan Forde's poem, "To Christine" (p. 146 in Sightlines 9 anthology)
 - List examples of insecurities felt by many girls (use the poem as reference)
 - Who do you suppose the speaker is?
 - Who/What is the speaker's antagonist?
 - What is the speaker's message to Christine?
 - Explain how the speaker is showing Christine true charity.

- The way the speaker speaks to Christine alludes to the way God speaks to us, His beloved children. Using a Bible (or openbible.info, or biblegateway.com, or devotions.net), find a passage which speaks to us the same way Christine is spoken to. (possible search words: beloved of God, child of God, self-image, precious, etc.)
- “Where to from here?” The poem ends with an “I wish” statement. If we are in the speaker’s shoes, what does God call us to do for Christine? Discuss.
- Suppose God has written a similar poem/letter with your name on it. Compose His version to you.

Resources: Bible, Sightlines 9

END OF UNIT EVALUATION

Inquiry Project: “Love, Loyalty, and Exploring Relationships”

You will choose a person (historical/contemporary, living/dead) who has demonstrated to the world a Christ-like love by:

- choosing to serve others
- putting others first
- being accepting of others and himself/herself
- living a life of patience, generosity, and forgiveness
- demonstrating love in its truest form: charity to those who have acted against or persecuted him/her.

You will research the life of this individual, with emphasis on how his/her life has followed the above formula (note: this person may be of any faith background).

You will be responsible for TWO items:

1. **Expository Essay** on the life of the individual. You will be expected to use skeletons, drafts, and peer editors. [see rubric – Appendix B] You will be reading your essay to the class, accompanied by item #2.
2. **Multimedia Presentation.** This will accompany your expository essay as you read it. Your multimedia presentation must include relevant images, words, and video which enforce the key points of your essay. [see rubric – Appendix C] Note: your presentation has time constraints--see rubric for details.

Outcomes:

- CC 9.2b Create and present an individual researched inquiry project related to a topic, theme, or issue studied in English language arts.
- CC 9.8b Write to describe (a description of a scene), to narrate (a personal essay), to explain and inform (a multi-paragraph letter), and to persuade (a letter to the editor).
- CC 9.6b Use oral language to interact purposefully, confidently, and appropriately in a variety of situations including participating in one-to-one, small group, and large group

discussions (e.g., prompting and supporting others, solving problems, resolving conflicts, building consensus, articulating and explaining personal viewpoint, discussing preferences, speaking to extend current understanding, and celebrating special events and accomplishments).

- CC 9.4b Use pragmatic (e.g., inclusive language that supports people across cultures, genders, ages, and abilities), textual (e.g., strong leads, coherent body, and effective endings), syntactic (e.g., subordination to show more precisely the relationships between ideas), semantic/lexical/morphological (e.g., both the denotative and connotative meaning of words), graphophonic (e.g., knowledge of spelling patterns and rules to identify, analyze, and correct spelling errors), and other cues (e.g., combine print and visuals to enhance presentations) to construct and to communicate meaning.
- CC 9.1b Create various visual, multimedia, oral, and written texts that explore identity (e.g., Exploring Loyalty, Love, and Relationships)
- CC 9.5b Create and present a variety of visual and multimedia presentations including addressing various audiences for one proposal.
- CR 9.4b View and demonstrate comprehension of visual and multimedia texts to synthesize and summarize ideas from multiple visual and multimedia sources.
- AR 9.2b Assess own and others' work for clarity, correctness, and impact.

Appendix A

Choral Reading Rubric

Choral Reading Group

members: _____

Clarity (precision, volume, diction) 1 2 3 4 5

Audience (eye contact, gestures) 1 2 3 4 5

Preparation (everyone involved, rehearsed) 1 2 3 4 5

Creativity (props, costumes, voice expression) 1 2 3 4 5

Unison Speaking (clear, not mumbled) 1 2 3 4 5

Appendix B

	4	3	2	1	Score
Introduction and Thesis Statement	The introduction includes a hook and transitions to the thesis statement. The thesis clearly states the theme, and lists main points.	The introduction includes a hook, transitions to the thesis statement, and is mostly effective. The thesis is included but may need extra attention.	A hook is present though not followed by important information. The introduction is recognizable, but poorly organized. The thesis statement outlines some of the main points to be discussed.	A hook is missing or weak and important information is absent. The introduction is recognizable but no thesis statement is provided.	
Body Paragraphs and Organization	Examples and support are provided in a logical order that makes it easy and interesting to follow the author's train of thought. Each body paragraph has a well-written and appropriate topic sentence as well as concluding sentence.	Examples and support are provided in a fairly logical order that makes it reasonably easy to follow the author's train of thought. Each body paragraph has an appropriate topic sentence as well as concluding sentence.	A few of the support details or examples are not in an expected or logical order, distracting the reader and making the essay seem a little confusing. Each body paragraph has a topic sentence and concluding sentence.	Many of the support details or examples are not in an expected or logical order, distracting the reader and making the essay seem very confusing. Topic sentences may not be included for some/all of the body paragraphs.	
Conclusion	The conclusion is strong and leaves the reader solidly understanding the writer's position. An smooth and	The conclusion is recognizable and fairly smooth to read. The author's thesis is restated.	The conclusion is recognizable, but not smooth. The author's thesis is restated within the closing paragraph.	The thesis is not restated or is found in the same wording as the introduction. The essay is not summed	

	effective restatement of the thesis is included.			up.	
Pragmatic	Essay demonstrates formal, inclusive language throughout, with appropriate point of view and tone.	Language is inclusive, formal, and uses correct point of view. Tone is inconsistent.	Language shows inconsistencies in formality and/or inclusivity, as well as point of view.	Essay does not demonstrate knowledge of inclusive language, point of view, or tone.	
Syntactical	Sentences are complete, on topic and interesting; they use proper punctuation, varied sentence beginnings, and strong examples of subordinate conjunctions.	Sentences use proper punctuation, varied sentence beginnings, and examples of subordinate conjunctions.	Essay contains some issues with punctuation. Sentences lack unique beginnings. Many sentences are simple in structure.	Sentences do not contain proper punctuation, nor do they demonstrate a use of proper coordination.	
Semantic / Lexical	Essay has virtually no word usage or (Canadian) spelling errors.	Essay has some word usage or (Canadian) spelling errors.	Essay has several word usage or (Canadian) spelling errors.	Word usage and spelling errors are detrimental to essay.	
Process [AR9.1k]	Research is very thorough. Skeleton and drafts show editing and revision.	Research is well-developed. Skeleton and drafts show editing and revision.	Research is minimal. Skeleton and drafts show some editing and revision.	Research is minimal. Skeleton and drafts show little or no editing and revision.	

Appendix C

<i>Component</i>	<i>4</i>	<i>3</i>	<i>2</i>	<i>1</i>
EYE CONTACT [CC9.4b]	Holds attention of entire audience with the use of direct eye contact, seldom looking at notes.	Consistent use of direct eye contact, but focuses more on notes.	Displays minimal eye contact with audience while reading mostly from notes.	No eye contact with audience, as entire report is read from notes.
VOLUME [CC9.6k]	All audience members are able to hear the presentation with ease.	Most audience members are able to hear the presentation.	Audience members have difficulty hearing the presentation.	Presentation is too quiet for the majority of the audience to hear.
PACE [CC9.6k]	Pace is relaxed, not rushed. Audience is able to follow easily. All information is given within 10-15 minutes.	Pace is slightly rushed, though the audience is able to decipher most information. All information is given within 10-15 minutes.	Pace varies (is either rushed or too slow). Audience has difficulty following.	Pace is too varied, resulting in speaker mistakes/several periods of silence and little interest for the audience.
PRONUNCIATION [CC9.4b]	Presenter uses a clear voice and correct, precise pronunciation.	Presenter uses a clear voice and pronounces most words correctly.	Presenter's voice is not clear and many words are mispronounced.	Presenter's voice is not clear and most words are mispronounced.
ORGANIZATION [CC9.1b] [CC9.6h]	Presentation is easy to follow; slides contain information parallel to essay, use appropriate text/graphic features, and have smooth transitions.	Presentation contains slides with appropriate text/graphic features and suitable transitions. Some slides might not be parallel to essay.	Presentation is difficult to follow; several slides are not parallel to essay. Some slides lack appropriate text/graphic features. Transitions are not smooth.	Presentation shows no organization. Slides appear to independent of the essay. Most slides lack appropriate text/graphic features. Transitions are choppy.
VISUAL (Pictures) [CC9.5de] [CR9.4bc]	Pictures are clear and act as relevant sources of information, helping the audience understand the information fully.	Pictures are an adequate addition to the information presented.	Pictures are poor in quality but have some relevance to the information presented.	Pictures have no relevance to the information presented.
VISUAL (Text) [CR9.4cd]	Text is clear, interesting and acts as a relevant source of information, helping the audience to understand. Format of text is pleasing to the eye and easy for audience to read.	Text acts as a relevant source of information, helping the audience to understand. Format of text allows audience to read easily.	Text is either lacking or overused, making the presentation difficult to follow. Format of text shows some promise.	Text is an element lacking in the presentation / Text overwhelms the presentation. Audience cannot follow the textual element of the presentation.
AUDIO-VISUAL (Videos) [CC9.5de] [CR9.4bc]	Videos are clear and act as relevant sources of information, helping the audience understand the information fully.	Videos are an adequate addition to the information presented.	Videos are poor in quality but have some relevance to the information presented.	Videos have no relevance to the information presented.
Total: /32	Comments:			

Teacher Catholic Faith Integrations Reflections
What have I learned about teaching this unit?

Subject: Gr. 9 ELA

Unit: Love, Loyalty, and Exploring Relationships

What permeation ideas worked well in this unit?

How well did the permeation prompts engage the students?

Describe how the faith permeation prompts helped your students to grow in understanding the Catholic faith.

As a teacher, describe how the faith permeation prompts helped you to grow in understanding the Catholic faith.

It would have been good to have...

If I adapted / modified this unit I would...

General Comments:

Gr. 9 English Language Arts Faith Permeation Essential Connections

Unit Theme: Conflicts, Challenges, Issues, and Doing the Right Thing

“Conflicts, Challenges, Issues, and Doing the Right Thing, is a *multi-genre inquiry and interdisciplinary unit* under the Social, Cultural and Historical Context. Specific outcomes are listed for each learning activity.

NOTE: All highlighted/shaded areas indicate faith permeation.

Catholic Faith Focus for Learning:

Learning about beliefs and values through *Christian/catholic/cultural* stories

Catholic Faith Big Ideas:

Students will understand that...

- Jesus’ teachings continue on through the stories of the bible.
- Storytelling is a way of passing on historical and spiritual lessons of a culture or religion.
- God’s truth is revealed in Scripture and in creation, but above all in Jesus.

Catholic Faith Essential Skills:

Students will:

- Compare the similarities and differences between the catholic story of creation and other cultural beliefs.
- Demonstrate attitudes and behaviors consistent with the teachings/lessons of Jesus

Catholic Faith Essential Questions:

What do the scriptures and stories of Jesus teach us about our culture and spirituality?

Unit Instruction Plan/Lesson Sequence

Introduction:

Brainstorm: Why do we tell stories?

- Education
- Entertainment
- History

Answer the 5 W's in regards to storytelling in each of the student's lives.

- Example: WHO tells stories in your family?
WHEN does storytelling take place?
WHERE does your family share stories?
WHY does your family share stories?
WHAT kind of stories does your family share?

Background knowledge:

Storytelling is a timeless art practiced through the centuries. Stories or narratives teach us about the past (our ancestors), help explain the present (the mysteries of nature and of human beings), and help us look to the future.

All cultures have stories. The oral storytelling tradition is universal. These stories contain those beliefs and values that are considered important by each individual culture. They reflect a people's world view. The effective storyteller is a respected member of the community. Storytellers and their stories transmit and reveal cultural knowledge and cultural heritage.

Lesson 1: The Gift of Stories, the Gift of Breath

Strands: Reading, Listening, Writing

Outcomes:

- CR9.2a Select and use appropriate strategies to construct meaning before (e.g., formulating focus questions), during (e.g., adjusting rate to the specific purpose and difficulty of the text), and after (e.g., analyzing and evaluating) viewing, listening, and reading.
- CR9.1a View, listen to, read, comprehend, and respond to a variety of texts that address social responsibility (e.g., Our Shared Narratives.
- CR9.5a Listen purposefully to understand, analyze, and evaluate oral information and ideas from a range of texts including conversations, discussions, interviews, and speeches.
- CC9.6a Use oral language to interact purposefully, confidently, and appropriately in a variety of situations including participating in one-to-one, small group, and large group discussions

Procedures:

1. Background knowledge: See Appendix A: Storytelling Background Information, and visit the following website for more information. Thunderbird, Shannon. 2010. *Art, Magic & Wisdom of Indigenous Storytelling*.
http://www.shannonthunderbird.com/art_of_indigenous_storytelling.htm

2. Pre-reading:
 - Write the following sentence stem on the chalkboard: “*Stories are...*”
 - In small groups, ask students to brainstorm endings to the sentence stem and to record their “definitions” on chart paper. Have groups share their responses with the class.
 - Read the teaser in Crossroads at the top of page 174.

3. Read the story “The Gift of Stories, The Gift of Breath” (Crossroads 9 pg, 174)

4. Answer the “Responding to the Tale” questions on page 175.
 - 1. What is the message of this tale? (Stories are all around us. Like breathing, they come to us naturally.)
 - 2. Do you believe that you have stories inside? Explain.
 - 3. What does the grandfather mean when he says, “These stories are a gift to us”? (He means that stories should not be taken for granted. We should think about them carefully and be grateful for each one.)

5. Have students recall stories they have heard from the bible and write a brief summary for each. (Refer to the website pdf link: robjhyndman.com/bible/handbook/stories.pdf for a list of famous bible stories.)
 - Questions:
 1. Why did you remember that story? (Why is it memorable?)
Action, characters, setting, lesson, you could relate...
 2. What lesson did it teach?
 3. Where did you hear that story and who told it?
 4. How does the answer to question three, “He means that stories should not be taken for granted. We should think about them carefully and be grateful for each one”, relate to the stories of the bible and our faith?
 5. Why are these stories important to our spirituality?

Resources:

Crossroads 9 Textbook

Middle Level ELA 9: A Model Genre Unit – Indigenous and Norse Narratives

Thunderbird, Shannon. 2010. *Art, Magic & Wisdom of Indigenous Storytelling*. Retrieved 06/26/2010 http://www.shannonthunderbird.com/art_of_indigenous_storytelling.htm

Lesson 2: The Storytelling Stone

Strands: listening, reading, speaking

Outcomes:

CC9.6a Use oral language to interact purposefully, confidently, and appropriately in a variety of situations including participating in one-to-one, small group, and large group discussions

CR9.1a View, listen to, read, comprehend, and respond to a variety of texts that address social responsibility e.g., Our Shared Narratives

CR9.5a Listen purposefully to understand, analyze, and evaluate oral information and ideas from a range of texts including conversations, discussions, interviews, and speeches.

CR9.6a Read and demonstrate comprehension and interpretation of grade-level appropriate texts including traditional and contemporary prose fiction, poetry, and plays from First Nations, Métis, and other cultures to develop an insightful interpretation and response.

Procedures:

1. Background knowledge: Using First Nations Literature in the Classroom
<http://olc.spsd.sk.ca/DE/resources/firstnationsliterature/oraltradition.html>
 - a. Have students complete the Webquest – Many Voices Document (Appendix F)
2. Read the story “The Storytelling Stone” by Joseph Bruchac. (Appendix A)
3. Questions:
 - a. Why is this an important story for both Aboriginal non-aboriginal people to hear? (Teaches us about the sacredness of oral storytelling and the protocol used in First Nations Communities when telling stories. *Remember it may vary from nation to nation.)
 - b. What was the main purpose of this story? To teach us a. how the stories of the old world came to the people, b. the creation of storytellers, c. introduce the idea of how the world and living things came to be.
4. Read the Iroquois creation story “Skywoman” (Appendix B)
5. Read Genesis 1:1-31
6. Compare and Contrast similarities and differences between these two stories of creation.
7. Discuss the importance of respect for differences in cultural beliefs and spirituality.
8. Have students research another culture’s creation story.
 - a. They will present their stories orally, from memory, as Gah-ka did in the “Storytelling Stone”. They must bring at least one item with them as a memory aid that can be used to represent an aspect of the story.
 - b. Discuss “What makes an effective storyteller?”
 - i. Expression
 - ii. Engage audience
 - iii. Characterization
 - iv. Volume
 - v. Pace
 - vi. Tone
 - vii. Descriptive words (Imagery)

Resources: Iroquois Indian Museum, Creation Story - Skywoman

<http://www.iroquoismuseum.org/creation.htm>

Using First Nations Literature in the Classroom

<http://olc.spsd.sk.ca/DE/resources/firstnationsliterature/oraltradition.html>

Lesson 3 & 4: Trickster Stories

Strands: Reading, Representing,

Outcomes:

CR9.6a. Read and demonstrate comprehension and interpretation of grade-level appropriate texts including traditional and contemporary prose fiction, poetry, and plays from First Nations, Métis, and other cultures to develop an insightful interpretation and response.

CC9.5a Create and present a variety of visual and multimedia presentations to best represent message for an intended audience and purpose.

Procedures:

1. Background Information: (Royal Saskatchewan Museum)
 - a. The Trickster is a common character in First Nations' stories. He is known as Wesakechak to the Cree, Nanabush to the Saulteaux, Inktome to the Nakota and Dakota, Inktomi to the Lakota, and Sagija'k to the Dene.
 - b. The Trickster is a combination of man/spirit/hero. He has been given special powers to help, teach, heal, and make peace. He could also be cunning, greedy, and foolish. Sometimes this got him into trouble and it was he who ultimately learned a lesson. Wesakechak could also be a clown, playing tricks on people and making them laugh.
2. Read "The Beginning of the Cree World" (Appendix C)
 - a. Answer the following questions:
 - i. What message or lesson can be taken away from this story? Name three and explain why you chose them.
 - ii. What story from the Bible does this remind you of? Noah's Ark
 - iii. Genesis 8:6-12 "After forty days Noah opened the window he had made in the ark and sent out a raven, and it kept flying back and forth until the water had dried up from the earth. Then he sent out a dove to see if the water had receded from the surface of the ground. But the dove could find no place to set its feet because there was water over all the surface of the earth; so it returned to Noah in the ark. He reached out his hand and took the dove and brought it back to himself in the ark. He waited seven more days and again sent out the dove from the ark. When the dove returned to him in the evening, there in its beak was a freshly plucked olive leaf! Then Noah knew that the water had receded from the earth. He waited seven more days and sent the dove out again, but this time it did not return to him."

3. Read “The Blindfold Dance” (Appendix D)
 - a. What is the message or lesson that can be taken away from this story?
 - b. Compare and contrast the differences between this story and “The Earth, The Animals”. How does the trickster change from one story to the other and how is the lesson taught differently.

4. Read “Irraweka, Mischief-maker” in Sightlines on Pg 164
 - a. What is the message or lesson that can be taken away from this story?
 - b. Ask students to reflect on Irraweka’s traits and his motivation for behaving as he does. Students could organize their answers in the form of a chart.
 - c. Compare and contrast the differences between this story, “The Blindfold Dance”, and “The Earth, The Animals”. How does the trickster change from one story to the other?

5. Draw a storyboard that represents one of the trickster stories.

6. Read the teaser in Crossroads at the top of page 199.

7. Read “That Wascawwy Wabbit” in Crossroads on page 199
 - a. Answer the Responding to the Essay Questions on pg 200.
 - i. Do you agree with David Creighton that Bugs Bunny is a trickster? Explain your answer. What evidence does the author give to prove his point?
 - ii. What is the main idea or thesis of this essay? How does the author develop an essay that supports this thesis? (Bugs bunny is a trickster character For example, dropping a piano on Yosemite Sam and other tricks to defeat his enemies)
 - iii. Do you think this essay could change the way you look at Bugs Bunny cartoons?

Resources:

Bible

Crossroads 9 Textbook

The beginning of the Cree World.

<http://www.sicc.sk.ca/heritage/ethnography/cree/origin/oral.html>

Home Page: www.sicc.sk.ca

Richardson, Ric. “The Earth, The Animals.”

http://individual.utoronto.ca/jaiu725/ebook/Tracking_Heaven/00.htm

Royal Saskatchewan Museum http://www.royalsaskmuseum.ca/education/pdf/Family_Life.pdf

Lesson 5: The Magic Millstones: Why the Sea is Salt

Strands: reading, writing

Outcomes:

- CR9.1a View, listen to, read, comprehend, and respond to a variety of texts that address social responsibility (e.g., Our Shared Narratives)
- CR9.2a Select and use appropriate strategies to construct meaning before (e.g., formulating focus questions), during (e.g., adjusting rate to the specific purpose and difficulty of the text), and after (e.g., analyzing and evaluating) viewing, listening, and reading.
- CC9.8a Write to describe (a profile of a character), to narrate (a narrative essay), to explain and inform (a researched report), and to persuade (a review).

Procedures:**1. On the board write: Genesis 1:20-21**

And God said, "Let the water teem with living creatures, and let birds fly above the earth across the expanse of the sky." So God created the great creatures of the sea and every living and moving thing with which the water teems, according to their kinds, and every winged bird according to its kind. And God saw that it was good.

2. Pre-reading: Discuss the teaser in Crossroads at the top of page 188
3. On the board write this story starter: "When the world was first made, the water in the sea was fresh and not the least bit salty. And it would be like that today if King Frodi had not been so greedy and unkind." Have students write a short Pourquoi tale that explains how the sea became salty.
4. Students will share their Pourquoi tales.
5. Remind students of the two types of First Nations stories they have already heard, Creation and Trickster. Introduce students to the Icelandic Pourquoi (why) tale, which encompasses both of these components, as do many First Nations tales.
6. Read "The Magic Millstones: Why the Sea Is Salt" on page 188.
7. Complete the Responding to the tale questions:
 - a. Why is the sea salty? Retell the story in a few sentences to a partner. (According to the story, it's because magic millstones are at the bottom of the sea, unceasingly grinding salt.)
 - b. What is the message of this tale? Do you think the message is relevant today? Explain. List five morals the tale teaches. (Greed is the root of all problems. Your actions will come back to haunt you in the end. You should always keep your promises. Do not make war. Unkindness will be punished.)
 - i. What are the messages Jesus wanted us to hear? Discuss the following passages and how they relate to this story of King Frodi.
 1. Luke 6:31 "Do to others as you would have them do to you." Discuss the idea of the Golden Rule – that we should love one another unselfishly.

2. Luke: 6:38 "...give, and it will be given to you. A good measure, pressed down, shaken together, running over, will be put into your lap; for the measure you give will be the measure you get back." Believing in God's generosity to us, we in turn are to give generously to others. Be generous, Jesus said, and not only in your heart.

- c. In your notebook, write a paragraph to define the characteristics of a pourquoi tale. (Discuss the features, providing other examples. For example, pourquoi tales explain natural phenomena, how customs or traditions developed, or why animals or people behave a certain way.)

Resources:

Crossroads 9 Textbook
Bible

Lesson 6: Savitri and Satyavan

Strands: reading, listening, writing, representing

Outcomes:

- CR9.1a View, listen to, read, comprehend, and respond to a variety of texts that address social responsibility (e.g., Our Shared Narratives)
- CR9.5a Listen purposefully to understand, analyze, and evaluate oral information and ideas from a range of texts including conversations, discussions, interviews, and speeches.
- CC9.1a Create various visual, multimedia, oral, and written texts that explore identity social responsibility (e.g., Our Shared Narratives)
- CC9.2a Create and present an individual researched inquiry project related to a topic, theme, or issue studied in English language arts.
- CC9.6a Use oral language to interact purposefully, confidently, and appropriately in a variety of situations including participating in one-to-one, small group, and large group discussions

Procedures:

1. Pre-reading: Discuss with the students the virtues of courage and perseverance. Ask them to recall a time when they demonstrated these characteristics. Why did they act in this way, and how does it make them feel to know that they displayed these characteristics. You may want to talk about actions that reflect the opposite of these characteristics and why a person might chose to act in this way – Decision Making!
 - a. Deuteronomy 31:6 *Be strong and of good courage, do not fear nor be afraid of them; for the LORD your God, He is the One who goes with you. He will not leave you nor forsake you.*
 - b. Recall the story of David and Goliath (Samuel 17:1-58) and discuss how this story reflects the virtues of courage and perseverance.

2. Read the Savitri and Satyavan in Crossroads on pg 181.
3. Answer the Responding to the Myth questions on page 186.
4. In keeping with the theme of courage, ask students to find modern examples of courageous people. Have them select one person to complete a mini biography on. They may present their research through an oral presentation, poster, or written essay.

Resources:

Bible

Crossroads 9 Textbook

Lesson 7: The White Stone Canoe

Strands: Reading, Listening

Outcomes:

- CR9.1a View, listen to, read, comprehend, and respond to a variety of texts that address identity (e.g., The Search for Self), social responsibility (e.g., Our Shared Narratives), and efficacy (e.g., Doing the Right Thing).
- CR9.2a Select and use appropriate strategies to construct meaning before (e.g., formulating focus questions), during (e.g., adjusting rate to the specific purpose and difficulty of the text), and after (e.g., analyzing and evaluating) viewing, listening, and reading.
- CR9.4a View and demonstrate comprehension and evaluation of visual and multimedia texts including illustrations, maps, charts, graphs, pamphlets, photography, art works, video clips, and dramatizations to glean ideas suitable for identified audience and purpose.
- CR9.5a Listen purposefully to understand, analyze, and evaluate oral information and ideas from a range of texts including conversations, discussions, interviews, and speeches.

Procedures:

1. Discuss what is meant by the following passages from the bible:
 - a. John 1 4:8 “Who ever does not love does not know God, because God is love.”
 - b. 1 Corinthians 13 4:8a “Love is patient; love is kind; love is not envious or boastful or arrogant or rude. It does not insist on its own way; it is not irritable or resentful; it does not rejoice in wrongdoing, but rejoices in the truth. It bears all things, believes all things, hopes all things, endures all things. Love never ends.”
2. Have students answer the following questions:
 - a. When have you heard these passages?
 - b. What is your definition of love?
 - c. How can we describe a Christ-like love? (Refer to the Be With Me text page 72 for examples and quotes)

- d. Can you recall a story where Jesus demonstrated this kind of love? (Refer to the Be With Me text page 72 for examples and quotes)
3. Pre-reading activity:
 - a. Ask students to recall a journey they had that was particularly difficult or challenging.
 - b. Ask students to examine the teaser in Crossroads at the top of page 176.
4. Read “The White Stone Canoe” in Crossroads on page 176.
5. Have students complete the Responding to the tale questions:
 - a. A quest is a long, difficult journey in search of something noble, ideal or holy. Would you call this young man’s journey a quest? Why or why not?
 - b. What was he looking for? What did he find? (He was looking for his lost love. He found her, only to lose her again.)
 - c. Why do you think the author does not give the young man a name? What is the effect of leaving him nameless? (Ask students if they were surprised by the ending and to explain their response. Have students reread the opening paragraph. Can they identify the author’s clue about the ending of the story? [The beginning foreshadows that the young man’s experience will be a dream.])
6. Have students create a poem that reflects one of the following themes related to this story:
 - a. Losing a loved one
 - b. Loving someone
 - c. Journey or quest
 - d. Jesus’ love

Appendix A – The Storytelling Stone

The Storytelling Stone

By Joseph Bruchac

Long ago, the people had no stories to tell. It was hard for them to live without stories, especially during the long winter nights when the snow was deep outside the lodge and the people longed for something to give meaning to their lives.

“if only there were something we could listen to,” the people would say. But there were no storytellers and no stories to be told.

In those days, in a certain village, there was a boy whose parents had died and whose other relatives would not care for him. This boy’s name was Gah-ka, which means Crow. He lived by himself in a small lodge he made of branches. Among his few possessions were a bow and some arrows which his father had made for him. Because he had to take care of himself, he became a very good hunter. He also carried a small tobacco pouch which his mother had made, telling him that it was good to make an offering of some tobacco to thank the animal’s spirit whenever he was successful in hunting.

The people in that village did not treat Gah-ka well. They made fun of him and laughed at his ragged clothes. Finally, one autumn, Gah-ka decided to leave the village and find a better place to live. He traveled for many days. He walked and walked until he came to a place where a large stone stood. It looked like a good place to camp. He made a fire and sat in front of it, thinking about his life and wishing that he had something to offer his people, something which would lead them to respect him.

It was dark now and Gah-ka felt lonely. He leaned back against the large stone and spoke.

“If only I had something interesting to hear,” he said.

“Give me tobacco and I will tell you something,” a deep voice said. It sounded as if it came out of the earth itself. Gah-ka looked around and could see no one.

“What will you tell me?” Gah-ka said.

“Give me tobacco and I will tell you something.” The voice repeated.

Then Gah-ka realized that the voice was coming from the great standing stone. He reached into his pouch and placed some tobacco at the base of the stone.

“Speak, Grandfather,” Gah-ka said.

“I will now tell a story,” said the big standing stone. Then it began to relate a tale. It was a story of the creation of the earth itself, of the woman who fell from the sky and the animals and birds who helped her. Gah-ka listened to the story. It was the most wonderful thing Gah-ka had ever heard. He listened hard, trying to remember every detail. At last the story was over. Gah-ka waited and the voice spoke again.

“When a story has been told,” the great stone said, “it will be the custom to give the storyteller a small gift.”

Gah-ka pulled some beads from the deerskin fringe on his old, worn jacket and placed them at the base of the stone.

“Here, Grandfather. Thank you for the story.”

“From now on,” the great stone said, “when one announces that they will tell a story, you must say Nyo! And when the storyteller says Ho! At any time in the story, you must answer Hey! To show you are listening. I will now tell a story.”

“Nyo!” Gah-ka said. Then the great stone began to relate a tale of the animal people and how the Bear’s tail came to be short. Each time the stone said Ho! Gah-ka was quick to answer Hey! As before, Gah-ka listened closely, trying to remember every word of the story. Too soon, the story was ended and the great stone was silent. Then it spoke again.

“This is as long as my stories will go on this night.”

Gah-ka was sorry to have the stories end, but he placed a few more beads at the base of the great stone. “Thank you, Grandfather,” he said. Then he went to sleep, trying to hold every word of the stories in his mind. When he woke the next day, he wondered if he had dreamed. But the bone beads were gone and he found that he still remembered the stories. He had eaten all of his food, so he took up his bow and arrows and went hunting. As always, his luck was good and he managed to shoot several birds. As he circled back toward his camp by the big stone, he came across a village. Some of the people in the village welcomed him and asked him to sit by the fire with them. As they sat there, Gah-ka thought of the stories.

“Would you like to hear something,?” he said.

“Nyo!” the people said.

“Give me some tobacco and I will tell you the story of how the Earth came to be. Each time I say Ho! You must answer me by saying Hey!”

The people did as he said. They listened closely and answered each time he said Ho! Before the end of his tale, everyone in the village was gathered around to listen. When the story was done, they all gave him presents. They asked him for another tale, offering him more tobacco.

“I shall tell of how the Bear lost his tail,” Gah-ka said. “Do you want to hear this story?”

“Nyo!” the people said.

When Gah-ka was done, the people begged for another story.

“no,” Gah-ka said. “That is the length of my stories for this evening. I must return to my lodge.” Then, after promising the people he would return again the next night, Gah-ka went back to his camp by the big standing stone, carrying his presents with him. He placed tobacco on the ground and spoke.

“Grandfather, I am ready to listen again.”

“I shall now tell a story,” said the deep voice of the big stone.

So it went on for a long time. Each evening Gah-ka would share the stories with his new friends and each night the big standing stone would tell new stories to the boy. Sometimes people from the village would follow Gah-ka back to his camp and see him sitting in front of his fire listening, but they could hear nothing. The voice from the big stone was for Gah-ka alone to hear.

One evening, after finishing his storytelling, a girl of about Gah-ka’s age approached him. She handed him a decorated pouch.

“You have many stories.” She said. “Perhaps you can use this pouch in which to keep them.”

Gah-ka thanked the girl and took the pouch with him. From then on, each time he learned a new story, he would put something in the pouch which would help him remember that tale. A blue jay feather reminded him of the story of how the Birds got their clothing. A small wooden Turtle reminded him of the tale of Turtle’s race with Bear. As the days and weeks passed, the pouch became filled with stories.

Each time Gah-ka went to the village, he saw that girl who gave him the pouch. They became good friends and finally the girl brought him to her house. As soon as he walked through the door, the girl's mother looked up at them and smiled.

"I see that my future son-in-law has finally come through my door."

The next day, the girl came to Gah-ka's camp carrying a basket of bread. "I have brought you this because my mother agrees that we should ask you to marry me."

Gah-ka took the bread and ate it and he and the girl were married. Now the two of them lived together in his lodge near the big stone. They lived well there because Gah-ka was such a good hunter and because he had been given so many useful things by the people of the village to thank him for his stories. All through the winter he listened to stories until it was time for spring. Then the big stone spoke.

"The time of the stories has ended. Now the earth is waking up and the stories must sleep. After the first frost, I will tell more stories." The next day, Gah-ka told the same thing to the people of the village.

Gah-ka and his wife spent a happy spring and summer together. They planted corn and beans and squash and took a part in the life of the village. When the first frost came, the storytelling stone began once again to share its tales of the old days with Gah-ka, who was now a young man and no longer a boy.

So it went on for a long time. Finally, one day, the stone ended a story and was silent for a long time. Then it spoke one last time.

Now I shall tell no more stories. I have told you all of the stories from the old time. From now on, the stories will be carried by the people, not kept in the stones. You, Gah-ka are the first storyteller, but there will be many storytellers after you. Wherever they go, they will always be welcomed.

And from that time on, that is the way it has been.

Appendix B: Iroquois Creation Story: Skywoman

Iroquois Creation Story: Skywoman

Before our world came into being, human beings lived in the SkyWorld. Below the SkyWorld was a dark watery world with birds and animals swimming around. In the SkyWorld was the Celestial Tree from which all kinds of fruits and flowers grew. Today, the Shad tree is known as the Celestial Tree because it is the first flowering tree in the northeast in the springtime.

The wife of the Chief of the SkyWorld was called Skywoman. One night, Skywoman who was expecting a baby, had a dream in which the Celestial Tree was uprooted. When she told her husband the dream he realized that it was a very powerful message and that the people of the SkyWorld needed to do everything they could to make it come to pass.

Many of the young men in the SkyWorld tried with all their might to uproot the tree, but failed. Finally the Chief of the SkyWorld wrapped his arms around the tree and with one great effort he uprooted it. This left a great hole in the crust of the SkyWorld. Skywoman leaned over to look into the hole, lost her balance and fell into the hole. As she slipped she was able to grasp a handful of seeds from the branches of the Celestial Tree.

As Skywoman fell, the birds and animals in the water below saw her and decided that she would need help so that she would not be harmed. Geese flew up and caught her between their wings and began to lower her down toward the water. The animals saw that Skywoman was not like them and would not be able to survive in the water.

Each of the animals dove into the water trying to bring up earth from the bottom for Skywoman to land on. Many animals tried and failed. When it seemed like all had tried and failed, tiny muskrat vowed to bring up earth or die trying. She went down, deep, deep, deep, until she was almost unconscious, but was able to reach out with one small paw and grasped some earth before floating back to the top. When muskrat appeared with the Earth, the Great Turtle said it could be placed on his back. When the tiny bit of earth was placed on Turtle's back, it began to grow larger and larger until it became the whole world.

The geese gently set Skywoman on the earth and she opened her hands to let the seeds fall on the soil. From the seeds grew the trees and grass and life on Earth had begun.

In time, Skywoman gave birth to a daughter, Tekawerahkwa, who grew to be a lovely young woman. A powerful being called West Wind fell in love with Tekawerahkwa and took her as his bride. In time she became pregnant with twins sons.

Tekawerahkwa's sons were very different; one (Bad Mind) had skin as hard as flint and was argumentative and the other (Good Mind) was soft skinned and patient. Flint was impatient to be born and decided to use his sharp flint-like head to cut his way out of his

mother's body. While his gentle brother was being born the natural way, Bad Mind was forcing his way through his mother's armpit which killed her. When Skywoman saw the lifeless body of her beautiful daughter she was terribly angry. She asked her grandsons who had done this awful thing and Bad Mind lied and placed the blame on his good brother, Good Mind. Skywoman believed him and banished Good Mind. Fortunately, Grandfather was watching Good Mind and came to his aid. Grandfather taught Good Mind all he needed to know about surviving on the earth and set him to work making the land beautiful. Skywoman placed the head of her daughter in the night sky where she became Grandmother Moon and was given power over the waters. From her body grew our Three Sisters, corn, beans, and squash.

Good Mind made all the beauty on our earth - he created the rivers, the mountains, the trees. He taught the birds to sing and the water animals to dance. He made rainbows and soft

rains. Bad Mind watched his brother creating beauty and was envious. He set out to create the opposite of all the good his brother had made. He put dangerous rapids in the rivers, created destructive hurricanes and powerful tornadoes. When Good Mind planted medicinal plants, Bad Mind planted poisonous roots and deadly berries.

One day, while Good Mind was away creating more things of beauty, Bad Mind stole all the animals and hid them in a big cave. When Good Mind returned to find that all of his creatures were gone he was very sad. A tiny mouse told him what his brother had done, so Good Mind went to the cave and caused the mountain to shake until it split so that the animals could emerge. Good Mind was very angry with his brother and they fought. Bad Mind used an arrow and Good Mind used a deer antler as weapons. When Good Mind struck Bad Mind with the deer antler it caused flint chips to fall from his body. Their battle raged for many days and finally Good Mind won. He banished Bad Mind to live in caves beneath the earth where he waits to return to the surface.

Our thanks to Kay Olan and the Iroquois Indian Museum for the use of this story.

Oral Tradition: The Beginning of the Cree World

Several forms of this myth of creation and of the great flood have been recorded from different Algonquian tribes. The Crees were western members of the Algonquian family, which is the largest of the language groups of the North American Indians.

This particular version has been selected because it was recorded by the great explorer-geographer, David Thompson, before missionaries had been among the people who related it.

Wisakedjak is the principal character in many Cree tales. His name means "the Flatterer." It is spelled also Weesack-kachack.

After the Creator had made all the animals and had made the first people, he said to Wisakedjak, "Take good of my people, and teach them how to live. Show them all the bad roots, all the roots that will hurt them and kill them. Do not let the people or the animals quarrel with each other."

But Wisakedjak did not obey the Creator. He let the creatures do whatever they wished to do. Soon they were quarrelling and fighting and shedding much blood. The Creator, greatly displeased, warned Wisakedjak. "If you do not keep the ground clean, I will take everything away from you, and you will be miserable." But Wisakedjak did not believe the Creator, and did not obey. Becoming more and more careless and disobedient, he tricked the animals and the people and made them angry with each other. They quarreled and fought so much that the earth became red with blood.

This time the creator became very angry. "I will take everything away from you and wash the ground clean." He said.

Still Wisakedjak did not believe the Creator. He did not believe until the rains came and the streams began to swell. Day after day, and night after night, the rains continued. The water in the rivers and the lakes rose higher and higher. At last they overflowed their banks and washed the ground clean. The sea came up on the land, and everything was drowned except one Otter, one Beaver and one Muskrat.

Wisakedjak tried to stop the sea, but it was too strong for him. He sat down on the water and wept. Otter, Beaver and Muskrat sat beside him and rested their heads on one of his thighs.

In time the rain stopped and the sea left the land. Wisakedjak took courage, but he did not dare to speak to the Creator. After long and sad thoughts about his misery, he said to himself, "If I could get a bit of the old earth beneath the water, I could make a little island for us to live on."

He did not have the power to create anything, but he did have the power to expand what had already been created. As he could not dive and did not know how far it was to the old earth, he did not know what to do. Taking pity on him, the Creator said, "I will give you the power to re-make everything if you will use the old materials buried under the water."

Still floating on the flood, Wisakedjak said to the three animals beside him, "We shall starve unless one of you can bring me a bit of the old ground beneath the water. If you will get it for me, I will make an island for us."

Then he turned to the Otter. "You are brave and strong and active. If you will dive into the water and bring me a bit of earth, I will see that you will have plenty of fish to eat."

So the Otter dived, but he came up again without having reached the ground. A second time and a third time Wisakedjak praised Otter and persuaded him to go down once more. When he returned the third time, he was so weary that he could not dive again.

"You are a coward!" exclaimed Wisakedjak. "I am surprised by your weak heart. Beaver, I know, can dive to the bottom of the flood. He will put you to shame." Then he turned to Beaver.

"You are brave and strong and wise. If you will dive into the water and bring me a bit of the old earth, I will make a good house for you on the new island I shall make. There you will be warm in the winter. Dive straight down as a brave Beaver does."

Twice Beaver dived, and twice he came back without any earth. The second time he was so tired that Wisakedjak had to let him rest for a long time. "Dive once more," begged Wisakedjak when Beaver had recovered. "If you will bring me a bit of earth, I will make a wife for you."

To obtain a wife Beaver went down a third time. He stayed so long that he came back almost lifeless, still with no earth in his paws.

Wisakedjak was now very sad. If Otter and Beaver could not reach the bottom of the water, surely Muskrat also would fail. But he must try. He was their only chance.

"You are brave and strong and quick, Muskrat, even if you are small. If you will dive into the water and bring me a bit of the old earth at the bottom, I will make plenty of roots for you to eat. I will create rushes, so that you can make a nice house with rushes and dirt.

"Otter and Beaver are fools," continued Wisakedjak. "They got lost. You will find the ground if you will dive straight down." So Muskrat jumped head first into the water, down and down he went, he brought back nothing. A second time he dived stayed a long time. When he returned Wisakedjak looked at his forepaws and sniffed.

"I smell the smell of earth," he said. "Go again. If you bring me even a small piece, I will make a wife for you, Muskrat. She will bear you a great many children. Have a strong heart now. Go straight down, as far as you can go." This time Muskrat stayed down so long that Wisakedjak feared he had drowned. At last they saw some bubbles coming up through the water. Wisakedjak reached down his long arm, seized Muskrat, and pulled him up beside them. The little creature was almost dead, but against his breast his forepaws held a piece of the old earth.

Joyously, Wisakedjak seized it, and in a short time he had expanded the bit of earth into an island. There he, Muskrat, Otter and Beaver rested and rejoiced that they had not drowned in the flood.

Some people say that Wisakedjak obtained a bit of wood, from which he made the trees; that he obtained some bones, from which he made the second race of animals.

Others say that the Creator made all things again. He commanded the rivers to take the salt water back to the sea. Then he created mankind, the animals of today, and the trees. He took from Wisakedjak all power over people and animals and left him only the power to flatter and to deceive. After that Wisakedjak played tricks upon the animals and let them into much mischief. That is why the Indians tell many stories about him, to amuse themselves during the long winter evenings.

Appendix C: The Earth, The Animals

The Earth, The Animals

By Ric Richardson

Long ago, the Creator sent a Great Flood to cleanse the world. After a time, He sent Wesakechak to bring back the land so that the plants, animals and other people could have a place to live again.

The Creator told Wesakechak that he would find a turtle floating on the water and, if Wesakechak could get some mud and seaweed from the bottom, he could create a land on the back of the turtle where the plants, animals and people could live again.

As Wesakechak floated on the turtle's back, he found some companions who, he was told, could help with his quest. These companions were an otter, a beaver and a little muskrat, all of whom were comfortable living in and out of water. When Wesakechak told them of his task, they all eagerly agreed to help and decided to begin on the next day.

At sunrise, after some debate, for they all wanted to help, it was decided that Otter should try to dive to the ocean's bottom to get the mud and seaweed needed. The reason Otter was chosen was because he was a very good swimmer and was at home in the ocean.

Otter then dove from the turtle's back and swam down and down, as deep as he could. He stayed under the water longer than he ever had before, but could not reach the bottom. When his lungs felt like they would burst, he returned to the surface, barely conscious and drained of energy.

Those on the back of the turtle saw him and realized that he was too weak to swim. They paddled over to Otter and dragged him onto the back of the turtle, barely conscious and in a great deal of pain from his exertions. The companions decided that this was enough for one day and they would try again the next day. In the morning, it looked obvious that Otter was in no condition to make another attempt as he had not recovered from the injuries he received the day before. Both Beaver and Muskrat offered to try to find the mud and seaweed for Wesakechak. Wesakechak thought about it for a while and then spoke to Beaver. "Beaver," he said, "with your webbed feet and wide tail, you are a great swimmer. Also, you can hold your breath for a long time." He asked Beaver to try to reach the bottom of the sea.

Without a moment's hesitation, Beaver dove into the water and began to descend as deep as he could. He swam deep and deeper and went deeper even than Otter. He was down under far longer than Otter but eventually floated to the surface, unconscious. When Wesakechak and his friends spotted him, they paddled over and pulled Beaver onto the back of the turtle. As he had been drowning, they pumped the water from his lungs and massaged him to make his blood flow. After a long time, Beaver coughed and began to regain consciousness.

Almost heartbroken, he confessed that even though he got deep enough to see the ocean bottom, he was unable to reach it. The companions would wait for the next day to try again. As day broke, both Otter and Beaver had not recovered and could not move without pain, let alone swim.

Little Muskrat went to Wesakechak and enthusiastically offered to dive to the bottom and bring up the mud and seaweed. After some thought, and not wanting to hurt his feelings, Wesakechak spoke to Muskrat, "My friend, Otter, who lives in the ocean, was unable to reach the bottom and was injured trying to. As well, Beaver, who has webbed feet, a wide tail and can hold his breath for a long time, could not get the mud and seaweed from the ocean bottom. He was nearly drowned and remains in a great deal of pain still. If you really want to you can try, but don't feel bad if you cannot reach the bottom."

Muskrat then dove from the turtle's back. He dove deep and swam deeper. He stayed down longer than Otter had. He stayed down longer than Beaver. He stayed down longer than Otter and Beaver combined. After he had been down under the water for so long that Wesakechak and the others had almost given up on him, Muskrat floated to the surface, unconscious and barely alive.

When Muskrat was pulled onto the turtle's back, the others had to work very hard to revive him. As he lay there coughing and shaking, he opened his hands. In his left hand was some mud. In his right hand was the much sought after seaweed.

Wesakechak took the mud and built an island on the back of the turtle. He placed the seaweed on the mud. Once he had done this, the island grew very large and the seaweed became plants of all descriptions. Having seen him, the Creator brought back all of the animals, insects, birds and people from where He had kept them and repopulated the land. Wesakechak thanked Otter and Beaver for their extreme efforts and they went on their way.

Wesakechak then spoke to Muskrat, "My little friend," he said, "even though Otter and Beaver tried their best and failed, you made a tremendous effort and succeeded in spite of our doubts. All of Turtle Island is grateful for your deed and for that, I will give you a great gift. Wherever your people live, there will be a plant growing that will be a food to your people. This plant (Rat Root) will also be a powerful medicine for all people."

This is the story of how Turtle Island came to be and how we came to have Rat Root for medicine. To this day, we continue to use Rat Root for colds and many other medicinal purposes and we still live on Turtle Island.

Appendix D: The Blindfold Dance

The Blindfold Dance
By Rev. E. Ahenakew

Wesakaychak was now leading what was practically the life of a vagabond. He loved to wander about and to find out things for himself and to put them right wherever he found them in need of adjustment.

In the course of his travels he was often very hungry. With his sense of responsibility partially gone, he was becoming careless in his ways. For instance, he never provided for the future, but was content to serve the needs of the present moment as best he could. Instead of going to hunt, as he used to do, in his earlier life, he was now trying to live on his wits. So it was that, walking along one day, he felt very hungry indeed. He could find no birds eggs, and there were no berries as yet. It is true there were many ducks and geese on the lake close by, but of course he could not catch them. They no longer trusted him, and had become wary and suspicious of him. Still, his gnawing hunger drove him to make a feeble attempt to catch a young one. He waded out and swam after it. The attempt was hopeless. After swimming and diving for some time he gave up with a smile at his stupidity, and decided to use his wits.

Going to the mus-kake into which he had fallen, he pulled p a great quantity of moss. Wrapping this up in his robe, he heaved it on to his shoulder, singing as he went, "Blindfold dance I make! Blindfold dance I make!" He walked along the shore of the lake on which the fowl were, apparently paying no attention to them.

Now curiosity is a very common trait among all creatures and birds are no exception. Attracted by the mysterious actions of Wesakaychak, they came all round questioning him. He walked on indifferently, paying no attention to them whatsoever. This only increased their curiosity, and they followed him eagerly to a place he had selected for what he intended to do.

The birds now had a short consultation, and they appointed one of themselves to ask him what significance there was in his actions. Wesakaychak replied to this in these words, "What you see me doing is a preliminary to a very sacred rite. Only a little while back, I received a new song. The queer thing about it is that it can only be sung inside of a lodge which has but one small opening. If you will build me such one, I will sing the song for you; and you can dance to it. This bundle, the contents of which you must not see, has to do with the ceremonial."

It was not long before a long lodge was built according to plans given by Wesakaychak. After all were in, they closed themselves in, leaving only one small opening at one end.

As a preliminary to the proceedings that were to take place, Wesakaychak painted the birds, each family having a distinguishing mark: the loon received red eyes and spotted back; the stock duck a white ring around the neck; the goose two strips down the lower jaw; the pintail a brown head and two long tail feathers; and others the peculiar markings they still carry. This he told them was all in preparation for what he called the blindfold dance.

The birds were greatly pleased and were ready to join heartily in what was to take place. The mysteriousness of it added to their enthusiasm. Wesakaychak began to hum a song; it was the new song. He was composing it as he sang. It was not long before the birds were on their feet starting to dance. Wesakaychak stopped them with a severe gesture. He laid a hand reverently on the great bundle he had. "This dance Pu-suk-wa-pe-se-mo-win (The blind fold dance)," said he. "Everyone the lodge must close his eyes and make a noise with voice and wing

as soon as the dancing begins. No one must look on pain of instant death. This is a serious ceremony and any that are not willing to observe every part of it may go now.”

No one offering to go, Wesakaychak gave the word and began to sing. Every bird closed its eyes, flapped its wings and danced, calling in its own peculiar way. It was a noisy dance but it suited Wesakaychak’s purpose splendidly. He went along wringing the necks of the fattest ones and stepping on them.

All went well with his scheme till an old bird of the waterhen family took as sly peep through one eye. “fly, fly for your lives!” yelled he. A great hubbub arose. Wesakaychak managed to trample on the hind part of the waterhen, which he flattened out, leaving the legs of all fowls that belong to that family as they are today. The next instant he was knocked down, and he found it advantageous to remain in a prostrate position. One side of the lodge was burst open and the fowls fled.

The survivors called a meeting in order to discuss ways and means towards punishing Wesakaychak for his evil deed.

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- Canada’s Indigenous peoples have created “a vast and remarkably diversified body of oral narratives” (Petrone, 1990, p. 10). Their stories explain how the world came to be, the existence of people and animals, and the mysteries of nature. The explanations are diverse. Each Indigenous group has its own particular set of accords with its own values and customs, embodying its own philosophical and religious beliefs.
- Traditionally, European narratives have been categorized as myths, legends, folk tales, and fables and they have been classified as fiction. Indigenous “oral narratives defy simple categorization and European classifications are inadequate. In the absence of suitable terminology, the terms ‘traditional narrative’ or ‘oral narrative’ or ‘story’ [is] used ... instead of ‘myth’ or ‘legend’” (Petrone, 1990, pp. 10-13). These stories represent the way in which particular Indigenous cultures understand and think about the world. They embody the totality of each Indigenous group’s beliefs, values, ideas, and spirituality.
- “Indigenous stories and mythologies, [therefore,] do not readily fit European labels and are not considered by First Nation’s peoples as untrue. The diversified body of Indigenous oral narratives has a great number of sacred stories that contain the spiritual beliefs, traditions, laws, morals, and history of the culture-group transmitted by the elders of the tribe in order to explain the mysteries of the universe” (Petrone, 1990, pp. 10-13). Other narratives were more ordinary stories told for entertainment or instruction. The Indigenous stories in this unit should be respected for both their sacred and secular nature.
- Certain sacred stories are told by gifted and respected storytellers and are handed down orally from generation to generation. These narratives include specific elements along with protocol. Traditionally, the narratives were told during the winter months. These stories have had and continue to have: a specialized story script or framework a specialized telling style and use effective figurative language elements of the natural environment through which respect for nature and a sense of humanity could be taught a moral lesson that applies to everyday living.

Appendix F: Webquest – Many Voices Document

Oral Tradition

1. What did people do before written language was used to record information? (oral storytelling)
2. What type of information was told this way? (culture, values, beliefs, ways of life)
3. Why were myths told? (to explain the creation of plant and animal life and natural phenomenon)
4. Why were trickster stories told? (to teach lessons and to entertain)
5. Why were family drama stories told? (Help listeners learn about the way of the tribe as well as First Nations way of life in general)
6. Which stories do not change over time? When are these stories used today? Why is this important? (Traditional tales are used in the Supreme Court of Canada because there is no legal written historical documents in First Nations culture it is all based on oral traditions. This is important when dealing with treaties and land claim issues.)
7. How are myths, legends, and fables different? (Myths are narratives that are considered to be true. They take place before and during the creation of the earth, usually have non human characters, and are sacred to the people. Legends are considered to be true and take place in the world we know today and have characters that tend to be human. Fables are fiction. Their main purpose is to teach a lesson or a moral.)
8. What are First Nations people local tales used to explain? (Landscape, seasons, local events, etc.)

Honouring All Life

1. What types of values are instilled in Native American stories? (honour, kinship, respect, healing, reflection, etc.)
2. What are the different types of story forms? (prayer, song, dance, etc)
3. What lessons do stories teach? (family lineage, practical instructions on traditional living, preparing food, child rearing, friendship, love, etc.)
4. Which types of stories are universal among all cultures? (creation stories)

Teacher Catholic Faith Integrations Reflections
What have I learned about teaching this unit?

Subject: Gr. 9 ELA

Unit: Conflicts, Challenges, Issues, and Doing
the Right Thing

What permeation ideas worked well in this unit?

How well did the permeation prompts engage the students?

Describe how the faith permeation prompts helped your students to grow in understanding the Catholic faith.

As a teacher, describe how the faith permeation prompts helped you to grow in understanding the Catholic faith.

It would have been good to have...

If I adapted / modified this unit I would...

General Comments:

Gr. 9 English Language Arts

Faith Permeation Essential Connections

Unit Theme: Surviving and Conquering

“Surviving and Conquering” is a *multi-genre inquiry and interdisciplinary unit* under the Environmental and Technological context. Specific outcomes are listed for each learning activity.

NOTE: All highlighted/shaded areas indicate faith permeation.

Catholic Faith Focus for Learning

Surviving and Conquering difficult challenges in our lives will help us to be more fully alive by developing the virtues of faith and hope, thus calling us to live the life God wants us to lead. (*Be With Me: Year 9* – Unit 10; Catechism of the Catholic Church #1820 and #1814)

Catholic Faith Big Ideas:

Students will understand that...

- in the Beatitudes we receive the promise of greater rewards in the world to come which encourages us and gives us hope to get us through hard times: “Blessed are the poor in spirit, for theirs is the Kingdom of heaven” – Matthew 5:1
- We can be aware of God’s blessings in our lives right now, and ask God for direction to lead us beyond difficult times.
- Everything comes from God – to hope in God is to acknowledge this and rely and trust in God. “You shall worship the Lord your God and him only shall you serve.” (Unit 10, *Be With Me*, p. 203)
- The Beatitudes tell us that we need to forgive and that people who are merciful give up their desire for vengeance: “Blessed are the merciful, for they shall obtain mercy.” – Matthew 5:5
- The meek or gentle see that all of creation and people are interdependent; the earth’s survival is dependent on our taking only our share of resources: “Blessed are the meek, for they shall inherit the earth” – Matthew 5:3

Catholic Faith Essential Skills

Students will:

- Relate how a character developed the virtues of faith and hope to sustain his/herself through a difficult struggle
- Relate how a character’s identity has been shaped by his/her experiences and how those events were blessings
- Demonstrate attitudes and behaviours consistent with the teachings/lessons of Jesus

Catholic Faith Essential Question:

How do the scriptures and the teachings of the Catholic Church help us to overcome the challenge of despair and hopelessness?

Description of Culminating Assessment Task – Integrating Catholic Faith (end of unit)

- Surviving and Conquering Scrapbook Project
- Survival Manual

Unit Instruction Plan/Lesson Sequence

Introduction

Survivors never give up, no matter what difficulties they find themselves facing. The word “survivor” literally means “to live” but also implies the triumph of the spirit and the body over overwhelming obstacles. As individuals and as groups, people face physical, emotional, and spiritual difficulties that force them to survive and indeed, conquer.

Painful and challenging situations that may seem hopeless require us to rely on the virtues of faith and hope and often the experience helps the individual to understand him/herself better. Surviving and conquering these challenges strengthens our faith in God and help us to live more fully the life God has given us.

Possible focus questions:

1. What does it take to survive on planet Earth and in our society?
2. What kinds of survival challenges have you or anyone you know faced? How did he/she overcome the challenge?
3. What decisions do people have to make to survive?
4. Why is it important to do more than just survive?
5. What role does faith and hope play in survival?

Lesson 1: What makes a Survivor? Examining Non-Fiction

Strands: writing, viewing, speaking

Outcomes:

- CR9.1b View, listen to, read, comprehend, and respond to a variety of texts that address efficacy (surviving and conquering).
- CR9.2b Select and use appropriate strategies to construct meaning before, during and after viewing, listening, and reading.
- CR9.5b Listen purposefully to understand, analyze, and evaluate oral information and ideas from a range of texts including directions and train of thought, main points, and presentation techniques.

Procedures:

1. **Pre-viewing Activity:**
 - Introductory Discussion: Large or small group Discussion
 - Do you know any famous people or personal family or acquaintances who have faced a survival challenge?
 - What was the challenge? How did they survive it?
 - Skim through the newspaper or copies of popular magazines such as *People* – select articles which profile struggle and courage – what characteristics do the people in these stories have in common?

- What do you think are some of the qualities of a survivor? (brainstorm list – post in classroom for duration of unit)

We are going to look at several pieces of non-fiction that depict people in perilous situations who have survived. It will be your job to determine what personality traits the characters possessed which enabled them to survive the physical and emotional challenge and what greater understanding they gained about themselves and their relationship with God.

2. **Class Activity:** Review the characteristics of non-fiction and opinion pieces. (Refer to *Resource Lines 9/10* and adapted notes in Appendix.) Also review the techniques and methods for skimming and scanning texts for information. (Refer to *Reader's Handbook Overhead Transparencies 1 and 3*)

Lesson 2: Reading Strategies - Skimming and Scanning Non-Fiction

Strands: Reading, Writing

Outcomes:

- CR9.7b Read independently and demonstrate comprehension of a variety of information texts including expository essays, historical accounts, news articles, and scientific writing.
- CC9.1b Create various visual, multimedia, oral and written texts that explore identity, social responsibility and efficacy.

Procedures:

1. **Jigsaw Activity:** (approximately 2-3 classes) In an attempt to better understand how to skim and scan material for information and in an attempt to put together the profile of a survivor, the class will be organized into small groups of 3-4 students each. Create a home group and a specialization or expert group.
2. **Previewing Text Activity:**
 - Each specialization or expert group will be given a non-fiction text to preview. Possible selections: *Into Thin Air*; *The Climb: Tragic Ambitions on Everest*; *Shipwreck of the World: The Extraordinary True Story of Shackleton and the Endurance*; *Ice Story: Shackleton's Lost Expedition*; *A Night to Remember*; *Touching My Father's Soul*. *Other non-fiction selections may be substituted for these titles.
 - As a group they will divide the book into sections or chapters, each previewing a portion and taking notes on the challenge faced and the method by which the survivor handled the challenge. This information will be put together to provide an overview of the text by including: name of the survivor(s), challenge(s) faced – categorize by conflict identification – human vs. nature, human vs. human, human vs. himself, human vs. the unknown; methods of overcoming the challenge; personal characteristics of the survivor; role of the leader or leadership in group survival (if applicable); the role of faith and hope in survival (if applicable).

Lesson 3: Analyzing the Characteristics of Survivors and Conquerors

Strands: Listening, Speaking, Reading

Outcomes:

- CC9.3b Select and use appropriate strategies to communicate meaning before, during, and after speaking, writing, and other representing activities.
- CC9.5b Create and present a variety of visual and multimedia presentations including addressing various audiences for one proposal.
- CC9.6b Use oral language to interact purposefully, confidently, and appropriately in a variety of situations including participating in one-to-one, small group, and large group discussions.

Procedures:

1. **Charting Activity:** Each member of the expert group will then return to the home group and share their overview with the group. Each home group will create a chart indicating the common characteristics of all the survivors using the SPIES method:
 1. S – Social Skills
 2. P – Physical Skills
 3. I – Intellectual Skills
 4. E – Emotional Skills
 5. S – Spiritual Skills
2. **Sharing Activity:** Each group will present their chart to the class with every member specifically applying the SPIES trait to a character in their text.
3. **Discussion Activity:** large group (class) will then discuss the similarities and differences in each of the group’s findings.
4. **Scripture Activity:** Refer to the following scripture readings depicting situations of challenge:
Moses and the Story of the Exodus of the Hebrews from Egypt – Exodus 3 -14.
David and Goliath – 1 Samuel 17.
Noah and the Ark – Genesis 6:9 – 9.17.
Jesus Calms the Storm – Luke 8: 22 – 25.
Jesus Prays on the Mount of Olives (Garden of Gethsemane) – Luke 22: 39-46.
What is the message of courage and strength depicted in these scripture passages? Refer to your SPIES character chart – What characteristics do these biblical characters have in common with those you studied in your non-fiction novels? How do they use faith and hope to endure and overcome difficult obstacles?

Lesson 4: Finding Survivors in Fiction – “Lather and Nothing Else” – *Three Way Mirror, Strawberries and Other Secrets*

* The story “Coffee, Snacks, Worms” (Crossroads pg. 87) may be substituted for this one.

Strands: listening, reading, speaking

Outcomes:

CR9.1b View, listen to, read, comprehend, and respond to a variety of texts that address, social responsibility), and efficacy.

CR9.2b Select and use appropriate strategies to construct meaning before (e.g., formulating focus questions), during (e.g., adjusting rate to the specific purpose and difficulty of the text), and after (e.g., analyzing and evaluating) viewing, listening, and reading.

CC.3b Select and use appropriate strategies to communicate meaning before, during, after speaking, writing, and other representing activities.

Pre- Reading Activity:

Students will form small groups of three or four and each group will receive a bible quotation. Have each group discuss what it says about hatred and forgiveness. Share quote and interpretation with the large group.

“Everyone who hates his brother is a murderer, and you know that no murderer has eternal life abiding in him.” 1 John 3:15

“You see that a person is justified by works and not faith alone” – James 2:24

“Pray then like this, our Father in heaven, hallowed be your name. Your kingdom come, your will be done, on earth as it is in heaven Give us this day our daily bread, and forgive us our debts, as we also have forgiven our debtors. And lead us not into temptation, but deliver us from evil.” Matthew 6:9-13

“So whoever knows the right thing to do and fails to do it, for him it is a sin.” James 4:17

“For if you forgive others their trespasses, your heavenly Father will also forgive you, but if you do not forgive others their trespasses, neither will your Father forgive your trespasses.” Matthew 6:14-15

“Blessed are the peacemakers, for they shall be called sons of God.” Matthew 5:9

“But I say to you who hear, Love your enemies, do good to those who hate you, bless those who curse you, pray for those who abuse you. To one who strikes you on the cheek, offer the other also, and from one who takes away your cloak do not withhold your tunic either. Give to everyone who begs from you, and from one who takes away your goods do not demand them back., And as you wish that others would do to you, do so to them...” Luke 6:27-37

“But I say to you, do not resist the one who is evil. But if anyone slaps you on the right cheek, turn to him the other also. And if anyone would sue you and take your tunic, let him your cloak as well. And if anyone forces you to go one mile, go with him two miles.” Matthew 5:39-41

“You have heard it was said, ‘You shall love your neighbor and hate your enemy.’ But I say to you, Love your enemies and pray for those who persecute you, so that you may be sons of your Father who is in heaven. For he makes his sun rise on the evil and on the good, and sends rain on the just and on the unjust.” Matthew 5:43-45

“And Jesus said, “Father, forgive them, for they know not what they do.” And they cast lots to divide his garments.” Luke 23:24

“You have heard it was said to those of old, ‘You shall not murder, and whoever murders will be liable to judgment.’ But I say to you that everyone who is angry with his brother will be liable to judgment; whoever insults his brother will be liable to the council; and whoever says, ‘You fool!’ will be liable to

the hell of fire. So if you are offering your gift at the altar and there remember that your brother has something against you, leave your gift there before the altar and go. First be reconciled to your brother, and then come and offer your gift.” Matthew 5:21-24

Procedures:

1. What techniques do authors use to build suspense in stories?
2. As you read “Lather and Nothing Else” make a list of all the descriptive passages that help to build suspense in this story and convey the tension and conflict of the barber. Share with the class.
3. How does the end have an ironic twist?
4. Why didn’t the barber take the opportunity to kill Captain Torres when he had the chance?
5. Scripture Activity – Refer back to your bible quotes – which passages best reflect the decision of the Barber? Discuss in small or large groups.

Lesson 5: “The Most Dangerous Game” – *On the Edge*

- The short story “The Interlopers” (*Sightlines* 9 pg. 33) may be substituted for this story.

Strands: Listening, reading, writing

Outcomes:

CR9.1b View, listen to, read, comprehend, and respond to a variety of texts that address, social responsibility), and efficacy.

CR9.2b Select and use appropriate strategies to construct meaning before (e.g., formulating focus questions), during (e.g., adjusting rate to the specific purpose and difficulty of the text), and after (e.g., analyzing and evaluating) viewing, listening, and reading.

CC.3b Select and use appropriate strategies to communicate meaning before, during, after speaking, writing, and other representing activities.

CC9.9b Experiment with a variety of text forms and techniques.

AR9.2b Assess own and others’ work for clarity, correctness, and impact.

The Most Dangerous Game

by **Richard Connell**

"OFF THERE to the right--somewhere--is a large island," said Whitney." It's rather a mystery--"

"What island is it?" Rainsford asked.

"The old charts call it `Ship-Trap Island,'" Whitney replied." A suggestive name, isn't it? Sailors have a curious dread of the place. I don't know why. Some superstition--"

"Can't see it," remarked Rainsford, trying to peer through the dank tropical night that was palpable as it pressed its thick warm blackness in upon the yacht.

"You've good eyes," said Whitney, with a laugh, "and I've seen you pick off a moose moving in the brown fall bush at four hundred yards, but even you can't see four miles or so through a moonless Caribbean night."

"Nor four yards," admitted Rainsford. "Ugh! It's like moist black velvet."

"It will be light enough in Rio," promised Whitney. "We should make it in a few days. I hope the jaguar guns have come from Purdey's. We should have some good hunting up the Amazon. Great sport, hunting."

"The best sport in the world," agreed Rainsford.

"For the hunter," amended Whitney. "Not for the jaguar."

"Don't talk rot, Whitney," said Rainsford. "You're a big-game hunter, not a philosopher. Who cares how a jaguar feels?"

"Perhaps the jaguar does," observed Whitney.

"Bah! They've no understanding."

"Even so, I rather think they understand one thing--fear. The fear of pain and the fear of death."

"Nonsense," laughed Rainsford. "This hot weather is making you soft, Whitney. Be a realist. The world is made up of two classes--the hunters and the huntees. Luckily, you and I are hunters. Do you think we've passed that island yet?"

"I can't tell in the dark. I hope so."

"Why?" asked Rainsford.

"The place has a reputation--a bad one."

"Cannibals?" suggested Rainsford.

"Hardly. Even cannibals wouldn't live in such a God-forsaken place. But it's gotten into sailor lore, somehow. Didn't you notice that the crew's nerves seemed a bit jumpy today?"

"They were a bit strange, now you mention it. Even Captain Nielsen--"

"Yes, even that tough-minded old Swede, who'd go up to the devil himself and ask him for a light. Those fishy blue eyes held a look I never saw there before. All I could get out of him was 'This place has an evil name among seafaring men, sir.' Then he said to me, very gravely, 'Don't you feel anything?'--as if the air about us was actually poisonous. Now, you mustn't laugh when I tell you this--I did feel something like a sudden chill.

"There was no breeze. The sea was as flat as a plate-glass window. We were drawing near the island then. What I felt was a--a mental chill; a sort of sudden dread."

"Pure imagination," said Rainsford.

"One superstitious sailor can taint the whole ship's company with his fear."

"Maybe. But sometimes I think sailors have an extra sense that tells them when they are in danger. Sometimes I think evil is a tangible thing--with wave lengths, just as sound and light have. An evil place can, so to speak, broadcast vibrations of evil. Anyhow, I'm glad we're getting out of this zone. Well, I think I'll turn in now, Rainsford."

"I'm not sleepy," said Rainsford. "I'm going to smoke another pipe up on the afterdeck."

"Good night, then, Rainsford. See you at breakfast."

"Right. Good night, Whitney."

There was no sound in the night as Rainsford sat there but the muffled throb of the engine that drove the yacht swiftly through the darkness, and the swish and ripple of the wash of the propeller.

Rainsford, reclining in a steamer chair, indolently puffed on his favorite brier. The sensuous drowsiness of the night was on him. "It's so dark," he thought, "that I could sleep without closing my eyes; the night would be my eyelids--"

An abrupt sound startled him. Off to the right he heard it, and his ears, expert in such matters, could not be mistaken. Again he heard the sound, and again. Somewhere, off in the blackness, someone had fired a gun three times.

Rainsford sprang up and moved quickly to the rail, mystified. He strained his eyes in the direction from which the reports had come, but it was like trying to see through a blanket. He leaped upon the rail and balanced himself there, to get greater elevation; his pipe, striking a rope, was knocked from his mouth. He lunged for it; a short, hoarse cry came from his lips as he realized he had reached too far and had lost his balance. The cry was pinched off short as the blood-warm waters of the Caribbean Sea dosed over his head.

He struggled up to the surface and tried to cry out, but the wash from the speeding yacht slapped him in the face and the salt water in his open mouth made him gag and strangle. Desperately he struck out with strong strokes after the receding lights of the yacht, but he stopped before he had swum fifty feet. A certain coolheadedness had come to him; it was not the first time he had been in a tight place. There was a chance that his cries could be heard by someone aboard the yacht, but that chance was slender and grew more slender as the yacht raced on. He wrestled himself out of his clothes and shouted with all his power. The lights of the yacht became faint and ever-vanishing fireflies; then they were blotted out entirely by the night.

Rainsford remembered the shots. They had come from the right, and doggedly he swam in that direction, swimming with slow, deliberate strokes, conserving his strength. For a seemingly endless time he fought the sea. He began to count his strokes; he could do possibly a hundred more and then--

Rainsford heard a sound. It came out of the darkness, a high screaming sound, the sound of an animal in an extremity of anguish and terror.

He did not recognize the animal that made the sound; he did not try to; with fresh vitality he swam toward the sound. He heard it again; then it was cut short by another noise, crisp, staccato.

"Pistol shot," muttered Rainsford, swimming on.

Ten minutes of determined effort brought another sound to his ears--the most welcome he had ever heard--the muttering and growling of the sea breaking on a rocky shore. He was almost on the rocks before he saw them; on a night less calm he would have been shattered against them. With his remaining strength he dragged himself from the swirling waters. Jagged crags appeared to jut up into the opaqueness; he forced himself upward, hand over hand. Gasping, his hands raw, he reached a flat place at the top. Dense jungle came down to the very edge of the cliffs. What perils that tangle of trees and underbrush might hold for him did not concern Rainsford just then. All he knew was that he was safe from his enemy, the sea, and that utter weariness was on him. He flung himself down at the jungle edge and tumbled headlong into the deepest sleep of his life.

When he opened his eyes he knew from the position of the sun that it was late in the afternoon. Sleep had given him new vigor; a sharp hunger was picking at him. He looked about him, almost cheerfully.

"Where there are pistol shots, there are men. Where there are men, there is food," he thought. But what kind of men, he wondered, in so forbidding a place? An unbroken front of snarled and ragged jungle fringed the shore.

He saw no sign of a trail through the closely knit web of weeds and trees; it was easier to go along the shore, and Rainsford floundered along by the water. Not far from where he landed, he stopped.

Some wounded thing--by the evidence, a large animal--had thrashed about in the underbrush; the jungle weeds were crushed down and the moss was lacerated; one patch of weeds was stained crimson. A small, glittering object not far away caught Rainsford's eye and he picked it up. It was an empty cartridge.

"A twenty-two," he remarked. "That's odd. It must have been a fairly large animal too. The hunter had his nerve with him to tackle it with a light gun. It's clear that the brute put up a fight. I suppose the first three shots I heard was when the hunter flushed his quarry and wounded it. The last shot was when he trailed it here and finished it."

He examined the ground closely and found what he had hoped to find--the print of hunting boots. They pointed along the cliff in the direction he had been going. Eagerly he hurried along, now slipping on a rotten log or a loose stone, but making headway; night was beginning to settle down on the island.

Bleak darkness was blacking out the sea and jungle when Rainsford sighted the lights. He came upon them as he turned a crook in the coast line; and his first thought was that he had come upon a village, for there were many lights. But as he forged along he saw to his great astonishment that all the lights were in one enormous building--a lofty structure with pointed towers plunging upward into the gloom. His eyes made out the shadowy outlines of a palatial chateau; it was set on a high bluff, and on three sides of it cliffs dived down to where the sea licked greedy lips in the shadows.

"Mirage," thought Rainsford. But it was no mirage, he found, when he opened the tall spiked iron gate. The stone steps were real enough; the massive door with a leering gargoye for a knocker was real enough; yet above it all hung an air of unreality.

He lifted the knocker, and it creaked up stiffly, as if it had never before been used. He let it fall, and it startled him with its booming loudness. He thought he heard steps within; the door remained closed. Again Rainsford lifted the heavy knocker, and let it fall. The door opened then--opened as suddenly as if it were on a spring--and Rainsford stood blinking in the river of glaring gold light that poured out. The first thing Rainsford's eyes discerned was the largest man Rainsford had ever seen--a gigantic creature, solidly made and black bearded to the waist. In his hand the man held a long-barreled revolver, and he was pointing it straight at Rainsford's heart.

Out of the snarl of beard two small eyes regarded Rainsford.

"Don't be alarmed," said Rainsford, with a smile which he hoped was disarming. "I'm no robber. I fell off a yacht. My name is Sanger Rainsford of New York City."

The menacing look in the eyes did not change. The revolver pointing as rigidly as if the giant were a statue. He gave no sign that he understood Rainsford's words, or that he had even heard them. He was dressed in uniform--a black uniform trimmed with gray astrakhan.

"I'm Sanger Rainsford of New York," Rainsford began again. "I fell off a yacht. I am hungry."

The man's only answer was to raise with his thumb the hammer of his revolver. Then Rainsford saw the man's free hand go to his forehead in a military salute, and he saw him click his heels together and stand at attention. Another man was coming down the broad marble steps, an erect, slender man in evening clothes. He advanced to Rainsford and held out his hand.

In a cultivated voice marked by a slight accent that gave it added precision and deliberateness, he said, "It is a very great pleasure and honor to welcome Mr. Sanger Rainsford, the celebrated hunter, to my home."

Automatically Rainsford shook the man's hand.

"I've read your book about hunting snow leopards in Tibet, you see," explained the man. "I am General Zaroff."

Rainsford's first impression was that the man was singularly handsome; his second was that there was an original, almost bizarre quality about the general's face. He was a tall man past middle age, for his hair was a vivid white; but his thick eyebrows and pointed military mustache were as black as the night from which Rainsford had come. His eyes, too, were black and very bright. He had high cheekbones, a sharpcut nose, a spare, dark face--the face of a man used to giving orders, the face of an aristocrat. Turning to the giant in uniform, the general made a sign. The giant put away his pistol, saluted, withdrew.

"Ivan is an incredibly strong fellow," remarked the general, "but he has the misfortune to be deaf and dumb. A simple fellow, but, I'm afraid, like all his race, a bit of a savage."

"Is he Russian?"

"He is a Cossack," said the general, and his smile showed red lips and pointed teeth. "So am I."

"Come," he said, "we shouldn't be chatting here. We can talk later. Now you want clothes, food, rest. You shall have them. This is a most-restful spot."

Ivan had reappeared, and the general spoke to him with lips that moved but gave forth no sound.

"Follow Ivan, if you please, Mr. Rainsford," said the general. "I was about to have my dinner when you came. I'll wait for you. You'll find that my clothes will fit you, I think."

It was to a huge, beam-ceilinged bedroom with a canopied bed big enough for six men that Rainsford followed the silent giant. Ivan laid out an evening suit, and Rainsford, as he put it on, noticed that it came from a London tailor who ordinarily cut and sewed for none below the rank of duke.

The dining room to which Ivan conducted him was in many ways remarkable. There was a medieval magnificence about it; it suggested a baronial hall of feudal times with its oaken panels, its high ceiling, its vast refectory tables where twoscore men could sit down to eat. About the hall were mounted heads of many animals--lions, tigers, elephants, moose, bears; larger or more perfect specimens Rainsford had never seen. At the great table the general was sitting, alone.

"You'll have a cocktail, Mr. Rainsford," he suggested. The cocktail was surpassingly good; and, Rainsford noted, the table appointments were of the finest--the linen, the crystal, the silver, the china.

They were eating *borsch*, the rich, red soup with whipped cream so dear to Russian palates. Half apologetically General Zaroff said, "We do our best to preserve the amenities of civilization here. Please forgive any lapses. We are well off the beaten track, you know. Do you think the champagne has suffered from its long ocean trip?"

"Not in the least," declared Rainsford. He was finding the general a most thoughtful and affable host, a true cosmopolite. But there was one small trait of the general's that made Rainsford uncomfortable. Whenever he looked up from his plate he found the general studying him, appraising him narrowly.

"Perhaps," said General Zaroff, "you were surprised that I recognized your name. You see, I read all books on hunting published in English, French, and Russian. I have but one passion in my life, Mr. Rainsford, and it is the hunt."

"You have some wonderful heads here," said Rainsford as he ate a particularly well-cooked *filet mignon*. "That Cape buffalo is the largest I ever saw."

"Oh, that fellow. Yes, he was a monster."

"Did he charge you?"

"Hurled me against a tree," said the general. "Fractured my skull. But I got the brute."

"I've always thought," said Rainsford, "that the Cape buffalo is the most dangerous of all big game."

For a moment the general did not reply; he was smiling his curious red-lipped smile. Then he said slowly, "No. You are wrong, sir. The Cape buffalo is not the most dangerous big game." He sipped his wine. "Here in my preserve on this island," he said in the same slow tone, "I hunt more dangerous game."

Rainsford expressed his surprise. "Is there big game on this island?"

The general nodded. "The biggest."

"Really?"

"Oh, it isn't here naturally, of course. I have to stock the island."

"What have you imported, general?" Rainsford asked. "Tigers?"

The general smiled. "No," he said. "Hunting tigers ceased to interest me some years ago. I exhausted their possibilities, you see. No thrill left in tigers, no real danger. I live for danger, Mr. Rainsford."

The general took from his pocket a gold cigarette case and offered his guest a long black cigarette with a silver tip; it was perfumed and gave off a smell like incense.

"We will have some capital hunting, you and I," said the general. "I shall be most glad to have your society."

"But what game--" began Rainsford.

"I'll tell you," said the general. "You will be amused, I know. I think I may say, in all modesty, that I have done a rare thing. I have invented a new sensation. May I pour you another glass of port?"

"Thank you, general."

The general filled both glasses, and said, "God makes some men poets. Some He makes kings, some beggars. Me He made a hunter. My hand was made for the trigger, my father said. He was a very rich man with a quarter of a million acres in the Crimea, and he was an ardent sportsman. When I was only five years old he gave me a little gun, specially made in Moscow for me, to shoot sparrows with. When I shot some of his prize turkeys with it, he did not punish me; he complimented me on my marksmanship. I killed my first bear in the Caucasus when I was ten. My whole life has been one prolonged hunt. I went into the army--it was expected of noblemen's sons--and for a time commanded a division of Cossack cavalry, but my real interest was always the hunt. I have hunted every kind of game in every land. It would be impossible for me to tell you how many animals I have killed."

The general puffed at his cigarette.

"After the debacle in Russia I left the country, for it was imprudent for an officer of the Czar to stay there. Many noble Russians lost everything. I, luckily, had invested heavily in American securities, so I shall never have to open a tearoom in Monte Carlo or drive a taxi in Paris. Naturally, I continued to hunt--grizzliest in your Rockies, crocodiles in the Ganges, rhinoceroses in East Africa. It was in Africa that the Cape buffalo hit me and laid me up for six months. As soon as I recovered I started for the Amazon to hunt jaguars, for I had heard they were unusually cunning. They weren't." The Cossack sighed. "They were no match at all for a hunter with his wits about him, and a high-powered rifle. I was bitterly disappointed. I was lying in my tent with a splitting headache one night when a terrible thought pushed its way into my mind. Hunting was beginning to bore me! And hunting, remember, had been my life. I have heard that in America businessmen often go to pieces when they give up the business that has been their life."

"Yes, that's so," said Rainsford.

The general smiled. "I had no wish to go to pieces," he said. "I must do something. Now, mine is an analytical mind, Mr. Rainsford. Doubtless that is why I enjoy the problems of the chase."

"No doubt, General Zaroff."

"So," continued the general, "I asked myself why the hunt no longer fascinated me. You are much younger than I am, Mr. Rainsford, and have not hunted as much, but you perhaps can guess the answer."

"What was it?"

"Simply this: hunting had ceased to be what you call 'a sporting proposition.' It had become too easy. I always got my quarry. Always. There is no greater bore than perfection."

The general lit a fresh cigarette.

"No animal had a chance with me any more. That is no boast; it is a mathematical certainty. The animal had nothing but his legs and his instinct. Instinct is no match for reason. When I thought of this it was a tragic moment for me, I can tell you."

Rainsford leaned across the table, absorbed in what his host was saying.

"It came to me as an inspiration what I must do," the general went on.

"And that was?"

The general smiled the quiet smile of one who has faced an obstacle and surmounted it with success. "I had to invent a new animal to hunt," he said.

"A new animal? You're joking." "Not at all," said the general. "I never joke about hunting. I needed a new animal. I found one. So I bought this island built this house, and here I do my hunting. The island is perfect for my purposes--there are jungles with a maze of traits in them, hills, swamps--"

"But the animal, General Zaroff?"

"Oh," said the general, "it supplies me with the most exciting hunting in the world. No other hunting compares with it for an instant. Every day I hunt, and I never grow bored now, for I have a quarry with which I can match my wits."

Rainsford's bewilderment showed in his face.

"I wanted the ideal animal to hunt," explained the general. "So I said, 'What are the attributes of an ideal quarry?' And the answer was, of course, 'It must have courage, cunning, and, above all, it must be able to reason.'"

"But no animal can reason," objected Rainsford.

"My dear fellow," said the general, "there is one that can."

"But you can't mean--" gasped Rainsford.

"And why not?"

"I can't believe you are serious, General Zaroff. This is a grisly joke."

"Why should I not be serious? I am speaking of hunting."

"Hunting? Great Guns, General Zaroff, what you speak of is murder."

The general laughed with entire good nature. He regarded Rainsford quizzically. "I refuse to believe that so modern and civilized a young man as you seem to be harbors romantic ideas about the value of human life. Surely your experiences in the war--"

"Did not make me condone cold-blooded murder," finished Rainsford stiffly.

Laughter shook the general. "How extraordinarily droll you are!" he said. "One does not expect nowadays to find a young man of the educated class, even in America, with such a naive, and, if I may say so, mid-Victorian point of view. It's like finding a snuffbox in a limousine. Ah, well, doubtless you had Puritan ancestors. So many Americans appear to have had. I'll wager you'll forget your notions when you go hunting with me. You've a genuine new thrill in store for you, Mr. Rainsford."

"Thank you, I'm a hunter, not a murderer."

"Dear me," said the general, quite unruffled, "again that unpleasant word. But I think I can show you that your scruples are quite ill founded."

"Yes?"

"Life is for the strong, to be lived by the strong, and, if needs be, taken by the strong. The weak of the world were put here to give the strong pleasure. I am strong. Why should I not use my gift? If I wish to hunt, why should I not? I hunt the scum of the earth: sailors from tramp ships--lassars, blacks, Chinese, whites, mongrels--a thoroughbred horse or hound is worth more than a score of them."

"But they are men," said Rainsford hotly.

"Precisely," said the general. "That is why I use them. It gives me pleasure. They can reason, after a fashion. So they are dangerous."

"But where do you get them?"

The general's left eyelid fluttered down in a wink. "This island is called Ship Trap," he answered. "Sometimes an angry god of the high seas sends them to me. Sometimes, when Providence is not so kind, I help Providence a bit. Come to the window with me."

Rainsford went to the window and looked out toward the sea.

"Watch! Out there!" exclaimed the general, pointing into the night. Rainsford's eyes saw only blackness, and then, as the general pressed a button, far out to sea Rainsford saw the flash of lights.

The general chuckled. "They indicate a channel," he said, "where there's none; giant rocks with razor edges crouch like a sea monster with wide-open jaws. They can crush a ship as easily as I crush this nut." He dropped a walnut on the hardwood floor and brought his heel grinding down on it. "Oh, yes," he said, casually, as if in answer to a question, "I have electricity. We try to be civilized here."

"Civilized? And you shoot down men?"

A trace of anger was in the general's black eyes, but it was there for but a second; and he said, in his most pleasant manner, "Dear me, what a righteous young man you are! I assure you I do not do the thing you suggest. That would be barbarous. I treat these visitors with every consideration. They get plenty of good food and exercise. They get into splendid physical condition. You shall see for yourself tomorrow."

"What do you mean?"

"We'll visit my training school," smiled the general. "It's in the cellar. I have about a dozen pupils down there now. They're from the Spanish bark *San Lucar* that had the bad luck to go on the rocks out there. A very inferior lot, I regret to say. Poor specimens and more accustomed to the deck than to the jungle." He raised his hand, and Ivan, who served as waiter, brought thick Turkish coffee. Rainsford, with an effort, held his tongue in check.

"It's a game, you see," pursued the general blandly. "I suggest to one of them that we go hunting. I give him a supply of food and an excellent hunting knife. I give him three hours' start. I am to follow, armed only with a pistol of the smallest caliber and range. If my quarry eludes me for three whole days, he wins the game. If I find him "--the general smiled--" he loses."

"Suppose he refuses to be hunted?"

"Oh," said the general, "I give him his option, of course. He need not play that game if he doesn't wish to. If he does not wish to hunt, I turn him over to Ivan. Ivan once had the honor of serving as official knouter to the Great White Czar, and he has his own ideas of sport. Invariably, Mr. Rainsford, invariably they choose the hunt."

"And if they win?"

The smile on the general's face widened. "To date I have not lost," he said. Then he added, hastily: "I don't wish you to think me a braggart, Mr. Rainsford. Many of them afford only the most elementary sort of problem. Occasionally I strike a tartar. One almost did win. I eventually had to use the dogs."

"The dogs?"

"This way, please. I'll show you."

The general steered Rainsford to a window. The lights from the windows sent a flickering illumination that made grotesque patterns on the courtyard below, and Rainsford could see moving about there a dozen or so huge black shapes; as they turned toward him, their eyes glittered greenly.

"A rather good lot, I think," observed the general. "They are let out at seven every night. If anyone should try to get into my house--or out of it--something extremely regrettable would occur to him." He hummed a snatch of song from the *Folies Bergere*.

"And now," said the general, "I want to show you my new collection of heads. Will you come with me to the library?"

"I hope," said Rainsford, "that you will excuse me tonight, General Zaroff. I'm really not feeling well."

"Ah, indeed?" the general inquired solicitously. "Well, I suppose that's only natural, after your long swim. You need a good, restful night's sleep. Tomorrow you'll feel like a new man, I'll wager. Then we'll hunt, eh? I've one rather promising prospect--" Rainsford was hurrying from the room.

"Sorry you can't go with me tonight," called the general. "I expect rather fair sport--a big, strong, black. He looks resourceful--Well, good night, Mr. Rainsford; I hope you have a good night's rest."

The bed was good, and the pajamas of the softest silk, and he was tired in every fiber of his being, but nevertheless Rainsford could not quiet his brain with the opiate of sleep. He lay, eyes wide open. Once he thought he heard stealthy steps in the corridor outside his room. He sought to throw open the door; it would not open. He went to the window and looked out. His room was high up in one of the towers. The lights of the chateau were out now, and it was dark and silent; but there was a fragment of sallow moon, and by its wan light he could see, dimly, the courtyard. There, weaving in and out in the pattern of shadow, were black, noiseless forms; the hounds heard him at the window and looked up, expectantly, with their green eyes. Rainsford went back to the bed and lay down. By many methods he tried to put himself to sleep. He had achieved a doze when, just as morning began to come, he heard, far off in the jungle, the faint report of a pistol.

General Zaroff did not appear until luncheon. He was dressed faultlessly in the tweeds of a country squire. He was solicitous about the state of Rainsford's health.

"As for me," sighed the general, "I do not feel so well. I am worried, Mr. Rainsford. Last night I detected traces of my old complaint."

To Rainsford's questioning glance the general said, "Ennui. Boredom."

Then, taking a second helping of *crêpes Suzette*, the general explained: "The hunting was not good last night. The fellow lost his head. He made a straight trail that offered no problems at all. That's the trouble with these sailors; they have dull brains to begin with, and they do not know how to get about in the woods. They do excessively stupid and obvious things. It's most annoying. Will you have another glass of *Chablis*, Mr. Rainsford?"

"General," said Rainsford firmly, "I wish to leave this island at once."

The general raised his thickets of eyebrows; he seemed hurt. "But, my dear fellow," the general protested, "you've only just come. You've had no hunting--"

"I wish to go today," said Rainsford. He saw the dead black eyes of the general on him, studying him. General Zaroff's face suddenly brightened.

He filled Rainsford's glass with venerable *Chablis* from a dusty bottle.

"Tonight," said the general, "we will hunt--you and I."

Rainsford shook his head. "No, general," he said. "I will not hunt."

The general shrugged his shoulders and delicately ate a hothouse grape. "As you wish, my friend," he said. "The choice rests entirely with you. But may I not venture to suggest that you will find my idea of sport more diverting than Ivan's?"

He nodded toward the corner to where the giant stood, scowling, his thick arms crossed on his hogshead of chest.

"You don't mean--" cried Rainsford.

"My dear fellow," said the general, "have I not told you I always mean what I say about hunting? This is really an inspiration. I drink to a foeman worthy of my steel--at last." The general raised his glass, but Rainsford sat staring at him.

"You'll find this game worth playing," the general said enthusiastically. "Your brain against mine. Your woodcraft against mine. Your strength and stamina against mine. Outdoor chess! And the stake is not without value, eh?"

"And if I win--" began Rainsford huskily.

"I'll cheerfully acknowledge myself defeat if I do not find you by midnight of the third day," said General Zaroff. "My sloop will place you on the mainland near a town." The general read what Rainsford was thinking.

"Oh, you can trust me," said the Cossack. "I will give you my word as a gentleman and a sportsman. Of course you, in turn, must agree to say nothing of your visit here."

"I'll agree to nothing of the kind," said Rainsford.

"Oh," said the general, "in that case--But why discuss that now? Three days hence we can discuss it over a bottle of *Veuve Cliquot*, unless--"

The general sipped his wine.

Then a businesslike air animated him. "Ivan," he said to Rainsford, "will supply you with hunting clothes, food, a knife. I suggest you wear moccasins; they leave a poorer trail. I suggest, too, that you avoid the big swamp in the southeast corner of the island. We call it Death Swamp. There's quicksand there. One foolish fellow tried it. The deplorable part of it was that Lazarus followed him. You can imagine my feelings, Mr. Rainsford. I loved Lazarus; he was the finest hound in my pack. Well, I must beg you to excuse me now. I always take a siesta after lunch. You'll hardly have time for a nap, I fear. You'll want to start, no doubt. I shall not follow till dusk. Hunting at night is so much more exciting than by day, don't you think? Au revoir, Mr. Rainsford, au revoir." General Zaroff, with a deep, courtly bow, strolled from the room.

From another door came Ivan. Under one arm he carried khaki hunting clothes, a haversack of food, a leather sheath containing a long-bladed hunting knife; his right hand rested on a cocked revolver thrust in the crimson sash about his waist.

Rainsford had fought his way through the bush for two hours. "I must keep my nerve. I must keep my nerve," he said through tight teeth.

He had not been entirely clearheaded when the chateau gates snapped shut behind him. His whole idea at first was to put distance between himself and General Zaroff; and, to this end, he had plunged along, spurred on by the sharp rowers of something very like panic. Now he had got a grip on himself, had stopped, and was taking stock of himself and the situation. He saw that straight flight was futile; inevitably it would bring him face to face with the sea. He was in a picture with a frame of water, and his operations, clearly, must take place within that frame.

"I'll give him a trail to follow," muttered Rainsford, and he struck off from the rude path he had been following into the trackless wilderness. He executed a series of intricate loops; he doubled on his trail again and again, recalling all the lore of the fox hunt, and all the dodges of the fox. Night found him leg-weary, with hands and face lashed by the branches, on a thickly wooded ridge. He knew it would be insane to blunder on through the dark, even if he had the strength. His need for rest was imperative and he thought, "I have played the fox, now I must play the cat of the fable." A big tree with a thick trunk and outspread branches was near by, and, taking care to leave not the slightest mark, he climbed up into the crotch, and, stretching out on one of the broad limbs, after a fashion, rested. Rest brought him new confidence and almost a feeling of security. Even so zealous a hunter as General Zaroff could not trace him there, he told himself; only the devil himself could follow that complicated trail through the jungle after dark. But perhaps the general was a devil--

An apprehensive night crawled slowly by like a wounded snake and sleep did not visit Rainsford, although the silence of a dead world was on the jungle. Toward morning when a dingy gray was varnishing the sky, the cry of some startled bird focused Rainsford's attention in that direction. Something was coming through the bush, coming slowly, carefully, coming by the same winding way Rainsford had come. He flattened himself down on the limb and, through a screen of leaves almost as thick as tapestry, he watched. . . . That which was approaching was a man.

It was General Zaroff. He made his way along with his eyes fixed in utmost concentration on the ground before him. He paused, almost beneath the tree, dropped to his knees and studied the ground. Rainsford's impulse was to hurl himself down like a panther, but he saw that the general's right hand held something metallic--a small automatic pistol.

The hunter shook his head several times, as if he were puzzled. Then he straightened up and took from his case one of his black cigarettes; its pungent incenselike smoke floated up to Rainsford's nostrils.

Rainsford held his breath. The general's eyes had left the ground and were traveling inch by inch up the tree. Rainsford froze there, every muscle tensed for a spring. But the sharp eyes of the hunter stopped before they reached the limb where Rainsford lay; a smile spread over his brown face. Very deliberately he blew a smoke ring into the air; then he turned his back on the tree and walked carelessly away, back along the trail he had come. The swish of the underbrush against his hunting boots grew fainter and fainter.

The pent-up air burst hotly from Rainsford's lungs. His first thought made him feel sick and numb. The general could follow a trail through the woods at night; he could follow an extremely difficult trail; he must have uncanny powers; only by the merest chance had the Cossack failed to see his quarry.

Rainsford's second thought was even more terrible. It sent a shudder of cold horror through his whole being. Why had the general smiled? Why had he turned back?

Rainsford did not want to believe what his reason told him was true, but the truth was as evident as the sun that had by now pushed through the morning mists. The general was playing with him! The general was saving him for another day's sport! The Cossack was the cat; he was the mouse. Then it was that Rainsford knew the full meaning of terror.

"I will not lose my nerve. I will not."

He slid down from the tree, and struck off again into the woods. His face was set and he forced the machinery of his mind to function. Three hundred yards from his hiding place he stopped where a huge dead tree leaned precariously on a smaller, living one. Throwing off his sack of food, Rainsford took his knife from its sheath and began to work with all his energy.

The job was finished at last, and he threw himself down behind a fallen log a hundred feet away. He did not have to wait long. The cat was coming again to play with the mouse.

Following the trail with the sureness of a bloodhound came General Zaroff. Nothing escaped those searching black eyes, no crushed blade of grass, no bent twig, no mark, no matter how faint, in the moss. So intent was the Cossack on his stalking that he was upon the thing Rainsford had made before he saw it. His foot touched the protruding bough that was the trigger. Even as he touched it, the general sensed his danger and leaped back with the agility of an ape. But he was not quite quick enough; the dead tree, delicately adjusted to rest on the cut living one, crashed down and struck the general a glancing blow on the shoulder as it fell; but for his alertness, he must have been smashed beneath it. He staggered, but he did not fall; nor did he drop his revolver. He stood there, rubbing his injured shoulder, and Rainsford, with fear again gripping his heart, heard the general's mocking laugh ring through the jungle.

"Rainsford," called the general, "if you are within sound of my voice, as I suppose you are, let me congratulate you. Not many men know how to make a Malay mancatcher. Luckily for me I, too, have hunted in Malacca. You are proving interesting, Mr. Rainsford. I am going now to have my wound dressed; it's only a slight one. But I shall be back. I shall be back."

When the general, nursing his bruised shoulder, had gone, Rainsford took up his flight again. It was flight now, a desperate, hopeless flight, that carried him on for some hours. Dusk came, then darkness, and still he pressed on. The ground grew softer under his moccasins; the vegetation grew ranker, denser; insects bit him savagely.

Then, as he stepped forward, his foot sank into the ooze. He tried to wrench it back, but the muck sucked viciously at his foot as if it were a giant leech. With a violent effort, he tore his feet loose. He knew where he was now. Death Swamp and its quicksand.

His hands were tight closed as if his nerve were something tangible that someone in the darkness was trying to tear from his grip. The softness of the earth had given him an idea. He stepped back from the quicksand a dozen feet or so and, like some huge prehistoric beaver, he began to dig.

Rainsford had dug himself in in France when a second's delay meant death. That had been a placid pastime compared to his digging now. The pit grew deeper; when it was above his shoulders, he climbed out and from some hard saplings cut stakes and sharpened them to a fine point. These stakes he planted in the bottom of the pit with the points sticking up. With flying fingers he wove a rough carpet of weeds and branches and with it he covered the mouth of the pit. Then, wet with sweat and aching with tiredness, he crouched behind the stump of a lightning-charred tree.

He knew his pursuer was coming; he heard the padding sound of feet on the soft earth, and the night breeze brought him the perfume of the general's cigarette. It seemed to Rainsford that the general was coming with unusual swiftness; he was not feeling his way along, foot by foot. Rainsford, crouching there, could not see the general, nor could he see the pit. He lived a year in a minute. Then he felt an impulse to cry aloud with joy, for he heard the sharp crackle of the breaking branches as the cover of the pit gave way; he heard the sharp scream of pain as the pointed stakes found their mark. He leaped up from his place of concealment. Then he cowered back. Three feet from the pit a man was standing, with an electric torch in his hand.

"You've done well, Rainsford," the voice of the general called. "Your Burmese tiger pit has claimed one of my best dogs. Again you score. I think, Mr. Rainsford, I'll see what you can do against my whole pack. I'm going home for a rest now. Thank you for a most amusing evening."

At daybreak Rainsford, lying near the swamp, was awakened by a sound that made him know that he had new things to learn about fear. It was a distant sound, faint and wavering, but he knew it. It was the baying of a pack of hounds.

Rainsford knew he could do one of two things. He could stay where he was and wait. That was suicide. He could flee. That was postponing the inevitable. For a moment he stood there, thinking. An idea that held a wild chance came to him, and, tightening his belt, he headed away from the swamp.

The baying of the hounds drew nearer, then still nearer, nearer, ever nearer. On a ridge Rainsford climbed a tree. Down a watercourse, not a quarter of a mile away, he could see the bush moving. Straining his eyes, he saw the lean figure of General Zaroff; just ahead of him Rainsford made out another figure whose wide shoulders surged through the tall jungle weeds; it was the giant Ivan, and he seemed pulled forward by some unseen force; Rainsford knew that Ivan must be holding the pack in leash.

They would be on him any minute now. His mind worked frantically. He thought of a native trick he had learned in Uganda. He slid down the tree. He caught hold of a springy young sapling and to it he fastened his hunting knife, with the blade pointing down the trail; with a bit of wild grapevine he tied back the sapling. Then he ran for his life. The hounds raised their voices as they hit the fresh scent. Rainsford knew now how an animal at bay feels.

He had to stop to get his breath. The baying of the hounds stopped abruptly, and Rainsford's heart stopped too. They must have reached the knife.

He shinned excitedly up a tree and looked back. His pursuers had stopped. But the hope that was in Rainsford's brain when he climbed died, for he saw in the shallow valley that General Zaroff was still on his feet. But Ivan was not. The knife, driven by the recoil of the springing tree, had not wholly failed.

Rainsford had hardly tumbled to the ground when the pack took up the cry again.

"Nerve, nerve, nerve!" he panted, as he dashed along. A blue gap showed between the trees dead ahead. Ever nearer drew the hounds. Rainsford forced himself on toward that gap. He reached it. It was the shore of the sea. Across a cove he could see the gloomy gray stone of the chateau. Twenty feet below him the sea rumbled and hissed. Rainsford hesitated. He heard the hounds. Then he leaped far out into the sea. . . .

When the general and his pack reached the place by the sea, the Cossack stopped. For some minutes he stood regarding the blue-green expanse of water. He shrugged his shoulders. Then he sat down, took a drink of brandy from a silver flask, lit a cigarette, and hummed a bit from *Madame Butterfly*.

General Zaroff had an exceedingly good dinner in his great paneled dining hall that evening. With it he had a bottle of *Pol Roger* and half a bottle of *Chambertin*. Two slight annoyances kept him from perfect enjoyment. One was the thought that it would be difficult to replace Ivan; the other was that his quarry had escaped him; of course, the American hadn't played the game--so thought the general as he tasted his after-dinner liqueur. In his library he read, to soothe himself, from the works of Marcus Aurelius. At ten he went up to his bedroom. He was deliciously tired, he said to himself, as he locked himself in. There was a little moonlight, so, before turning on his light, he went to the window and looked down at the courtyard. He could see the great hounds, and he called, "Better luck another time," to them. Then he switched on the light.

A man, who had been hiding in the curtains of the bed, was standing there.

"Rainsford!" screamed the general. "How in God's name did you get here?"

"Swam," said Rainsford. "I found it quicker than walking through the jungle."

The general sucked in his breath and smiled. "I congratulate you," he said. "You have won the game."

Rainsford did not smile. "I am still a beast at bay," he said, in a low, hoarse voice. "Get ready, General Zaroff."

The general made one of his deepest bows. "I see," he said. "Splendid! One of us is to furnish a repast for the hounds. The other will sleep in this very excellent bed. On guard, Rainsford." . . .

He had never slept in a better bed, Rainsford decided.

Source: http://fiction.eserver.org/short/the_most_dangerous_game.html

Procedures:

1. Students will create a "Predict and Confirm" t-chart and the teacher will review the importance of prediction as a "before" and "during" reading strategy. (Refer to Appendix)
2. Students will read the short story together as a class out loud - "The Most Dangerous Game" – Connell. At three points during the course of the reading students will stop and fill in their "predict and confirm chart." (stopping points: Prediction one: after the line "Right. Good night, Whitney." Prediction two: after "Hunting? General Zaroff, what you speak of is murder." Prediction three: "a cocked revolver thrust in the crimson sash about his waist...") The teacher may wish to pause after each prediction point to discuss as a class the students' predictions.
3. At the end of the story – how many predictions were accurate? How were these made?
4. Writing Assignment – Assume the role of Richard Connell and describe what happens after General Zaroff states "The other will sleep in this very excellent bed. On guard, Rainsford..." Students will share their writing with a partner who will provide feedback on the following traits of writing – plot development, character development, credible dialogue. Your writing will be evaluated using the writing rubric. (See Appendix).

5. Scripture Reflection:

- Refer back to the bible quotations we looked at prior to reading “Lather and Nothing Else.” With these passages in mind, is Rainsford justified in his action at the end of the story? Why or why not? Is there ever a time when one is justified in committing a murder? Refer to the Catechism of the Catholic Church, #2264 – “Love toward oneself remains a fundamental principle of morality. Therefore it is legitimate to insist on respect for one’s own right to life. Someone who defends his life is not guilty of murder even if he is forced to deal his aggressor a lethal blow.”
- What other way might the story have ended? Compare Rainsford’s decision with the Barber’s. What do the Beatitudes tell us about how we should respond to our enemies?)
- How did Rainsford’s opinion of the hunter and the “hunted” change as a result of his experience on the island? What insight did he gain regarding man’s relationship to nature? Refer to Genesis 1:28 – “And God blessed them. And God said to them, “Be fruitful and multiply and fill the earth and *subdue* it and have *dominion* over the fish of the sea and over the birds of the heavens and over every living thing that moves on the earth.”
- How does man’s understanding of “subdue” and “dominate” harm God’s creation? Refer to the Catechism of the Catholic Church #2457 – “Animals are entrusted to man’s stewardship; he must show them kindness.”

Lesson 6: “The Shooting of Sam McGrew”/ “The Cremation of Sam McGee”

Strands: Reading, writing, viewing,

Outcomes:

CR9.1b View, listen to, read, comprehend, and respond to a variety of texts that address identity, social responsibility, and efficacy.

CR9 4b View and demonstrate comprehension of visual and multimedia texts to synthesize and summarize ideas from multiple visual and multimedia sources.

Pre-Reading Activity:

Review with students the characteristics of poetry (see Appendix for notes) emphasizing how poetry differs from prose.

In groups of 2 or 3 and with reference to the bible, compare the writing used in the Book of Genesis with that used in Psalms. How are the styles different? Which uses predominantly prose and which uses poetry? Select a passage from the Bible that is written in prose and one that it is written in poetry. How is your emotional response to each different? Why do you think this is so?

Poetry has two distinct forms – narrative and lyrical. Narrative poetry closely resembles the characteristics of the prose form of short stories in that it has setting, character, and plot development. Lyrical poetry has theme and may have setting and character, but typically does not have plot development.

Procedures:

1. Students will read Robert W. Services’ narrative poem, “The Shooting of Dan McGrew,” aloud in class.
 - Is the narrative poetic form an effective means of telling this story? Why or why not?

2. Students will view the video “The Cremation of Sam McGee” (National Film Board of Canada).
3. Using the two poems, the students will comment on how both relate to the theme “Surviving and Conquering”.
4. Utilizing a T-chart or some other suitable graphic organizer, have students compare and contrast the two poems focusing on the following aspects:
 - a. Kind/Form of Poetry
 - b. Plot
 - c. Character
 - d. Setting
 - e. Language/Imagery
 - f. Theme/Purpose
5. Scripture Activity:
 - Have students read Matthew 5.7 – “Blessed are the merciful, for they shall obtain mercy”
 - Is there ever a time when we should not show mercy to an enemy? What do the teachings of Jesus as outlined by the Beatitudes tell us about forgiveness? (Refer to Catechism of the Catholic Church, Article 5, 2258-2262)
 - Refer back to the themes of the short stories “Lather and Nothing Else” and “The Most Dangerous Game” – compare the narrator’s actions in the narrative poem “The Shooting of Dan McGrew” with the actions of Rainsford and the Barber. What advice do you think Jesus would give to these men regarding the treatment of their enemies?

Lesson 7: Poetry Analysis

Stands: reading, writing,

Outcomes:

CR9.2b Select and use appropriate strategies to construct meaning before, during and after viewing, listening, and reading.

CR9.6b Read and demonstrate comprehension and interpretation of grade-level appropriate texts including traditional and contemporary prose fiction, poetry and plays from First Nations, Metis, and other cultures to develop an insightful and interpretation and response.

CC9. 3b Select and use appropriate strategies to communicate meaning before, during, and after speaking, writing, and other representing activities.

AR9.2b Assess own and others’ work for clarity, correctness, and impact.

Pre-Reading Activity:

Review with the class the technique of allusion – a reference to a literary work or historical event often found in prose or poetry. The poem we will be reading has several allusions – as we work through the poem using the TPCASTT system, **try to identify the Biblical allusion that appears.**

Five Ways to Kill a Man - Edwin Brock

There are many cumbersome ways to kill a man.
You can make him carry a plank of wood
to the top of a hill and nail him to it.
To do this properly you require a crowd of people
wearing sandals, a cock that crows, a cloak
to dissect, a sponge, some vinegar and one
man to hammer the nails home.

Or you can take a length of steel,
shaped and chased in a traditional way,
and attempt to pierce the metal cage he wears.
But for this you need white horses,
English trees, men with bows and arrows,
at least two flags, a prince, and a
castle to hold your banquet in.

Dispensing with nobility, you may, if the wind
allows, blow gas at him. But then you need
a mile of mud sliced through with ditches,
not to mention black boots, bomb craters,
more mud, a plague of rats, a dozen songs
and some round hats made of steel.

In an age of aeroplanes, you may fly
miles above your victim and dispose of him by
pressing one small switch. All you then
require is an ocean to separate you, two
systems of government, a nation's scientists,
several factories, a psychopath and
land that no-one needs for several years.

These are, as I began, cumbersome ways to kill a man.
Simpler, direct, and much more neat is to see
that he is living somewhere in the middle
of the twentieth century, and leave him there.

<http://www.davidpbrown.co.uk/poetry/edwin-brock.html>

TPCASST SYSTEM FOR POETRY ANALYSIS

T (Title)
P (Paraphrase)
C (Connotation)
A (Attitude)
S (Structure)
T (Title Again)
T (Theme)

Procedures:

1. Students will read the poem “Five Ways to Kill a Man” and the class will discuss the form of the poem and the general purpose/theme.
2. The students will be introduced to TPCASTT - an acronym used to analyze the various aspects of a poem. As a class they will work through the poem “Five Ways to Kill a Man” using TPCASTT. The teacher can record all of the ideas on the board and the students can write the ideas on their TPCASTT sheet.
3. Follow up discussion questions for “Five Ways to Kill a Man”
 - This poem appears to be referencing physical forms of death but what kind of death is suggested in the final stanza? (ans. Spiritual death)
 - What is the author suggesting about the link to the death of Christ and his teachings and the state of mankind?
 - How is it that the twentieth century is as dangerous as the other historical eras referenced in the poem? What connection is the poet making between technological and how we treat one another? As a class, find scripture passages that support the need for a spiritual life in order to be fully alive. Use as a resource the Bible, or [www. Openbible.info/](http://www.Openbible.info/) as a resource. You may wish to use key words such as prayer, worship, relationship, love, truth, peace,etc.
4. Once the student has completed this as a class they can then choose one of the following poems from the theme “Surviving and Conquering” and analyze it using the TPCASTT procedure:
In Praise of Dreams – Sightlines pg. 266
Two Prisoners – Sightlines pg.70

Lesson 8: “A Sunrise on the Veld”

Strands: reading, writing

Outcomes:

CR9.1b View, listen to, read, comprehend, and respond to a variety of texts that address identity (e.g., The Search for Self), social responsibility (e.g., Our Shared Narratives), and efficacy (e.g., Doing the Right Thing).

CR9.2b Select and use appropriate strategies to construct meaning before (e.g., formulating focus questions), during (e.g., adjusting rate to the specific purpose and difficulty of the text), and after (e.g., analyzing and evaluating) viewing, listening, and reading.

CC9.8b Write to describe (a profile of a character), to narrate (a narrative essay), to explain and inform (a researched report), and to persuade (a review).

Pre-Reading Activity:

Refer to the following passage from Genesis:

“Then God said, “Let us make man in our image, after our likeness. And let them have dominion over the fish of the sea and over the birds of the heavens and over the livestock and over all the earth and over every creeping thing that creeps on the earth.” Genesis 1:26

What does this passage suggest about man’s responsibility to the earth and all of its inhabitants?

Procedures:

1. Read the story “A Sunrise on the Veld” – *Crossroads* pg. 77
 - Each student will receive 5 sticky notes. As students read the short story to themselves, they will be required to use the notes to flag vocabulary words which are unfamiliar. After reading the student will record the five vocabulary words and using word attack strategies such as context clues, or root words they will attempt to create a definition. They will then confirm the meaning of the word by referring to a dictionary.
 - Students will then partner up and “gift” their partner with the five vocabulary words. They should discuss with the partner who they were able to derive the meaning.
2. Discussion Questions:
 - Describe the boy’s feelings and state of mind before he comes upon the buck. Has there ever been a time in your life when you experienced a similar emotion?
 - Why does the boy not shoot the buck? Do you agree or disagree with his decision? Why or why not?
 - How does the boy feel at the end of the story? Why has his mood changed?
3. Scripture Reflection: “Who teaches us more than the beasts of the earth and makes us wiser than the birds of heavens?” Job 35:11
What greater understanding does the boy gain about himself and his relationship to the earth as a result of his encounter with the buck?

Lesson 9: Lyrical Poetry

Strands: reading, writing

Outcomes:

CR9.1b View, listen to, read, comprehend, and respond to a variety of texts that address identity (e.g., The Search for Self), social responsibility (e.g., Our Shared Narratives), and efficacy (e.g., Doing the Right Thing).

CR9.2b Select and use appropriate strategies to construct meaning before (e.g., formulating focus questions), during (e.g., adjusting rate to the specific purpose and difficulty of the text), and after (e.g., analyzing and evaluating) viewing, listening, and reading.

CC9.1b Create various visual, multimedia, oral, and written texts that explore identity (e.g., Exploring Loyalty, Love, and Relationships), social responsibility (e.g., Equal Opportunity), and efficacy (e.g., Surviving and Conquering).

Pre-Reading Activity:

1. Refer back to the biblical passages Genesis 1:26 and Job 35:11 as read earlier in the unit. In what ways do nature and the animal world sustain us physically? Emotionally? Spiritually?
2. Can you recall a time you encountered an element of nature or the animal in which you learned a greater truth about yourself? Discuss.

3. Review the characteristics of lyrical poetry versus narrative poetry highlighting the thematic importance or focus of lyrical poetry.

Snake - D. H. Lawrence

A snake came to my water-trough
On a hot, hot day, and I in pyjamas for the heat,
To drink there.

In the deep, strange-scented shade of the great dark carob-tree
I came down the steps with my pitcher
And must wait, must stand and wait, for there he was at the trough before
me.

He reached down from a fissure in the earth-wall in the gloom
And trailed his yellow-brown slackness soft-bellied down, over the edge of
the stone trough
And rested his throat upon the stone bottom,
And where the water had dripped from the tap, in a small clearness,
He sipped with his straight mouth,
Softly drank through his straight gums, into his slack long body,
Silently.

Someone was before me at my water-trough,
And I, like a second comer, waiting.

He lifted his head from his drinking, as cattle do,
And looked at me vaguely, as drinking cattle do,
And flickered his two-forked tongue from his lips, and mused a moment,
And stooped and drank a little more,
Being earth-brown, earth-golden from the burning bowels of the earth
On the day of Sicilian July, with Etna smoking.
The voice of my education said to me
He must be killed,
For in Sicily the black, black snakes are innocent, the gold are venomous.

And voices in me said, If you were a man
You would take a stick and break him now, and finish him off.

But must I confess how I liked him,
How glad I was he had come like a guest in quiet, to drink at my water-trough
And depart peaceful, pacified, and thankless,
Into the burning bowels of this earth?

Was it cowardice, that I dared not kill him? Was it perversity, that I longed to talk to him? Was it
humility, to feel so honoured?
I felt so honoured.

And yet those voices:
If you were not afraid, you would kill him!

And truly I was afraid, I was most afraid, But even so, honoured still more
That he should seek my hospitality
From out the dark door of the secret earth.

He drank enough
And lifted his head, dreamily, as one who has drunken,
And flickered his tongue like a forked night on the air, so black,
Seeming to lick his lips,
And looked around like a god, unseeing, into the air,
And slowly turned his head,
And slowly, very slowly, as if thrice adream,
Proceeded to draw his slow length curving round
And climb again the broken bank of my wall-face.

And as he put his head into that dreadful hole,
And as he slowly drew up, snake-easing his shoulders, and entered farther,
A sort of horror, a sort of protest against his withdrawing into that horrid black hole,
Deliberately going into the blackness, and slowly drawing himself after,
Overcame me now his back was turned.

I looked round, I put down my pitcher,
I picked up a clumsy log
And threw it at the water-trough with a clatter.

I think it did not hit him,
But suddenly that part of him that was left behind convulsed in undignified haste.
Writhed like lightning, and was gone
Into the black hole, the earth-lipped fissure in the wall-front,
At which, in the intense still noon, I stared with fascination.

And immediately I regretted it.
I thought how paltry, how vulgar, what a mean act!
I despised myself and the voices of my accursed human education.

And I thought of the albatross
And I wished he would come back, my snake.

For he seemed to me again like a king,
Like a king in exile, uncrowned in the underworld,
Now due to be crowned again.

And so, I missed my chance with one of the lords
Of life.
And I have something to expiate:
A pettiness.

Source: <http://homepages.wmich.edu/~cooneys/poems/dhl.snake.html>

Activities:

1. Read the poem once to get a sense of the thought development.
2. With a partner discuss the reaction of the persona of the poem to the snake? What aspects of the snake does he admire? What aspects does he dislike or distrust?
3. What do you think compels him to throw the log at the snake? Why does he regret his action?
4. What lesson does he learn about himself and his role as steward of the earth's creatures? How do you think he will react in the future when he encounters a creature of God?
5. Writing Assignment: Rewrite this poem from vantage point of the snake.
 - Thematically: Consider how would the snake view the human observer? How would he feel about the act of aggression?
 - Structurally: Write using lyrical free verse. Choose descriptive phrases which appeal to our five senses

Surviving and Conquering Culminating Assignments:

1. Create a "Surviving and Conquering" scrapbook for this unit. Each student will need to skim and scan newspapers, magazines, electronic print, etc. for stories of survival.
 - Arrange these stories according to conflict: human vs. human; human vs. himself; human vs. unknown; human vs. nature.
 - Find at least two articles for each conflict – glue into scrapbook, reference and illustrate.
 - Provide a brief summary of each article on the same page as the original.
 - Link each article to one of the Beatitudes – write the Beatitude on the same page as the summary and find at least one additional corresponding Bible passage or quotation that reflects the theme of the article.
 - Select one of the articles from the scrapbook and create a formal précis (refer to notes on précis writing found in the appendix).
 - This will be evaluated according to the rubric found in the Appendix.
2. After studying several profiles of men and women who have faced incredible physical and personal challenges you were able to create a profile of a survivor. Using these characteristics create your own survival manual on one of the following topics:
 - a. A Teenager's Guide For Surviving High School
 - b. A Survival Guide for the 21st Century
 - Your guide should contain 5-10 essential tips for surviving clearly outlined challenges related to the theme.
 - Make sure your tips relate directly to some of the characteristics of survival we discussed in class.
 - Each survival tip should be linked to a Beatitude or some other scripture passage or Church teaching which will appear as a quotation on the page of the tip.
 - Each tip should be illustrated and/or graphically represented.
 - Include a title page.
 - Your project will be evaluated according to the rubric found in the Appendix.

References:

Catechism of the Catholic Church Article 1 and Article 4, CCCB; CCCB #1716

Canadian Conference of Catholic Bishops: Religious Education Program, *Be With Me (Year 9)*

Non-Fiction Novels with theme of “Surviving and Conquering” – Suggested Titles:

The Climb: Tragic Ambitions on Everest – Boukareev and Dewalt; *Ice story: Shackleton’s Lost Expedition* – Cody; *Into Thin Air* – Krakauer; *Shipwreck at the Bottom of the World: The Extraordinary True Story of Shackleton and the Endurance* – Armstrong; *Touching My Father’s Soul* – Norgay; *A Night to Remember* – Lord.

The Bible

Resource Lines 9/10

The Reader’s Handbook

Sightlines 9

Crossroads 9

On The Edge

Impact

www.openbible.info/

Appendix

READING NON-FICTION OPINION PIECES

What is an opinion piece? An opinion piece is not a neutral piece of writing. It expresses the author's point of view up front and tries to persuade the audience to accept that view. Writers use emotional or rational (logical) arguments to defend their position – most often a mixture of both. The subject of an opinion piece can range from the trivial to the serious. Examples of opinion pieces are newspapers and magazine columns. Other forms of opinion pieces are found in feature articles, book or movie reviews, some type of essays, and editorials.

Characteristics of an Opinion Piece

- Most opinion pieces provide some background information on the issue. However, this information will usually be presented reflecting the author's point of view.
- Good organization – usually writers begin and end with their stronger points and bury the weaker arguments in the middle.
- A good argument addresses opposing points of view. The author usually disproves each one as they go.
- The tone (treatment of the subject by the writer) can influence the reader.

Some Techniques and Terms

- Thesis – the position or opinion presented by the writer.
- Inductive Reasoning – drawing a general conclusion on the basis of several specific incidents.
- Deductive Reasoning – applying a general principle to a specific statement. Eg. We need food to live. Potato chips are food. Therefore we need potato chips to live.
- Facts – Statements that can be proved through direct observation or experience.
- Emotional Appeals – technique used by writer to sway opinion of reader. May be done by linking an issue to a value system – fair play, justice, etc.
- Opinions – statements that may or may not be supported by facts, but which cannot usually be proved. Opinions are often prefaced by words such as *seem, feel, believe, should*.

Organizational Pattern of Editorials

- The author's thesis
- Assertion 1 – supporting details
- Assertion 2 – supporting details
- Assertion 3 – supporting details
- Author's recommendation

*Revised and summarized from Resource Lines 9/10

The Reading Process

The entire reading process can be described in a few easy-to-follow steps:

Before:

- Set a purpose
- Preview the reading
- Plan a reading strategy

During:

- Read with a purpose
- Create some personal connection to the text.

After:

- Pause, reflect, and look back to see if you found information that fits your purpose.
- Reread to find out things you might have missed the first time through.
- Remember what you learned.

How to Read Actively

- **Mark or Highlight** – important words, phrases, sentences – if you can't mark in textbook, use sticky notes to flag.
- **Ask Questions** – Stop and ask yourself “what does this mean?”
- **Clarify** – make notes, keep track of details
- **React and Connect** – Listen to your own thoughts, feelings, and reactions as you read. Think about how the writing makes you feel and what it reminds you of in your own life.
- **Visualize** – the people, places, and actions.
- **Predict** – How will things turn out? What will happen next?

*summarized from Reader's Handbook

Writing Rubric

Teacher Name: _____

Student Name: _____

CATEGORY	4	3	2	1
Flow & Rhythm (Sentence Fluency)	All sentences sound natural and are easy-on-the-ear when read aloud. Each sentence is clear and has an obvious emphasis.	Almost all sentences sound natural and are easy-on-the-ear when read aloud, but 1 or 2 are stiff and awkward or difficult to understand.	Most sentences sound natural and are easy-on-the-ear when read aloud, but several are stiff and awkward or are difficult to understand.	The sentences are difficult to read aloud because they sound awkward, are distractingly repetitive, or difficult to understand.
Word Choice	Writer uses vivid words and phrases that linger or draw pictures in the reader's mind, and the choice and placement of the words seems accurate, natural and not forced.	Writer uses vivid words and phrases that linger or draw pictures in the reader's mind, but occasionally the words are used inaccurately or seem overdone.	Writer uses words that communicate clearly, but the writing lacks variety, punch or flair.	Writer uses a limited vocabulary that does not communicate strongly or capture the reader's interest. Jargon or cliches may be present and detract from the meaning.
Introduction (Organization)	The introduction is inviting, states the main topic and previews the structure of the paper.	The introduction clearly states the main topic and previews the structure of the paper, but is not particularly inviting to the reader.	The introduction states the main topic, but does not adequately preview the structure of the paper nor is it particularly inviting to the reader.	There is no clear introduction of the main topic or structure of the paper.
Sequencing (Organization)	Details are placed in a logical order and the way they are presented effectively keeps the interest of the reader.	Details are placed in a logical order, but the way in which they are presented/introduced sometimes makes the writing less interesting.	Some details are not in a logical or expected order, and this distracts the reader.	Many details are not in a logical or expected order. There is little sense that the writing is organized.
Transitions (Organization)	A variety of thoughtful transitions are used. They clearly show how ideas are connected.	Transitions clearly show how ideas are connected, but there is little variety.	Some transitions work well; but connections between other ideas are fuzzy.	The transitions between ideas are unclear or nonexistent.
Recognition of Reader (Voice)	The reader's questions are anticipated and answered	The reader's questions are anticipated and answered to some extent.	The reader is left with one or two questions. More information is	The reader is left with several questions.

	thoroughly and completely.		needed to "fill in the blanks".	
Support for Topic (Content)	Relevant, telling, quality details give the reader important information that goes beyond the obvious or predictable.	Supporting details and information are relevant, but one key issue or portion of the storyline is unsupported.	Supporting details and information are relevant, but several key issues or portions of the storyline are unsupported.	Supporting details and information are typically unclear or not related to the topic.
Focus on Topic (Content)	There is one clear, well-focused topic. Main idea stands out and is supported by detailed information.	Main idea is clear but the supporting information is general.	Main idea is somewhat clear but there is a need for more supporting information.	The main idea is not clear. There is a seemingly random collection of information.
Conclusion (Organization)	The conclusion is strong and leaves the reader with a feeling that they understand what the writer is "getting at."	The conclusion is recognizable and ties up almost all the loose ends.	The conclusion is recognizable, but does not tie up several loose ends.	There is no clear conclusion, the paper just ends.
Adding Personality (Voice)	The writer seems to be writing from knowledge or experience. The author has taken the ideas and made them "his own."	The writer seems to be drawing on knowledge or experience, but there is some lack of ownership of the topic.	The writer relates some of his own knowledge or experience, but it adds nothing to the discussion of the topic.	The writer has not tried to transform the information in a personal way. The ideas and the way they are expressed seem to belong to someone else.

Surviving and Conquering Unit Assessment

Teacher Name: _____

Student Name: _____

CATEGORY	4	3	2	1
Content - Accuracy	All facts in the project are accurate.	99-90% of the facts in the project are accurate.	89-80% of the facts in the project are accurate.	Fewer than 80% of the facts in the project are accurate.
Writing - Organization	Each section in the project has a clear beginning, middle, and end.	Almost all sections of the project have a clear beginning, middle and end.	Most sections of the project have a clear beginning, middle and end.	Less than half of the sections of the project have a clear beginning, middle and end.
Attractiveness & Organization	The project has exceptionally attractive formatting and well-organized information.	The project has attractive formatting and well-organized information.	The project has well-organized information.	The project formatting and organization of material are confusing to the reader.
Sources	Careful and accurate records are kept to document the source of 95-100% of the facts and graphics in the project.	Careful and accurate records are kept to document the source of 94-85% of the facts and graphics in the project.	Careful and accurate records are kept to document the source of 84-75% of the facts and graphics in the project.	Sources are not documented accurately or are not kept on many facts and graphics.
Writing - Mechanics	Capitalization and punctuation are correct throughout the project.	Capitalization and punctuation are correct throughout the project after feedback from an adult.	There are 1-2 capitalization and/or punctuation errors in the project even after feedback from an adult.	There are several capitalization or punctuation errors in the project even after feedback from an adult.

Teacher Catholic Faith Integrations Reflections
What have I learned about teaching this unit?

Subject: Gr. 9 ELA

Unit: Surviving and Conquering

What permeation ideas worked well in this unit?

How well did the permeation prompts engage the students?

Describe how the faith permeation prompts helped your students to grow in understanding the Catholic faith.

As a teacher, describe how the faith permeation prompts helped you to grow in understanding the Catholic faith.

It would have been good to have...

If I adapted / modified this unit I would...

General Comment:

