NATIVE LANGUAGE EDUCATION IN ONTARIO

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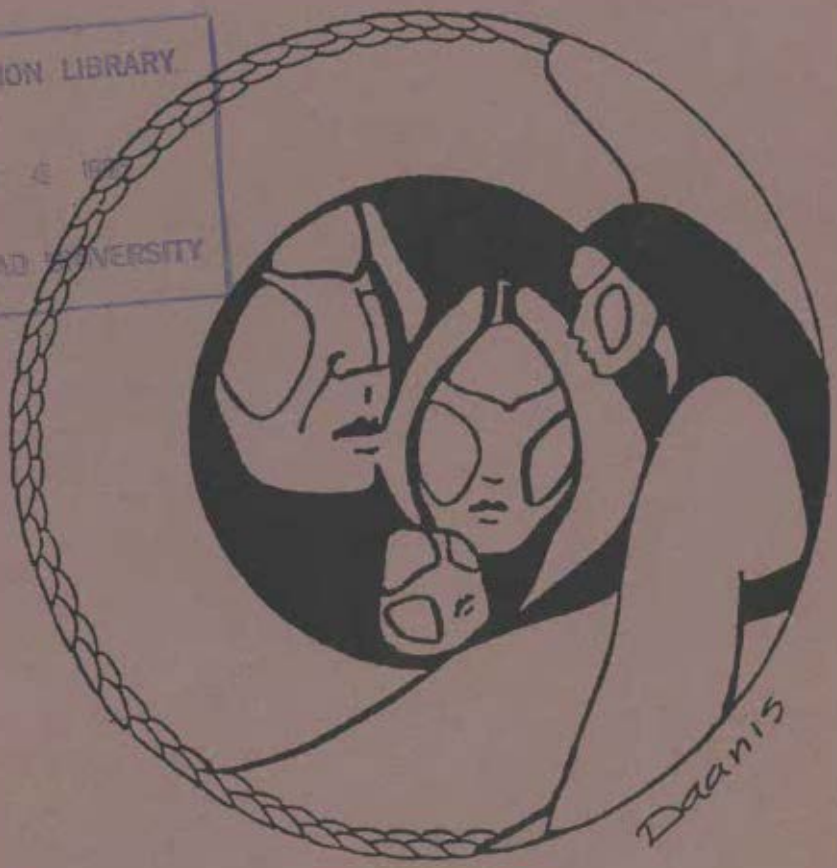

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Native Language Education in Ontario
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This issue and beyond . . .

More teachers are beginning to contribute to Native Language Education in Ontario. They are highly motivated and deeply involved in the maintenance and revitalization of Native Language. Their enthusiasm gives me much hope that together, we can make a difference. Thankstothose people who wrote articles and reviews. We all knowthat itisn'teasy trying towrite an article within an already busy schedule! Help! Would you like to:

*review a resource
*write an article
*provide teaching suggestions
*share information about a conference?

If the answeris yes to any of these, please call the coordinator.

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Lakehead University
A Northern Vision

Message From The Coordinator . . .

Timoti Karetu, Chairman of the Maori Language Commission in New Zealand, presented a keynote address at the NALI Conference in Prince George, British Columbia in September, 1991. In his address, he claimed, the Maori people of New Zealand did not accept the prediction by prominent linguists on the fate of their language — that it would decline and only be used on ceremonial occasions. The Maori language is seen by many as a rallying point to restore an identity to a broken and damaged people. The Maori language, which has received status in legislation in New Zealand, is spoken by about 60,000 people of the 400,000 who declare themselves as Maori. Still, Karetu states:

> *"We should not be lulled into thinking that legislation means acceptance, but it certainly does mean acknowledgement, and with that acknowledgement comes responsibility. Let us not be naive and think that legislation will ensure the survival of our languages. Only we guarantee that."*

Shortly after this conference, the Ministry of Education of Ontario made three announcements regarding Native Education. These announcements can be found on page 2 of this Newsletter. The Ministry of Education has acknowledged the importance of Native Language, Native Studies, and Cree Syllabics. However, in some villages, towns, and cities in Ontario, Native Language is still not being offered. Why? It is time for all members of the community, elders, parents, and children to work together to restore the Native Language. How? Collect names of the parents/guardians of 15 students and present this list to your school board. It is now policy:

> *Beginning in September 1992, school boards will be required to offer Native Languages programs when the parents/guardians of 15 or more students request instruction of a Native language and a qualified teacher is available.*

From the Assembly of First Nations:

> *Language is our unique relationship to the Creator, our attitudes, beliefs, values and fundamental notions of what is truth. Our languages are the cornerstone of who we are as a People. Without our languages our culture cannot survive.*

There is much at stake! Each person that has attended Native Language courses at Lakehead University is aware of the struggles, the frustrations, the rewards, and the importance of working together as a team. There is much more to be done. Assist your colleague in the next community, share your experiences of starting a program, of curriculum development, of working with the parents, the community, the Band Council. Encourage others where a program does not exist to begin collecting names to submit to a Board of Education and continue to assist when possible.

This Newsletter has teaching ideas from Tena Sault, Alex Jacobs, Annette Kowtiash, and John Steckley. There are some ideas about making a shadow theatre and hand puppets. A Spring mini-theme on insects may help get you in tune with Spring.

Congratulations to the 1991 NLIP Graduating Class! For students planning to attend the Spring Convocation, the graduation ceremony for Diploma in Native As A First/Second Language is on Saturday, May 23, 1992. There is a graduation dinner being planned for students and his/her family on the same evening. More details are in the mail.

As we prepare for NLIP 1992, circle the dates July 2 - July 31, 1992 on your calender. There is more specific information regarding the courses and course dates in this Newsletter. We are looking forward to meeting each and every one of you again. A special welcome to our returning Iroquoian students.

Until next time . . . May the Great Spirit Guide You.

Barbara

Barbara Toye-Welsh, Coordinator
Native Language Instructors' Program

NLIP Secretary Introduction . . .

Hi! My name is Sonya Bruyere. I started with the Native Language Instructors' Program at the end of January, 1992. I was previously employed with the George Jeffrey Children's Treatment Centre and some people might recognize me from Dilico Ojibway Child and Family Services where I did occasional contract work. I am originally from Fort Frances but have spent most of my life here in Thunder Bay. Please feel free to come in and introduce yourself. It is always good to know the face behind the voice on the telephone. Do not hesitate to call me if you need any information or assistance throughout the year. My office number is 343-8198. Hope to see you soon!!!

Sonya Bruyere, Secretary
Native Language Instructors' Program

Announcements From The Ministry of Education

Native Language Policy

Beginning in September 1992, school boards will be required to offer a Native Language Program when the parents/guardians of 15 or more students request instruction of a Native Language and a qualified teacher is available. School boards may offer the program for fewer than fifteen students, after considering the feasibility and cost of such a program.

The policy specifies that Native Language credit courses be recognized to replace the French as a Second Language and Anglais credit course currently among the compulsory credit course offerings leading to the Ontario Secondary School Diploma.

There are six Native Languages offered throughout the program — Ojibwe, Cree, Delaware, Mohawk, Oneida, and Cayuga.

The Ministry will continue to provide financial assistance to school boards to offset operating costs of the Native Language Program and five year support at the rate of $200 per pupil for development costs to new school boards offering the program.

Native Studies Guideline

Native Studies Guideline, Intermediate Division, 1991, outlines a program of Native Studies for grades 7 and 8 which explores community organization, social change and social conflict in the Canadian context from a Native perspective. The guideline also outlines two credit courses for credit which may be offered in grade 9 or 10. In addition, it provides teachers with a foundation for integrating a Native perspective across the curriculum. Native Studies courses are available to Native and non-Native students alike.

Cree Software Program

The Cree syllabic text editor provides user-friendly software which not only displays the syllabic text but also speaks to the user. An audible voice pronounces the syllabics which appear on the screen so that the user learns both visually and aurally. The program utilizes both Eastern (Cree) and Western (Ojibwe) Cree syllabic texts and was developed in conjunction with Cree peoples in Attawapiskat, Fort Albany, Kashechwean, Moosonee, and Moose Factory.

The text editor is currently being piloted in three schools in northern Ontario. It is available to all publicly funded schools in the province as well as schools administered by Indian and Northern Affairs Canada and Band operated schools.

For more information regarding these announcements, contact the Ministry of Education Office in your region:

Northwestern Ontario Region
Ontario Government Building
435 James Street South
P.O. Box 5000
Thunder Bay, Ontario
P7C 5G6

Northeastern Ontario Region
Box 3020
North Bay, Ontario
P1B 8K7

Central Ontario Region
Heron's Hill Bldg., Suite 3201
2025 Sheppard Avenue E.
Willowdale, Ontario
M2G 1W4

Midnorthern Ontario Region
199 Larch, Street, 7th Floor
Sudbury, Ontario
P3E 5P9

Western Ontario Region
759 Hyde Park
London, Ontario
N6H 3S6

Eastern Ontario Region
1580 Merival Road, 4th Floor
Ottawa, Ontario
K2G 4B5

An open memo . . .

From: Taihowehs - Amos Key, the Speaker

To: all Elders; all First Nations, federal & provincial leaders; federal & provincial Ministers; First Nations education authorities; parents of First Nations students; students of First Languages and First Nations; cultural institutions; and Native and Non-Native students of politics.

Re: The Power of Having Two Languages

I read with much interest a Canadian Press article written by Portia Priegert, run by the Brantford Expositor on July 8, 1991, entitled: *Bilingual Bonuses Cited as an Irritant* The article cited that the Citizens' Forum on Canada's Future, which talked to some 300,000 people about a range of national issues, found that a bonus was given to public servants who speak both French and English was often singled out for criticism. This criticism is not unfounded for those of us working with First Nations languages on shoestring budgets.

The bonuses are offensive when you compare, in total, the small amounts available for the maintenance and revival of First Nations languages. With the limited funds available to cultural centres for our languages, we must conduct research, develop instructional materials and hard literature, provide technical support and assistance to our communities for local language initiatives and provide, if we are lucky, an annual meeting of language professionals.

Yet federal employees are able to command salary bonus just for stating that they are bilingual or have or are receiving training in a second official language, generally, at no cost to themselves.

The financial facts regarding this bonus are staggering:
* There are two official languages in Canada: French and English. Each federal employee receives an $800 bonus as an incentive to have a working knowledge of a second official language. There are 58,000 employees collecting this bonus each year. This costs the government $46,400,000 a year! The federal government has been paying this bonus for 14 years, therefore it has paid out $644,000,000, that is, over half a billion dollars since 1977!!!
* Federal employees think the bonus should be doubled, making the price tag $92,800,000 per year.
* The federal government spends $300,000,000 a year on the French language.

How does one single language warrant such attention when many of Canada's Aboriginal First Languages are on the verge of extinction?

How do we gain access to those kinds of dollars for our language initiatives, research projects and programs?

How is one language more official then another when we supposedly are all equal under guarantees assured us within Canada's Charter of Rights and Freedoms?

Some Things to Consider

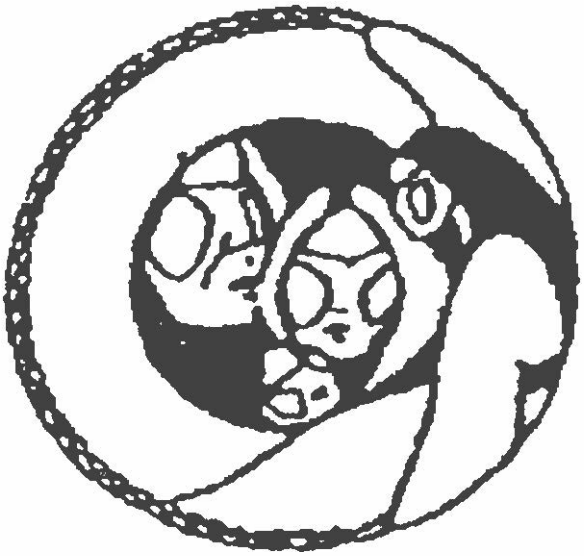
* We must change attitudes within our First Nations communities, political associations and national offices regarding use of our own languages.
* We must define how bilingualism should apply in our own communities, in other words, French/English, Native/English or Native/French.
* We must develop a 'nationalistic' approach when setting our agendas, conducting meetings and negotiating with federal and provincial levels of government.
* We must continue to discuss language inequalities and abuses with our local community leadership and leadership within our provincial and territorial organizations, in turn they must do the same when speaking on our behalf to all levels of government.
* We must encourage our communities to adopt our languages as our National Languages and to develop strategic plans and incentives to encourage our very own First Nations civil servants to become bilingual (including annual bonuses).
* We must develop strategic plans and incentives for our very own cultural institutions' staffs to become bilingual in our languages including: full training allowances, leaves with full salaries and annual bonus structures for those staff members who are or become bilingual.
* We must make the Federal government recognize the fact that we are no less human in wanting to become bilingual on our terms.

Finally, on the eve of the 500th anniversary of Mr. Columbus' landing on our shores, we must realize that we might not survive the next 500 without our First Languages.

****reprinted with permission from Amos Key.**

Native Language: A Northern Vision

Lakehead University, in the heartland of Ojibwe country, offers a selection of Native Language courses and programs. Native Language studies are proving to be of interest to students of every age, Native and non-Native alike. Some students come to Lakehead especially to study in a Native Language program, while others find that the study of Native Language complements their chosen programs in other fields. A Native Language minor has been available since the fall of 1988.



The Native Language Teachers' Program first began as a pilot project in 1973 in Fort Frances with three instructors and twelve students. In 1984, the Ministry of Education for Ontario announced a new policy regarding Native Language education. Through that winter, representatives from Lakehead University, the Ministry of Colleges and Universities, and Indian and Northern affairs met to establish a Native Language Teachers' Certification Program leading to a Permanent Letter of Standing after three summers work. In 1985, the first certification program in Algonquian started at Lakehead and the Iroquoian component was offered in 1991.

Courses for non-speakers, courses for speakers, and advanced studies in Native Language are part of the program. During the 1991 summer school, there were two hundred and twenty-seven students from Ontario, Quebec, Manitoba, Minnesota, Michigan, and Wisconsin. Instructors with expertise in linguistics, Native Language curriculum development, and Native Education come from New Zealand, Alberta, Saskatchewan, Nova Scotia, New York State, and Ontario to participate in the program.

The Native Language Instructors' Program has been designed to meet the needs of fluent and non-fluent speakers. For fluent speakers, there are several programs:

1. Diploma in Native As A First/Second Language
2. Native Language Teacher Certification
3. Courses for speakers to introduce the structure of language, orthographic principles, and current language usage.
4. Advanced studies provides opportunities for students to pursue topics related to their own particular interest.

For non-fluent speakers, there is a series of courses sequenced through progressive stages of Cree or Ojibwe acquisition leading to functional fluency.

In addition, there are courses offered in Native as a Second Language for children from five years to fourteen years of age during the month of July. Languages of instruction include: Western Ojibwe, Central/Eastern Ojibwe, Cree, and Mohawk. The classes are designed to develop and enhance awareness of Native culture and develop communication skills in a Native Language.

Other features of the program include counsellors on-site, an Elders program, provisions for mature students, practicum placements in the language of one's choice, and supportive traditional and contemporary teaching/learning practices.

The program for 1992 begins on July 2, 1992 in Thunder Bay. For two days, July 2 and July 3, students will register, participate in orientation, attend a Welcome Feast and prepare for classes. The last day of classes for the summer will be July 31, 1992.

This is an exciting opportunity for those interested in either the study of Native Language or a career in Native Language.

For more information, contact Barbara Toye-Welsh at (807) 343-8542 or Sonya Bruyere at (807) 343-8198.

NATIVE LANGUAGE INSTRUCTORS' PROGRAM

The Native Language Instructors' Program is designed to prepare the candidates to teach Native As A First Language or Native As A Second Language.

TO ENTER THE PROGRAM YOU MUST

- speak a Native Language or
- read, write and speak a Native Language and
- meet Lakehead University's Mature Admission requirements

WOULD YOU LIKE TO:

- earn a Permanent Letter of Standing from the Ministry of Education for teaching Native As A Second Language
- earn a Diploma in Native As A First Language
- earn a Diploma in Native As A Second Language
- promote and maintain the teaching of Native Languages

NATIVE AS A SECOND LANGUAGE FOR CHILDREN

JULY 6 - JULY 24, 1992

SPONSORED BY:

Native Language Instructors' Program, Lakehead University

These classes are for children wishing to study Native As A Second Language. The classes are designed to develop and enhance a student's awareness of Native Culture and to develop communication skills in a Native Language. The classes will comprise of class time, outdoor activities and field trips. Children aged five years to thirteen are invited to participate.

COURSE INFORMATION

LOCATION: Bora Laskin Building, School of Education
DATES: July 6 - July 24, 1992
TIME: 8:30 a.m. - 12:30 p.m.
FEE: Free

1992 SUMMER COURSES IN NATIVE LANGUAGES

OJIBWE 1010 - Introduction to Ojibwe I
Introduction to basic Ojibwe phonetics, grammar and conversation.
Time: 6:00 p.m. - 9:00 p.m.
Date: July 6 - July 17, 1992
Instructor: Tom Beardy

OJIBWE 1012 - Introduction to Ojibwe II
Development of conversational skills and practice in writing.
Time: 6:00 p.m. - 9:00 p.m.
Date: July 20 - July 31, 1992
Instructor: Tom Beardy

OJIBWE 2011 - Field Study
Development of basic skills. Introduction to reading materials. Special project to be pursued as practicum.
Time: 6:00 p.m. - 9:00 p.m.
Date: July 6 - July 17, 1992
Instructor: Chris Kakegamic

OJIBWE 3011 - Ojibwe Immersion
Development of language skills on location.
Time: 10:30 a.m. - 12:30 p.m.
Date: July 20 - July 31, 1992
Instructor: Chris Kakegamic

NL 2713 - Algonquian Linguistics
A study of the Algonquian family with particular emphasis on Ojibwe and Cree.
Time: 10:30 a.m. - 12:30 p.m.
Date: July 6 - July 24, 1992
Instructor: John O'Meara

NL 3511 - Literature: The Oral Tradition
Introduction to the methods of collecting information. Includes using oral tradition, research, and guided projects.
Time: 1:30 p.m. - 3:30 p.m.
Date: July 6 - July 24, 1992
Instructor: Ernestine Buswa

For more information call:
(807) 343-8198 or (807) 343-8542.

The history, laws, and customs of Indian people were handed down by the elders of the tribe when they told stories. It has always been the role of Indian elders to be the "keepers" of culture. They've kept traditions alive and passed on all the small things that help people remember the old ways.

ELDERS

What do you think of when you hear the word "elder"? Do you think of an old person sitting in a wheelchair? Do you see an old man *shuffling* down the street? Is he all bent over and talking to himself? Do you think of "old people's home" when you hear the word "elder"? Well, some of those things are true in today's *society*. Many elders today are forgotten people. They are not considered important because they seem to have nothing to do in our busy world. It hasn't always been that way.

Elders have been the center of Native American cultures. They were the people who passed on important traditions and *knowledge*. Without their wisdom and long memories, the people would not have survived. Grandmothers told stories that wove the *generations* together like a huge quilt. Grandfathers told stories that kept the old ways fresh and alive in the minds of their people.

In Indian tribes, old age meant a person was full of *experience* and had grown wise. Elders were treated with great respect. And they kept very busy. Elders did whatever jobs they could. Just "growing old" was out of the question for a woman who had worked hard all her life. She wanted to be useful to those around her. She wanted to continue to be a helpful member of the family for as long as she could. The same was true of elder men.

Older women took care of babies and children. That gave the young mothers time to work in the fields, pick berries, or hunt game. Grandmothers taught traditional *values* through stories. They taught the children of the tribe the right way to live.

In the *Gros Ventre* tribe, grandmothers took over the teaching and training of their granddaughters when the girls were about seven years old. This lasted until the granddaughters married. The girls made life easier for their grandmothers by bringing water, chopping wood and helping with other difficult *chores*.

Among the *Papago*, grandmothers were the leaders of the family. An elder woman would direct all the work of her daughters-in-law. She made many of the decisions for the family. She took care of the children when their mothers were busy doing something else.

In many farming tribes, elders spent much of their time guarding the crops from hungry birds. The *Hopi* people built brush shelters around their fields. These shelters provided shade for the elders while they protected the crops. Even though some elders were too weak to do hard work, they could still be of use to the tribe. When it was time to harvest, some Hopi families invited old women to help shuck corn and dry peaches. These women had no sons to support them, so the family would pay the elders by giving them food in return for their work.

Mandan people believed that if you *neglected* the old people, you would not live very long. They believed that *sacred beings* were sent to earth pretending to be poor or old people. These sacred beings wanted to find out which families were being unkind. If a family was *mistreating* an elder, the members of the family were punished by the sacred being.

The *Kiowa* believed that parents must treat their children well and give them the best training in all ways. They didn't believe children should be overworked. Everything possible was done to see that nothing bad happened to them. Grandparents would say, "Our children are dear to us; but when we have grandchildren, they seem to be more *dear* than our children were."

Grandmothers played a very important role in teaching children the skills they needed as adults. They showed the children how to make things and watched them practice for

long hours. Even a young child was soon able to weave a warm rug or make a basket that didn't leak.

Grandfathers taught young boys to track an hunt animals. They taught the young boys the values they would need to become useful members of the tribe. They showed the boys how to strengthen their bodies so they could run long distances or move quietly upon an enemy. They taught young children how to handle the bow and arrow. They made *stick horses* for little boys and then taught them to ride real horses when they were old enough. They told stories that reminded the children of who they were, where they came from, and where they were going.

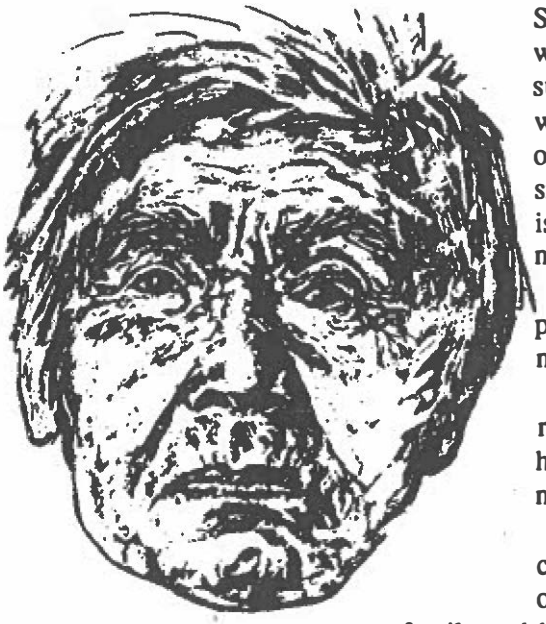
At night the elders told stories to the children. Some stories were funny and others were sad. The stories told many things about how people should act towards one another and what would happen if they didn't. Sometimes children would pretend to be asleep. They would close their eyes and listen. Even when they fell asleep, the children still heard the words. The stories and legends slipped into the child's memory and stayed there forever. As they grew, they would remember the lessons they had learned.

If we are lucky enough to still have grandparents, we should hug them and say "thank you". We should listen to what the elders have to tell us. We should try very hard to hear the lessons our elders have to teach. One day, they will be gone. Some day, we will be grandparents. We will want our children and grandchildren to remember our lessons and feel our love.

IF THE VERY OLD WILL REMEMBER,
THE VERY YOUNG WILL LISTEN.

Article from: Daybreak Star,
January 1989 - pgs. 3 - 5

Honor The Elders



We want you to think about what it means to be an elder. Today you are young. Someday you will be old. You will have children and grandchildren who will look to you for *guidance* . We thought you should understand how Indian people feel about elders and how they should be treated.

OMAHA Tribe: Young people who think first of themselves and forget the old will never prosper, nothing will go straight for them.

WINNEBAGO Tribe: If you see a helpless person, help him if you have anything at all. If you happen to possess a home, take him there and feed him.

GROS VENTRE Tribe: When you grow up and finally have your own home, pity the old men and pity the old women, pity the poor. If you see an old woman with a ragged dress, give her a blanket. Make moccasins for these old women. If you do that the One Above who watches and looks at you doing those things is going to reward you.

This is a SIOUX lesson telling how elders should be treated.

IRON SHELL SAVES A GRANDMOTHER

Once Iron Shell, a leader of the Sioux, was among the last to leave the winter camp. They were moving to a summer village. As he and his family were leaving, they came across a sad, old woman sitting alone. She had a small supply of food and water. "What is the reason you sit here, Grandmother?" Iron Shell asked her.

"I'm old and worthless," she replied. "My son can no longer care for me. So I shall sit here to die."

Iron Shell did not feel that this was right. So he put her on a travois with her small bundles. She became a member of his group.

When Iron Shell reached the new camping site, he led the old woman on the travois to her son's lodge. This was a poor family, and they owned only one horse. Iron Shell called to the son, "Here is your mother," he said. He pointed to the horse that carried her on the travois. Then he said, "Here is a horse for her. Don't you ever again leave her like that."

The son was glad to see his mother. And as long as she lived, he took her from camp to camp with his family.

Article from: Daybreak Star,
January 1989 - pg. 20

This is a special song that was written by some of our student editors. They sang it at a dinner honoring elders in our community. They had a lot of help from MARK HOOVER. Mark is from the Aleut tribe. He is a singer and songwriter. He told our editors that a song is a way of thinking and feeling words from the heart. The words are spoken in honor of our wise and respected elders.

"HONOR THE ELDERS"

Tonight we honor the elders
Men and women who have made it through the night
Through the darkness that came upon this land
With the coming of the light
With the coming of the light
If I think about that day
My thoughts just slip away
slip away

Now it's time for us to listen
To what they have to say
But there is so much wisdom
I know they know the way
If we hear just what they say
We will not fade away
fade away

Yes tonight we come to give you
All the love we have to share
It is a special evening for you
To show you that we care
And now you know we do
You know we all love you
we all love you.

Thoughts about elders were taken from a book called Daughters of the Earth written by Carolyn Niethammer.

Article from: Daybreak Star, January 1989 - pg. 21

Key Words for i

by Annette Kowtiash

For Grades 4, 5, & 6

Vocabulary

mitig - tree	doopwin - table
nibi - water	giigoo - fish
inini - man	aagim - snowshoe
nesive - three	ikwe - woman
ishkode - fire	naanan - five
bijhiki - cow	akik - pail

Oral Reproduction:

* Repeat the words several times to the students using illustrations for different pictures. Show a picture of a tree, say the word in Native Language. Mount the illustration on the board and group the students near them. Point to each illustration encouraging the students to recall its Native Language name. Continue until all of the terms have been reviewed.

* Group the children in a circle. Whisper a sequence of three or four Native Language vocabulary words in a student's ear. That child should then whisper the same words in the same order to the student next to him. Continue in this way until the last child in the circle hears the sequence of words. That student should repeat the words orally. The object of this activity is to maintain the same sequence of words all the way around the circle. Repeat using other sequences of Native Language vocabulary words.

Then after a quick review, hand out a sheet of paper with words and pictures on them. Have the students draw a ring around it's name for evaluation. See next page for example.

Annette Kowtiash is a Native As A Second Language teacher in Gull Bay, Ontario.

Ideas and Suggestions

by Tena Sault

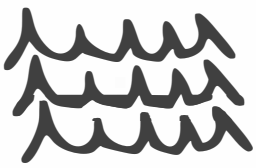
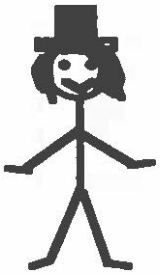
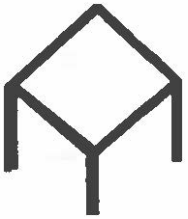
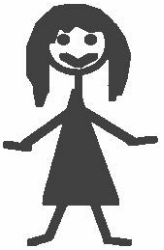
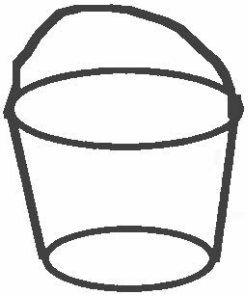
1. I have a teaching idea that a Native Language teacher should have his or her classroom because the regular teacher just interferes. This is from my own experience, I'm only a supply teacher.

2. I have a suggestion that every time you introduce new language, the students say I know that already. I think there is not enough resource material and the students are bored all the time.

Key Words for i

by Annette Kowtiash

Say the name of each picture. Draw a circle around it's name.

mitig ninik  nibi inini	niswe mitig nibi inini	mitabi niswe ishkode mitig
bizhiki mitig 3 inini niswi	inini niswe  nibi mitig	bizhiki aki  doopwin mitig
agim doopwin giigoo ikwe	aagim amik mitig asin	ikwe giigoo  gawiin asab
giin naanan 5 wiin niin	akik asin  aki amik	nibi bizhiki mawi mitig

Ojibwe Speakers in Mattagami

by: Alex Jacobs

The attached graph indicates the number of speakers in the community of Mattagami. However, these numbers are changing each year as Elders pass on, new marriages and births take place, and other members choosing to live in the cities where they feel that they have a better chance of employment.

Previously, many of our members married non-Natives, and as a result, lost their status and raised children who were unable to speak their Native Language. This is evident in the graph. It shows a very high percentage who speak English better than Ojibwe. As a result they are unable to teach their young the language in the most crucial years of a child's life.

The NLTC, which is currently being taught in Thunder Bay is however, playing a very important role in reviving the language throughout many reserves.

The high interest among those who take the course to teach their language, is indicative of the success that the program is having in each of the graduating classes. These new graduates either go on to Teachers' College or to their reserves where they can use the teaching skills they developed while at Lakehead University. Surely, we will see more positive signs in other studies that are sure to follow. Hopefully, the graph will be reversed within the next ten to fifteen years.

This past year was a very informative year for me. Our class had the good fortune to have two Maori teachers from New Zealand, who were also husband and wife. Their use of the Language Nest is probably the best method we could use in teaching our young how to speak their Native Language.

I currently am not teaching, but hope to do so as a Special Ed teacher when I graduate from University of Toronto. Perhaps, I may use the Language Nest concept in my teaching, unless there is a better proven method at that time.

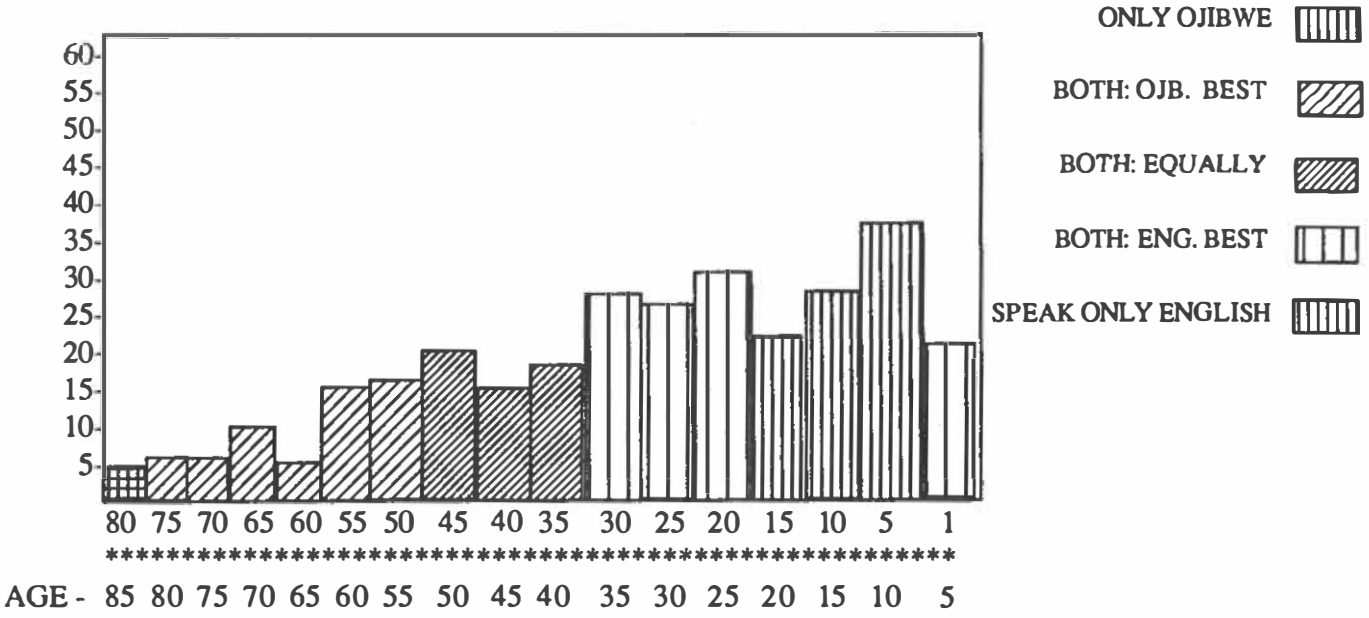
I do feel that teaching the language should be a priority in all our Reserve run schools. By hiring graduates from the NLTC program, we can ensure that we are using the best possible teachers for our children.

Alex Jacobs is a social worker in Toronto, Ontario and a third year Native Language Teachers' Certification Program student.

OJIBWE SPEAKERS ACCORDING TO AGE IN MATTAGAMI

POPULATION - 298

SPEAK ENGLISH/OJIBWE



How to Make Brown Bread
Ozaawizi Bakwezhigan

by Annette Kowtiash

Nendawendaagwak bakwezhiganikeyan:

Doodooshaabo
doodooshaabo-bimide
waabishki-bimide
ziinzibaakwak, ozaawaa-ziinzibaakwad
nibi
zhoominensag
bakwezhigan-adaawaan
ombisijigan
bangii zhiiwitaagan

Gichi-desinaaganing giga-atoonan, akina dagooniganan. Niswi minik minkwaajiganan ga-ziiginaan. Anawe'in dash giigaa baateg.

Maamaagon bakwezhigan.

Bangii bimiide aabajitoon abwewining. Mii dash bakwezhigan abwewining ga-zhi-asaa.

Gizhaabikiziganing biindaabikizh ima. Niswaak ashi naanimidana apiitaabikishin. Ngodiba'iganshi aabita minik giizhizo.

I take in a class at a time to make brown bread. First I introduce the vocabulary words with a real object like doodooshaabo, I show them a can of milk. Then I show them the milk in a cup and say the word again doodooshaabo. I have them repeat it a few times until I think they can say it and know what it means. I go on with the rest of the words in the same way. I introduce other words like nibi - water, bring and take. I point our a different student to bring me the same thing that I ask for. For example, I ask them to bring me sugar or bring me water. Then I let them make their own brown bread, naming the ingredients they are using. Then after all is done they have a brown bread feast and milk to drink with it.

Below is the recipe for Brown Bread.

OZAAWIZI BAKWEZHIGAN
Brown Bread

Nendawendaagwak bakwezhiganikeyan:

Doodooshaabo
doodooshaabo-bimide
waabishki-bimide
ziinzibaakwak, ozaawaa-ziinzibaakwad
nibi
zhoominensag
bakwezhigan-adaawaan
ombisijigan
bangii zhiiwitaagan

Gichi-desinaaganing giga-atoonan, akina dagooniganan. Niswi minik minkwaajiganan ga-ziiginaan. Anawe'in dash giigaa baateg.

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Teaching Idea Booklet

Level - Junior Division
Materials - Coloured cardboard for cover
Plain or light colour construction paper
Pictures of animals cut form magazines or drawn
Cardboard for nouns and verbs
2 envelopes

Objective - Students will learn through the oral method using listening skills. Other focus skills would be following directions, expressions, sounds, and visual meaning. This method will improve their ability to speak the language.

1. Students participation is stressed. They can also make their own little booklets.
2. Instructor will introduce the action verbs - then introduce the nouns (animate nouns).
3. Give the book a title. Under each picture pasted on the construction paper write a short story about the picture, i.e. what the animal is doing.

Example: I made a booklet called My Story of a Rabbit and a Frog. On the front cover I cut out and pasted a brown rabbit. Then on the next page another picture of a brown rabbit in a different position. Underneath, I wrote "A rabbit is brown in the summer. He changes colour in the spring time and in the fall. He likes hopping. He likes nibbling. He likes running. He likes eating.

On the next page, there is a picture of a rabbit running. There is a garden there, the carrots are sticking out and there are a few blue clouds. I wrote: This rabbit is looking for food. He likes carrots. All day long he hunts for food. Finally he found a garden of carrots. Soon he will be nibbling at the carrots. (Action words here are running, looking, and nibbling.) The next page, a frog. I did the same thing. What does a frog do? Gwaashkwani and so forth. When I finished, I pasted on the back cover, the little envelopes; one for the noun words and one for the action words. Then these are the words I use to teach the students..

Teaching Respect for Native Languages: A Corny Approach

by: John Steckley

The survival of Native Languages depends on respect: respect within Native communities for the words of their ancestors, but equally respect beyond. How is this achieved, especially in the oh-so-powerful "beyond"? One way is to show that stereotypes do not hold, stereotypes such as the belief that Native Languages are somehow 'simple' or 'primitive', lacking in the complexity and sophistication of a 'modern' (i.e., European) language.

How do you do this? A number of ways seem to work for me. There are translation exercises that students or workshop participants can do with only about 10 minutes exposure to the language in question. I have lectures in which are discussed those 'abstract' concepts peculiar to my language (Huron), demonstrating that Native Languages are not just 'concrete' in focus (part of the stereotype). Recently I've developed a handout showing how one Huron verb can be used to produce 4,600 words. With Huron having more than 1,000 verb roots, it is then conceivable that Huron can boast over four million words.

One of the simplest, and I believe most effective, methods of demonstrating Native Language vocabulary sophistication is the Huron corn vocabulary exercise. I am sure similar could be done with other languages in vocabulary areas where they are strongest.

First, two students are chosen to go up to the board, one female and one male. They are asked to write on the board all the English terms they know which relate to parts of the corn plant or to corn food products. They are given two minutes. At the end, most students have written down 4-10 words, rarely more. When they are finished I erase all those words that are at least sometimes used to refer to something else (i.e., ear. kernals, (corn) flakes, (corn) meal, even the word corn itself). Unless they have written the Native word 'maize', everything gets erased. I then hand out a sheet (see below) of 31 terms in Huron which relate to corn. I demonstrate that from a Huron point of view, English is a simple or 'primitive' language, lacking terms to describe what to the Huron would have been basic corn-related terms. Students leave the classroom, participants leave the workshop, with Native Languages, like corn in good soil, standing a little taller in their eyes.

Huron Corn Vocabulary

The Corn Plant (17 terms)

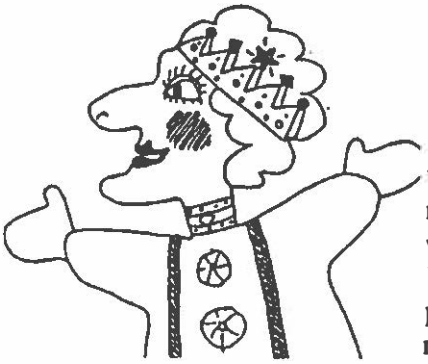
onnenha	corn plant
yandutsa	ear of corn
oionkwenda	small ear of corn
oronenda	small ear of corn (I don't know the difference between the two)
onnrayenhia	cob with no kernels
ondista	stem of the ear
oiontsenda	point of the ear (no kernels)
yaosa	corn shucks
oia	row of kernels
oiachia	bran of kernel
owhista	shell of hard corn kernels
oechia	skin of corn kernels
ohera	corn stubble, non-living stalks
ongokwa	corn stalk
yangwika	corn flower
onniona	germinated seed
awenienta	non-germinated seed

Corn Products (14 terms)

uha	bran of kernal (once ground up)
ohwaitsa	popcorn
yandatara	cornbread
onnonhwencha	bread made from unripe corn
asewena	bread made from ripe corn
onnonkwenta	boiled bread
yaskenia	piece of cornbread
askena	cornbread crumbs
utacha	cornmeal
utaj	cornsoup
yataronhwia	clear cornsoup (cornmeal soaked in water)
enchionk	thick cornsoup
ennhonta	cornmeal roasted in ashes
yandohwi	corn soaked in water until soft

John Steckley is an instructor at Humber College in Etobicoke, Ontario.

A Show of Hands



Hand puppets are great fun to use, but have you ever made your own puppets with papier-mache heads? With this simple paper pulp method, you can model the heads for a whole cast of characters.

Papier-Mache Puppets

Papier-mache pulp (see below)
Poster board, about 3" x 5"
Tape
Narrow-necked bottle, such as a ketchup bottle
Acrylic paints
Felt or other sturdy fabric, about 1/4 yard
Needle and thread
White glue

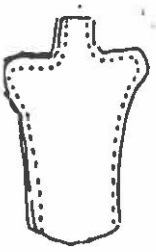
1. Have a batch of papier-mache pulp ready. Tape the piece of poster board into a tube (along the 5" side). Make it so it fits over the neck of the bottle you are using. The tube is the neck support for the puppet's head, and the bottle becomes a handy holder.

2. Using the pulp like clay, mold a head right onto the poster board neck. Build out features such as a nose, eyebrows, mouth, and chin. Attach ears and hair, if you like. Make the features prominent for the best results. Set aside in a safe, warm place to dry 5-7 days.

3. When the head is completely dry, paint it with acrylic paints. Cover the entire head to protect it from moisture. Add painted features and hair, or make hair from yarn or fake fur.

4. Make a glove for the puppets body. First make a pattern. On a piece of paper, place your hand in the position shown. Draw the outline of a glove around it. See how your thumb and littlest finger fit into the arms, and your index finger extends up into the neck. Make the outline 1/2" larger all the way around for the sewing seam. Cut out the pattern.

5. Pin the paper pattern onto a piece of felt folded in half. Cut out two glove pieces. Remove the pattern and sew the glove together (right-sides facing), leaving both the neck and the bottom open. Turn the glove right-side out.



6. Insert the head into the glove neck and glue it in place. Add fabric trims, buttons, and felt hands to the puppet body, if you like.

Papier-Mache Pulp

Papier-mache pulp, or mash as it is sometimes called, is a terrific modeling material. Use it to make puppet heads and to add dimension to papier-mache masks. The recipe here makes about 1 1/2 cups of pulp.

Fill a medium-sized bowl about half full with scrap paper torn into small pieces. You can use newspaper, computer printout paper, old letters and envelopes - any paper that isn't shiny. Pour boiling water over the paper (have an adult help you with this), so that the paper is completely covered. Let soak for 1 hour.

Meanwhile, measure 2 heaping tablespoons flour and put it into a small saucepan. Add 1/2 cup water and stir until well blended. Cook this mixture on the stove, stirring constantly, for about 3 minutes, or until it has come to a boil and is thick (have your adult friend help you again). Set aside to cool.

When the paper has soaked long enough, put small handfuls of it into a blender, adding plenty of extra water to each batch. Blend on high for about 15 seconds. Pour the pulp into a colander. Continue in this way until all the paper has been reduced to pulp.

Squeeze as much water from the pulp as you can. Measure 1 cup of the pulp (pack it into the measuring cup) and place it in a bowl. To this, add the cooled flour paste. Mix well with your hands. You can use sandpaper to smooth any rough edges on your puppet's head. Give the entire head a sanding for a different look.

Shadow Show

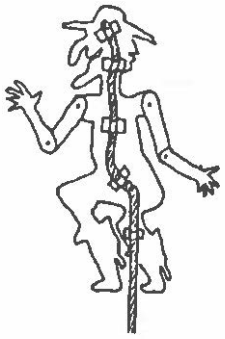
Poster board, about 9" x 12", per puppet
Scissors
X-acto knife
Hole puncher
4 paper fasteners, per puppet
2 wire coat hangers, per puppet
Wire cutters
Pliers
Tape

Note: The instructions here are for a male figure with arms that bend at the shoulder and elbow. Adapt the instructions to make other figures, including animals that have moving arms, legs, or heads.

1. Sketch the outline of your figure on the poster board. (You can do this on a separate piece of paper first, if you prefer, and transfer the outline to the poster board.) It must be large enough so that the shoulder and elbow joints are at least 1/2" wide (to accommodate the paper fasteners). Notice how the shoulders of the figure shown here are very broad, and how the arms are made in two parts.

2. Cut the figure out with a pair of scissors. Use the X-acto knife to cut out any interior sections, such as the eye, ear, and buttons of this figure.

3. Punch holes in the shoulders and in the shoulder and elbow joints of the two arms. Fasten them together with the paper fasteners. Make sure the fasteners aren't pressed down too hard against the poster board-there should be a little play so that the joints bend easily. Cut the paper fasteners with the wire cutters, so that they don't show when the arms are moved about.



4. Cut a wire coat hanger (snip off the bent hook completely) the length of the puppet plus about 8". Bend it with the pliers so that it conforms to the figure. Tape the wire in place with short lengths of tape. Instead of taping the wire to the back of the puppet, you can sew it in place. Use strong thread such as carpet or buttonhole thread, and stitch right through the poster board and around the wire to hold it in place.

5. Cut two wires for the arms from the other coat hanger. They should be about 18" long, or long enough so that you can raise the puppet's arms high, but still have your hands hidden. Wrap some tape around one end of each wire several times; them tape the wires to the puppet's hands.

6. Use the puppet behind a lit screen. See *Shadow Screen* for hints on making your own.

Variations on a Theme

If you would prefer to use a traditional open puppet stage instead of a lit screen, color the puppets on the side that faces the audience.

Shadow Screen

Shadow puppets are most effective when they are lit from behind, so that the silhouettes really stand out. For the large, jointed figures, stretch a white sheet across a doorway. Create a barrier to hide behind, out of cardboard or an overturned table or pedestal far enough behind you so that you have room to manipulate the figures.

Smaller figures can be placed behind a table-top screen made from cardboard and translucent paper such as parchment (ask for large sheets of parchment at an art store). Use a small lamp to light the screen.

Table Top Screen

Put on your shadow plays in a darkened room for the best results.

Make a stand to hold several puppets when you are putting on a show. Stick the body wires into a thick piece of styrofoam, or drill some holes in a block of wood to stand the puppets in.

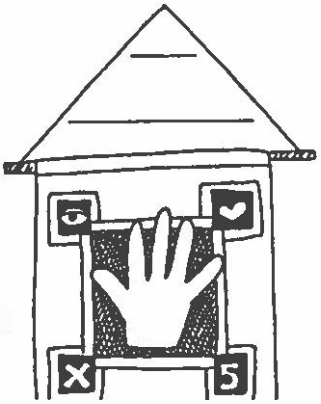
A Banner Year

Flags and banners are used to represent nations, communicate information, and add decoration. Design your own banner to hang in your room. Make it purely decorative or include some of your interests in the design to make it more meaningful.

Felt Banner

Felt or burlap for the background, about 24" x 36"
Felt squares in assorted colors
Fabric trims, such as rick rack, lace, braid, sequins, beads, and buttons, needle and thread
White glue

Note: Felt is the perfect choice for both a banner background and its decorative elements, because it doesn't ravel and can be glued. It also comes in a rainbow of colors. There are plenty of other fabrics you can use, however, but you should turn under any raw edges to prevent raveling.



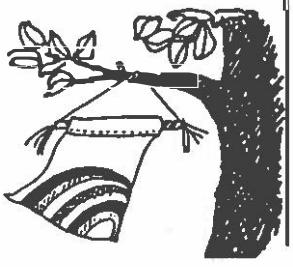
1. Think about what you want to include in your banner. Sketch your ideas in color. Make a scaled-down version on graph paper, or cut out full-size pieces of paper colored with crayons or markers. Then, pin them on the fabric to see how size, placement, and color work together.

2. Cut and assemble your banner, either gluing the pieces to the background or sewing them on. Use as little glue as possible, placing a series of dots over the back of each piece. Press glued pieces under weights such as a pile of books or bricks, until dry.

3. Hang the banner. You can do this in a number of ways. Simply tack it to a wall (or door) with pushpins or thumbtacks. For something a little fancier, fold over the top edge of the banner (you should have included a little extra in the length to do this) and glue or stitch a long pocket. Slip a dowel or section of a broom handle through the pocket. Tie some cord to either end of the dowel and hang.

Variations on a Theme

The banner described above is best hung indoors or in a well-protected spot. To make a banner that is meant to hang outdoors, it's best to use fabrics that will stand up to the weather. Nylon is a good choice, as it dries quickly (so it won't mildew), but sturdy cotton and cotton blends, sprayed with a protective coating used on upholstery fabrics work well too.



A Spring Mini-Theme: Insects

A. Bug Poetry

A BUG SAT ON A SILVER FLOWER
Karla Kuskin
A bug sat on a silver flower
Thinking silver thoughts.
A bigger bug out for a walk
Climbed up that silver flower stalk
And snapped the small bug down his jaws
Without a pause
without a care
For all the bug's small silver thoughts.
It isn't right
It isn't fair
That big bug ate that little bug
Because that little bug was there.
He also ate his underwear.

BUGGITY
Karla Kuskin
Buggity
Buggity
Bug
Wandering aimlessly
Buggishly smug
When all of a sudden along came a shoe
Wandering too.
The shoes went on wandering;
Left,
Right,
Left,
Splat.
Bugs
Very frequently perish like that.

BUG DIET
Robert McCracken
Small bug out walking.
BIG BUG OUT STALKING.
Walking, walking, walking.
STALKING, STALKING, STALKING.
Walking, STALKING, walking, STALKING,
walkSTALKING, waSTALKING, STALKING.

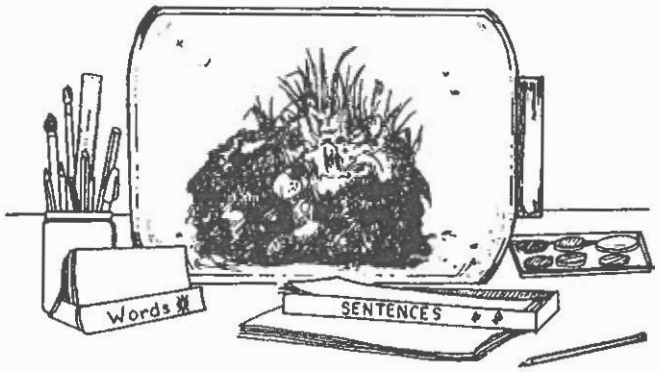
B. Learning About Insects

1. Create an *Insect Bank*

Bring an old log or a limb of a tree that has blown down in the recent winds into your classroom. Place this in an aquarium and seal the top with clear plastic. This becomes a *Bug Observation Post* for your classroom.

Clumps of earth sealed in mason jars make individual observation posts for your pupils.

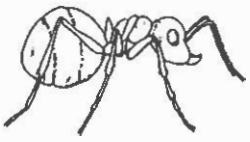
Place word cards and sentence strips with pens and pencils close to the aquarium. Also, place art supplies nearby for sketching or painting. Encourage children to record bug activity in both art form and written form.



2. Build an Insect Word Bank

Brainstorm for names of insects to build a word bank. Add to the word bank by reading books about bugs. Make a set of "insect" word cards for classification activities. The cards can be classified in many ways. *A Dog's Book of Bugs* by Elizabeth Griffin, classifies bugs in the following ways:

how insects move
where insects live
insects that have wings
insects that sting or hurt
insects that like lights
big insects
little insects
noisy insects
silent insects
day insects
night insects



3. Introduction to Insects

The number of insects in our world is unknown. Estimates range from 600,000 types of insects to 10,000,000. The insect population makes up approximately nine-tenths of the total population of the animal world. Insects are everywhere in our world except the ocean. Some insects have survived almost unchanged for over 200 million years.

Insects have no bones. Most have outside skeletons through which they breathe. They have tiny valves or openings in the sides of their bodies for breathing.

Teach the following poem.

EVERY INSECT

Dorothy Aldis

Every insect (ant, fly, and bee)
Is divided into three:
One head, one chest, one stomach part.

Some have brains
all have a heart,
Insects have no bones.
No noses.
But with feelers they can smell
Dinner half a mile away.
Can your nose do half as well?
Also you'd be in a fix
With all those legs to manage:
Six.

4. Facts About Insects

All insects have these parts:

- a head which includes the eyes, mouth, antennae or feelers
- a thorax (the middle section). The thorax has three segments with a pair of jointed legs on each segment. One or two pairs of wings are attached to the second and third segments. Not all insects have wings.
- an abdomen or stomach (the third section)
- six legs

5. Four Stages in the Life of an Insect

1. THE EGG. The parent insect usually lays her eggs in a safe place near the food the larva will eat.
2. THE LARVA. This is the animal that hatches from the egg. It usually looks and acts very different from the parent.
3. THE PUPA. When the larva wraps itself in a cocoon or a chrysalis, it becomes a pupa. A wonderful change takes place inside this cocoon.
4. THE ADULT INSECT. The insect is very delicate when it comes out of the cocoon. It soon gains strength and is able to take care of itself.

Read *The Very Hungry Caterpillar* , by Eric Carle. Help the children identify the various insect stages described.

6. Learn about Insects Through Art Activity

a) Form a bug shape with clay. Paint it with tempera paint after it has dried.

b) Use papier mache to form the parts of an insect body. Join the parts together to form a giant bug.

c) Draw a Bug Gallery. Use a large strip of mural paper for the gallery. Give each child a square in which to draw and label favorite bugs.

7. Writing About Insects

a) Have children choose a favorite insect, and tell several things they like about it and one thing they don't. For example:

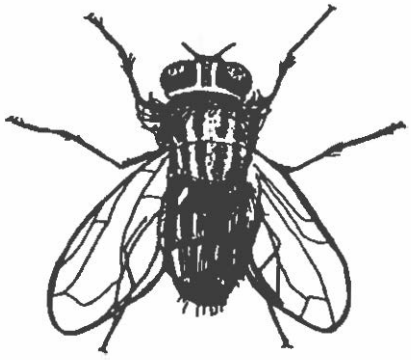
I like dragonflies,
because they have beautiful colors,
because they fly very quickly,
because they are so graceful.
But I don't like it when they zoom at me!

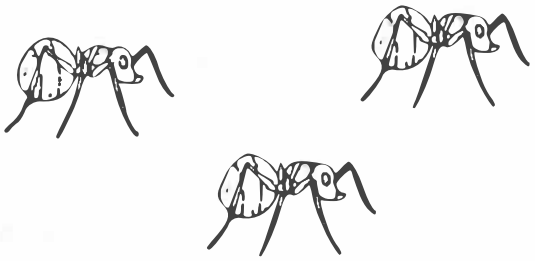
b) Write extended lists to describe insects, what they are doing, and where they might be found.

There was a pesky flea on my dog,
a frantic wasp in the room,
a huge beetle scurrying down the drain,
a russet butterfly sitting on a blossom,
and a tiny ant hurrying across the grass.

c) Write prepositional phrase lists. For example:

Where Do Ants March?	Where Do Bees Buzz?
Ants march	Bees bumble and buzz
Out of the drain pipes	Over the meadows
Out of the woodwork	Over the clover
Out of the cracks	Over the geranuims
Out of nowhere	Over the fence
And into my sugar.	And under my shirt.





d) Build "The Ants Went Marching" song in the pocket chart.

LINE ONE	The ants went marching one by one,
LINE TWO	Hurrah, hurrah!
LINE THREE	The ants went marching one by one,
LINE FOUR	Hurrah, hurrah!
LINE FIVE	The ants went marching one by one
LINE SIX	The little one stopped to suck his thumb.
LINE SEVEN	And they all went marching down
LINE EIGHT	To the ground
LINE NINE	To get out, of the rain
LINE TEN	Boom, boom, boom!

Rows 1, 3, 5 and 6 change through the song. Change only the changing parts.

The ants went marching two by two . . .
The little one stops to tie his shoe.

The ants went marching three by three . . .
The little one stops to play with a bee.

The ants went marching four by four . . .
The little one stops to shut the door.

The ants went marching five by five . . .
The little one stops to take a dive.

The ants went marching six by six . . .
The little one stops to play some tricks.

The ants went marching seven by seven . . .
The little one stops to visit heaven.

The ants went marching eight by eight . . .
The little one stops to shut the gate.

The ants went marching nine by nine . . .
The little one stops to read the sign.

The ants went marching ten by ten . . .
Teacher's glad this is the end.

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