



ᐱᐃᐅᐅᐅᐅᐅᐅᐅᐅᐅ
Institut culturel Avataq
Avataq Cultural Institute

English Language - Secondary

Activity Description

*For a global view of the activity in reference to the programs of the MELS, refer to the document [2_general_structure_secondary](#).

NOTE : Considering the fact that the expectations vary in regard to the level, the cycle and the program taught (English Language Arts or English as a Second Language), the following activity is presented in a relatively "general" manner, so it will be easier for you to adapt it to your own class.

Preparation and Inspiration Phase (Opening Phase)

1. Reading of traditional Inuit stories

Duration : will vary according to the reading speed of the students / approximately one full period

Have your students read, individually or collectively, the traditional stories contained in the document [Tell Me a Story](#). The second cycle students in English Language Arts may read all of the 26 stories, but for the first cycle students or the ones studying in English as a Second Language, it would be preferable if you selected certain stories or if you limited the number of stories to read (each student could then choose those she/he wishes to read from amongst the 26 stories, according to the determined number).

2. Group discussion

Duration : approximately 15 to 30 minutes

For classes with Inuit students :

Start with a group discussion. Ask questions on diverse points: did your students already know these stories (or some of them)? Which ones were their favourites? Etc. (We should bear in mind that these stories are a written translation of the Inuktitut language and that they used to be passed on orally.) If you think it is pertinent, share with your students some of the targeted information presented in the document entitled [1_language_summary](#) or you may print the summary and ask them to read it by themselves.

End the discussion by creating a list of important points with your students that characterize the style of Inuit stories. That list will serve as a reference tool during the creation phase.

For classes with non-Inuit students :

Start with a group discussion. Ask questions on diverse points: which stories did your students like best? Could they find similarities or differences between the stories? What did they notice regarding the style of the writing or the way these stories were told? Etc. (We should bear in mind that these stories are a written translation of the Inuktitut language and that they used to be passed on orally.) Then, share with your students some of the targeted information presented in the document entitled [1_language_summary](#) or you may print the summary and ask them to read it by themselves.

End the discussion by creating a list of important points with your students that characterize the style of Inuit stories. That list will serve as a reference tool during the creation phase.

3. Preparation preliminary to creation

Duration : approximately 5 to 15 minutes

Ask your students to choose a northern animal of their choice, a principal character as well-defined as possible, two well-defined secondary characters, an object (tool, utensil or other), a season and a main action around which the story will be created. You may print the page [4_my_choices_secondary](#) if you wish. This document should help your students in structuring their ideas. In addition, you will find illustrations in the file [images](#) to show to your class, in order to help the students choose their elements.

Creation Phase (Development, productive action phase)

1. The writing

Duration : 1 to 3 periods according to the type of English course and the level of the students (for instance, we would expect a longer and more detailed text from the 2nd cycle students in English Language Arts and a simpler and shorter text from those studying in English as a Second Language).

Students have to write a narrative text in the manner of a traditional Inuit story or legend using, among other elements, those chosen in the preparation phase (and elaborated on in the document [4_my_choices_secondary](#)). The style should be similar to that used in one of the stories read in class prior to the creation phase. The students may refer to the list of characteristics arising from the group discussion. Emphasis should be placed on simple and short sentences, and ideas should be presented in a similarly straightforward manner. However, the students should be encouraged not to restrain themselves to the simple reality and not to limit their imagination.

Regarding the grammatical notions and composition concepts, tell your students to which elements they should be paying attention. (These notions will vary from one class to another depending on what has been studied in class –type of sentences, verb tenses, vocabulary used, etc.)

2. Individual help and rough correction

Duration : will vary according to the length of the texts and the number of students in the class

Since the students will eventually be asked to read their composition in front of the class, you should definitely proceed with a first correction.

Distancing Phase (Separation Phase)

1. Reading of the texts

Duration : will vary according to the length of the texts and the number of students in the class.

Each student reads her/his story to the class. (Classes with a great number of students can limit themselves to volunteers or drawing names.) It might be interesting to create an atmosphere favourable to the telling of the stories, like the ancient storytellers used to do it in the igloo on a long winter's night. A setting or a backdrop could even be created in the visual arts course and the activity could be developed further in the dramatic art class.

2. Activity discussion

Duration : approximately 10 to 20 minutes

After the reading, the students are called upon to share their creation experience with the rest of the class and to make constructive critiques. Did they find the exercise easy or difficult? Why? Did they like the activity? Which texts did they prefer? Were they surprised by some stories or particular elements? If the reading was done using a special ambiance, did they like their storyteller's experience?

3. Assessment and exhibition of the creations

Proceed with the evaluation of the disciplinary competencies mentioned in the document [2_general_structure_secondary](#) or with your own assessment based on the objectives of your province's program. If needed, you can refer to the documents [5_evaluation_grid_ELA_secondary](#) or [6_evaluation_grid_ESL_secondary](#).

The works can then be bound in order to create a collection of stories "in the Inuit style" or of "Inuit legends". Illustrations created in the visual arts classes could even embellish this collection.

The students could also create an Inuit style sculpture (see the activity proposed in the pedagogical section of this website). Incidentally, numerous Inuit artists were and still are inspired by the traditional myths and legends. Your students could follow the same path.

As mentioned previously, the activity could be developed further in the frame of the dramatic art course, where the stories could not only be told in a particular ambiance reminding us of the Inuit storytellers of the past, but could also be staged.