

GRADE 2/3 ARTS:

SOUTHERN LAKES CARIBOU CONNECTIONS IN ARTS EDUCATION



ILLUSTRATED BY VIOLET GATENSBY, 2022.

Content excerpted from:

SOUTHERN LAKES CARIBOU IN THE SCHOOLS: A COMMUNITY-BASED LEARNING RESOURCE

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Southern Lakes Caribou in the Schools:
your local Southern Lakes Yukon First Nation
Community Booklet or Southern Lakes Caribou
in the Schools: Learning Resource

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GRADE 2/3 ARTS:

SOUTHERN LAKES CARIBOU CONNECTIONS IN ARTS EDUCATION

BIG IDEAS

- Grade 2: Creative expression develops our unique identity and voice
- Grade 2/3: Dance, drama, music and visual arts are each unique languages for creating and communicating
- Grade 3: Creative experiences involve an interplay between exploration, inquiry and purposeful choice

CONTENT	CURRICULAR COMPETENCIES
• Elements of design (line, shape, texture, colour, form, design); design (pattern, repetition, rhythm, contrast) • Dramatic forms: improvisation, tableau, role-play, mime, theatre • Symbolism: colour, image, movement, sound with materials, tools and techniques • Variety of local works of art and artistic traditions from diverse cultures, communities, times and places • Personal and collective responsibility associated with creating, experiencing, or sharing in a safe learning environment	• Grade 3: Build creative work as an individual and in a group through purposeful play • Grade 2/3: Develop processes and technical skills to refine artistic abilities • Grade 2/3: Reflect on creative processes and make connections to other experiences • Grade 2/3: Document creative works to share: drawing, painting, journaling, pictures, video clips, audio • Grade 3: Collect knowledge and skills from other areas: science, social studies
LEARNING TARGETS	
1. I am able to explore the world of storytelling through natural curiosity of the Southern Lakes Caribou. 2. I am able to make connections with animals and seasonal movement patterns through dramatic forms. 3. I am able to express feelings, ideas and observations about habitat and seasonal changes through creative works.	

PRIOR LEARNINGS

Prior to teaching the following activities and games, it would be helpful if the students had a basic overview of Southern Lakes Caribou seasonal movement and seasonal rounds. Some helpful resources are listed below.

- C. (n.d.-a). *Recovery | Southern Lakes Caribou*. <https://southernlakescaribou.com/recovery/>
- *Caribou in the Schools: Community Booklet (for your community)*

PART 1: OPENING CIRCLE AND STORYTELLING

LEARNING TARGET:

I am able to explore the world of Storytelling through natural curiosity of the Southern Lakes Caribou (SLC)

SOURCES FOR CARIBOU ARTIFACTS:

Family or community members

MATERIALS

- **Caribou artifacts:** fur, antlers, hooves, lichen, willow branches, mushroom or pictures of artifacts printed (Appendix 2A)
- **Pictures of Caribou in warmer months vs colder months to see the difference in body colour printed (Appendix 1A)**
- **Storyline ball of yarn or cord**
- **Gathered natural items**
- **Community Booklet (for your community)**

TIME: 60 MINUTES

OPENING: CONNECTING TO CARIBOU

Gather in a circle (outside, if weather permits) and pass the Caribou artifacts (body parts) around one at a time, allowing every student a chance to hold it. Observe texture. Brainstorm where it came from. Give hints/prompts: natural, animal sources, - it is from something living, it has four legs, hooves, and antlers. Tell students that a Caribou's coat is unique—very special. Caribou have different sized antlers and shed them at different times of the year.

Make space for inviting an Elder or Traditional Knowledge Holder to share stories and to honour the cultural ways of Knowing, Doing and Being of Yukon First Nations.

ASK STUDENTS

- What makes the Caribou's coat unique?
- What do Caribou eat? Can they find it in every season?
- Do both male and female Caribou shed their antlers?
- How did the antlers feel? Why?
- What do you notice about the Caribou in warmer months vs colder months?

Share ideas.

1. Caribou have two layers of fur covering their bodies, ears and muzzles to keep their body heat in.
2. Caribou have fine, crinkly underfur and a thick coat of guard hairs on top. Guard hairs are hollow and full of air. This acts as insulation (like in the walls of a house, to keep the heat in), keeping in the Caribou's body heat.
3. The hair that covers the body of the Caribou is called the pelage. The pelage changes colour throughout the year and is darkest in the summer.
4. Caribou antlers are covered in a soft fuzz called velvet.
5. Only the male (buck) will shed their antlers in late fall while the female (cow) Caribou, who have smaller antlers will keep them- especially if she is pregnant so she can defend herself for food. The buck will regrow their antlers through the spring and into the summer months, weighing up to twenty pounds.
6. Hooves are hollow and broad with sharp edges to dig through ice and snow or to give traction when traveling over ice. They dig for lichen to feed on through the winter months. If there has been any deforestation in the area, they will have less food to eat and survive. If there is a large amount of snowfall, they will have a harder time accessing their food source.

INTRODUCTION TO STORYLINE

Gather outside and unravel the ball of yarn/cord on the ground creating a storyline. Begin at one end of the storyline and share a short story of your own making in relation to caribou. Place gathered nature items along the storyline to represent parts of the story (e.g., a group of rocks to show that Caribou live in herds, a plant to represent that Caribou are herbivores, sticks to represent the wooded habitat).

ACTIVITY 1: CARIBOU STORYLINE

Tell students that they are going to be creating a storyline of their own with the use of a cord using gathered nature items, as you modeled before. Tell them that they must have a beginning, middle and end to their stories which will guide them in using their storyline (beginning, middle and end of cord). Be sure to also highlight that this way of Storytelling is from Western cultures where an ending is often the way to complete a story. Yukon First Nations offer stories that do not necessarily have an ending and students could explore this concept by using the end of the string to represent a question or a moment of wonder, food for thought, where the listener can be invited to continue engaging even after the activity is completed.

EXTENSIONS

- History of Storytelling and how Yukon First Nations have not always been able to speak their language or share their stories. Students could delve further into pre-contact and post-contact, how that affected oral traditions and other cultural practices.
- Hold space for an Elder or Traditional Knowledge Holder to share their stories.
- Invite students to be in small groups and create storylines together.
- Encourage students to place their cord in areas that reflect the actions in their story. (wooded area vs. open area)

CLOSING: COMPLETING THE STORYLINES

Once the storylines are complete, invite students to share their storylines one at a time for everyone to hear.

ASSESSMENT OPPORTUNITIES

Are students able to:

- Incorporate the parts of a story (beginning, middle, end or an open ended storyline that invites the listener to continue the learnings or teachings beyond the story)?
- Incorporate details related to habitat, adaptations and diet into their story?

Invite the students to self-assess their sharing by asking:

- On a scale of 1 to 5, how well do you feel you shared (Raise 1-5 fingers in the air);
- Are you able to add more to your answer?

PART 2: CARIBOU CONNECTIONS THROUGH DRAMATIC PLAY

LEARNING TARGET:

I am able to make connections with animals and seasonal movement patterns through dramatic forms.

MATERIALS

- Pictures of Caribou habitat based on the warmer seasons (subalpine areas above the tree lines) versus colder seasons (boreal forest) printed (optional, Appendix 1a)
- Pictures of predators printed (Appendix 2b) in Dän'ke, Kwanlin Dün dialect:
 - ägay/ wolf
 - ätsi shäw/ grizzly bear
 - thay/ golden eagle
 - nàday/ lynx
 - tth'j/ mosquito
- Community Booklet (for your community)

TIME: ~60 MINUTES

OPENING: CONNECTING WITH CARIBOU

Gather in a circle. Pass around the predator pictures and invite the students to share what they know and remember about Caribou. Encourage students to share any stories or personal connections they have with Caribou.

ASK STUDENTS

- Who feeds on Caribou?
- Do each of these predators hunt Caribou during every season?
- Which of these predators might feed on a calf? Why?
- How do the changing seasons affect how and when Caribou travel?

Share ideas.

Tell students that bears hunt and eat Caribou during the months of the year that they are not in hibernation. Lynx will hunt for Caribou in the colder, winter months as the Caribou move towards coniferous trees where they will forage for lichens. Golden eagles feed on calves in late spring only as they are a prey that the eagle can obtain due to their smaller size. When mosquitoes and other harassing insects emerge, Caribou move to windier areas above the tree line to get some respite.

Share the pictures of their habitats.

ASK STUDENTS

- How is seasonal movement linked to predator-prey relationships?
- How might Caribou protect themselves from a predator?
- How do the seasons affect their seasonal movement patterns?

Share ideas.

If there are more predators at any given time, that will affect how many Caribou will survive. If more female Caribou are caught by predators, there will be less Caribou born in the next generation.

Caribou have antlers which they can use as a way to defend themselves against predators. Also, at their ankles, they have sensory glands which allow them to sense when there is trouble or danger. They will rear their front hooves up into the air to release a scent which will warn other Caribou nearby of the threat. They also travel in herds for protection.

ACTIVITY 1: DRAMATIC FORMS

Head outside and break the students into small groups for this activity. There will be a “stage space” and an “audience space”—identify these to the whole class. Students will be creating images with their bodies, as a group, depending on what you call out. Each person in the group must be included in the image created and each group will have two minutes to put their image together. One group at a time will create their image while the audience observes. Each group will create one image, then sit in the audience and a new group will come onto the stage. Repeat as many times as you would like.

ASK STUDENTS

- How did it feel in your body to be creating animal forms as a group?
- What made the seasonal movement game challenging for Caribou?

EXTENSIONS

- Each group could make their dramatic forms at the same time rather than having an audience.

ACTIVITY 2: CARIBOU SEASONAL MOVEMENT GAME

Students will all be acting as Caribou and there will be one predator. It is important to note that if there is a predator which is a clan name in the area where you are located, students should be made aware that this animal is not an option for portraying in the game, for example, eagle. All Caribou will begin at one end of the play space and the predator will be at the opposite end, with their back to the herd. The goal is for the Caribou to arrive safely to their destination: they are moving from winter ranges to the calving area. As they move quietly, the predator will count (in their head) to ten and then turn. If the predator sees any Caribou moving, they have to go back to the beginning and start over. The game continues until all Caribou have made it safely to the calving area.

EXTENSIONS

- End the round when the first Caribou makes it to safety and choose a new predator for the next round.
- Shorten or lengthen the play area, consider using a wooded area and an open area as end zones.
- Introduce an elimination round: Caribou that are caught by the predator (spotted moving) must step out of the game and can only rejoin, one at a time, when a Caribou makes it safely to the calving area.
- Add a habitat haven into the middle of the play space. Each Caribou must make it there

before continuing on their journey. Only one Caribou can be safe at a time.

- Introduce food into the game. The Caribou must pick up one piece of plant matter along their journey without being caught moving. If they are caught while picking up the food, they must leave the food there and start over.
- If using food, in a new round only put out a few pieces—not all Caribou will make it if they must eat along the way.

CLOSING THE LOOP

Review the concepts of predators, seasonal movement, and diet.

- What did you learn about the seasonal movement that SLC go through in different seasons?
- How might predation affect the survival of SLC?
- Do you think that the SLC are a species at risk? Why?

ASSESSMENT OPPORTUNITIES

Invite students to raise their hand if they answer “yes.”

- Did I learn something new about the SLC?
- Did I learn something new about myself?
- Did I learn something new about a classmate?
- Was I able to control my body movements?

PART 3: CARIBOU COLLAGE

LEARNING TARGET:

I am able to express feelings, ideas and observations about habitat and seasonal changes through creative works.

TIME: ~60 MINUTES

OPENING: DRAWING ON OUR STORIES

Gather in a circle. Review what the students recall from previous activities in relation to habitat, seasonal movement and parts of a **Watsix/Caribou** (Tlingit, Carcross and Tagish First Nation dialect). Watsix are creatures that move from place to place depending on the seasons and they are always foraging for food. Watsix can eat up to fifteen pounds of plant matter in a day. They live and travel in herds for protection.

Pass around the artifacts and discuss their use/purpose.

MATERIALS

- **Artifacts or photos printed (Appendix 2C)**
 - **Hides:** clothing, boots, jewelry
 - **Bone/antler:** tools
 - **Hair, sinew, babiche:** snowshoes, fishing tools
- **Caribou silhouettes printed on cardstock for tracing (Appendix 2D)**
- **Coloured tissue paper**
- **Construction paper**
- **Watercolour paints**
- **White paper**
- **Paint brushes**
- **Wax crayons or oil pastels**
- **Water cups**
- **Glue**
- **Paper towels**
- **Community Booklet (for your community)**

ACTIVITY: CARIBOU COLLAGE

Prep: Be prepared with all of the supplies ready to go, and for you to create the same piece of work alongside the students to model the steps.

In a circle, show the students photos of landscape paintings (e.g., Ted Harrison's Caribou antlers) and any visual art pieces that will highlight the same criteria. Compare these photos to your example piece. Consider inviting Yukon First Nations artists who work on landscapes.

ASK STUDENTS

- What colours do you see in the fall/winter/spring/summer? What do you notice about my example work?
- What do you notice about the layer of land?
- What do you notice about the shapes, lines and colour of the lichen?

TAKE IT OUTSIDE

Head out to a nearby view of a landscape to look at these features in person. Note the layers, the colours, lines, shape and form.

Share ideas.

Foreground: lichen and plants growing on the ground; they seem bigger because they are closer

Middle ground: not many details here

Background: the details are darker in colour because they are further away and seem smaller in size.

Share the steps in creating the Caribou collage:

A. The 3 Layers:

- Glue the white paper onto a piece of construction paper- it will make a border.
- Using oil pastels or crayon, draw the foreground line (lower $\frac{1}{3}$ of the paper).
- Draw the horizon line- flatlands, marshes, mountain range) ($\frac{2}{3}$ from the top of the paper). Use a shaky hand to create an uneven ground.
- Note that the middleground will be the space in between these two lines.

Adding details:

- Foreground: Draw the many shades, shapes and lines of the lichen in bright colours. Keep the colours lighter shades as this creates a view from nearby. Pressing hard will cover the page enough to resist the watercolour paints.
- Middle ground: This area will have dull colours and if you draw with a lighter hand, using wavy lines, it will look more blurry and further away.
- Background: Less details, solid and darker in blues and greys. Use the side of the pastel to create a texture.

B. Water on Water Painting: Can be added to each layer.

- Paint an area with water and add watercolour paint.
- Foreground: Use bright colours.
- Middleground: muted or dull colours.
- Background: blue/grey.

C. Texture with tissue paper: Less is better as it can become overwhelming

- Mix a small amount of water and glue together.
- Paint the water/glue mixture onto the sky section.

Lay the torn tissue gently to add a cloud effect and paint over it with the same mixture.

- Lift this paper and put it down in another place. Repeat this process and either leave the paper there or remove it.
- Repeat this process for the landscape.

CLOSING REFLECTIONS

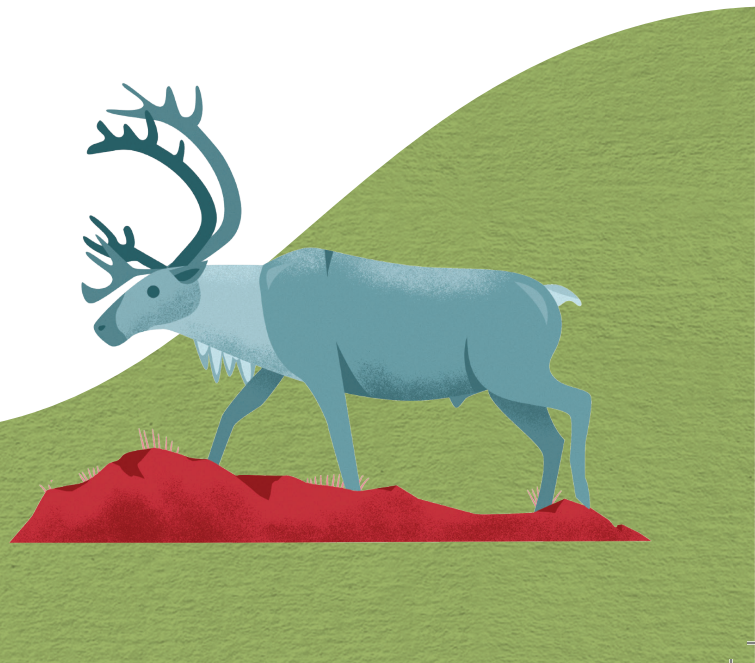
- How can you connect Caribou with your life?
- If Caribou could talk, what would they say about their lives? What would they want us to say about their stories?
- How can we show respect for Caribou? Their habitat?
- What colours did you use or create in your art piece? What type of lines did you use? Did you use any artistic techniques for visual impact? Did you use complementary colours? If so, which ones?

If present, create space for final words from the visiting Elder or Traditional Knowledge Holder.

ASSESSMENT OPPORTUNITIES

Ask Students to reflect on the elements and skills used in this visual art activity.

- Did you use elements of design (line, shape, texture, colour or form); design (pattern, repetition, rhythm or contrast) in your piece?



ASSESSMENT

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Formative and self-assessment opportunities are listed throughout the activity plans. The rubric below can be used or adapted as necessary for summative assessment. It may be used to assess the learning targets set out on the previous pages.

ASSESSMENT FRAMEWORK	1 EMERGING	2 DEVELOPING	3 PROFICIENT	4 EXTENDING
PART 1: I am able to explore the world of storytelling through the natural curiosity of the SLC.	May have little to no reflections with connection to Caribou, Yukon First Nations stories & place	Some evidence of reflections with connection to Caribou, Yukon First Nations stories & place provided	Verbal, visual or oral evidence is provided of a reflective process about personal connection to place, Yukon First Nations stories & Caribou	Verbal, visual and oral evidence is provided of a significant reflective process about personal connection to place, Yukon First Nations stories & Caribou
PART 2: I am able to make connections with animals and seasonal movement patterns through dramatic forms.	Not yet able to create links between animal forms and patterns through dramatic forms in a group setting	Some visual representations of animal forms are created in a group	Visual representations of animal forms are provided in a group with some confidence	Visual representations of animal forms are provided as a group with confidence
PART 3: I am able to express feelings, ideas, and observations about habitat and seasonal changes through creative works.	Not yet able to reflect on creative processes with little focus on elements of design including line, shape, texture, colour and form	Some reflections on creative processes are present with a focus on several design elements including line, shape, texture, colour and form	Numerous reflections are made of the creative processes focused on particular aspects of design elements including line, shape, texture, colour, form and pattern	Several reflections are constructed in relation to the creative processes based on precise design elements such as line, shape, texture, colour, form, pattern and contrast

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SEASONAL ROUNDS

Appendix 1A

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CARIBOU DIET & HOOVES

Appendix 2A

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LICHEN



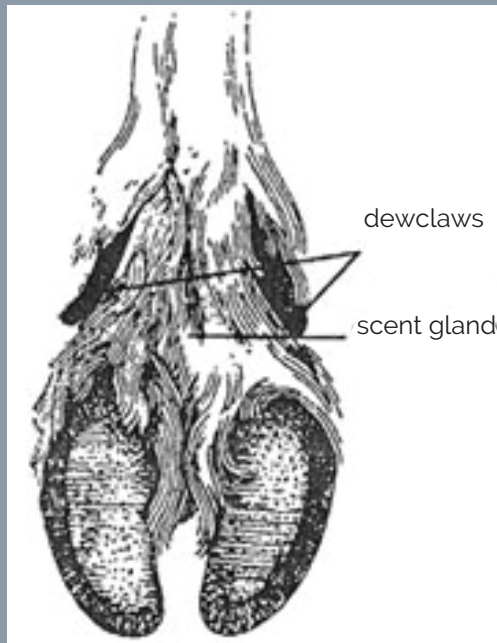
WILLOW



MUSHROOM



HOOF



UNDERSIDE OF HOOF

PREDATORS

Appendix 2B

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WOLF



LYNX



GRIZZLY BEAR



GOLDEN EAGLE



MOSQUITO

ARTIFACTS

Appendix 2C

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CARIBOU SKIN
PARKA



SNOWSHOE
BABICHE

ICE PATCHES



TRADITIONAL TOOLS



CARIBOU SILHOUETTE

Appendix 2D

Caribou silhouette, retrieved 2022, Pattern universe, <https://patternuniverse.com/download/caribou-pattern/>.

