School and Dramatic
Adaptations of Yukon First Nation
Stories and Legends

COUNCIL FOR YUKON INDIANS

"SCHOOL AND DRAMATIC ADAPTATIONS OF YUKON FIRST NATION STORIES AND LEGENDS"

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INTRODUCTION

All cultures and societies have their own unique form of oral traditions. In First Nations societies, practicing this art of story telling ensures that values and knowledge embedded within legends and myths are transmitted to succeeding generation. Furthermore, traditional songs "may be regarded as mnemonic summaries of trains of thought familiar both to the singer and to the listener" (Murray; 1985 154). According to Robin Ridington, "stories are windows into the thoughtworld of Indian people" and "to be in possession of knowledge is more important than to be in possession of artifact" (Ridington, **70). Thus, the importance of oral traditions in today´s First Nations societies cannot be stressed enough, even in the classroom.

Oral traditions in the classroom may be problematic for some people, but to others, its function "could provide substance for the child´s entry into literacy" (Dyson;1990201). Children not only need to feel accepted, but they should feel that the subjects being taught are relative to their own culture and lifestyle. Johanna Lemlech, authoress of Curriculum and Instructional Methods for the Elementary Classroom, insists that "if a child has no one to relate to -- in the textbooks, peer group, or teacher model -- interest in learning will be nil" (Lemlech, 1990235). She strongly argues that

> The children included in this column might be labeled `non-mainstream. Children who do no fit the popular literacy story are often discussed in articles and chapters dealing with cultural or social class differences. Yet, if children whose language and literacy behaviors, for whatever reasons of complex personal and social history, do not figure into our [non-First Nations] conceptions of `typical´ or `natural´ written language development -- if they are always segregated off into their own publications -- then differences will always become deficits, because they will never match the expectations built into the `mainstream´ professional literature used to educate teachers (Dyson;1990203).

Yukon elder, Annie Ned´s words stress the importance of myths, legends and stories as the lifeline of Yukon First Nations people

> We learn from Grandma, Grandpa, what they do, and they explain to us. I think everybody knows that, but I know what they say .... Just like you´re learning things. Just like you´re going to school They tell stories to make your mind strong (Cruikshank;199118).

Furthermore, Mrs. Annie Ned sings songs, because " `You don´t know this place so I'll sing it for you´ " (Cruikshank;199120) since songs associate people to places.

The success of Yukon First Nations students in the present school system depends largely on the implementation and design of curricula familiar to these students. Hence, the purpose of this research project is to determine how Yukon teachers can utilize existing Yukon stories and legends in the classroom for the purpose of teaching English as well as to provide an outline for curricula instruction. The outline for this project, PRACTICING LITERATURE AND ORAL TRADITIONS (P.L.O.T.) is as follows

(a) Mythology
(b) English
(c) Storytelling
(d) Curriculum guide
(e) Appendix
  (i) Stories
  (ii) Verbs
  (iii) Glossary of Terms

Although this research project is designed for the classroom, readers must understand that the interpretation of any of the legends herein does not constitute them as the correct interpretation of the story. The researcher´s interpretation allows for the development of curricula for Yukon teachers and provides a model for individual interpretation. The teacher must understand that First Nations´ stories are to be interpreted individually by the audience and that each

interpretation is correct.

(A) MYTHOLOGY

In When the World Began, Julie Cruikshank, a renowned anthropologist who has recorded and contributed much to the preservation of Yukon legends, states that

> *in the study of comparative mythology, `myth´ means a `universal truth´, a sacred tradition or an exemplary model (Cruikshank;19784).*

Thus, myths allow First Nations´ societies to understand the world around them as well as permit individuals to validate their positions within their society. Furthermore, myths and legends "frequently stress personal responsibility, the need to be concerned for others, and the duty to serve mankind" (Zabel, 199133). Myths are also a form of entertainment for both the listener and the storyteller. Gestures play an important role as stories are told to the audience. In essence, legends contain knowledge about the land and its resources, outlines specific behavioural code of ethics for every age group, draws a historical map of past Yukon activities, provides information on cultural context, and reveals material culture embedded in oral narrative. A close analysis of four Yukon legends will outline how teachers can familiarize themselves with these stories by examining both literature and oral traditions from a First Nations perspective.

In Tales of the North American Indians, Stith Thompson categorizes myths into nine different areas mythological stories, mythical incidents, trickster tales, hero tales, journeys to the other world, animal wives and husbands, miscellaneous tales, tales borrowed from Europeans, and Bible stories (Thompson, ix-xiii). However, Julie Cruikshank states that "three common themes in North American myths also appear in Yukon myths (a) The relationship of men and animals

who prepared the present world; (b) hero tales; and (c) trickster tales (Cruikshank;197812). In examining these four Yukon legends Girl Who Married the Bear, The Boy Who Stayed with Fish, Crow Makes the World, and When There Was No Winter, one gains insight into the complex structures of Yukon First Nations´ societies, and the functions of stories.

(i) Lands and Resources in Mythology

Myths provide First Nations people with an intimate knowledge of the land and its resources, and "literature cannot be defined as apart from the land" (Grant;198864)). Respect towards these elements that provided them with daily sustenance had to be instilled at an early age. Children listened to elders during winter hours since summer months were spent gathering and harvesting. Virginia Smarch, Teslin elder, remembers

> That´s why I don´t hesitate to say an old native person is part of the land, part of the water, because when they used to go around in this country they didn´t stay in one place long enough to make such a mess. And they´re always saving. I´ve seen places where they´ve had winter cabins with a dry tree maybe standing right outside the doorway. Just because it was standing, they didn´t chop it down. When they left that tree standing there, it was for when they really needed it. They were always people that were saving. They never thought, "Well, there´s an animal. I´m going to kill it." They had to have a need for that animal before they killed it. They never killed anything just for the sport of killing, because in their ways that was wasterful. And they believed strictly in that -- that they had to treat their animal spirits right, or else they would go without (McClellan;1987322).

Smarch´s words not only demonstrate the connection Yukon First Nations have with the environment, but also confirms this relationship in the myths and stories. For instance, Mrs. Angela Sidney´s "Girl and the Grizzly" illustrates how First Nations people adhere to rules which outline treatment of bears after one has been killed. Similarly, stories and songs outline givens for each culture group, particularly at potlatches.

(ii) Potlatches and Mythology

The potlatch ceremony performs many functions, including proper burial practices, marriage, births, and rites of passage for young men and women. At these social functions, performers told stories and sang songs which told their audiences about themselves (Maines368). McLellan elaborates on potlatches

> Before they entered the village or camp where the potlatch was being held, the guests dressed in their finest clothes, and whether they arrived by boat or by land, they sang as they came. The headman of the host clan made a speech of welcome, choosing the highest , most formal words he knew. Then the guests and their hosts took turn making speeches, dancing and singing for each other. Both hosts and guests told about their ancestors. They showed off their carvings, headdresses and fancy shirts bearing their clan crests, and they sang their clan songs to honor one another (McClellan; 1987216).

Potlatches provide insight into the social organization of Yukon First Nations. For instance, "The First Potlatch" outlines the burial practices while "The Girl Who Married the Bear" defines the rites of passage for young women. Mrs. Kitty Smith´s "Naludi´ A Story of the Lowell Glacier" and "Dadzik" discuss glaciers, and in a deeper sense, marks familiar places and territory occupied by Southern Tutchone people. These place names specifically marks historical areas used by Yukon First Nations. For more information on potlatches, teachers may consult Mary Easterson´s Potlatches The Southern Tutchone Way or Alice Carlick´s "Grandpa´s Potlatch" in Writing North An Anthology of Contemporary Yukon Writers.

(iii) History and Mythology

History in the Yukon did not begin with the Klondike Gold Rush; rather, history began with

First Nations' account of "How Crow Made the World". Every society needs to answer basic questions regarding its origins, as well as to determine its world view; thus, First Nations' people believe that animals have the power of creativity (McClellan;1987252). Legends determine how humans and animals must live together and share the limited, natural resources in an environment that had specific problems in any given season. For instance, during hot summer months, First Nations' people had to protect themselves from the onslaught of mosquitoes, while cold, winter months meant survival for all members during months of famine. Autumn months meant that harvesting berries and meats for winter ensured a healthy winter, but they must remember that not only humans harvest, so do bears. How do First Nations' people deal with sharing the resources with other animals? The answers are found in the legends. Hence, stories provide an opportunity for children to learn about survival, the environment and First Nations' culture. Learning and developing cognitive skills occur simutaneously as children hear these stories and more importantly, put them into practice.

(iv) Children and Mythology

Stories teach children about themselves and their culture. Legends illustrate how children fit into the social organization and kinship structure. To understand how First Nations' children learn, one must understand that First Nations' children begin their learning at pregnancy and death terminates the learning process. Certain traditions are strictly followed to ensure that the baby will develop certain skills. A mother who wanted her daughter to be knowledgeable about tanning hides or a hard worker had to practice those skills herself during her pregancy. At any given level of cognitive development, children are always involved in the learning process. Observation and listening proves to be the two important faculties granted to children as tools for developing skills. Paul Marashio elaborates on this development

> No penalty of stigma was attached to failure. A deep human understanding toward failure existed because failure meant the failure of the learner and the society to survive. Since unity was important to survival, then it was necessary that everyone learn the ways of the people. Memory was the Native American´s vehicle for the source of learning ... The instructional techniques fostered the total immersion of the mind and the body into the learning process. Dramatically-told stories, legends and myths kindled the learner´s imagination. In addition, the stories were repeated to encourage a lasting imprint on the learner´s mind. Finally, the learner had to develop listening skills; as a result of the oral tradition, *listening became an art* (Marashio;19827).

Listening, singing and re-telling stories create in children a profound sensitivity to its cultural context. In fact, learning occurs without the child realizing that this process is occurring.

(v) Behaviour Codes and Mythology

Legends outline behavioral codes of ethics for both children and adults. As Terry Tafoya notes, "a story that entertains can also teach moral values and practical instruction -- all at the same time" (Tafoya;19815). In "The Girl Who Married the Bear", a young girl learns not to insult the bear or his excrement, or trouble ensues. Stories even encourage grandparents not to adhere to the cries of their grandchildren as seen in "How Crow Made the World". Children participate in all community functions and they perform the same tasks as adults, but to a lesser degree. Storytelling allows children to understand their place and accept it as a natural process.

(vii) Material Culture and Mythology In examining legends, one not only gathers information on cultural context, but also gains insight into the material culture of Yukon First Nations. In "The Girl Who Married the Bear", Angela Sidney identifies technological tools used by Yukon First Nations, such as boat and spears. She also discusses such material objects belonging to other coastal culture groups. For example, Mrs. Sidney talks about a "Tlingit style cedar box"

(Cruikshank;19 65). Other stories identify material objects like mukluks, moccasins, gopher skin robes,snowshoes, and fishhooks. Thus, children learn to accept themselves and their cultural heritage, because the stories intrinsically instill into them this pride. Joanne Archibald accurately summarizes the goals of First Nations´ storytelling

> However, the common goal has been to attain a mutualistic balance and harmony among animal/human kingdom, elements of nature, and the spirit world. To attain this goal, ways of acquiring knowledge and codes of behaviour, were of course essential and were embedded in cultural practices; one which played a key role in the oral tradition was storytelling (Archibald;72)

Mythology is an important function of First Nations cultures. Legends teach children and adults about themselves as they, in turn, relate their stories to others in their re-enactment of dramatization.

CONCLUSION

In short, legends teach children about themselves and their environment. Furthermore, legends ensure that children understand certain phenomena like glaciers, understand their world view, combat childhood fears, provide models of proper behavior as well as instill respect for animals, man and environment. To Yukon First Nations people, history began with the legend of "How Crow Made the World", and in examining other legends, one can follow certain historical events on any map of the Yukon, Alaska or British Columbia. Furthermore, material culture is embedded as a principle in Yukon legends (Carlick;1993unpublished paper). In learning about Yukon First Nations´ cultures, one gains insight and a greater appreciation that legends play within each individual society; whether the legends and stories are First Nations or not.

(B) YUKON FIRST NATIONS´ SOCIETIES

Yukon First Nations´ people adhered to and continue to respect certain traditions, customs, beliefs and practices pertaining to its social organizations and kinship structure. Each part function and works together to unify its members while acting as a guide for certain kinship obligations.

(i) SOCIAL ORGANIZATION

Yukon First Nations´ societies continue to adhere to customs and practices of their forefathers despite the influx of western influence. With the continued practice of oral traditions, Yukon First Nations maintain their social structure, familial and community responsibilities, and beliefs.

(i) Social Structure of Yukon First Nations

(i) Band

Traditionally, bands consisted of groups of First Nations people residing within a specific region; thus, enabling them to utilize different resources which was enough to sustain them throughout any given season. Bands did not have chiefs, instead, a headmen was selected as a leader based upon his hunting and technological skills. Families gathered together in groups of two or three units during winter months, but usually remained separate so that groups would not overuse the resources in any given area. If members of a band chose to leave for any reason, whether for conlicting reasons or to access better resources, that group could do so freely. All

or most band members are related to each other. This grouping of relatives ensures that members enforce and follow specific kinship obligations and rules.

A band consists of households which was "a group of adults and children that usually stayed in the same shelter and shared all of their food, cooking it and eating it together" (McClellan;1987176). A household could be made up of a wife and husband, their children, the wife´s sister and her husband, or their children´s families. Having such an extended family allows for a more labour-productive unit for the nurture and care of both the elders and the young. Grouping of close knit families strengthen kinship ties and responsibilities. For instance, if a young boy kills his first wild game (moose, caribou, etc.), he has to participate in a potlatch ceremony held especially in honor of him. This ceremony marks a change in his social status he is now looked upon as a man. In giving of his meat to the elders, the boy learns what his role is in the community providing for family members who cannot provide for themselves. Thus, a reciprocal relationship occurs between elder and youth through the process of kinship relationship. Kinship groups include matrilineages, clans and moiety.

(b) Matrilineages

Yukon First Nations´ people trace their matrilineages through their mother´s lineage despite the man´s leading role. Children married outside of their matrilineage and with members of a different moiety. Furthermore, matrilineages have special songs which identified them as belonging to a specific matrilineage. Names are also important since they transfer one family´s name to the succeeding generation. Southern Yukon First Nations sewed their crests on their shirts while further south, Tlingits had matrilineage houses with house fronts that identified their particular matrilineage. For example, one matrilineage may be known as Crow House while

another may be Frog House. An elaborate design on the house front outlined the crest of that matrilineage. In storytelling, many material objects or themes are taken and transmitted into artifact. Thus, artifact and artifice coalesce through the art of storytelling.

(c) Clan

A clan consists of several matrilineages whose relationship extends from a central ancestor whom they cannot trace. Clans do not necessary group together in one geographical area, but may be dispersed throughout any territory, province or state. Clans, like bands, may split and form another group yet maintaining their traditional crests.

Certain clans had territorial boundaries set for them to harvest their seasonal foods. Responsibilities extend beyond the family since members regarded themselves as stewards of the land and its resources. Sometimes land was exchange with other moieties or clans to settle disputes. Furthermoremore,

> it was their duty to hand down these areas to their descendants and to see that their land and waters were not abused. Sometimes the high-ranking elders gave speeches to honor particular mountains or rivers that they owned. They told how these mountains and rivers provided their families with a great deal of game, fur or fish. Then they gave gifts to the people of other clans who, by listening to the speeches, also showed their respect for such places" (McClellan;1987183).

Thus, the relationship between human and the earth´s resources is reciprocal the earth provides food and sustenance for humans, but humans have an obligation as good stewards of those lands and resources.

(d) Moiety

The moiety system consists of two halves Crow and Wolf. A clan either belonged to the Crow moiety or to the Wolf moiety. Since Yukon First Nations are quite widespread, they did not interact "as a single social unit" (McClellan;1987185) and are not directly related to each other; therefore, they cannot trace their descent from a common ancestor or claim blood ties.

Being part of one moiety allows members to greet or address each other in fictive kinship terms. This matilineal system allows one moiety to assist another moiety through life

> ... in the traditional system of the southern Yukon you always needed someone from your "father´s people" to help you through life. An oldtime Indian could not be born, grow up, marry or even die properly without the aid of father´s people" (McClellan;1987 186).

Being part of one moiety meant certain obligations and responsibilities had to be fulfilled throught each stage of ones life.

(iii) Familial and Community Responsibilities

Every member of a group, moiety or clan had responsibilities towards one another throughout his or her lifetime. During each phase, certain customs and rituals have to be enforced and practiced. Any social taboos which were broken had serious consequences for the individual.

(a) Birth

Opposite moiety members assisted women during the childbirth and many preferred sisters from the father´s side. If necessary, other women such as matrilineal grandmothers or aunts

participated in this important event, and in some cases, experienced women from the same moiety may be requested to assist in the delivery process. If a woman was having difficulty during delivery, a medicine man may be called in, but he could not enter the delivery premises. However, he or she** would remain outside and sing certain songs. The wife´s husband was also required to remain outside the delivery area. After the delivery, the child was wrapped in a gopher skin or rabbit blanket which was placed in a birchbark baby basket. Inside the blanket was soft moss which absorbed the baby´s urine or excrement. Prior to using these materials, women had to exterminate fleas or bugs by placing the moss or squirrel nest over a smoking fire. In strapping the baby to her back, the mother was able to continue her daily household duties with the child observing all of her actions; thus learning certain duties before being able to participate in these activities.

(b) Adolescents

Children are always being trained for their future lives. Every activity, whether it was for fun or for serious activity, was preparing them for adulthood. During adolescence, children learned spècific skills and instructions which would enable them to become effective participants of a complex structure.

(1) Girls

A young girl may have observed her mother sewing while she was too young to actively participate, but when she reached a certain age -- ten or eleven -- she had to learn to sew, skin

gophers, tan hides, pick berries, dry meat, cut fish, and watch her younger brothers and sisters. Children were praised if they did well, but if they could not achieve the project, she had to repeat the activity until she mastered the skill. What marked a change in a girl´s life was her first menstrual period and "how a young girl behaved at this time would affect the rest of her own life and could mean good or bad luck for all her relatives" (McClellan;1987199).

When a young girl began menstruating, she had to remain wherever she was at until someone found her. The father or his male relatives were responsible for building her a hut or shelter made out of brush and constructing it approximately 300 meters or more from the main camp (McClellan;1987199). Girls either remain at this location anywhere from a few weeks to a year depending on the status of her parents. If they were wealthy, they could keep her at her camp for a longer period of time.

No one was allowed to visit her except for her mother, maternal aunts and children. These women assisted her with her rituals, taught her about specific beliefs and taboos. Since they believed that she could harm others with this new power so isolation gave her time to review this new change of status.

While alone the girl wore a beautifully, beaded or embroidered hood or bonnet made by her mother or grandmother. She was not allowed to participate in any community or family activities. Certain ritual had to be followed during this time

(A) When given food or drink, the girl had to throw it on the ground (as though she did not need it) or give it away so that when she was old, she would always have plenty of food.

(B) She could not eat fresh meat since an animal´s spirit remained in its body for more than a few days.

(C) She had to keep her legs drawn up to one side.

(D) She could not drink cold water as it would either touch her teeth or lips so she had to use a swan or goose leg or wing bone which was attached to a string around her neck. She drank water from a container made from animals who were thought to have easy births shell of a duck egg, hollowed porcupine foot or another animal's parts.

(E) She had to sew items which were brought to her despite her daily rituals.

(F) Other rituals included blowing on swan so that she could have light feet, used white stone to rub her teeth so that when she was old, she would not lose them, and wished for certain things which would make her life easier.

(G) She was not allowed to speak directly with her blood brothers and her male moiety counterparts (taken from Part of the Land, Part of the Water; 200-201).

The main objective for this young girl was to keep busy and to develop as many skills as possible during her seclusion from other basic human activities.

(2) Boys

Boys began their training early, and "a young boy's important teachers were usually his father, his mother's brother, and his grandfather (usually his father's father)" (McClellan;1987196). The boy learned from his father's example since they both participated in the same daily activities, but his maternal uncles provided him with the most tedious duties since close relatives often provide the strictest disciplinary actions. Oftentimes, boys lived with his mother's brother and he apprenticed under him or travelled with him.

In preparation for hunting and fishing activities, boys had to do "toughening-up exercises" (McClellan;1987197). Boys had to enter ice cold waters in the morning and then be beaten with whips or beaver tails since "such treatment could make a boy strong" (McClellan;1987197). At the approximate age of sixteen, young boys made their own shelters near the camp and they were under the strict guidance of maternal uncles or other male relatives. They hunted, travelled,

exercised and performed rituals which would aid them in their future life. A boy had to

(A) be careful about what he ate or drank. For example, if he ate meat from the legs of a caribou calf, he would not be able to walk properly when he became an elder since his legs could no longer uphold him.

(B) have a potlatch held in honor of him when he killed his first animal, whether small or large.

(C) give his first large kill to someone of a different moiety or a different matrilineage for distribution. At this time, his father gave presents are given out to the opposite moiety.

(D) had to wear a "special sinew garter or some other sign of his new status as a successful hunter of big game" (McClellan;1987198).

(E) had to pack plenty of wood and water to different members of his community so that he would not be labelled as a lazy person.

(F) acquire help from animal spirits either through a dream experience or a vision quest.

(G) had to travel and trade with other people (McClellan;1987196-198).

(c) Adults

Marriage was a contract between two moieties; thus strengthening or creating an alliance with another moiety. However, individual responsibilities pertaining to division of labour and familial responsibilities were engrained throughout a person´s life.

(1) Men

Men were the sole providers of daily sustenance although women performed more menial tasks like berry picking. McClellan elaborates on hunting

> During the winter the young men would be sent out for these food

> supplies (meat, fish, sheep, caribou), or all the people might camp near a chache if its was not too high in the mountains ... The able-bodied hunters also looked for continuously for moose and caribou, and when a kill had been made, the families who were travelling together all moved to the fresh meat supply (McClellan;197596).

Men were constantly in search of game to provide for their families and clans. Large objects like caches had to be constructed as men located new sites for harvesting purposes. Other objects like fish traps, boats, cross bows, snowshoes were also made by men. Since resources and technology were limited, Yukon First Nations groups had to be highly mobile with the men in constant search for a suitable place to stay and to harvest foods. Men had to live with his wife´s family and he had to ensure that her parents were taken care of. Living with her family had its advantages

> A man would get to know two hunting areas well the one where he was raised and his wife´s (area). A woman would have very detailed knowledge of berry grounds and the locations of vegetable roots. Women´s knowledge could be critical during a particularly difficult winter when meat was scarce. The detailed knowledge women had about their local areas must have had great importance during the bitterly cold years of the "Little Ice Age" just prior to the coming of the first whites (Cruikshank;199173).

In addition, the women assisted the men in provision for families however menial as it may seem.

(2) Women

Women were assigned duties pertaining to household activities getting wood and water, cooking, taking care of the children, and in some cases, assisting the men in gathering foods. For instance, Catherine McClellan notes that "older people,women, and children added small game, ptarmigan, and other game birds to the larder" (McClellan;1197596). Women also tanned

hides for clothing, sewed decorative costumes for potlatches, made fish nets, and taught young women about her future responsibilities as a young woman.

> women sewed birchbark containers; made packsacks, various kinds of sinew, and babiche lines, and sewed all the clothing and footgear, for which they had also prepared the skins" (McClellan;1975348).

The difference between male and female divisions of labour was that men had "periods of intense physical exertion, whereas those of women were more continuously demanding" (McClellan;1975348).

(3) Elders

Elders provide knowledge about the land, its resources, kinship obligations and structure, certain customs, traditions and rituals, and most importantly, the language. Caring for elders who were no longer able to provide for themselves is the sole responisiblity of the partner and family. However, each member contributes in one way or another. Elders were often transported to various camp sites provided that it was physically possibe. However, when the terrain became too dangerous or impossible for men to transport these elders, they would be left at camps near a suitable environment with plentious fish, roots and berries. Medicinal plants are accessible anywhere since elders had knowledge of plants and its medicinal properties and function.

Elders were never left without adequate provisions. When possible,

> they were given choice food, such as the heads of of game or the tender meat of young or unborn animals. They had large robes of gopher skin or other soft fur to keep them warm. Their sons or son-in-law often brought them into their own households if they were not already living there (Cruikshank;1987209).

Since birth and into adulthood, Yukon First Nations people were taught to respect their elders for

one day, they too, would be elders who required the respect that they earned through their wisdom and knowledge obtained through the adversities of living in a harsh environment. Indeed, McClellan´s statement that "old people were the guardians of tradition and the link between the past, the present and the future" (McClellan;1987209) is an accurate assessment of the role of Yukon First Nations elders. Another powerful figure in the community was the shaman or Indian doctor.

(4) Shamans (Indian doctors)

Each community or band had one powerful shaman with less powerful shamans who provided spiritual guidance, medicinal knowledge as well as traditional rituals or taboos. McClellan elaborates on shamans

> It was understood, then, that a true Ixt´ could be called upon by anyone to help locate game, to cure the sick, to combat the machinations of evil shamans and witches, to foretell either good or bad luck, and to try to control the latter. He was also expected to be able to give visual proof of his powers at a public gathering. Great prestige and considerable wealth accrued to a successful shaman, but for this very reason he also always risked drawing upon himself the envy, fear, or hate of his fellow men (McClellan;1975530).

Shamans acquired spiritual helpers through vision quests or dreams. This position was usually hereditary and powers were transferred either matrilineally, and in more rare cases, through paternal ties. McClellan discusses various stories which pertain to shamanistic men (and women) who have spiritual powers and dreams

> Any person who associated intimately with an animal species for a prolonged period of time was almost certain to acquire a spirit helper of that species and might also become a shaman after the experience. Thus a girl who married the grizzly bear,

> a man who married the groundhog, a boy who went with the salmon people, and the Inland Tlingit man who was imprisoned by the porcupines not so long ago acquired, respectively, bear, groundhop, salmon, and porcupine yek (McClellan;1975533).

In reviewing McClellan´s words, one begins to understand the relationship of the shaman to individual characters in Yukon legends. Through this understanding, one gains insight in the function of shamans and their individual powers and medicine.

(iv) Marriage

The marriage between a man and a woman was usually arranged at birth by the parents, and partners were selected from opposite moieties for purposes of strengthening alliance, but sometimes marriages were arranged according to a man´s choice for a wife. A man was encouraged (or forced) to marry his father´s youngest sister (his aunt) while the woman had to marry her older brother´s son (her nephew) (McClellan;1987204). Men had to reach a certain status within the community before he could marry and until then, he had to continue to practice and develop his skills.

In the event of death, a man was required to marry one of his wife´s sisters or a "classificatory sister" or a widow from one of his mother´s brothers (McClellan;1987205). Men could marry more than one woman since he required increased labor for extracting natural resources. Men and women were selected according to their adept skills and knowledge. The men had to pay a bride price for his wife, and in some cases he could not afford her. In this situation, two men could pay the price of one wife and share her, or there may be a shortage of women in a specific matrilineage or group.

(v) Death

At birth, a child is born to die. Yukon First Nations people believed and continue to believe that once the soul or spirit leaves the body, it wanders for a certain period of time and may be born again so that the spirit lives on in the family. According to McClellan´s research, "one informant declared that the dying person used to be put in a tent or shelter to die alone" (McClellan;1975348). Tradition and customs surrounding death were strictly regarded and followed, and this practice continues to exist amongst the elders while some young First Nations people may practice it to a certain degree.

The reciprocal relationship between Wolf and Crow plays a major role during the potlatch ceremony, and outlines moiety obligations and responsibilities for both groups. If a Wolf dies, then the Crow moiety is responsible for burial customs, family rituals, food provisions, and labour. The Crow has to notify the guests, gather or purchase foods to last for several days, and cook the meals to feed the labourers (those building the grave house or fence). According to McClellan, "the guests eating and drinking symbolically for their dead ancestors" (McClellan;1987217).

Songs are an integral part of the potlatch ceremony for it informs the participants about matrilineages and the individual who died. Song leaders had to practice songs to perfection since they were praised for their abilities. Singing does not come easily for everyone. For several days, guests and hosts alike sing songs, makes speeches, enjoy feasting and dancing together until the last guest leaves the ceremony. Last of all, gifts were given to members of the Wolf moiety who laboured to make the potlatch ceremony a success.

Teachers in secondary schools who wish to discuss potlatches in their classes or do a literary

analysis may consult Alice Carlick´s "Grandpa´s Potlatch" in Writing North.

(vi) CONCLUSION

Social organization is important to Yukon First Nations´ societies since it outlines specific kinship responsibilities, affinal and consanguinal relationships, social structures and organizations. Members of any moiety, clan or band knows his or her position and function within that group. Each member has a role to contribute to the larger context of human interaction and activities. In these relationships, Yukon First Nations´ people function as an unique part of a larger whole. Thus, in understanding the structure of Yukon First Nations´ societies, teachers may begin to understand the First Nations student. In examining the stories and legends, the teacher can begin to see and appreciate the complexities and uniqueness of legends as an integral part of Yukon First Nations´ societies; thus enabling teachers to design relevent curricula pertaining to literature for all Yukon students.

(C) LITERATURE

Literature not only entails reading, but it also includes understanding certain concepts in order for students to reach a level of English comprehension. Students develop an appreciation for novels, plays, poetry and stories when materials are culturally relevent and appropriate to their lifestyles. The basic components of English remain the same, yet the materials used for teaching reflect the culture; thus, enabling students to grasp specific concepts. Teaching literature enables students to identify and understand plot, setting, character, mood, tone, theme, literal and figurative language and author´s point of view. Ultimately, the student should eventually advance himself or herself to critically analyse any academic material presented in class. In

understanding these concepts, the student eventually develops not only an appreciation for the required materials, but also, literature

> should be a rewarding experience that deepens, broadens, and enriches each student´s understanding of self and of personal values" (Ministry of Education;1983132).

However, students learn differently and at different levels. For instance, the Non-First Nations person learns English through a linear model of teaching (Flanagan; 198841) while First Nations students learn through a circular method (Brown;198817). What P.L.O.T. attempts to do is design a program which incorporates both the linear and circular methods of teaching to enable students to understand and to appreciate English in the classroom using First Nations´ oral narratives.

Student must first understand that messages have a dual purpose; that is, messages are either sent or received. The message a student receives while reading novels, plays, poetry or short stories contains the components of literature (plot, theme, etc.). How a student interprets the story depends largely upon how a teacher presents the materials. Therefore, teaching literature using culturally relevent materials allows teachers to effectively teach literature.

This section of P.L.O.T. was developed using ideas from Province of British Columbia´s Elementary Language Arts, Shafer McDonald´s Success in Reading, and ** Modern Literature.

(i) CONTENT

(a) Plot

The plot provides the student with a succession of activities which move from exposition, complication, crisis, falling action and denouement. The plot is considered the skeleton of the

story. Traditionally, novels have a beginning, a middle and an end. First Nations´ legends are open-ended and multi-layered narratives thus allowing the listener, in this case the reader, to formulate his or her own conclusions based upon what is read.

Students should eventually develop an understanding for the ordering of plot. Plots are chronological, but may be (i) tightly controlled, (ii) loose, relaxed, episodic, (iii) past present, present to past (flashbacks), and (iv) conflict may be resolved or unresolved. Are the events plausible or probable; do they happen by chance or coincidence? In analysing plot, students should identify (i) the conflict(s) of the story, whether the conflict is internal (within the character) or external (outside forces) or both; (ii) what makes up the plot incidents or episodes? are they arranged chronologically or specifically rearranged? Students of literature should eventually comment on how the plot affects their emotions as well as compare the beginning from the end of the novel. Is the ending of the novel consistent with the rest of the story? After examining literature, students begin to evaluate the effectiveness of the plot to the story. A good plot keeps the reader´s attention, allows readers to follow while simultaneously affecting the reader´s emotions.

Analogy The plot is like a person´s body every part of the body serves a basic function.

(b) Setting

The setting informs the reader where and when the story occurs. Authors generally outline the setting of their novels; however, students should be able to identify the place where the actions occur and in chronological order where the story begins, where the characters are during the middle of the story, and where it ends. In addition, setting enhances the novel and creates an atmosphere of reality, thus enabling students to visualize the realities of life both simple and complex. This reality is significant to the story and contributes to the meaning of the novel.

Students should pay attention to descriptive passages that are established at the beginning or near the beginning of the novel. How does the setting affect the action of the novel, how does the conflict contribute to develop the antagonist or protagonist within that setting, create an atmosphere that enhances the plot and character development as a means of arousing and manipulating the reader into the plausibility of the novel, how does the character perceive and react to the setting, how does symbolism and metaphors contribute to the character revelation, and lastly, how does the theme fit in with whole setting. In every component of literature, students should relate how each component affects their emotions and makes certain judgements about the setting and its relation to the story.

Analogy Setting is like the skeleton of the body it holds the action in place.

(c) Character

Authors develop their characters and provide enough information so that the reader can make adequate and reasonable intellectual, emotional and moral judgements about these characters. Students will be able to establish the characters´ unique personalities and qualities, and how these characteristics enhance the plot or add to the setting. The author develops and presents his or her characters who are both convincing and credible. Characters develop according to their relationship to the plot and setting, and by the degree of intellectual, emotional and moral development. More importantly, characters must change as a result of increased pressure due to life´s complexities. Responding to these incidents not only allows characters to develop, but also allows the reader to make judgements on specific character development.

Characters are either protagonists or antagonists with both negative and positive attributes.

Some are flat (minor roles) while others are round (complex characters), yet characters can be dynamic (makes dramatic or sublte changes) or static (does not change), and even act as foils (contrasting characteristics to the protagonist for purposes of enhancement).

Authors use two methods of character development telling and showing. Names, appearance, action and dialogue play a significant role to understanding the character. In examining character traits and author´s cues, students should begin to understand why characters respond and act the way they do. Students should identify what other characters say about them as well as what they say about themselves. Finally, how does the reader respond emotionally to certain changes in the characters?

Analogy Characters are like the mind and the insides of a persons they perform the actions as well as coincide with the setting and plot.

(d) Theme

The theme is the central idea which the author feels is important to human development. His or her comments, made directly or indirectly through the characters in the novel, convey ideas, perceptions and feelings about life, an issue, problem or subject. Students will identify how the theme compliments the novel, but may be less prominent and does not have to coincide with the reader´s beliefs. Titles often suggests a common theme which is woven into the story, and it coincides with the other elements in the work.

(e) Symbolism

Authors use symbols to convey or suggest a deeper meaning than is actually revealed. Objects usually symbolize the character´s chief motive or feelings. Symbols can either be traditional (universal) or original (non-autassociative). Authors use symbols to unify and weave together the other elements of the novel in an effort to add substance and to enhance a particular piece of literature. Names can be symbolic while plots can function symbolically.

(f) Imagery

Images add to the symbolism, which in turn, contributes to the overall plot, setting, and characterization. An author may convey his or her thoughts by using images which relates figuratively to that idea or suggestion.

(ii) Literal and and Figurative Language

Authors tend to use literal and figurative language to enhance their literary works which cannot be simply expressed with words alone. Metaphors, similes, hyperboles and meiosis add to the author´s primary purpose. Oftentimes, language conveys the embedded ideas and feelings hidden within the novels. Students should identify and clarify each of these elements. Although students may not fully recognize these elements or wholly understand their overall purpose, they will begin to identify them after continued practice.

(a) Metaphors

Metaphors function like masks the author´s purpose is hidden behind words which convey an

even, deeper meaning; hence, makes a direct comparison between two different things or objects and persons. After consistent reading, the reader begins to judge how the author may mean one thing by saying another. Metaphors can be expressed in single phrases or complete sentences, perhaps even more than two or three.

(b) Similes

In making a comparison, say for instance, between an object, an animal or a person, authors use similes to draw a parallel between them. Students should understand that figurative language is often self-explanatory, that is, a person who is sly like a fox only means that he has the same characteristics or degree of slyness; thus, similes make a comparison between to objects or things that are different.

(c) Hyperbole (overstatement)

When an author uses words to exaggerate or overplay an incident or subject, he or she is making an overstatement, otherwise known in literature as hyperboles.

(d) Meiosis (understatement)

Suggestions Identify statements that enhance the literal meaning of an object, an idea or emotions. Identify phrases or sentences which use the words "as", "like" or "than". Identify phrases or sentences which imply or suggest something which is not directly stated.

(iii) AUTHOR´S PURPOSE

(a) Mood

The mood reveals how the author effects the reader with his or her literary work; thus enabling the reader to emotionally participate in the novel. The imagery, setting, characters, theme(s) and plot work consistently with each element to create the mood. Students should be encouraged to discuss how a work or novel emotionally effects them; thus reinforcing analysis of literature.

(b) Tone

The author´s tone coincides with each element of the story; he or she reveals certain emotions through the words used to express those emotions which is in agreement with the subject and the narrator.

(c) Style

Style includes how an author writes, and his or her use of words. Language links the reader to the novel, and often manipulates his or her feelings towards the literary work. Through language, one gains insight into the author his or her beliefs, values, attitudes, and perspectives towards life itself. A close examination of style separates the author´s diction, use of syntax, and irony. Each component contributes to the author´s overall purpose in writing his or her literary work.

(d) Author's Point of View

Everyone has his or her own point of view. Teachers must understand that, although the author has his or her point of view, a student's point of view is correct according to what he or she perceives is the literary meaning of the novel. Students should identify the narrator and his or her point of view since literary works often connect the narrator to the story. Is the work written from an omniscient POV, first person or dramatic (no one) POV?

(e) Author's Purpose

An author has a purpose in writing his or her literary piece; whether to convey truth, beliefs, attitudes or perspectives about the complexities of life. For a student to critically analyse any literary work, he or she must understand the author's overall purpose for choosing to write about a given topic or subject. In reviewing the components of literature, students should have a general idea as to why a person chooses to write about something. Generally, people write about themselves and their experiences; thus enlightening the reader about a particular experience. In short, writing is empirical one tells stories about themselves. Subsequently, "literature has the ppwer to recreate reality and it combines cognitive and afftective insights in a manner that may be lacking in other disciplines" (Grant;198857).

(iv) CONCLUSION

Literature in the classroom should be a rewarding experience for both teacher and students as students begin to understand specific elements of literature. Even at an early age, children

experience literature as an enjoyable leisure. Their input into the plot structure, characters and setting allows them to gain confidence in their abiltities as literary critics and active participants. In understanding and appreciating literature, students broaden their perspectives in a world which is rich in literature both metaphorically and literally.

(D) STORYTELLING

David Maines' "Narratives, Community and Land Use Decision" gives an accurate explanation of the functions of oral narratives within cultural groups, and explains how and why people tell stories about themselves

> Stories and story-telling are ubiquitous. We dream in, rear our children with, and use stories to build solidarity and identify outsiders; we learn about society through myth, folklore, and legend. Stories are central to family lineage, and in general, we make ourselves and others intelligible in the world through stories. [Researchers have] shown how stories contribute to group solidarity ... group structure ... as processes of how groups influence identity transformation ... [and] cognitive development (Maines;1992363).

First Nations oral narratives takes many forms myths, legends, marchen, etiological tale, epistimologies, performance, and songs while other traditional forms include epic poetry, fables and fairytales. Storytelling

(i) "is an interpretation of a story which allows a child to follow a story organization but to elaborate and extend the story based upon a personal interpretation" (Ellam8).

(ii) "provide[s] us with a way of seeing into ourselves; they offer good counsel and can be a source of comfort" (Barton;Booth;199012).

(iii) "in the dramatic mode involves students in the transmission and sharing of individual, personal stories, and also requires them to work together to create collective story observing the mutually agreed-on rules and conventions of improvised drama" (Verriour;1990144).

(iv) "offers ways to bring children into the act of storymaking, ways of creating with children and not just for or to children" (Trousdale;1990164).

(v) "[has] a straightforward sequence that foster an introduction to oral sequencing and pacing of ideas while at the same time incorporating book language" (Ellam;8).
(vi) "have many meanings and applications, as well as bearing tribal perceptions, values and outlooks" (Johnston;199157).

(vii) "[is] concerned with affective responses" (Kieran;198629).

(viii) "children are brought into a story world, a secondary world, which the child may experience through the imagination ... In interactive storytelling, however, when both parties become engaged in creating the story world, that world grows larger and larger, gradually encompassing both teller and listener as inhabitants and creators of that world" (Trousdale;1990170-171).

(i) First Nations´ Oral Narratives

Janette Murray´s "Native American Literature" captures the essence of First Nations´ oral narratives

> Tribal literature (including oral traditions of stories, legends, myths, etc.) are unique and culturally specific. Although such stories, legends, and so on can be translated, they will have no special significance for the members of a different tribe. Each tribe has acquired, during long stretches of time, its own peculiar way of expressing itself due to the formative influences of individual disposition, group configuration, and natural environment. The language of the tribe, especially during story-telling, not only influences behavior, but also reflects a customary response and attitude (Murray;1985153).

First Nations use oral narratives to explain the world in which they live, to set boundaries for behavioral practices, to engrain traditional beliefs and practices, to explain natural phenomena and to teach children about their environment. Myths includes

> the element of mythological or cosmic time, either by the beginning words, or by a comment half-way through indicating that the culture

hero is not clear as to how much time has passed (Louck,1985218).

In addition, "marchen includes culture hero, a youngest son, a faithful animal helper and a promise that is elicited" while etiological tales explains natural or spiritual phenomena relevent to his or her region (Loucks;1985218). Thus, story telling incorporates and integrates every aspect of culture as a mechanism to teach specific beliefs and practices. Children live by what they learn, and in a sense, stories provide them with many opportunities to enhance their cognitive and skills development.

First Nations orators carefully select the proper language and words to strengthen the meaning surrounding images as means of expressing "complex figures of speech, such as metonomy, metaphors, similes and oxymorons" (Cederstrom;1985248).

(ii) The Function of Story

Storytellers perform in a way which makes a lasting impression upon his or her audience through visual images that evoke and "draw vivid pictures" (Marashio;19824). Storytellers incorporate all the elements of story telling to

> implement a full-dimensional educational experience with the learner submerged daily into learning through an inter-disciplinary approach about life, art, music, ethics, laws, hunting, culture, farming and self. From these combined educational experiences, the Native People learn about their interrelationship with the universe, consequently, understanding their role in the universe (Marashio;19829).

Acceptance encourages children to excel in performance and to succeed in every function within the community; thus, "the changes (success) that come from being in the world or in the future ... [and ultimately] means creative ethnicity" (Ballard;19886). Confidence breeds success just as success breeds confidence since children are given permission to wholly participate in

everyday activities.

First Nations´ children learn through observation and participation; in Scott Momaday´s words "the Native person sees `with both his physical eye and the eye of his mind; he sees what is really there to be seen, including the effect of his own observation of the scene´ " (Flanagan;198844). As active participants, children learn both directly and indirectly.

(iii) Classroom Activities

Many teachers recognize the different levels of learning between the First Nations and non-First Nations students, and attempt to improvise and develop techniques which enhance learning in the classroom, particularly story telling. Teachers use various approaches of story telling in their classrooms visual text, listening text, participating in text, scaffolding, role playing, drama, story telling props, anecdotal materials (slides, photos, maps, and so forth), oral interviews, recording stories, geneology charts, family biographies, book diaries, elder´s tea, parental involvement, and community participation. However, more literature programs need further development using mythology as a framework since in "read[ing] my literature ... you will get to know something of my thoughts, my convictions, my aspirations, my feelings, sentiments, expectations, whatever I cherish or abominate" (Johnston;199156). Bob Barton and David Booth´s Stories in the Classroom provide an assessment for the success of stories

> When young children listen to stories, they deveop the sense of narrative that will be the core of their thinking and languaging process. The story continuum that will last for a lifetime begins in the earliest year, and continues forever. Children who are provided with a rich story environment -- both in hearing stories and talking about them -- will grow as thinkers and as storyers (Barton;Booth;199015).

Essentially, the function of story telling becomes an integral part of the classroom, particularly

for First Nations students who continue to participate in a curriculum not designed for them.

(a) Reading

Visual texts, listening text, participating in text and scaffolding are methods of teaching reading skills. Active participation, while including students as listeners and storyers, allows students to develop confidence within themselves as they continuously contribute to group, paired or individual reading. Linda Watson-Ellam´s "Developing the Oral Language of Native Speakers through Storytelling" reveals that "children can model standard syntactic story patterns and encourage their use through low-key and context-dependent activities such as choral reading, creative drama and participatory storytelling" (Ellam;7). As children speak and participate in choral reading, they develop confidence in their abilities as valued contributors and participants; thus enabling them to develop their language skills.

Reading in itself may develop a child´s language skills, but listening to the text also supports and enhances the visual text. Ellam categorizes storytelling into six different sections participatory (partners in telling), add-on-cumulative storytelling (teacher begins story while each student contributes a sequence), picture reading (narrating stories), storyboarding (a child´s visual aid), prop stories (hand or finger puppets), and storytelling chair (sharing stories). Each section contributes to a child´s cognitive development in language arts. Thus, the importance of participating in the text enhances and encourages children not only to develop academically, but also to gain confidence in their abilities as storyers. Thus, her words "When native children engage in storytelling they are consolidating two worlds" reinforces the necessity of storytelling in the classroom. Futhermore, verbal scaffolding enhances reading skills since "the scaffold provided by the care-giver is a predictable verbal support for the child´s early utterances, a

dialogue sustained by the care-giver, contingent upon the child´s responses or utterances" (Trousdale;1990168). Using the experiences of others, a method of sharing stories, a teacher can utilize these approaches to enhance the child´s world of stories and provide new techniques in developing writing skills.

Writing for First Nations students does not come easily since students are "particularly concerned with mechanical correctness, which impedes writing fluency" (Sawyer;**19). Sawyer suggests that teachers, in teaching First Nations students about language arts, should follow Jay Barwell´s method

(i) Deemphasize formal grammer and usage in instruction and instead concentrate on using language that is more common with everyday use.

(ii) Insure initial success in the exploration of writing. Students need to understand that writing is a process of discovery.

(iii) Writing assignments should reflect the realities, cultural background, and real concerns of the Native student. Encourage students to recognize that each has a unique experience.

(iv) Supply Indian students with a variety of discourse modes such as journals, letters, responses to literature, narratives, and poetry.

(v) Use the whole language approach to language instruction by combining listening, speaking, reading, and writing.

(vi) Make writing instructions wholistic. Don´t separate the teaching of grammer, sentence structure, paragraph, and essay writing into modules. Barwell claims that breaking things down is not a natural cognitive function for many Native students, but regardless of this, the learning of skills as they are needed to express a meaningful communication is recognized as a generally more effective means of writing instruction than the pre-determined skills-based approach (Sawyer, 19-20).

Sawyer extracted this information from Jay Barwell´s unpublished, 1981 paper called "Strategies

for Teaching Composition to Native Children". Other teachers suggest that writing activities should include overseas writing (Cushner;199243).

Terry Johnson and Daphne Louis´s Bringing it all Together outlines some activities which teachers can utilize to enhance the child´s literacy skills taking attendance, morning messages, order for snacks, lost and found, temporary absence from the room, letters of complaint, notes and notices sent home, displays, note passing and posters (Johnson;199025).
This book is an excellence reference for those professionals or paraprofessionals who choose to use storytelling as a framework for literacy development.

(b) Drama

Role playing allows the child "more freedom to express how they really felt about the story" (Mikkelsen;1990557) and

> had allowed their (students) particular view of the world, their `evaluation´ of the story to emerge superimposed on the story as a separate lens, one which did not distort the literary picture but instead enriched it for themselves and for me when they were encouraged to respond freely (Mikkelsen;557).

Mikkelson adds that J. Brunner insists that "such narratives, he says, `once acted out, `make events´ and `make history´ because they `contribute to the reality of the participants´ " (Mikkelsen;1990558). Ellam insists that

> in dramatizing stories, the plot remains constant but the dialogue changes with each retelling. This fosters language growth as stories change and expand. Folktales are rich source of dramatizations as they are short, have lots of action, a quick plot and interesting characters" (Ellam;**9).

Thus, the opportunities for dramatization of legends sustains the reader´s attention, and ensures that language development occurs as a result of repeated interaction and participation.

(c) Materials

Story telling props include hand or finger puppets, nesting dolls (dolls which fit into each other) (Imdieke;1991329), flannelboards and pictures on cloth or storyboards (paper). Some teachers may choose to purchase two books and use one as a visual aid while reading the story (cutting and pasting sequence). Terry Johnson and Daphne Louis´ Bringing it all Together suggests other materials which enhance visual aid and skills development such as word webbing, bingo cards, webbed clues, clue cards, feature lists, laminated charts, picture maps, "wanted persons" posters, comparison grids and cashflow games. Sewing is another activity which incorporates into the child´s learning how "hypotheses are made, experiments undertaken, conclusions drawn" (Mainwaring;19771). These activities enhance literacy skills; thus providing students with a variety of interesting activities.

(d) Oral History Projects

Teachers may use oral interviews as an approach to literacy development. Students record stories told by elders in the community, design their own geneology charts, create family biographies (Steen;1991112) and complete book diaries (Steen;1991330). Anecdotal materials needed for such projects include slides, photos, maps, and so forth (Hirshfield;1991110). Students may learn about other languages and cultures while developing archival skills.

(e) Community Events and Activities

Students who are recording stories can hold an Elder´s tea party (Sear;1991133); thus, linking first generation to third generation for a worthwhile purpose oral history. Recording information allows members of both age groups to feel comfortable and confident in their function within the community. Furthermore, students begin to effect second generation adult s parents. Parents who actively participate in their children´s world of story telling become involved "in book language" (Ellam;**6), and "has been extremely valuable to the success of ... the program, a Magical PAIR (PARENTS ACTIVELY INVOLVED IN READING)" (Rucinski; Kries;1991333) which is based in Illinois. Thus, community participation makes both community and school work together to enhance and enrich a student´s life at school.

(iv) Storytelling as an Effective Mechanism for Literacy Development

In Teaching as Storytelling, Egan Kieran outlines Janet Kenall´s argument for the purposes and advantages of storytelling as a literary tool

(i) "it provides at its simplest a model of reading activity for children. The process of making symbols into words, and even stumbling in reading, provide a model that children are encouraged to follow;

(ii) "it expands vocabulary and thereby the range of understanding;

(iii) "it enlarges the range of concepts children can use, and thereby their knowledge about the world;

(iv) "differences between written and spoken language are made clear, as is the power of considered formal language to go beyond what is normal in everyday speech;

(v) "it conveys the simple message that reading is important. It shows children that books can contain wonders and that the life of the mind that they stimulate can be intoxicating and ecstatic (Kieran;198685).

Kieran suggests that teachers follow a "Story Form Model"

(i) Identify importance

What is most important about this topic?
Why should it matter to children?
What is affectively engaging about it?

(ii) Finding binary opposites
What powerful binary opposites best catch the importance of the topic? (ie. survival/destruction)

(iii) Organizing content into story form
What content most dramatically embodies the binary opposites, in order to provide access to the topic?
What content best articulates the topic into a developing story form?

(iv) Conclusion
What is the best way of resolving the dramatic conflict inherent in the binary opposites?
What degree of mediation of those opposites is it appropriate to see?

(v) Evaluation
How can one know whether the topic has been understood, its importance grasped, and the content learned?

In following this format, teachers can design programs that are suitable for mathematics, social studies, science and language arts.

(E) CURRICULUM DEVELOPMENT

Curriculum development includes

> three sources the child, society, and subject matter specialists. From the child, the curriculum developer learns about needs, interests, and ability levels; from society, information is derived about the contemporary needs of life, tradition, and eternal values and aspirations; from subject matter specialists, we can learn that knowledge is of the greates importance (Lemlech;1990104).

Despite these educational goals, curriculum development continues to be a major concern for First Nations people throughout the world. Mary Easterson, a First Nations consultant from the Yukon elaborates on this issue in her report on education in Yukon and Northwest Territories

submitted to the Assembly of First Nations

> Another important aspect of education where the most obvious harm is currently being carried out is in the structure of curriculum, and conversely, where the most probable improvements could be made. The delivery of such ethnocentric programs within the school setting preludes any likelihood of First Nations´ children to correlate school experiences with those of the community (Easterson;199324).

To ensure that First Nations students receive the most from their pedagogical studies, curricula must be culturally relevent. For instance,

> the central aim of the revised Language Arts English curriculum is to enable each student to experience literature and to use language with satisfaction and confidence, striving for fluency, precision, clarity and independence (Ministry of Education;199010).

Therefore, to ensure that First Nations´ student appreciate and understand literature, culturally relevent materials should be developed, utilized and recognized as an integral component of the school system. Thus, the purpose of this project is to design a model for Yukon teachers to understand First Nations´ cultures and to teach English using oral narratives taken from the Yukon. In this way, Yukon elders will again contribute knowledge and specific traditions, customs, values and beliefs to both Yukon First Nations and non-First Nations students.

(i) Gerald Brown´s Tipi Model

Gerald "Jerry" Brown´s article "Cross-Cultural Self Concept The best of Both Worlds", he constructs a circular model of teaching First Nations students. He terms this model as "The Tipi Model" which specifically outlines certain cognitive and skills development at different stages of a child´s life. This model is as follows

(i) Stage One

During the first eighteen months of a child´s life, the child bonds with his maternal and paternal family while simultaneously teaching both adults and children to care for him or her. The child learns to model certain behaviours, begins to understand ceremonies like the giving of names at potlatches and participates in cultural events and activities. At this time, a child develops his or her motor movements and begins to respond to certain instructions (Brown;198823).

(ii) Stage Two

Three poles are erected on the tipi which represents the developmental stage of the child´s life between the age of eighteen months and three years old. Brown states that "child is becoming more self-sufficient and developing higher level skills. Language skills are taking shape. Physical manipulation is more developed (Brown;198823).

(iii) Stage Three

Four poles are erected this time which represents the child´s development during his or her third year onto four and half years of age. Brown asks a direct question "What is happening in the child´s life?" (Brown;198823).

(iv) Stage Four

Three more poles are placed around the tipi; thus representing the child´s stages of development between the years of four and half to six years of age. The child makes a transition from a familiar close-knit unit to a foreign environment comprised of individuals competing with one another. Again, Brown questions the reader about what the child is learning about his culture and beliefs (Brown;198823).

(v) Stage Five

This stage marks the covering of the tipi with the canvas covering which represents the age of six to seven and a half years of age. Brown questions whether the child is learning his language along with the English language (Brown;198824).

(vi) Stage Six

The tipi is complete most children are seven and a half to nine years of age. Children during this age bracket should be learning their own language alongside learning the components of English.

In reviewing this model, it appears that Brown is stressing not only the importance of language, but also the intergral function of relevent curricula. He elaborates on how previously designed curricula does not reflect the First Nations' culture, beliefs, values and attitudes. Furthermore, teachers assume that children are familiar with the English language itself, yet many students do not develop language proficiency since English is a second language to most middle-aged or older First Nations' people. Since contact, Yukon First Nations' societies have not developed a fluency in the English language to the extent that success in the current school system is possible. Although there continues to be an increase of high school graduates, the present school system

> must incorporate curricula and instruction models which correspond to the natural, wholistic learning style. Experience must be given in which wholistic models interact with selected linear Western skills and abilities (Flanagan;198846).

(ii) Margot Flanangan´s Circular Model of Teaching

Flanagan suggests that every experience or activity with a First Nations child´s life at school should be a reflection of his or her culture. She suggests that

(i) Environment

(a) Use of learning centres, which are goal-directed, open-ended activities within a structured setting.

(b) The integrated day, which incorporates an interdisciplinary, spiral approach to learning, and includes networking of subject areas.

(c) Thematacs which are theme oriented, utilize concept learning reinforced through subject areas and include focusing and extension of topics.

(d) Experiential aspects include hands-on activities, material adaptations which are based on acquired knowledge.

(e) Outdoor activities is an important component, which involves the use of the outdoors as a classroom, and integrates nature with subject areas; thus expanding the community/school concept.

(ii) Approach

(a) Activity-based learning includes, for example, experiential learning which is outdoor-based, with learning centres and active participation.

(b) Wholistic, whole-to-part learning, which is concept-oriented and child-centred,

(c) Affective-oriented approaches, including those which are responsive, address values and approach the intuitive.

(d) Interest-centred approaches include the thematic, the culturally-based and include relevent experiences and materials.

(iii) Techniques

(a) Reality therapy techniques are humanistic and child-centred, focusing upon wholistically oriented approaches to school and to classroom management.

(b) Teaching English as a second language, focusing on comprehension in a culturally relevent environment, and emphasize development of the English language acrossthe whole curriculum.

(c) Use peer of tutors includes vertical grouping, interactive learning and emphasis on communication (Flanagan;198850-51).

In using both Flanagan´s and Brown´ model, teachers and developers can begin to develop and to present curricula familiar to First Nations students.

(iii) Steve Henry´s Compilation of Classroom Implications on the First Nations Child

Furthermore, in understanding the First Nations student when he or she enters the classroom, teachers should be notified either through cross-cultural training or workshops the different characteristics of the First Nations child. For instance, Steve Henry´s article "Cognitive, Social and Cultural Effects on Indian Learning Style Classroom Activities" specifically outlines these differences

(i) Many Indian students need to learn English as a second language or are limited English profient;

(ii) Indian students may use shorter sentences and leave out adjectives.

(iii) They may have trouble using the correct verb.

(iv) After Indian students have met with continual failure, the tendency is to drop out.

(v) Many Indian children do not know how to take tests.

(vi) Indian children have not lived in a vacuum, but have been influenced by anxieties, taboos, mores, aspirations, religion and behavior patterns of their culture.

(vii) Indian students socially withdraw when they are unfamiliar with acceptable behavior (conflicts may occur in such areas as compliance vs. aggression, and self-assertion vs. anonymity).

(viii) Due to years of training as an observer and listener, Indians quite often commit things to memory and may be able to relate stories and prayers they have heard.

(ix) Indian students presfer a quiet type of recognition rather than a a public announcement.

(x) Many Indian children have a low self-image.

(xi) Many Indian children have a cloak of "defeatism" (e.g. Indians are dirty, lazy and no-good) which has been perpetuated by their families as well as literature, TV or other sources.

(xii) The use a "community learning style" (Wyatt,1978) -- the observation of a process over a long period of time, followed by practice of the process (direct experience) with a minimum of preparation or verbal exchange.

(xiii) As stated above, beginning readers may have "cognitive confusion" (Downing, 1979) -- based on the fact that the learner cannot see the process of reading; may not understand that writing is coded spoken language and may not understand the purpose of reading. It may take them longer to learn to read.

(*x) They are group oriented and prefer to work in small groups.

(i*x) Indian students learn more through observation or visual means rather than through question and answer or other verbal instructions.

(*) They are skilled in non-verbal communication.

() They are less skilled in, and have low frequency of, verbal coding.

() Indian children have high strength and high frequency of, processing processing visual/spatial information.

(ixx) Indian children have high strength and high frequency in wholistic processing on both verbal and non-verbal tasks (More;1984) (e.g. able to see the whole versus the parts).

(xx) They have relative strength and a high frequency in imaginal coding (More, 1984).

(xxi) They prefer an informal setting with freedom of movement (Henry;198877-78).

Through these teaching suggestions and models, teachers may better understand the First Nations child within the classroom. By presenting materials and curricula relevent to First Nations students, teachers foster language and cognitive development within a classroom designed to aid the student to experience high self-esteem and to expand his or her knowledge.

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STORIES

"How Crow Made the World".

by Jessie Joe, Southern Tutchone elder from Burwash Landing.

He [Crow] started. The waters flood. He can´t do anything. All the game there is gone. He don´t know where to go -- just fly around -- to get a rest. He´s going to drown himself. He flied around, he gets tired.

He sees the stars, so he flies up to the sky. He finds a star, and he puts his nose through it. He just hangs there. And from there he takes a good rest.

Then he starts to fly again. And from there, I don´t know how far, he sees something bright like, in the water. So he goes to that.

He comes there. He comes close, and he sees a fire burning. A fire is burning. And he come closer, and he sees a woman sitting there in the waters, on top of just a little piece of the world. It´s the same size as her. And the fire is going. Where did she get the wood from? It must be she got some sticks and made a little fire, I guess. She´s got a little baby beside her, alongside of her.

Crow sees that, and he thinks, "I;ll grab that kid where he´s sitting there." He flies. He grabs that kid like that.

"My baby!" she says. She turns around; she tries to grab him.

"Give me my baby," she says.

"No, I want your baby," he says. "I want to take your kid."

He hangs on to that kid. He says, "Where did you get this, what you are sitting on here? You sit on this land. Where did you get it from? I want you to get that same kind for me wherever you got it from."

They call that lady Sea Woman. She´s in the ocean. She reaches for that kid.

"Let that kid go now, I want to go home!"

"No," he says, "I want this kid."

"That´s my baby, don´t take it!"

"You get a piece of it [the land] for me."

"No, I can´t do that," she says, "You´ll take my baby away. You won´t be here when I come back."

"No," he says, "I won´t do that. I´m going to stay here, and I´m going to wait for you."

Oh, I don´t know how long he´s been there, maybe twenty-four hours. He´s hanging on to that kid. And he told her, "I want a piece of what you are sitting on here .... "He says, "You get this kind of ground here, this kind, for me, and you´ll get your baby back."

Finally, after I don´t know how many days, he talks to her good. Finally, she says, Long ways to get that," she says. "It takes quite a while."

"I´ll be here," he says.

She goes in the water. She comes back again. She comes out.

"I wouldn´t go away from here," he says, "I´m going to be here."

She goes in the water. She looks back again. She comes out.

"I wouldn´t go away from here," he told her. "I wouldn´t go away from here. I´m going to be here."

Ah, she tries again. She comes back again to check up.

"I wouldn´t go away from here, I´m going to be here. Where do you think I´m going to go? There´s water all over!" he told her. "Well, I´m going to keep this kid here, and I´m going to be here until you bring that piece like sit on here."

Well, she went down. That´s quite a while.

She comes back. She´s got a small piece.

"Well, that´s too small," he told her. "I won´t go away from here, I told you that," he says. "You see all the water around here? I can´t go away." He says, "You think I´m scrazy, I´m going to take this kid and put it on my back? And I get tired myself? I won´t take it, " he told her.
She believes him.

"I want a bigger piece," he told her. "I want one the same size as this one here."

Quite a while later she brings a big chunk, I don´t know how big, but she got it out.

She got that baby there, and she went to the water. She goes.

And him, Crow there, he walks around that ground there. And he made the ground flat, just like a pancake [of] mud. He´d doing that and doing that.

He makes it bigger and bigger. He made the world that´s here. He made the world. Crow made the world. That´s what everybody says anyway.

NOW CROW MADE THE WORLD

by Kitty Smith

That Crow, he´s like God. **(simile)**

This is how he made the world. **(creator)**

Long time ago, animals were all people. **(time frame/animals are**

This is before they had light. **equated with people)**

One time they were all out fishing. **(activity denotes season)**

Fox and Bear were fishing there -- they talk like person. **(animals**

Crow comes up. **have human attributes)**

"Caw! You sleep, you fellows. **(humor humans sleep in darkness, yet it is daytime)**

If I make daylight, you´re going to be scared," he said. **(fear of phenomena)**

Crow says that. He´s really an Indian, though. **(Crow identified as Indian;**

thus has human abilities)

People say, "You know that man who´s got it? Sun?

That´s his daughter´s place in there.

He keeps here there, just like old time.

You can´t get that kind, "they told him. **(Statements challenges Crow to**

steal the sun).

That big poplar tree right there is rotten inside. **(Crow uses his**

He take that inside off, throws it beside there. **intellect to improvise)**

He throws that tree in the lake, goes in the lake. **(physical abilities, yet**

He doesn´t know where he´s going. **Crow has spiritual**

He can´t die, that Crow, can´t get killed. **abilities, too)**

"That man where he stays , he´s got that sun, (JOURNEY TO ANOTHER
that´s the place I want it. WORLD OR PLACE)
I want my boat landed there." (Crow´s thoughts are powerful)
That´s what he said.
He made a song about that. I know that song, too. (Songs record specific
events)
Nighttime. (Crow knows that it is nighttime despite the fact that
Gee, big house there. everything is in darkness)
Looks just like it´s got a light on.

He got out, walked around.
He sees where that big water runs down.
He just thinks... (Note verbs. Crow uses his wit;
He turns himself into a little dirt, he is spontaneous and decisive)
puts himself right there.

I wish she wants to get water." (the power of positive thinking?
He wants to see that house now. Crow uses his mind to
"I wish that woman wants to drink water." influence the girl´s nurse)

That lady comes to get water. (Note The quality of the pot
Just like a dish, that pot. (simile) signifies the status of this family)
He goes into that pot, goes in like a little dirt. (Crow is aware of the fact
He stays there. that this mission is

She goes in. **almost impossible, but he goes forward with his plan)**

Gee, it shines, that house! **(Note emphasis on light's brightness)**

Light in there. Big one! Two.

Right there and right there.

That's where he throws that light.

He thinks, "What am I going to do?" **(Note continued emphasis on thinking)**

That girl is a young girl. **(adolescent)**

What do you think he did? He went in that cup!

That girl started to drink the water and she swallowed him down!

(Utensils contain water; humans need water; water is a symbol of life)

Just in two weeks, her stomach got big, that girl. **(Time span girl is pregnant, yet she is not married; either she is too young or potential men cannot pay the bride price)**

No man here -- nothing!

Her mother tells her husband,

"Our girl is going to have a baby.

Where does he come from, that baby?"

(How does she know that the baby is a boy?"

"I don't know," he said.

Just one month, now she starts to have that baby, gets sick. **(Time span time differs in the animal**

He's rich man, that man, that Daddy. **(her father's status)**

Puts everything underneath.

That baby is going to be born on top! (Crow's status?) world)

Crow thinks, "I'm going to be born-on-top baby.
I wish they would put some grass under me." (Emphasis on thinking)
That's what he thinks. He thinks for that lady's nurse,
"Get grass, get grass." (Crow manipulates the nurse who is in direct contact with the girl)
That girl is getting tired now.
That lady says,
"I'm going to get that grass. Good one. (The girl's nurse responds to
I'm going to fix it underneath." Crow's thoughts)
She did it just right then.
It's soft, just like a feather pillow. He's born there. (Simile)
It's cold. Indian climate is cold, see? (Reminder Crow is an Indian; naturally, the weather would cold since there was no sun)
Little boy.
Ah, gee, he see his grandma.
"Ah, my little grandchild!" (Emotional response)

He did that [winked] with his eye. Bad kid! (Crow's character trickster)
"Why did he do that?" she asks her husband. (Since a woman is responsible
"He did that with his eye." for rearing children, she would notice any changes)
"I guess he's playing with you," he told her.

"You see now? **(The grandpa justifies the child's actions)**

Hi, little baby!

You're going to laugh, you," he told him. **(True in both a literal and metaphorical sense)**

Just in one week, he started to walk. In two weeks, he's that big.

He runs around.

Up there are those big ones, the moon and the sun. **(Emphasis on size)**

Those are the ones he's going to throw. **(Crow needs to move quickly to fulfill his objective)**

He starts to cry for that moon. **(Crow knows how to manipulate and influence people)**

"Take it down, Momma, I want to play with it."

His grandpa said, **(The grandpa responds, not the mother or grandma)**

"I don't want that baby to cry.

Take it off. Let him play with it. He can't lose it." **(Not a true statement)**

He roll it around, I don't know where he put it.

Maybe he swallowed it, I don't know, but he got it!

They look around all over. Lost! **(Crow's mission is accomplished)**

Just that old sun is there now.

After about one week, he started to cry. **(Emphasis on crying)**

He cried and cried.

He´s got that moon though. Someplace he´s got it. **(Crow is secretive)**

He cried and cried and his eyes just about slipped out!

His grandpa said, "Take it off. **(Crow listens to his**

I don´t like my grandchild´s eyes that way." **grandchild´s crying)**

He played around.

He´s going to get away now with that one.

They open someplace when that house is hot. **(Crow devises a plan to**

They got a lady working there, you know. **release the two lights)**

(Again, Crow manipulates the girl´s lady)

"Say, lady," he tells her, "Open that. It´s too hot." **(Crow makes a**

subtle suggestion)

"You feel hot?"

"Yes," he says.

She opens it.

He´s going to get out that way. **(Crows means of escape)**

They should put that sun away now!

Gone!

"Where´s that little kid?"

Some place he falls down, they think.

Crow is thinking about his boat, rotten one. **(Crow thinks, and things happen)**
Just uses it for a boat. He´s going to go in it soon.
"I want to be at that fishing place, down the bay," he said.
Don´t know how long he stayed in that boat. **(CROW JOURNEYS BACK)**
"Whew, whew," he paddles.

There´s that place. They´re fishing yet! **(In two months, animals would still be fishing)**
"I´m going to make daylight, you people.
Just quiet now," he said. **(Crow needs everyone´s attention important event)**

"Aw, you got no light, you got no sun, " they tell him.
He´s got them now! **(Crow tricks these people. Perhaps he always plays tricks on animals; therefore, they do not believe him)**

"What do you think I´m going to do?
The best way, I´m going to throw it in the sky. **(Emphasis on verb throw)**
It´s going to stay there." **(Crow has the power of decision)**

He throws that moon the first time. (**The lesser light is thrown first,**

"Stay there for good," he said. **perhaps the brighter light would**

After that, he pulled out the sun. **have blinded the animals)**

He threw it. (**Crow throws the moon first [moon was stolen first]**)

Everything go into the water. (**Symbolism water**)

Just one little boy, one little girl they still walk on four hands.

They want to walk that way and he grabs them. (**Symbolism the number four**

represents the four cardinal

directions; wholeness and

unity stressed)

"You´re going to walk on two feet.

You´re not going to walk on four feet. (**Were the children used to crawling**

I´ve got two feet, I walk," he said. **rather than walking due to limited**

He grabbed those kids, one little girl, one little boy. **visibility?)**

"I´m going to raise you," he said.

"Sun up there now, daylight now."

Some of them go into the water,

some of them go into the woods.

They run away.

Two kids only, he saved, one little girl, and one little boy.

"You´re going to have twelve kids," he told them, that girl,

"This one is going to marry you. (**Marriages arranged at birth or early**
You are going to have two feet. **years; marriage ensures that a matrilineage**
or clan continues)
(Many couples had more than ten children)

You´re not going to walk like that.
Your hair is going to be this way, and your hands."
He showed them. (**Crow is a teacher**)

"No more.
That sun is going to stay for good.
This ground turns, but that sun stays in one place. (**Cycle in the universe**)
Moon same, too.
He don´t move, he just stays there."
That´s what he said, that Crow.

Those kids, he made them grow. (**Crow uses his powers**)
In the morning, he made them get up, those kids. (Note **morning**)
He rubs their backs to make them grow. Finally, eh?

Then he gets grub for them.
"What grub am I going to get?" he said.
He brought them grub, gave them some kind of fish.

That Crow, he does everything, teaches everything. (**Crow is wise; man can**

Which way they´re going to kill fish, he teaches. **learn from animals)**

Fish trap, he makes it. Hooks he makes it. **(Material culture)**

My grandson read that Bible for me.

Pretty near he same, I think.

He´s Jesus, I guess. God maybe **(Ending is similar to beginning)**

(Cruikshank; 199114-17). **(Discussion are these stories like parables in the Bible?)**

"The Boy Who Stayed With Fish"

Mrs. Angela Sidney

One time there was a little boy who lived with his mother and father. People dry fish -- that´s how they wrestle for food. That´s why winter they don´t have much hard time when it´s hard to wrestle for game.

(Season June-August; Activity Harvesting fish; Common sense to gather in summer meant that one did not have to wrestle in winter)

And so this little boy, always cry for food in evening, before he goes to bed. His mother always gives him dry salmon, headpart. Here he tell his mother, "How come it´s always mouldy?" He gets disappointed, he throw it away. "*U de tla,*" he says. "It´s mouldy." Anyway, his mother gave him another one again, always. Every now and then like that, it´s mouldy. He said something wrong against the fish spirit, *hut kwani* that means "fish spirit."

(boy has a habit of eating fish at night; he breaks a taboo [insults a fish]; animals have the ability to hear a person; mother does not instruct him about this taboo or correct him, but she gives the fish to the boy; Yukon First Nations believe that animals have spirits; emotion haughty)

So the next year, they go same place, that´s where they dry fish. They were there again. Here his mother was cutting fish. And you know seagulls always want fishguts all the time. Here he set out snare for that seagull. Set out snare to catch him. Anyway that toggle wasn´t very strong or very big or very heavy. And seagull start to drag it out. And that little boy started running after it. He run in the water, try to catch it. Pretty soon he fell in a hole and he catch him, I guess, but they couldn´t save him.

(Time span fishing is a season activity; some people like the Inuit ate seagulls; a child does not know the

proper way of setting a toggle; First Nations people are mobile; symbolism the boy sets a snare only to have the seagull lure him out of his environment; Note the hole into which the boy falls - is it the cooking stick hole?)

And here right away the fish spirit, *hut kwani*, they grabbed him. They saved him. And when the fish went back to the ocean they took him. And for him, right away he was amongst people. They got big boat and they took him with them down to the fish country. They come to big city, big town. Oh, lots of people run around, kids playing around.

(animals have spirits; the boy is saved by a fish; JOURNEY into fish country which funtions the same as humans)

One time, they´re playing outside and the little boy see fish eggs, and he start to eat some. He don´t know what those people eat, he never see them eat anything. Here he start to eat fish eggs.

(First Nations consider fish eggs a delicacy; spawning season)

Here someone called out, "*Chunatla*" "Mouldy Head." They call him that because he used to call fish "mouldy". "Mouldy Head eat someone´s poop," they said. Here it was fish egg. Oh by gosh right away he gets shame. When kids come home they tell older people about it, "Mouldy Head eats people´s poop."

(parents teach children respect for the land and its resources; they were also not not to laugh or say anything about animals or else the same thing would happen to them; Note food to humans is excrement to fish; emotion shame)

Next morning adults tell them. "Why don´t you kids go play around that point, play ball. While

you play you catch fish. But when you eat it and when you cook it don´t let anything fall in the hole, that cooking stick hole, where they put the stick in to roast fish." So they make fire and she see fish and club it and cook it for him. Now and then when he get hungry, they do that for him In the evening when they come home, here that boy never come home until last. They told the, "Throw the bone and skin and everything in the water, but don´t let everything fall in cooking stick hole." They throw everything in the water, except that one eye, it fell in the cooking stick hole. They didn´t see it, the lost eye. So when they come home, that boy got one eye missing. He come back to life again, and he´s missing one eye.

(children´s activities are the same as humans; children are given specific instruction regarding food; something happens to the child if he or she does not adhere to these instructions; symbolism missing eye means a loss of vision, the child does not see the importance of instruction, so he has to be taught again in the fish world)

The parents tell him to go back, look in that cooking stick hole, see if there´s anything there. So they went to the playground and sure enough, there is fish eye there. They pick it up and they throuw it in the water. And when they come back, all of a sudden, that boy has got both of his eyes back.

(parents transmit knowledge and instruction to children; understanding one role in the social structure is important)

Finally, springtime start to come. Everybody start to get ready to go up the river again. That boy stays with those people that adopted him first. All go up the river again.

(season springtime; salmon´s instinct to travel make his or her journey back to its spawning grounds;)

They come to that same place. "*Hee, hut, hee hut*!" They pole upriver. That´s how come they

know where to go. They say when the fish go up river, their great great grandmother is at the head of the creek. And that´s why they go up to visit the great great grandmother, that fish. They come to same place.

(fish follow matrilineal line, just as Yukon First Nations have a kinship structure; emphasis on going back to same place each year; fish do not question their instincts rather they follow it; adults teach children not to question instructions or taboos)

Here he sees his mother. His mother cutting fish. He goes close to his mother. Just the same his mother never pay attention to him. It was a fish to her. Don´t know how many times she try to club that fish, it always take off.

(the boy recognizes his mother; his only means of communication is to watch her and take off)

So finally she tell her husband about it. "How come that one fish always come to me and just stay right there all the time? But after when I go back to see him, that fish is always gone. Why is that?"

(she questions the fish´s actions)

"Don´t know why is that. Let´s try to kill it," he said, "You know we lost our son last year. Could be something. Must be something. Let´s try to catch it, okay." So they did. Anyway, they got it.

(the boy´s father recognizes these actions as symbolizing something; the catch the young boy [with a gaff or fishtrap?]; material culture embedded as a principle)

And here she start to cut that fish. And here that fish had copper around his neck. Just like the one that boy he used to wear it all the time. And that´s the one when that lady start to cut his head off, she couldn´t cut the head off. So she told her husband right away, "Look at that.

What´s this here?"

(symbolism in the copper necklace; which culture group traded with copper?; his mother cannot cut its head off because of the necklace; the boy is saved three times)

And her husband said, "Well you know, our son used to wear copper ring all the time around his neck." Yes they remembered.

(Emotions happiness after discovering their son is alive [although he is dead])

So they washed it good and then they took it home. There´s an Indian doctor there too. And the Indian doctor said, "Put it in nice clean white skin." Old people used to have lots of that. They put it in nice clean skin, cover it with down feathers.

(role of shamans in Yukon First Nations´ communities; material culture; burial practice wrapped in skin; symbolism white represents purity of cleanliness)

Then they tie it way up to where the smoke go up, you know, smoke hole. That Indian doctor tell them to go fast for eight days, so the people fast for eight days.

(to preserve fish, First Nations people had to smoke and dry it; shaman gives instructions on fasting; symbolism eight days [twice the importance of the number four]; perhaps the seriousness of the situation requires more responsibility from humans; death; prayers for life)

That Indian doctor said, "If you see those feathers blow up, then you take down quick."

(specific instruction; useful method for determining if one is alive or dead; two directions up and down)

So they put the body up there, fast for eight days. That Indian doctor sing all the time. They were too, I guess, got to help the doctor sing. Finally on the eight day, here they see feathers

blow up. They take it down quick. Here that little boy come to life again, in human´s body. They brought him back to life.

(both the shaman and the family sing songs for the dead boy; boy returns to human)

That´s how they know about fish. That´s why kids are told not to insult fish. And kids are not to play with seagull, `cause that happened.

(children should not play with fish or seagulls, or any other animal)

"The Girl and the Grizzly"
by Mrs. Angela Sidney, Tagish

This is another story of girl who married the bear.

This girl and her sister went to pick berries. She takes the lead. Her berry string broke. Those berries spilled.

"Help me pick them up."

"Pick them up yourself," they say. They go ahead. One by one they pass her. None help her.

As she work, nice young man came to her.

"There´s nice big bunch up here. Let´s pick that one." She´s single, so she went with him. They

went little higher. Bog tree, log, fallen over there. They went under it.

"Let´s camp here," he said. Before they go to bed he hit her on the head. That´s to fix her mind, so she´ll never think of home. He´s really grizzly bear. He look like person to her though.

He tell her, "If you wake up in morning, don´t look at me."

They camp. Next day, pick berries all day long. That evening, they walk under log again. Tha´t really a year every time they walk under log. When they camp, that´s winter camp in den. Seems just like a day to her.

When they camp he say to her, "You stay here. I gopher hunt." That´s the second night. He tell her, "If you wake up before me, don´t look at me."

Next day, same again. She never see what he do with berries. But she knows he´s not saving.

"Save for winter," she say.

"Just eat them. Don´t worry about winter," he tell her.

Third day is the same.

They walk under log, camp. He hunts gophers. Brings back lots of gophers. They eat.

"Why don´t you save for winter?"

"Don´t worry. Winter will take care of itself," he say.

Fourth day is the same. They go under tree, camp. It´s four years since she left.

Next, he says, "This place down here, my mother and father put up fish. Let´s see what those people do. I´ll go down, see if people are there." He leaves her there. He walks down to notify them. It´s grizzly camp.

"I´ve got wife coming," he tells them.

They all turn to human for her; really they´re grizzly. People there, they feed her, that mother and father.

They all tell her not to look at them if she wake up first in morning. Two, three times they help her. One morning, she wake up, open her eyes. She sees big grizzly hand on her. She´s scared. She looks around, see all bear, all grizzly.

He woke up. "Why did you look at me? Didn´t I tell you?" He turn into human for her. "Now you know." But her mind is still fixed from that slap.

Every day they fish there.

One day, he say, "See that smoke over there? Don´t go into that camp."

She gets curious. She sneak over. She sees human being sit down and here it was her aunt on her father´s side. She was lost a long time ago. No wonder grizzly didn´t want her to see her because she´s human.

She look up. "My niece, my niece. You here, too? Long ago it happen to me too. Grizzly save me. Don´t stay here. You go back home. I can´t. I have two kids. I can´t leave them. You have no kids. You might as well go home. In morning, bring little balsalm tree top. Bring jack pine tree top and spruce tree top. Bring buttercup tops too. Bring whetstone. Bring little grease. And bring me bladder of Tlo fish -- that little fish with big head, little thin body. Fill the bladder with water. You bring all that next time you come.

It takes time to get those things. Next time she sneak over she give all that. That´s third day since she see her aunt.

"Okay, I´m going to fix them. Tomorrow you´re going to try. When you hear someone coming, take off. If they catch you, they´ll kill you. You got to get home. When they come put this buttercup stem comb through your hair. Then throw back. Buttercup stems will grow up so thick behind, you can´t get through. Next take jackpine tree top comb. Put through hair, throw behind you. Then spruce tree top, the same. Then balsalm tree top. It will make thick trees, slow them up. They can´t travel. Then put grease in your mouth. You won´t be hungry," her aunt tell her. "Then throw stomach of water and with it throw whetstone. That will make lake with bluff across it. Then you´ll come to lake. Man will be there. He´ll save you."

That girl took off. Halfway up mountain she hear people. They´re close. She did all those things. Buttercup stem comb, then jackpine tree top, then spruce top, then balsalm. Then she

put grease on mouth. After she threw bladder and whetstone she made big lake with bluff across. She run, run. She came out on lake. She saw that man in middle.

"Help me, help me," she holler, "save me."

That man came to shore.

"Grizzly chase me," she tells him. "Save me and I'll marry you."

"I've got wife," he told her.

"I'll be your slave then."

He took her, just a little way out.

"Go farther, farther."

"Nope," he doesn't.

Three grizzly bears came running up. The rest gave up, I guess. One was her husband.

That man hit boat with stick. Boat took off. Those bears swim in. When they're close he hit with stick again. That boat took off.

Finally he gets tired of that. Finally he spit on his spear, then threw it in water. He hit all three bears. One by one they float up, dead. He took that spear, wash off. Put in boat.

"You hungry?" he ask. In bow of boat is Tlingit style cedar box. "Good meat in there. Eat." She eat dry meat, grease. She never eat for so many days.

He´s fishing for frog, that´s for his wife. Then he went home. Just before he gets home, he tells her, "I´ve got wife already. When she´s eating, don´t look at her. She kill lots of women. I´ll take chance with you. Don´t look when she eat. Don´t get up out of bed if I´m out."

He tell his wife he save that girl. He made her capt across the fire.

Next morning, he hunt. "Don´t look at her," he say.

Quite a while she stayed with him He sleeps with her instead of his wife.

Finally one time she wonders, "Why not look at his wife?" He´s out. She look through that gopher robe and watch that woman eat frogs.

"Ach!" That woman feels it. The frog get stuck. Right then both those girl´s eyes come out. That wife´s power does that. It doug both that girl´s eyes out.

He comes back, sees those eyes of blood. He pretend not to notice.

His wife says, "You brought back nice wife. All she does is sleep." He knows that young girls

is killed.

He brought back what he killed, frogs, for her. That´s her food. He pretend to fix his spear.

"Hey, what if you hit me," that wife say.

Right then, he kill that frog lady. He burnt her up so she´s never come back.

He looked for that young girl´s eyes. He has power too. He put back those eyes so she get up again.

He brings good meat to her, seal.

"Let´s move camp. I don´t want to stay where I kill frog woman. I´m human. That frog turn into woman and I had to marry her. I don´t feel right for long time now. If we move camp, I´ll lose that funny feeling.

She´s gone four and a half years by then. Four years with grizzly and half year with this man. She think about her home.

That man asks her, "Are you lonesome?"

"Kind of," she says.

"Well, I´ll take you home."

Then go in his boat. That boat can go anywhere. The land where her father and mother are.

"Go up and see you father and mother, and if you want, you can come back. I'll wait, but if you don't come back, I'll leave."

She goes to them. But she tells them, "I want you people to welcome him." So they did, and they live happily ever after. Those people accept them. Five years later, she's back.

"The First Potlatch"

by Mrs. Rachel Dawson

The first potlatch started with Crow girl down in Haines. She find little worm out in the woods and she keep it, and it grow. She nurse it too, they say, with her breast. And it grow big. And pretty soon it was dangerous. It started to be big and danger when she´s going to let it go. She talk to it too and it understand her. She always go down there in the house (where she keep it) and it started to smell funny.

(Moiety Crow; location Haines; Culture group Tlingit; animal worm; larger animals pose threats to humans; relationship between mother and child, and human and animals; emphasis on smell people need to keep clean)

So her brother said, "Gee people start to notice our house. Everytime my sister open the cellar it start to smell awful. She don´t let nobody go down there too. Smell bad."

(brother notices peculiarities; she has a secret and is not communicating with her family)

That snake, I guess he pee too, just like people. **(worm is like a snake)**

"Every time she open cellar door I always notice it and she close it quick." When she go down there he listen to it. And she talk, she talk to herself down there. Then he said to his five brothers, "She must got something down there. A person can´t be like that. I can´t go down to the cellar talk to myself for a long time."

(five brothers)

His older brother said, "Why can´t we fool here, let her go away someplace?"

(brothers plan to distract her; family relationships allow members to understand each other)

"She never go away," they say. "She stay home all time."

(one's habits are more noticeable)

She watch that snake, see. One day her younger brother say, "Tomorrow you go down there, see grandma. See if she want anything done."

(subtle suggestion)

Here grandmother was sewing gopher skin. Must be from Yukon I guess. This happen down in Haines, Alaska, this story. Her stitches are fine too. Got to be just fine when you sew gopher skin, so it don't pull apart. So she's doing that, helping her grandmother.

(material culture gopher skins must be sewn with fine stiches due to type of skin; Yukon First Nations sew gopher skins; Note relationship between Yukon and Alaska First Nations;)

"Here, I can't see," she said, "I'll take it home with me," she tell her grandma. Her grandma say, "No, I got to guide you. I want it done well. I don't want it done just any way."

(the grandmothers role is to provide wisdom and teach granddaughters how to work well; emphasis on perfection of skill)

So she want to go home, she want to go home. Her grandma said, "What you got at home anyway? You never come see me or never do anything around here for me for a long time. What happen to you?"

(emphasis on the young girl's impatience; characteristic of adolescents; a young girl is responsible for taking care of her elders)

She said, "Nothing. I just don't want to go round," she said.

While she sew that thing, the boys look down (the cellar) and they see two shiny things down there with two eyes you know. Snake eye! So they go down there and they look at it. It move around so they get ready.

"I'm going to let it out," he say.

That youngest brother he say, "You stand this side, you stand here." The cellar open and it crawl up. As soon as he get there they make stick like that (forked) and they poke his neck. His older brother kill it. That thing scream -- it make funny noise -- it scream, they say. She hear it, that girl.

(emphasis on the relationship between younger brother and sister girls were not allowed to directly address older brothers; younger brother gives the instruction; brothers and sisters who are born closer to each other have a greater bonding than those brothers born first; generation gap?)

"Oh," she said, "my son, *ah hyeet*." She run home and sure enough, he come out of the cellar and he's dead. She go on top of him and she hold him, she cry.

(a common expression *ah hyeet*; emphasis on woman/child relationship she recognizes his scream)

Then she said, "You people, you take first button blanket you got around here. You wrap it up good. You make a box for it, put in there and you bury it good." She said, "The reason why I raise this thing is because when somebody go Inside" -- they call it inside here, this Yukon -- "when somebody go Inside they never come back. They always get killed, something like that.

They said lot of our friends got killed. They never come back. They always get killed, something like that. So I raise this thing. I talk to him. He know you people were his uncle. I know because when I go down to see him he understand me." She cry. She said, "I want you people to make potlatch for him."

(potlatch instruction; burial practices; she emphasis relationship between Yukon/Alaska First Nations; war between groups; if a person killed another, that moiety had to be responsible for retribution)

That´s how first potlatch started, you see, first time. That Indian lady, Crow lady, first started.

(Crow initiates potlatch ceremony)

"You invite all the Wolf people," she said, "and you make party for him." So they did. And that song she made, that´s the ones those Indians all sing. They didn´t sing it last night. They should sing too, but they didn´t.

(Moiety responsibilities; matrilineal system her son [worm] is Crow; Songs of mourning)

"I hear my son, I hear my son cry." She finish that song like that, and every time she think about him, I guess, she sing that song. When they make party she sing it and she say, "All you Crow people, Wolf people, you got to use that song." That´s what she tell them after.

(songs are mnemonic; record of events; songs given for others to use)

GLOSSARY

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