

DISCOVER



THE PLAY  
THE MUSIC  
THE CREATIVE POSSIBILITIES



*Nanabozho et le tambour/Nanabush and the Drum*



LEARNING GUIDE

Cash Akoza

THE PLAY - THE MUSIC - THE CREATIVE POSSIBILITIES

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## HOW TO MAKE USE OF THIS LEARNING GUIDE

This learning guide has been prepared for use by students and teachers who wish to study *Nanabozho et le tambour/Nanabush and the Drum*.

The set-up of this guide enables users to go immediately to the sections in which they are most interested. It is not necessary to work through the guide in its entirety.

Curricular links have been provided to tie into the English Language Arts, the Social Studies and the Aboriginal Languages and Cultures curricula of Manitoba. Click on the book icon to access the curricular connections.



The **Discovery Pathways** offer a broad range of activities that can help develop a better understanding of the aspects of the play that interest you the most. They are broken up into three categories:



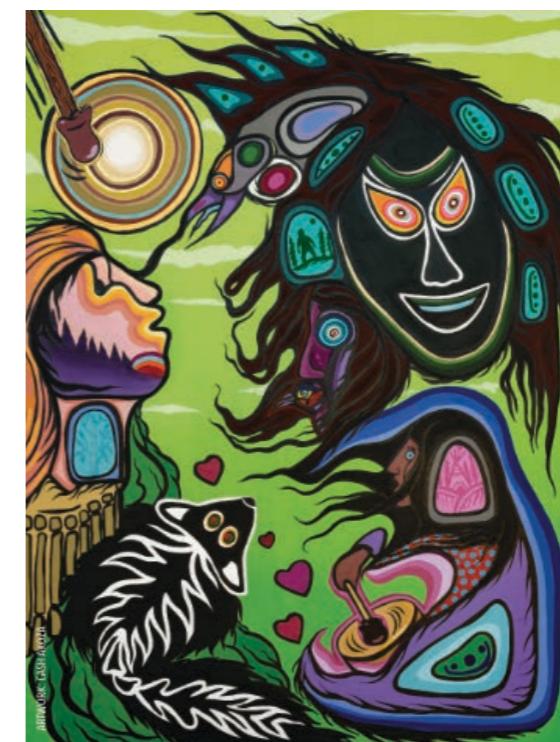
- Grades 3 to 8
- Grades 9 to 12
- Grades 3 to 12

A copy of the play is available upon request by contacting Théâtre Cercle Molière or the Manitoba Chamber Orchestra. The text will also be published and sold by Éditions du Blé.

DISCOVER A

## THE PLAY

- OVERVIEW - CONTEXT - LANGUAGE
- THEMES
  - THE RELATIONSHIP WITH THE LAND
  - DRUMS, DREAMS AND SPIRIT GUIDES
  - TRICKSTER LEGENDS
  - CONFLICT RESOLUTION
  - THE ROLE OF WOMEN
- ACTORS - CREATIVE TEAM THEATRE



Cash Akoza

## THE PLAY - THE MUSIC - THE CREATIVE POSSIBILITIES

# DISCOVER THE PLAY

## OVERVIEW - CONTEXT - LANGUAGE

This first section of the learning guide invites you to look at the play as a whole. It will prepare you to better understand the play, if you have not yet seen or read it. It can also help guide any further discussions you would like to have once you have familiarized yourself with the work.



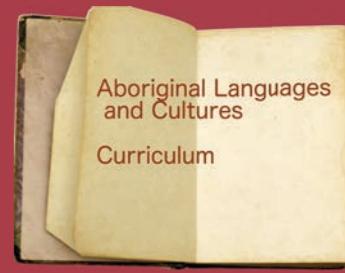
Alfred Jacob Miller [Public domain or Public domain], via Wikimedia Commons

## SYNOPSIS OF THE PLAY

*Nanabozho et le tambour/Nanabush and the Drum* is a trickster story. The **trickster** is a very important figure in the oral tradition of **First Nations** people. His numerous legends, meant to both teach and entertain, tell of his wanderings, of the tricks he plays on others as well as of his own misadventures.

This time, he has fallen for Daywayganatig, a determined young woman who has already given her heart to another. When Nanabozho tries to get rid of him, she defends her suitor with all her might, but not without learning a lot more about the man with whom she planned to spend the rest of her life.

On the occasion of the 150<sup>th</sup> anniversary of the **Canadian Confederation**, this play celebrates our nation's cultural diversity. Written in both French and English, it is accessible to those fluent in either language and its content is suitable for audiences of all ages.



# DISCOVER THE PLAY

OVERVIEW - CONTEXT - LANGUAGE

## PATHWAYS TO DISCOVERY

GRADES 3 to 8



1. Prepare to read or see the play by looking into First Nations' cultures and traditions.

- **Which Indigenous peoples are present in Manitoba?**
- **What were their traditional lands?**
- **How did they live on these lands?**
- **What did they believe?**

*You can obtain this information in many ways (visiting the Manitoba Museum, inviting a First Nations' elder) but you can also click on the following links:*

- <http://www.historymuseum.ca/cmc/exhibitions/aborig/fp/fpindexe.shtml>
- <http://www.collectionscanada.gc.ca/settlement/kids/021013-2161-e.html>
- <http://www.fourdirectionsteachings.com/>

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## PATHWAYS TO DISCOVERY

GRADES 3 to 8



2. Before you see or read the play, get a good understanding of the:

- **Fur trade in Western Canada;**
- Interaction between First Nations **people** and the **French-Canadian coureurs de bois**;
- Origins of the **Métis nation**.

*If you need to consult on-line resources, you can follow these links:*

- <http://www.historymuseum.ca/cmc/exhibitions/hist/canp1/ca12eng.shtml>
- <http://www.collectionscanada.gc.ca/settlement/kids/021013-2081-e.html>

# DISCOVER THE PLAY

OVERVIEW - CONTEXT - LANGUAGE

## PATHWAYS TO DISCOVERY



GRADES 3 to 8

3. Before you see or read the play, find out more about:

- the **oral traditions** of First Nations people  
*and, in particular, about*
- the **legendary trickster** who is called **Nanabush** in **Ojibway** and **Wisahkecahk** in **Cree**.

If you need to consult on-line resources, you can follow these links:

- <http://www.historymuseum.ca/cmc/exhibitions/aborig/fp/fpz2f30e.shtml>
- <http://www.collectionscanada.gc.ca/stories/index-e.html>

## PATHWAYS TO DISCOVERY



GRADES 3 to 8

4. If you have seen or read the play, ask yourself the following questions and try to answer them, either on your own or in a group:

- What does this play tell us about First Nations' culture and **how they live together with plants and animals?**
- **How is Gabriel's attitude towards plants and animals different from that of Daywayganatig and Nanabush?**
- Nanabush legends are meant to provide teachings to those who listen to them. **What lessons do you think this legend teaches?**



## PATHWAYS TO DISCOVERY

GRADES 9 to 12

1. Before you see or read the play, think about the **expectations** you have towards a play such as this which draws on an indigenous legend concerning the interaction between First Nations people and European fur traders. What knowledge or experiences do you have that might help you appreciate or understand the play?
2. Once you have seen it, **would you say that the play has altered your view** of the themes with which it deals? Would you say that the opinions of others have had an effect on your reaction?



Cornelius Krieghoff [Public domain], via Wikimedia Commons

# DISCOVER THE PLAY

OVERVIEW - CONTEXT - LANGUAGE



## PATHWAYS TO DISCOVERY

GRADES 9 to 12

3. Have a discussion on what the play has to say about **First Nations people and their relationship with people of European origin**. Has your perspective on this issue changed by seeing or reading the play?
4. Working with others or on your own, use *Nanabozho et le tambour/Nanabush and the Drum* as a template to develop one of the following:
  - **A multi-disciplinary show that combines theatre, music, visual art and poetry;**
  - **A play that mingles comedy with drama, legends and fables;**
  - **An exploration of a culture that is not your own** but that you admire and greatly respect.

## PATHWAYS TO DISCOVERY

GRADES 9 to 12

5. Once you've seen or read the play, have a **debate** on one of the following questions:
  - Is the way that the one character of European origin is presented meant to be a criticism of European spiritual values?
  - How did the arrival of European women and missionaries affect the status and the treatment of native women?
  - How does the relationship that First Nations' people have with the land differ from the European perspective, as embodied by the character of Gabriel?
  - Does staging a play like this, in both of Canada's official languages, represent a risk for the francophone minority here in Manitoba as well as for organisations like the Théâtre Cercle Molière which has a specific mandate to serve as a voice for Manitoba's francophone community?

# DISCOVER THE PLAY

## OVERVIEW - CONTEXT - LANGUAGE

Trickster stories have played an important role in maintaining and diffusing First Nations languages. If they are told in English or French, as is often the case today, it is because either the teller or the audience is not fluent in Indigenous languages. This is the case with *Nanabozho et le tambour/Nanabush and the Drum*. Written in both French and English, it is structured in such a way to enable listeners fluent in either language to understand the play.



Cornelius Krieghoff (1815-1871) - Public Domain

As well, it is written in **verse**, like both classical French theatre and the plays of **Shakespeare** and his contemporaries. This has been done because the play was written as a companion piece to **The Soldier's Tale** by **Igor Stravinsky** (which is also written in verse) and it is meant to be accompanied by an original musical score that will be played by the Manitoba Chamber Orchestra.

## QUOTATION

### *The narrator*

Then Nanabozho proceeded,  
Gabriel hanging on each word,  
To give directions that, if heeded,  
Would land him in a charging herd  
Of bison... *C'est alors qu'en songe*  
*De ces mensonges avertie,*  
*Daywayganatig part et longe*  
*Le bord des bois aux feuill's fleuries.*  
*Ell' trouv' le pauvre qui avance*  
*Dans la plaine qui n'a pas d'fin,*  
*Se met à battre et la cadence*  
*De son tambour de peau l'atteint.*



## PATHWAYS TO DISCOVERY

GRADES 3 to 8

1. This play is written in verse, like poetry. Take the text that is quoted below and find all the poetic elements that it contains. Look for examples of the use of **rhyme**, **rhythm**, **alliteration**, simile and **metaphor**. Why has the author chosen to employ them in a work for the theatre?



## PATHWAYS TO DISCOVERY

GRADES 3 to 8

2. Find a trickster legend that you enjoy and try to tell it in verse (in other words, in a poem.) There are several trickster legends available on the following Web sites:

- <http://www.native-languages.org/wisakejak.htm>
- <http://www.native-languages.org/nanabozho.htm>

### QUOTATION

#### *The narrator*

A ruffed grouse, hidden amid  
The underbrush, begins to beat  
Its feathered wings in perfect time  
With all the pulsing music sweet  
That Gabriel, to ease his mind,  
Had given her. And with her drum  
In hand, she joins her spirit guide,  
And together, until night comes  
And the earth's tent is opened wide  
To the endless stars, they repeat  
The echo of a love forlorn.



# DISCOVER THE PLAY

OVERVIEW - CONTEXT - LANGUAGE



## PATHWAYS TO DISCOVERY

GRADES 3 to 8

3. In the play, Daywayganatig gives two longer monologues or speeches, one on the sacred nature of her drum, the other on the vision that has warned her of her future life with Gabriel. They are both found on the right, on this page. Analyze them in light of the themes they cover. How are they constructed so that both anglophone and francophone listeners can understand them?



### QUOTATION

#### The narrator

Daywayganatig

This drum I've made with my own hands  
Beats with the rhythm of the Earth.  
The first sound you heard in the womb  
Was the beat of your mother's heart.  
It is the pulse of life and when  
The time will come for you to pass  
Into the Spirit world, it will  
Be the last that you hear. *Ce bruit*  
*Refait les âmes qui sont brisées.*  
*Il guérit les douleurs du coeur*  
*Les plus profond's, les déchirures*  
*Que laissent les départs soudains,*  
*Les décès et les trahisons.*  
*Mon tambour respire au mêm' titre*  
*Que tout's les créatur's vivantes...*  
*Il faut lui porter le respect*  
*Qu'on portera à ses ancêtres...*

### QUOTATION

#### Daywayganatig

*J'ai fait un songe, cet été  
Pendant que tu étais au loin.  
Mon guide m'a montré la vie  
Qu'à tes côtés, je mènerais.*

*Au commencement, c'était comme  
Ce que tu viens de me décrire...*

I dreamt we worked as partners,  
That I bore you sons and daughters...  
Then one day, returning from the east,  
You brought with you your pale new wife,  
The one to whom you'd sworn, before

Your family and the black robes,  
That you'd be true forever more.

From that day forward, our love  
Dried up like the morning dew... *Celle*

*Que tu appelaist ton épouse  
Voulait que je sois sa servante.*

*Si bien qu'un jour, tu es parti  
Avec ell' sans vouloir me dire  
Où tu allais ni si un jour  
Tu reviendrais...*

# DISCOVER THE PLAY

OVERVIEW - CONTEXT - LANGUAGE



## PATHWAYS TO DISCOVERY

GRADES 3 to 8

4. At one point in the play, Gabriel tries to steal a feather from a great blue heron (which is actually Nanabush in disguise) in the hope that it will cure him of a physical ailment. The heron defends itself by poking Gabriel in the eye and then makes the following remark to him:

***"Next time, you'll think twice about taking what does not belong to you."***

In the context of the relationship between First Peoples and the fur traders and colonists who came to North America, **how else could this phrase be understood? What else might the author be trying to say?**

# DISCOVER THE PLAY

OVERVIEW - CONTEXT - LANGUAGE

## PATHWAYS TO DISCOVERY

GRADES 9 to 12



1. In *Nanabozho et le tambour/Nanabush and the Drum*, French and English are both used side-by-side from the start to the end of the play. **Why do you think the author wrote the play this way? What are the challenges involved with writing and then staging a play in this fashion?**

2. How does the author go about ensuring that audience members who are only fluent in one of either French or English can still understand the play? **What could be done from a technical point of view to make it more accessible to unilingual audience members?**

## PATHWAYS TO DISCOVERY

GRADES 9 to 12



3. Once you have seen or read it, review the play based on the following criteria: relevance, originality, spectator interest, and quality of the dialogue. **Review the play as if your comments were going to be published in the school paper and you were trying to convince others to see it or not.**

4. Evaluate the play from the point of view of the simultaneous use of two languages. **Write an argumentative text addressed either to the author, the Théâtre du Cercle Molière or the Manitoba Chamber Orchestra explaining why you think this should or should not be a model for future works**, given the minority status of Manitoba's francophone population.

## PATHWAYS TO DISCOVERY

GRADES 9 to 12



5. Throughout the play, animals and birds are given a voice, either directly or through music, narratives and dreams. **Choose an animal or a bird to whom you wish to give a voice and use creative combinations of language, visuals, and sounds to do so.**

6. While it was once the norm, verse is rarely used in modern theatrical works. **Why has the author chosen to write his play this way? Take two characters from a film, a TV drama or comedy or a contemporary piece of literature and write a dialogue for them in verse. What challenges does this entail?**

DISCOVER

# THE PLAY

## Themes

### Grades 3 to 12

1. Relationship With The Land
2. Drums, Dreams and Spirit Guides
3. Trickster Legends

### Grades 9 to 12

1. Conflict Resolution
2. The Role of Women



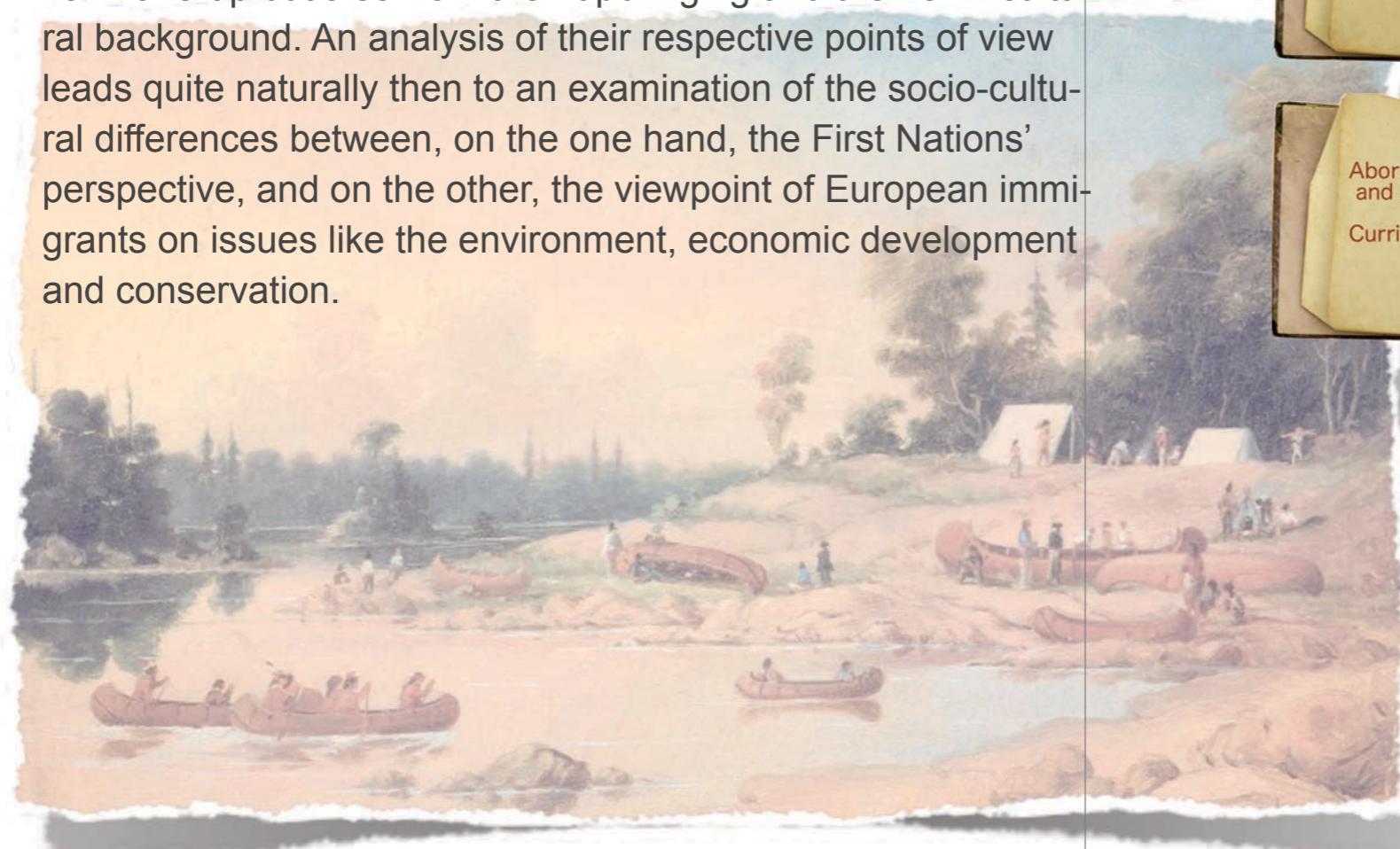
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# DISCOVER THE PLAY

## Themes

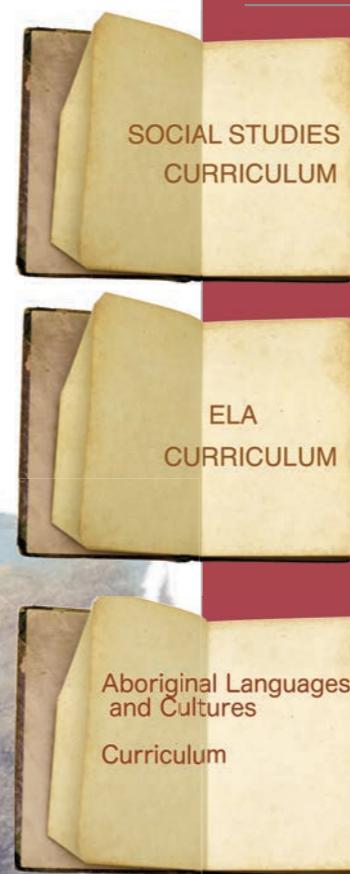
The land plays a very important part in the play. It is, all at once, a companion, an advisor, an enemy, a source of comfort, of riches, of fear, a meeting place and a place of parting...

Each character in the play entertains a distinct relationship with the land. The characters in fact reveal themselves the most in their interaction with the natural environment. Their attitude towards the land results not only from their own personal make-up but also from their upbringing and their own cultural background. An analysis of their respective points of view leads quite naturally then to an examination of the socio-cultural differences between, on the one hand, the First Nations' perspective, and on the other, the viewpoint of European immigrants on issues like the environment, economic development and conservation.



## Relationship with the land

### QUOTATION



Narrator

So Nanabozho turned instead  
To the lowly skunk for its advice.  
Now, way back then, from flattened head  
To tail that lifts to spray its spice,  
The skunk was black as blackest night.  
"I'll help you out," it slyly said,  
If I can have two stripes of white."

Nanabozho

Let it be so, my young brother:  
You'll have the streaks that you desire.  
Now tell me more about this girl  
Whose eyes burn bright with brazen fire.

# DISCOVER

# THE PLAY

## Themes

**PATHWAYS TO DISCOVERY**      GRADES 3 to 12

1. To better understand where the play takes place, click on the following geographic features to learn about them and locate them on the map of Manitoba that is found below:

The map shows the outline of Manitoba with various lakes and rivers. Four specific locations are highlighted with callouts:

- The “fruit-filled mountains”**: Located in the northern part of the province.
- The plains where bison gathered.**: Located in the southern part of the province.
- La Salle River**: A river flowing through the central part of the province.

A circular icon in the top right corner shows a dirt path through a forest.

**PATHWAYS TO DISCOVERY**      GRADES 3 to 12

2. The character of Gabriel is a coureur de bois. In order to make his way to the spot where the play takes place, Gabriel has to pass by many of the important fur trading posts of the time. Click on the titles to locate the following forts on the map that is provided below:

The map shows the outline of Manitoba with several locations marked with callouts:

- Norway House**: Located in the north-central part of the province.
- Cumberland House**: Located in the north-central part of the province.
- Fort Pembina**: Located in the south-central part of the province.
- Fort Gibraltar**: Located in the south-central part of the province.
- Fort William**: Located in the south-central part of the province.

A circular icon in the top right corner shows a dirt path through a forest.

# DISCOVER THE PLAY

## Themes

**PATHWAYS TO DISCOVERY** GRADES 3 to 12

3. Click on the fort titles to locate other important fur trading posts like the following:

The map illustrates the network of fur trade routes and posts in the early 19th century. Key locations labeled include Fort Dauphin, Cumberland House, JACK RIVER HOUSE (NORWAY HOUSE), Fort la Reine, Fort Garry, Brandon House, Portage la Prairie, F. de la Reine, F. Maurepas, Lake of Woods, Old Fort 1768, and Fort Daer. The map also shows the Saskatchewan River, Swan River, and Lake Superior. A circular inset image in the top right corner shows a path through a dense forest.

[https://fr.wikipedia.org/wiki/Colonie\\_de\\_la\\_rivière\\_Rouge#/media/File:Selkirks\\_Land\\_grant\\_\(Assiniboia\).jpg](https://fr.wikipedia.org/wiki/Colonie_de_la_rivière_Rouge#/media/File:Selkirks_Land_grant_(Assiniboia).jpg)

## Relationship with the land

**PATHWAYS TO DISCOVERY** GRADES 3 to 12

A painting by Paul Kane titled "The Red River of the North" (1859) depicts a scene of Indigenous people on a riverbank. Several red canoes are pulled up onto the sandy shore, where people are gathered. In the background, a large campsite with several tents is visible under a hazy sky. A circular inset image in the bottom left corner shows a path through a dense forest.

4. Gabriel is a coureur de bois who has left his home in Lower Canada (the present-day province of Quebec) to travel to the Northwest and trade with the First Nations' people living there. Find out more about the role of the coureurs de bois in the fur trade and how they played a major part in building ties between First Nations and Europeans in the Canadian Northwest.

*If you are looking for more information on the Web, you can click on the following link and read some of the letters written by people involved in the fur trade: <http://www.furtradestories.ca/index.html>.*

Paul Kane [Public domain or Public domain], via Wikimedia Commons

# DISCOVER THE PLAY

## Themes



### PATHWAYS TO DISCOVERY

GRADES 3 to 12

5. The play attempts to contrast Daywayganatig's view of the natural world with that of her suitor Gabriel, who has a more European perspective on the land. Read the following quotation and describe, in your own words, how Daywayganatig thinks of the land:

#### QUOTATION

*Gabriel*

I can open my eye  
I see your form... like a shadow.

*Daywayganatig*

Good.

*Gabriel*

This bulrush fluff is magic.

*Daywayganatig*

No, there is no magic... Teachings  
Passed on by our ancestors  
From time before time began, yes.  
Our land is good and it provides  
For all that we will ever need.

### PATHWAYS TO DISCOVERY

GRADES 3 to 12



6. In the play, Daywayganatig uses traditional remedies to care for the wounds that Gabriel has suffered at the hands of Nanabush. For example, she uses bulrushes, burdock and willow bark. Research each one of these traditional remedies and try to identify what illnesses they treat.

7. Discover what traditional remedies are used or were used in your own community. Why do you think that traditional remedies have fallen out of favour? Do you think that some of these remedies might still have a role to play in today's health system?

8. The trickster stories often explain why things are the way they are, especially in the natural world. This play tries to explain the following:

- Why the male partridge so vigorously beats its wings in the spring? – *if you have never heard this in nature, please click on this video:*
- Why skunks have two white stripes down their back?
- Why the great blue heron defends itself by targeting the eyes of its attacker with its sharp beak?



*If you have not yet seen the play, try to imagine why these things occur in nature. You could even write a short story, like a trickster story, that would explain them. If you have seen or read the play, describe in your own words the explanation that is provided in the play.*

# DISCOVER THE PLAY

## Themes



### PATHWAYS TO DISCOVERY

GRADES 9 to 12

1. Each character in this play has a unique way of seeing his or her relationship with the land. How does the land or the natural environment, if you will, affect you? How does it make you who you are? Take the time to consider this issue from the following angles:

- We feed off the land – it sustains us.
- We struggle against the land and we try to exert our control over it.
- We learn lessons from the land – it teaches us how to live.
- We are part of the land and the natural environment.

2. If you have seen or read the play, compare Daywayganatig's point of view on the land and the natural environment with that of Gabriel. Which of these two perspectives is most closely aligned with your own? Please consider the following in developing your answer:

- Are the land and the natural environment kind and forgiving towards humanity or are they hostile?
- Should humans become one with nature or should they try to dominate it?
- What is magic?
- Do spirits inhabit the natural world? Do animals and birds, in particular, have a spirit that should be respected and even venerated?

## Relationship with the land



Paul Kane [Public domain or Public domain], via Wikimedia Commons



### PATHWAYS TO DISCOVERY

GRADES 9 to 12

3. Gabriel, the coureur de bois, uses the word "sauvages" to describe First Nations people and, more specifically, the tribes among which Daywayganatig lives. This word was routinely employed to describe First Nations people as recently as the end of the 20th century and it is found in the writings of historians, missionaries and explorers alike.

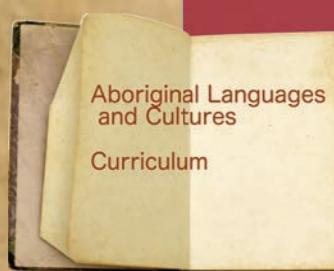
- What does the word "sauvage" mean in French?
- How is its definition different than the word "savage" in English?
- Is it justifiable to make use of the word "sauvages" in one of Gabriel's replies?

# DISCOVER THE PLAY

## Themes

The character of Daywayganatig gives the audience a glimpse into many major elements of First Nations' beliefs. She has reverence for sacred objects like the drum that she has built with her own hands. She finds strength and consolation in the land. She communicates with her spiritual guide, a grouse that grants her guidance and peace. In addition to the direct knowledge she has of the natural world, she also perceives and understands it through dreams that come to her at critical moments in her life.

### QUOTATION



### Daywayganatig

This drum I've made with my own hands  
Beats with the rhythm of the Earth.  
The first sound you heard in the womb  
Was the beat of your mother's heart.  
It is the pulse of life and when  
The time will come for you to pass  
Into the Spirit world, it will  
Be the last that you hear. Ce bruit  
Refait les âmes qui sont brisées.  
Il guérit les douleurs du coeur  
Les plus profond's, les déchirures  
Que laissent les départs soudains,  
Les décès et les trahisons.  
Mon tambour respire au mêm' titre  
Que tout's les créatur's vivantes...  
Il faut lui porter le respect  
Qu'on portera à ses ancêtres...

## Drums, Dreams and Spirit Guides

### PATHWAYS TO DISCOVERY

GRADES 3 to 12



1. **What is a sacred object? Name objects or places that you consider sacred and explain why they are sacred to you.**
2. The drum is a sacred object for Daywayganatig. **Is there a musical instrument that has a special significance for you? Why is it special?** Does the attachment you have for this instrument necessarily make it sacred?

*Hint – Definition of sacred: exclusively dedicated or appropriated; safeguarded or required by religion, reverence or tradition (Canadian Oxford Dictionary)*

3. Re-read the quotation from the play from the start of this section (it is Daywayganatig's statement on the significance of the drum). **Explain in your own words why the drum is a sacred object for Daywayganatig. Why is it sacred for First Nations' people?**

*If you want to consult the Web, you can go to the following Web site:  
<http://www.collectionscanada.gc.ca/aboriginal-music-song/028012-2100-e.html>*

4. Do some research on how snare drums are made and on traditional First Nations' music. Then, try to answer the following questions :

- **How are snare drums made and decorated?**
- **What is the difference between the hand drum and the large kettle drum that is used at First Nations' powwows?**
- **How does traditional drum music make you feel?**

*If you are looking for a Web site that you can consult, click on the following link: <http://www.native-drums.ca/index.php/home?tp=a&bg=1&ln=e>.*

## Themes

## PATHWAYS TO DISCOVERY

GRADES 3 to 12



5. Read the quotation at the right : in it, Daywayganatig describes the vision that came to her of the life she would live if she became Gabriel's partner.

- **What does she relate in this vision and why does it trouble her to such a great extent?**

**6. What is a vision and how does it differ from a dream? You have probably had many dreams but have you ever had a vision?**

## QUOTATION

*Daywayganatig*

*J'ai fait un songe, cet été  
Pendant que tu étais au loin.  
Mon guide m'a montré la vie  
Qu'à tes côtés, je mènerais.  
Au commencement, c'était comme  
Ce que tu viens de me décrire...  
I dreamt we worked as partners,  
That I bore you sons and daughters...  
Then one day, returning from the east,  
You brought with you your pale new wife,  
The one to whom you'd sworn, before  
Your family and the black robes,  
That you'd be true forever more.  
From that day forward, our love  
Dried up like the morning dew... Celle  
*Que tu appelaïs ton épouse  
Voulait que je sois sa servante.  
Si bien qu'un jour, tu es parti  
Avec ell' sans vouloir me dire  
Où tu allais ni si un jour  
Tu reviendrais...**

## PATHWAYS TO DISCOVERY

GRADES 3 to 12



7. After Gabriel tells her that she is his guardian angel, Daywayganatig states that a grouse is her spirit guide (please see the quotation on the left).

**What is a spirit guide? How do spirit guides reveal themselves?**

**8. How do spirit guides watch over human beings? How do they protect them?**

# DISCOVER THE PLAY

## Themes



### QUOTATION

**Daywayganatig**  
My spirit guide

Heard you speaking while I was gone.  
To you, I am like a sharp knife  
Or snare wire or perhaps a sled  
That you can use to trade for furs.

*Gabriel*

What? No, no, you're mistaken!  
Who told you this? A grouse, you said?

**Daywayganatig**  
My spirit guide. Tell me if it  
Is true.

*Gabriel*

Of course not. Don't... how can...  
I love you, Daywayganatig!

**Daywayganatig**

You love me for what I can do.  
When you no longer need my help,  
You will leave me behind.  
Our land is good and it provides  
For all that we will ever need.

## Drums, Dreams and Spirit Guides

### PATHWAYS TO DISCOVERY

GRADES 9 to 12



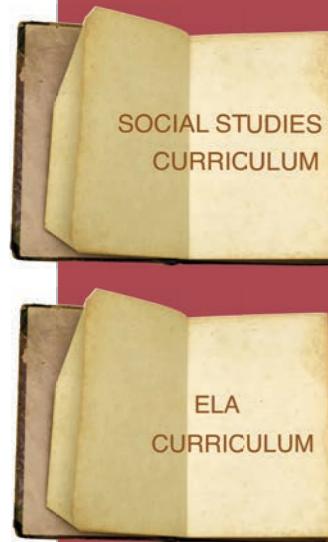
1. The drum in the play's title is a sacred object for Daywayganatig. In your own words, describe what is a sacred object. Come up with a list of objects and places that are sacred for you and explain what makes them sacred.
2. What role does music play in the spiritual traditions of people of various faiths?
3. What is a vision? How does it differ from a dream?
4. If you have read or seen the play, which of the characters, in your opinion, demonstrates the deepest spiritual well-being? What are the main elements of this spiritual well-being?
5. Does the way in which the only European character (Gabriel) behaves, represent an indictment of his spiritual tradition?

# DISCOVER THE PLAY

## Themes

The Indigenous legends that describe the adventures, and oftentimes the misfortunes of the trickster are found everywhere throughout the American continent. These legends serve to explain the natural world and to give meaning to its countless manifestations. In this respect, they are, first and foremost, a teaching tool, although not in the sense of achieving a scientific understanding of the world. These legends are true because they provide lessons that one can use to better appreciate, better understand, better find his or her way in the natural world.

### QUOTATION



### Narrator

So Nanabozho, once again  
His offers by a woman spurned,  
Was left to wander through the plains,  
While Daywayganatig returned  
To her people, drum in hand.  
But though both went their sep'rate ways,  
Their paths, in crossing, changed the land...

## Trickster legends



### PATHWAYS TO DISCOVERY

#### GRADES 3 to 8

1. Pick an animal, a bird, a plant or even the name of a location and explain some aspect of it that you wish to explain. Imagine a legend that would enable you to do this. Write this legend in the form of a narrative or as a dialogue between two or more characters.
2. Look into other trickster legends. Read two or three of them. What are the common elements of these stories? What are the differences? If you have seen or read the play, compare it to them. You can find trickster legends on these Web sites:

<http://www.native-languages.org/wisakejak.htm>

<http://www.native-languages.org/nanabozho.htm>

3. Invite a First Nations elder to come and tell you trickster legends. Ask the elder about the origin of these legends and from whom he or she has received them. When and to whom does the elder tell them?
4. Trickster legends belong to the oral tradition of First Nations people. In discussing with older people from your own community, can you identify stories and legends belonging to your own oral tradition?
5. What special challenges are faced in trying to conserve, appreciate and validate the oral tradition of indigenous people? What measures are currently being taken to maintain them?

## Themes



## PATHWAYS TO DISCOVERY

GRADES 9 to 12

1. Read a few trickster legends (those of Nanabush or Wisahkecahk). What do these legends teach us about the way that First Nations people see the world?
2. Why are trickster stories important to First Nations people? What role do they play in conveying their culture?
3. In many trickster stories, humour plays a very significant part. Why? What is the importance of humour, in particular for the First Nations listeners who are the main target audience for these accounts?
4. Do a comparative study of trickster legends and Greek or Roman mythology. In what ways are these accounts similar? How are they different? Look at both the style that is used as well as the content that is covered.
5. Invite a First Nations elder into the classroom to tell trickster stories. What is the origin of these legends? From whom did the elder receive them? To whom does he or she tell them and in what circumstances?



## PATHWAYS TO DISCOVERY

GRADES 9 to 12

6. Once you have seen or read the play, examine the structure of the legend that is presented in *Nanabozho et le tambour/Nanabush and the Drum*. How does the author try to maintain the audience's interest? Make sure to address the following: the choice of characters, the dialogue, the plot, the use of a narrator, and the presence of the supernatural. Compare the play to another trickster legend written in narrative form. What is the difference between the two literary genres and which is more effective in relating the legend?

# DISCOVER THE PLAY

## Themes

In *Nanabozho et le tambour/Nanabush and the Drum*, the characters are often found in conflict with each other. An analysis of each character's response to conflict can lead to discussions on how it arises and the strategies that can be used to resolve it. For example, Nanabush sees in Gabriel a rival that he must defeat in order to win Daywayganatig's affections. He deploys a series of tricks and lies against his adversary that could have led, were it not for Daywayganatig's intervention, to the young man's death. On the contrary, when conflict arises between Daywayganatig and Gabriel, the young woman immediately confronts him and clearly lays out the apprehensions she has about their future together.



### PATHWAYS TO DISCOVERY

GRADES 9 to 12

1. Both Nanabush and Daywayganatig find themselves in conflict with the character of Gabriel. Describe the nature of the conflict between them, compare how each of them acts towards Gabriel and how they both try to resolve the conflict.
2. Gabriel says to Daywayganatig that he would prefer to have a wolf as a spirit guide than the grouse that guides her. What do you think of this statement and what does it say about the difference in how each of the characters manages conflict? What does it say about how they each perceive power struggles between individuals?

## Conflict resolution

### QUOTATION

*Gabriel*  
My eye! What have you done to me?

*Nanabozho*  
My sole weapon is my sharp beak...  
I always go right for the eye!

*Gabriel*  
All I needed was one wing feather.

*Nanabozho*  
Yeah, sure, that's what they all say.

*Gabriel*  
I can't see. You've poked out my eye!

*Nanabozho*  
Oh, don't be a baby! Next time,  
You'll think twice about taking what  
Does not belong to you. So long,  
*Gabriel.*

# DISCOVER THE PLAY

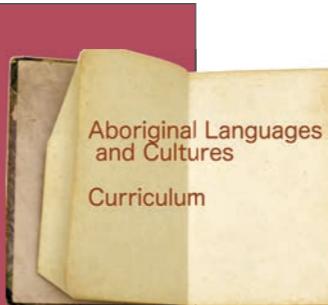
## Themes

Conflict resolution

### PATHWAYS TO DISCOVERY

GRADES 9 to 12

3. Why is Gabriel such an easy target for Nanabush's deceit and trickery? What makes it so difficult for him to free himself from the trickster's grasp?

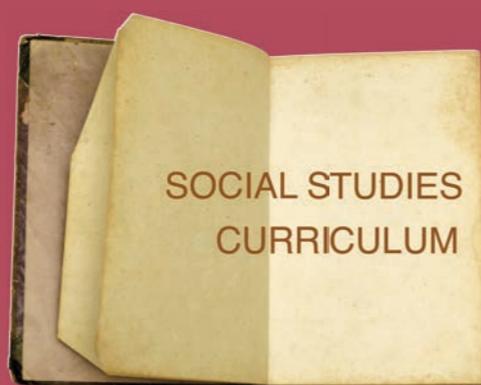


### PATHWAYS TO DISCOVERY

GRADES 9 to 12

4. Find examples in *Nanabozho et le tambour/Nanabush and the Drum* where Daywayganatig stops, or stands up to the use of violence. **How does she manage to show her opposition to violence while still protecting those who are threatened? What lessons can we draw from her behaviour to help us cope with conflict in our everyday lives?**

5. The Introduction to the Mandate section of the **Truth and Reconciliation Commission** states: "This is a profound commitment to establishing new relationships embedded in mutual respect that will forge a brighter future". **How can a piece of literature like *Nanabozho et le tambour/Nanabush and the Drum* contribute to the mutual respect of First Nations and European cultures? What signs are there that a "brighter future" is coming in the relationship between these two groups?**



# DISCOVER THE PLAY

## Themes

Daywayganatig, the character at the heart of this play, is a strong and resourceful young woman. She belongs to the Anishinabe nation. Her father is the chief of her tribe. She is skilled in the traditional remedies of her people and knows the land very well. When it comes to making choices about her future, whether it is turning down the wily trickster or turning her back on Gabriel's promises, she stays true to herself, to her heart and to the wise advice of her spirit guide.



Femmes Ojibwe Women – Eastman Johnson 1856-57 – le domaine public

## The role of women

### QUOTATION

#### Daywayganatig

*Au commencement, c'était comme  
Ce que tu viens de me décrire...  
I dreamt we worked as partners,  
That I bore you sons and daughters...  
Then one day, returning from the east,  
You brought with you your pale new wife,  
The one to whom you'd sworn, before  
Your family and the black robes,  
That you'd be true forever more.  
From that day forward, our love  
Dried up like the morning dew... Celle  
Que tu appelaïs ton épouse  
Voulait que je sois sa servante.  
Si bien qu'un jour, tu es parti  
Avec ell' sans vouloir me dire  
Où tu allais ni si un jour  
Tu reviendrais...*

# DISCOVER THE PLAY

Themes

The role of women



 PATHWAYS TO DISCOVERY GRADES 9 to 12

1. What is the meaning of the name Daywayganatig? Click on the following link if you cannot find this information elsewhere: <http://www.nativetech.org/shinob/ojibwelanguage.html> What is its significance in the context of the play?
2. Read the quotation at the start of this section. In it, Daywayganatig relates a vision of the future that she has had. What does this text tell you about her character? How would you describe her?
3. Is the character of Daywayganatig faithful to the real life experiences of Indigenous women in Western Canada before the start of the 19<sup>th</sup> century? What sources of information have you used to make this determination?
4. What role did Indigenous women play in the development of the fur trade in Western Canada?
5. What did it mean when an Indigenous woman became a fur trader's "country wife"? What challenges did these couples face?
6. How was the treatment and status of Indigenous women affected by the arrival of missionaries and white women in Western Canada?
7. How does the status of Indigenous women before the start of the 19<sup>th</sup> century compare to that of white European women of the same era?

# DISCOVER ACTORS

## THE PLAY

Staging a play like Nanabozho et le tambour/Nanabush and the Drum requires the involvement of many artists. As it tells an indigenous story in both English and French, it has to call upon the talents of artists who come from a variety of cultural backgrounds. The actors who are playing First Nations characters in this play (Nanabush, Daywayganatig, the Narrator) are Aboriginal artists themselves.



**Daywayganatig** - Katrine Deniset

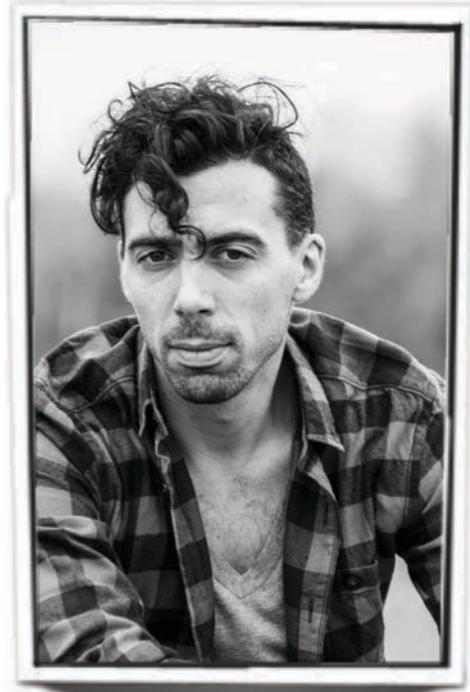


**Gabriel** - Edouard Lamontagne



**Narrator** - Andrina Turenne

**The cast**  
*Click on the actors' pictures to know a little more about them.*



**Nanabush** - Eric Plamondon

# DISCOVER THE PLAY

## ACTORS AND CREATIVE TEAM



**Cercle Molière Artistic Director  
Director of the Play**  
Geneviève Pelletier



**Visual Artist**  
Cash Akoza

*The individuals who have contributed to the creation of the theatre side of this multidisciplinary project come from a variety of backgrounds and represent a broad range of talents.*

THE PLAY - THE MUSIC - THE CREATIVE POSSIBILITIES

*Click on the pictures  
to know a little more  
about them.*



**First Nations elder  
Consultant to the author**  
Ken Paupanekis

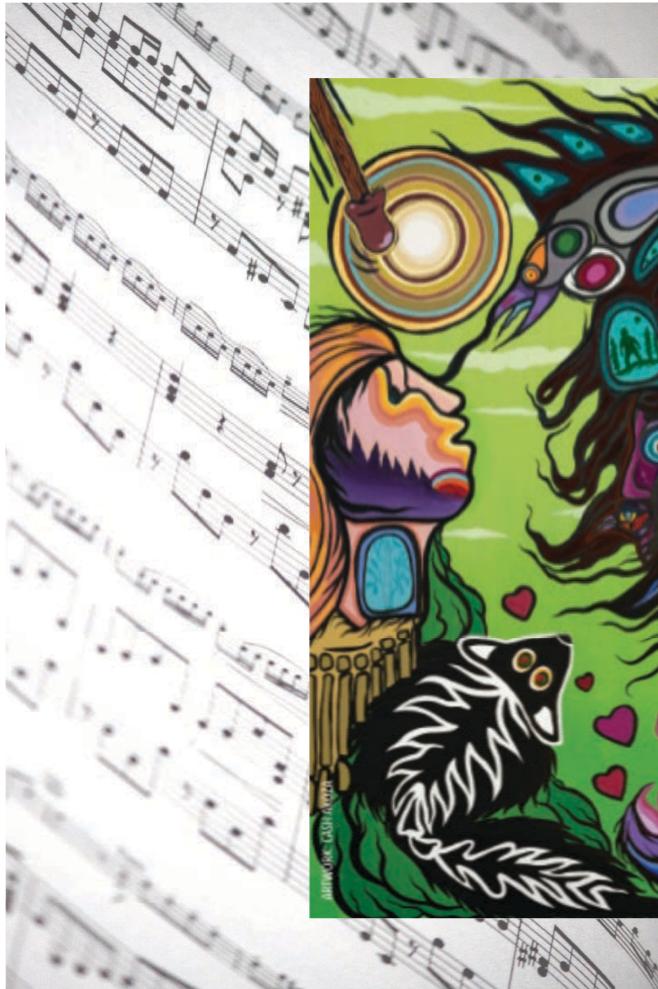


**Author**  
Rhéal Cenerini

Stage Manager  
Choreographer  
Setting  
Costume Design

Ainza Bellefeuille  
Lise McMillan  
Richard Dupas  
Liliane Lavack

# mco



Cash Akoza

# DISCOVER

## THE MUSIC

- THE COMPOSER, THE CONDUCTOR
- THE MUSICIANS, THE INSTRUMENTS
- THE COMPOSITION

To access the **music learnings** of the K to 8 and 9 to 12 Manitoba Music Education Curriculum Frameworks click on the butterfly icon. Each wing of the music curriculum butterfly represents one of the four essential learning areas.



THE PLAY - THE MUSIC - THE CREATIVE POSSIBILITIES

DISCOVER

# THE MUSIC

COMPOSER - CONDUCTOR

DISCOVER

## THE COMPOSER - MICHAEL OESTERLE

1. WHO IS HE?
2. WHAT INSPIRED HIS NEW WORK?
3. WHAT OTHER WORKS HAS HE CREATED?
4. WHERE HAVE HIS WORKS BEEN PERFORMED?

To answer the questions, see the following pages.

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[https://pixabay.com/p-1327003/?no\\_redirect](https://pixabay.com/p-1327003/?no_redirect)  
PhotoshopTofs

## Michael Oesterle

Click on the picture to discover Michael Oesterle's note on Nanabozho et le tambour/Nanabush and the Drum.



## Anne Manson - Conductor

Click on the picture to discover Anne Manson



# DISCOVER

# THE MUSIC

## COMPOSER

### 1. Who is Michael Oesterle?

Michael Oesterle is a composer and a performer. He plays the electric guitar. He was born in Ulm, Germany, in 1968.

He immigrated to Canada in 1982, and since 1996 has been living in Montréal.

### 2. What inspired his new work?



Click on Michael Oesterle's picture to read the answer.

### 4. What other works has he created?

Michael Oesterle has composed many musical works. The most recent works include:

- Alan Turing — Solace for Irreversible Losses (2010) quatuor à cordes
- Carrousel (2013) — trois percussions et piano
- Lark's-Heel (2011-12) violin, cello, clarinet and piano

Click on this link to acces other works:

*The Société de musique contemporaine du Québec.*

### 5. Where have his works been performed?

Oesterle's works have been performed and commissioned in : Frankfurt, Montreal, Amsterdam, Paris, Winnipeg, Strasbourg, Toronto, Vancouver, Berlin.



Would you like to listen to other works of Michael Oesterle? Click on the earphones.  
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Click on the butterfly to access curricular connections.

DISCOVER

# THE MUSIC

## THE INSTRUMENTS AND MUSICIANS

Click on the instruments to discover  
the musicians who play them:



Click on the butterfly for  
curricular connections.

Question 1 sur 7

**What is the name of this instrument?**

- A. Viola
- B. Cello
- C. Violin
- D. Double Bass



Répondre



*Click on the butterfly for  
curricular connections.*



# DISCOVER THE COMPOSITION

# THE MUSIC

## Opening - Scene 1:

Michael Oesterle creates a special environment for the listener at the outset of the work.

1. What sounds do you hear at the very beginning of Nanabozho et le tambour/Nanabush and the Drum?
2. What environment do these sounds suggest?
3. After the narrator speaks, what instrument do you hear playing a pattern that repeats over and over (ostinato)?
4. Then do you hear the composer layer different instruments over top of the repeated rhythmic and melodic patterns?
5. Can you hear the bassoon playing long held notes off in the distance? What other instruments do you hear as the composer builds layers of sound (texture) that suggest other images and sounds of the forest and the approaching hunter Nanabozho ?

*Click on the orange leaves below for answers.*



## Dialogue - Scene 2:

1. What instrument do you hear at the beginning of scene 2 keeping a steady beat?
2. Can you pat the steady beat and match the interesting accents that are heard?
3. What instrument can be heard over top of the steady beat playing a quick, jumping melody? (clarinet).
4. What other instruments do you hear that accompany this melody? (bassoon and doublebass).
5. What character might the clarinet melody represent for you?

*Click on the green leaves below for answers.*



*Click on the butterfly for curricular connections.*



# DISCOVER THE COMPOSITION

## THE MUSIC



Click on the butterfly for curricular connections.

### J'entends le moulin - Scene 3:

Listen to an excerpt of the French Canadian folk song “J'entends le moulin” (I hear the mill wheel). Now listen to Gabriel singing a variation of this traditional folk song.

- Is it the same as the first excerpt?
- How does the composer vary the folk song to make it Gabriel's own?
- Can you hear how the composer slightly varies the rhythm and adds rests to make this an ear-catching version of “J'entends le moulin?”
- How does the composer create the feeling of a large wheel turning and turning without stopping in the instrumental parts that accompany the singers?
- Which instruments are playing the accompanying lines?

# DISCOVER THE COMPOSITION

## THE MUSIC

### Bisons - Scene 4

At the beginning of scene 4, the composer creates the sounds of a “herd of charging bison.”

- How does the composer use dynamics, instrumentation, rhythmic effects, and accents to create the feeling of charging bison?

*Click on the butterfly for curricular connections.*

### Trickster - Scene 7

- How does the composer use different elements of music to suggest the light-hearted but crafty, trickster character Nanabush/Nanabozho?
- How does the bassoon solo suggest the energetic, quick-moving, lively, and leaping trickster (e.g., fast tempos, short rhythmic features, stepwise and leaping melodic contour).
- Do you hear an accompanying upwards, leaping melodic pattern in the clarinet that also suggests the energetic, leaping trickster? How does the double bass also help to emphasize this effect?
- What percussion instrument plays a light, rapid rhythmic ostinato that also creates the effect of energy and movement associated with the trickster?
- What expressive effects are used in the trumpet and trombone parts to create the effect of surprise?

# DISCOVER THE COMPOSITION

## THE MUSIC

Bear  
Scene 14



Fox  
Scene 14



Beavers  
Scene 14



In **scene 14**, several different animals are featured.

- Can you hear these animals in the music?
- What sounds suggest the sauntering of a heavy bear?
- What instrument is used to signify the heavy, large, and ambling bear?

After the bear leaves, a fox is seen and heard.

- What instrument is used to distinguish the fast and nimble fox?
- What expressive qualities are heard in the music that might suggest a sly fox?

After the fox, beavers are seen to take Gabriel's oars away to use for their dens.

- How is the persistence of the beavers at work heard in the music? Where can you hear the slap of the beavers' tales?

## Drum - Scene 15

In scene 15, Gabriel plays the drum in the rhythm associated with the beating of the ruffed grouse.

- Can you hear the drum rhythm of the ruffed grouse heard throughout scene 15?
- How would you describe this rhythm?



Click on the butterfly for curricular connections:



Play  
on the recorder  
Daywayganatig song.





THE PLAY - THE MUSIC - THE CREATIVE POSSIBILITIES

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DISCOVER

## THE CREATIVE POSSIBILITIES

When clicking on the butterflies icons, you access the learnings of the K to 8 and 9 to 12 Manitoba Music Education Curriculum Frameworks:

- **MUSIC**



- **VISUAL ARTS**



- **DRAMATIC ARTS**





# DISCOVER THE CREATIVE POSSIBILITIES MUSIC

## CREATING A FOREST SOUNDSCAPE

Michael Oesterle has composed music that is played all around the world, including by the Manitoba Chamber Orchestra. What ideas can we generate using Oesterle's music for *Nanabozho et le tambour/Nanabush and the Drum* as our source of inspiration?

For example, in the opening to *Nanabozho et le tambour/Nanabush and the Drum* the sounds of a forest are heard.

How could you use percussion instruments and recorder to create your own **forest soundscape**? Are there other environmental soundscapes that you might be interested in creating?

If you were using instruments to create the sounds of a forest, which instruments might suggest the sounds of birds? Of rustling leaves or grasses? The sounds of melting snow, rain or wind in the forest? How could you create the sound of a growing plants? What about wind chimes, glockenspiels or others?

How could you create the sounds of birds calling? How could you use recorder notes or different parts of your recorder to create bird sounds? What other instruments could you use? Could you create the sound of a spring thunderstorm?

After you experiment with different possibilities, how could you organize your sounds into a structure or form? Could you add barred instrument ostinati to accompany your sounds? What about an introduction and/or a coda? How could you record your soundscape so you could play it again or so that others might play it?

Can you perform your soundscape for anyone?

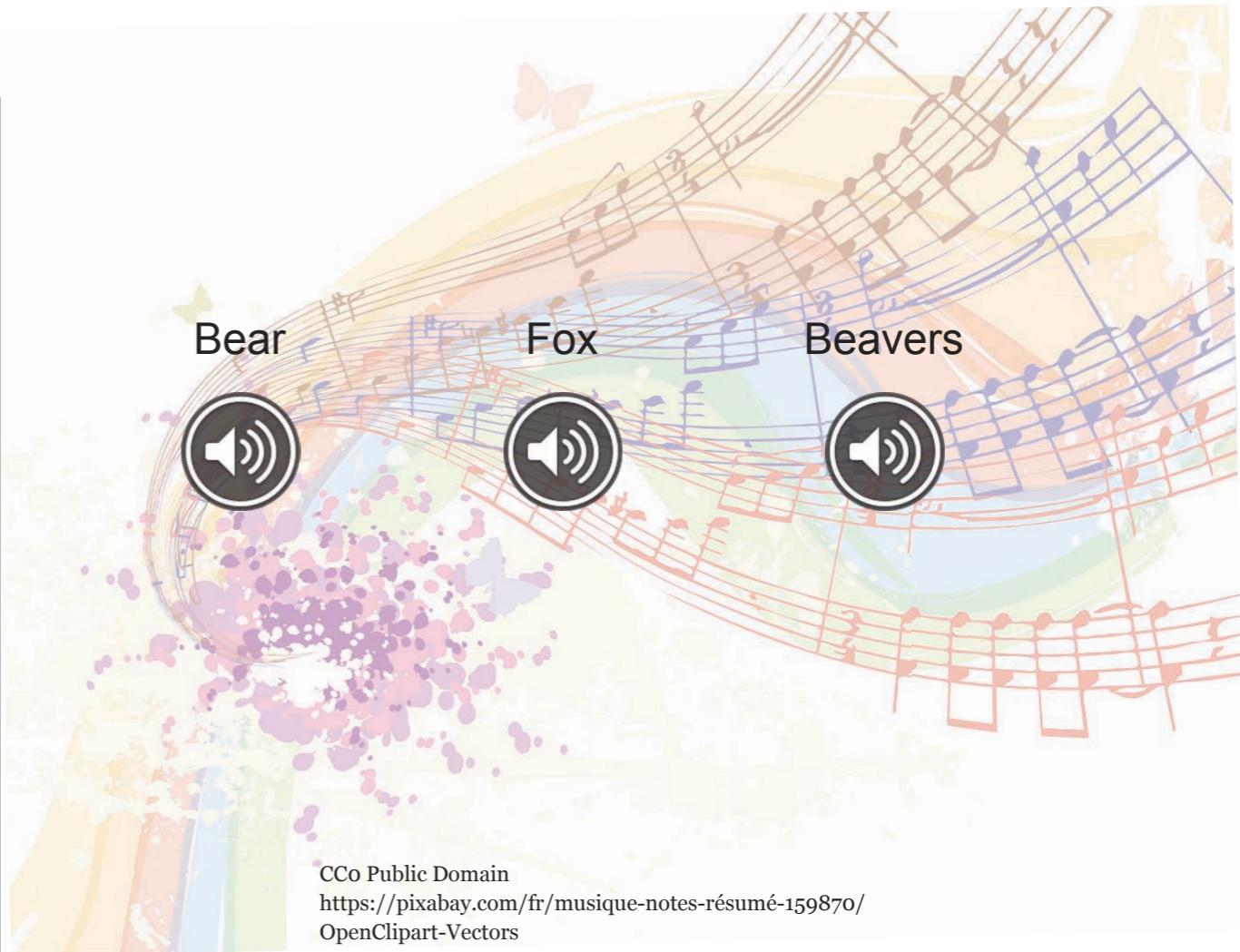
*Click on the butterfly for curricular links:*



# DISCOVER THE CREATIVE POSSIBILITIES

## MUSIC COMPOSITION BASED ON THE ANIMALS FROM NANABUSH

How can the music excerpts in the Interactive Learning Guide inspire you with ideas for creating? Can you listen to the **sounds of the animals**, for example, the **bear**, **fox**, **beavers**, and sounds of the **ruffed grouse** for inspiration? Could you create your own drumming pattern to represent a ruffed grouse? What instruments might you use to create the sight and feeling of a large, heavy bear, a quickly moving fox, or the sounds of beavers slapping their tails and building their lodges?



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<https://pixabay.com/fr/musique-notes-résumé-159870/>  
OpenClipart-Vectors

How could you create the **sounds of birds calling**? How could you use recorder notes or different parts of your recorder to create bird sounds? What other barred instruments could you use to accompany the sounds of your birds or other animals?

Click on the butterfly for curricular links:



Could you create a multi-section work showing contrasting animals for example, the sounds of a ruffed grouse, a sly fox, and then the fox chasing the grouse? **How about creating an ABA form representing two different animals and use part of your forest soundscape as the introduction to your piece?**

## CREATING YOUR OWN MUSIC: THE TRICKSTER

**Could you create your own “trickster” and contrasting character and accompanying story? Here is one process to do so:**

- Collectively, students generate and brainstorm ideas for their version of trickster and contrasting character.
- In small groups, students experiment with various instruments to create their sounds for their characters.
- After sufficient time to experiment with ideas, small groups return to the large class group to share ideas and co-construct criteria for creating their composition.  
The composition might include criteria such as form, notation, instrumentation and musical decision-making.
- Students return to their small groups and use the criteria just constructed to collaboratively select, organize, and use their favourite sounds and instruments to create and refine their music composition.
- Small student groups rehearse and title their music composition, revising and refining according to formative and peer feedback during rehearsal.
- Small student groups perform for the larger class group, explain their music decision-making process, answer questions about their process from the audience, and videotape each performance to use for additional formative assessment to guide future compositions.

- Following the class performances, or after watching the class videos, students describe and analyze their own and other's music works using vocabulary from the criteria and grade-appropriate music concepts and terminology (e.g., tempo, dynamics, pitch, timbre, etc.). Information from class discussions might be recorded as part of personal music portfolios or listening logs.
- As part of group and class discussions and/or music portfolio and listening log reflections, students reflect on, share, and explain their personal responses to the music-making experiences and class compositions. They describe and give reasons for their own preferences regarding the music experiences through performance and listening, while acknowledging and respecting others' different interpretations and preferences.



## CREATING A NEW SONG FOR GABRIEL

In *Nanabozho et le tambour/Nanabush and the Drum*, Michael Oesterle adapts a familiar, traditional French-Canadian folk song called “J’entends le moulin” (I hear the mill wheel) for Gabriel to sing. Oesterle varies the folk song by changing rhythms and adding rests to make it unique and interesting. Throughout history, composers have been inspired by other works and have created arrangements, variations, and adaptations of the works of other composers. The famous composer Franz Liszt created popular arrangements of more than 100 different composers’ works.

You can create your own arrangements just like Franz Liszt or be inspired to compose by a folk song as Michael Oesterle was.

### Process for composing with inspiration from J’entends le moulin:

1. Listen to the original, traditional version of J’entends le moulin using the link below.



2. Determine the main focus and meaning of the folksong e.g., the title is about hearing the sounds of a water windmill. Water windmills were used to grind corn and wheat and to produce electric power. The words “tique tique taque” in the song imitate the sound of the windmill as it turns. What percussion sounds might also imitate the sound of the windmill?

3. What music elements do you notice about this traditional folk-song? Can you identify the main melodic notes? Can you show the direction of the main melody notes with your hand? Can you clap the repeating rhythmic pattern? Can you clap just the “tique tique taque” pattern? What is the form of the folksong? What expressive elements do you hear? What instruments might accompany this folksong?

4. Brainstorm ways to vary the music elements that you hear. For example, use the rhythm of the words “J’entends le moulin, tique, tique, taque, J’entends the moulin, taque” but change the melody notes or play the rhythm on another instrument. How about using the main melody notes but changing the rhythms? Some notes could be held longer, left out, and rests could be added between notes. Try taking just a small part of the traditional melody (fragment or excerpt) and repeat it starting at different pitches, changing dynamics, or by playing it backwards. Change the melody with accents or different articulation like staccato or legato effects. Play with different metres. The original song is written in a 2/4 time signature. Can you add notes to the melody to make it fit into a 3/4 time signature? Can you create variations using different dynamic effects?

5. Experiment with different ways to vary the melody as previously brainstormed. Experimentation can be done individually or in groups.

6. Experiment with different instruments to play the melody, create rhythmic ostinato, complimentary rhythmic lines, and accompaniments using non-pitched percussion or barred instruments.

7. From your experimentation, choose your favourite ways to vary the folksong and decide on a structure and form.

8. Rehearse and revise using feedback from the group, other groups, or the teacher.

9. Select a final version and choose an introduction and conclusion.

10. **Perform for your friends!**

# DISCOVER VISUAL ARTS

## THE CREATIVE POSSIBILITIES

Cash Akoza is a Winnipeg artist who has prepared visual art for the production of *Nanabozho et le tambour/Nanabush and the Drum*.

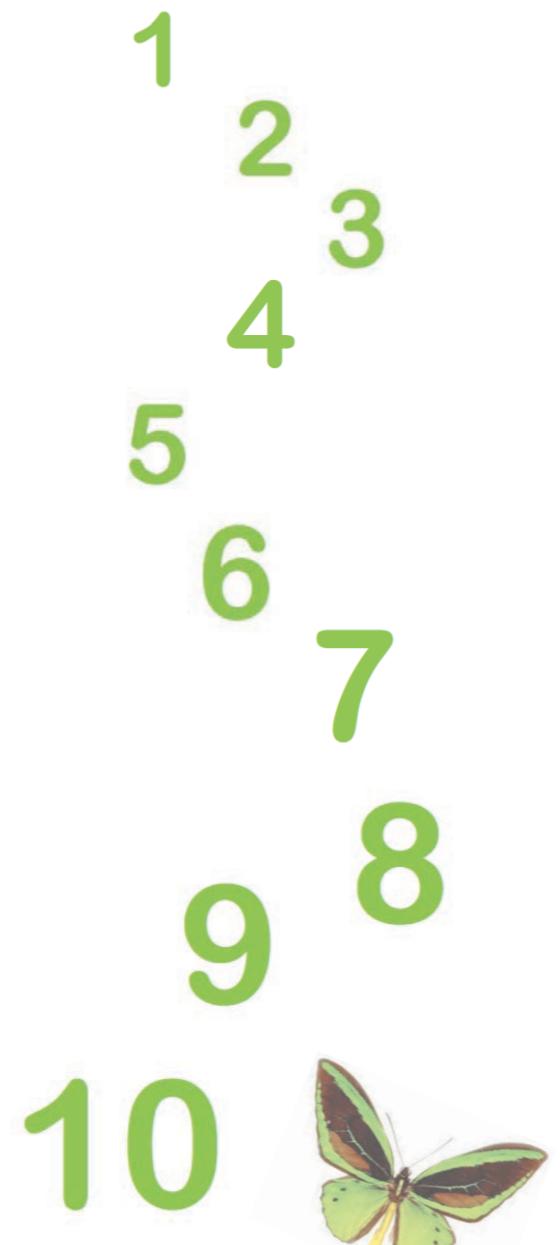
He has created works throughout the city of Winnipeg that beautify the urban landscape with many images taken from First Nations' traditions.

You can see several of his works on the following Instagram page:  
<http://globalstreetart.com/cash-akoza> .

- What is unique and different about the street art that Cash creates?
- Try to pick out the traditional First Nations symbols in one of his pieces.

The Manitoban artist Cash created exciting, unique, and remarkable paintings as part of a commission for *Nanabozho et le tambour/Nanabush and the Drum*.

His works would be wonderful sources of Visual Arts learning for Grade 3 to Grade 12 Manitoba students!



Here is a process for learning in the "Valuing" (K-8) or "Responding" wing (9-12) of the Manitoba Visual Arts curriculum framework. **Click on the numbers to access this process and on the butterfly for curricular connections.**



Cash Akoza

## Process for learning

in the “Valuing” (K-8) or “Responding” wing (9-12) of the Manitoba Visual Arts curriculum framework.

1. Look closely at the painting by Cash Akoza that he created to illustrate the story of *Nanabozho et le tambour/Nanabush and the Drum*. What is your first reaction to this painting? What thoughts, emotions, memories, or associations does this painting make you think of? What do you notice about this work? What questions do you have about this painting? Is this work like anything you have ever seen before?
2. What do you see in this painting by Cash? Can you find any of the *Nanabozho et le tambour/Nanabush and the drum* characters in this painting? What do you think is happening in this painting? What do the different characters in the painting appear to be doing?
3. How has Cash used art elements in this work? How has he used colour in this painting? How has he used value (dark and light) and intensity (brightness or darkness) in his work? What about the way he has used line? How has Cash used a variety of shapes in his work? Do you see shapes within shapes? Do you see any shading or shadows? How does he use colour, line, shape and form (or no form) to reveal something about the characters?
4. Now that you have had time to ask some questions about this painting have you changed your mind about what you think the artist is trying to communicate in this painting? Can you use the different art elements to explain why you have certain feelings about or reactions to this painting?
5. Think again about what you believe is happening in this painting. Can you justify your answers by providing evidence from the painting? Do other students in the class agree? What different opinions are there about this painting? Why? What common understandings or noticing do students have? After sharing ideas and opinions with your class, do you have any new ideas or understandings about this work?
6. How does Cash Akoza show that all the characters in *Nanabozho et le tambour/Nanabush and the Drum* are related and connected to each other in this world? How does he show that smaller parts are all part of a greater whole? How are colours, shapes, and lines related?
7. Do you enjoy this artwork? Can you use any art vocabulary you know (e.g., colour, line, shape, etc.) to explain why or why not? What kind of art do you enjoy the most? Why? Where else could you go to see more art in the style of Cash Akoza?
8. What can you find out about the painter Cash Akoza? Can you find any other paintings by him on the internet? Can you find any other works by him in the city of Winnipeg? Cash is well-known for murals he has created at different places in Winnipeg.
9. How could you use colour, line, and shape to communicate something about the characters or a scene from *Nanabozho et le tambour/Nanabush and the Drum*? Would you create a painting? A drawing? What about a mask? What medium will you use? Why?
10. Could you create a mural as Cash Akoza has done to tell the story of *Nanabozho et le tambour/Nanabush and the Drum*?



Click on the butterfly for curricular connections.

# DISCOVER VISUAL ARTS

THE CREATIVE POSSIBILITIES

CHOOSE AN ART WORK AND ANSWER THE QUESTIONS 1 TO 8



Village Ojibwe Village- Paul Kane – Public Domain

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- 1
- 2
- 3
- 4
- 5
- 6
- 7
- 8



Process for learning  
in the “Valuing” (K-8) or “Responding”  
wing (9-12) of the Manitoba Visual Arts  
curriculum framework.

# DISCOVER

## THE CREATIVE POSSIBILITIES

Dramatic Arts Tableau to explore the characters of *Nanabozho et le tambour/Nanabush and the Drum*

Group Process for Creating a Tableau based on Cash Akoza's representation of *Nanabozho et le tambour/Nanabush and the Drum*:

What is a Tableau?

A tableau is a scene of still images frozen in time. In a tableau, students work together to interpret an idea, concept, text, or image as a frozen scene. Students use facial expressions, gesture, levels, direction, energy, body shapes, proximity, and body relationships to communicate their interpretations and responses.

Stillness and silence are features of tableau. Tableaux can be used to explore a significant event in a play or story, to deeply analyze an artwork, photograph, or text such as poetry or song, and to communicate ideas or concepts. Tableau can also be used as the basis for further dramatic arts learning and experiences, for example what happens after the tableau comes to life when sound, movement, and props are added.

In this dramatic arts experience, tableau can be used to deeply explore the Nanabush characters and their relationships as represented in the painting by Cash Akoza.

# DRAMATIC ARTS



1

2

3

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Click on the 10 numbers for the Group process for creating tableau based on Cash Akoza's representation of *Nanabozho et le tambour/Nanabush and the Drum*.

### **Group Process for Creating a Tableau based on Cash Akoza's representation of *Nanabozho et le tambour/Nanabush and the Drum***

1. As a large group, look closely at the painting by Cash Akoza. What different characters and elements do you see? (Trickster, Gabriel, Daywayganatig, skunk, drum and beater).
2. As a group, discuss what you think is happening in the painting and what the characters might be thinking, feeling, and doing. If you have already seen or read the play, use that knowledge to help you analyze and interpret the painting. Consider what you would like to know about and what might happen next after the moment in the painting.
3. What clues might help you interpret these characters? (Facial expressions, movement and direction of bodies and faces, colours, shapes, positioning and relationship of bodies and faces, use of line, etc.)
4. What possible feelings and reactions might the characters be experiencing in this painting? What might the characters be thinking? If you were one of these characters what might you be feeling or thinking? How would you react to the other characters or the context of the painting?
5. Think about what you would like to communicate through a tableau still image without using any sound. Develop a mental image of how that will look.
6. Form a large circle. Students step into the space one by one and create a still image in relationship with one another that captures a chosen character or element in the painting.
7. Experiment with ways to bring the painting to life and to interpret and find out about the characters and elements within the painting. For example how can body shape (open, closed, balanced, off-balance, round, angular, linear, etc.) and facial expressions show qualities about the character, a particular action, mood, feeling, or response? How can the physical space and different levels (high, low, medium), direction be used to show something about the character or action? How can you interact with other characters to show something about their relationships? What physical or eye contact, gesture, and nearness or farness from other characters might help to establish greater meaning? How can bodies be angled to show meaning to audience and other characters? How can you pose with energy and dynamics using intensity, force, and effort?
8. Divide into smaller groups and within groups, decide on what aspects of the painting and the Nanabush characters the group will interpret through tableau and what viewpoints and perspectives will be represented.
9. Experiment as above until each group has created a tableau that they think best communicates their intentions. Share tableaus with the class.
10. Use critical reflection questions from the Dramatic Arts Responding wing to reflect on and evaluate the work of each group and to offer feedback.



**Other creative possibilities to explore *Nanabozho et le tambour / Nanabush and the Drum* :**

- Improvisation
- Puppetry
- Shadow Puppets
- Film
- Video
- Masks
- Pantomime
- Radio-play
- Readers Theatre
- Mime
- Choral Reading
- Animation

# Alliteration

Alliteration is a stylistic literary device identified by the repeated sound of the first letter in a series of multiple words, or the repetition of the same letter sounds in stressed syllables of a phrase.

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## Termes connexes du glossaire

Faire glisser ici les termes connexes

---

**Index**

Rechercher le terme

Chapitre 1 - OVERVIEW - CONTEXT - LANGUAGE

# Canadian Confederation

Canadian Confederation (French: Confédération canadienne) was the process by which the British colonies of Canada, Nova Scotia, and New Brunswick were united into one Dominion of Canada on July 1, 1867.

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## Termes connexes du glossaire

Faire glisser ici les termes connexes

---

**Index**

Rechercher le terme

Chapitre 1 - OVERVIEW - CONTEXT - LANGUAGE

# Chamber Orchestra

A chamber orchestra is a group of up to 40 musicians. Because a chamber orchestra is smaller than a full orchestra (around 100 musicians), each player in the chamber orchestra has an important role.

Chamber orchestras usually don't perform in full-size concert halls since the numbers of instruments and repertoire are more suited to the acoustics of smaller, more intimate spaces.

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## Termes connexes du glossaire

Faire glisser ici les termes connexes

---

**Index**

Rechercher le terme

# Conductor

A conductor is a person who leads a musical ensemble. The visible gestures of a conductor are known as conducting.

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## Termes connexes du glossaire

Faire glisser ici les termes connexes

---

**Index**

Rechercher le terme

# Coureurs de bois

A French or French-Indian trapper of North America, especially of Canada.

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## Termes connexes du glossaire

Faire glisser ici les termes connexes

---

**Index**

Rechercher le terme

Chapitre 1 - OVERVIEW - CONTEXT - LANGUAGE

# Cree

A member of an American First nations community.

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## Termes connexes du glossaire

Faire glisser ici les termes connexes

---

**Index**

Rechercher le terme

Chapitre 1 - OVERVIEW - CONTEXT - LANGUAGE

# Dynamics

In music, dynamics normally refers to the volume of a sound or note, but can also refer to every aspect of the execution of a given piece, either stylistic (staccato, legato etc.) or functional (velocity). The term is also applied to the written or printed musical notation used to indicate dynamics. Dynamics are relative and do not refer to specific volume levels.

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## Termes connexes du glossaire

Faire glisser ici les termes connexes

---

**Index**

Rechercher le terme

Chapitre 2 - THE MUSIC

# Fiddle

Fiddle is another name for the bowed string musical instrument more often called a violin. It is also a colloquial term for the instrument used by players in all genres, including classical music. Fiddle playing, or fiddling, refers to various styles of music. Fiddle is also a common term among musicians who play folk music on the violin. The fiddle is part of many traditional (folk) styles of music which are aural traditions, taught 'by ear' rather than via written music. Fiddle is normally the term used for Irish Traditional Music.

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## Termes connexes du glossaire

Faire glisser ici les termes connexes

---

**Index**

Rechercher le terme

# First Nations

The First Nations (French: Premières Nations) are the predominant Aboriginal peoples of Canada south of the Arctic. Those in the Arctic area are distinct and known as Inuit. The Métis, another distinct ethnicity, developed after European contact and relations primarily between First Nations people and Europeans.

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## Termes connexes du glossaire

Faire glisser ici les termes connexes

---

**Index**

Rechercher le terme

**Chapitre 1 - OVERVIEW - CONTEXT - LANGUAGE**

Chapitre 1 - OVERVIEW - CONTEXT - LANGUAGE

# Fur trade

The fur trade is a worldwide industry dealing in the acquisition and sale of animal fur.

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## Termes connexes du glossaire

Faire glisser ici les termes connexes

---

**Index**

Rechercher le terme

Chapitre 1 - OVERVIEW - CONTEXT - LANGUAGE

# Igor Stravinsky

Igor Fyodorovich Stravinsky (17 June [O.S. 5 June] 1882 – 6 April 1971) was a Russian-born composer, pianist, and conductor. He is widely considered one of the most important and influential composers of the 20th century.

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## Termes connexes du glossaire

Faire glisser ici les termes connexes

---

**Index**

Rechercher le terme

Chapitre 1 - OVERVIEW - CONTEXT - LANGUAGE

# Jig

The jig is a form of lively folk dance in compound meter, as well as the accompanying dance tune. It developed in 16th-century England, and was quickly adopted on the Continent where it eventually became the final movement of the mature Baroque dance suite (the French gigue; Italian and Spanish giga). Today it is most associated with Irish dance music, Scottish country dance and the Métis people in Canada. Jigs were originally in duple compound meter, (e.g., 12/8 time), but have been adapted to a variety of time signatures, by which they are often classified into groups, including light jigs, slip jigs, single jigs, double jigs, and treble jigs.

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## Termes connexes du glossaire

Faire glisser ici les termes connexes

---

**Index**

Rechercher le terme

# Melody

A melody is a linear succession of musical tones that the listener perceives as a single entity. In its most literal sense, a melody is a combination of pitch and rhythm, while more figuratively, the term can include successions of other musical elements such as tonal color. It may be considered the foreground to the background accompaniment. A line or part need not be a foreground melody.

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## Termes connexes du glossaire

Faire glisser ici les termes connexes

---

**Index**

Rechercher le terme

# Metaphor

A metaphor is a figure of speech that refers, for rhetorical effect, to one thing by mentioning another thing. It may provide clarity or identify hidden similarities between two ideas.

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## Termes connexes du glossaire

Faire glisser ici les termes connexes

---

**Index**

Rechercher le terme

Chapitre 1 - OVERVIEW - CONTEXT - LANGUAGE

# Métis

The Métis are members of ethnic groups indigenous to Canada and parts of the United States that trace their descent to indigenous North Americans and European settlers. The Métis in Canada are recognized as an aboriginal people under the Constitution Act of 1982; they number 451,795 as of 2011.

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## Termes connexes du glossaire

Faire glisser ici les termes connexes

---

**Index**

Rechercher le terme

**Chapitre 1 - OVERVIEW - CONTEXT - LANGUAGE**

# Musical form

The term musical form refers to the overall structure or plan of a piece of music, and it describes the layout of a composition as divided into sections.

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## Termes connexes du glossaire

Faire glisser ici les termes connexes

---

**Index**

Rechercher le terme

# Ojibway

A member of an American First Nations community.

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## Termes connexes du glossaire

Faire glisser ici les termes connexes

---

**Index**

Rechercher le terme

Chapitre 1 - OVERVIEW - CONTEXT - LANGUAGE

# Pitch

Pitch is a perceptual property that allows the ordering of sounds on a frequency-related scale.<sup>[1]</sup> Pitches are compared as "higher" and "lower" in the sense associated with musical melodies,<sup>[2]</sup> which require sound whose frequency is clear and stable enough to distinguish from noise.<sup>[3]</sup> Pitch is a major auditoryattribute of musical tones, along with duration, loudness, and timbre.

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## Termes connexes du glossaire

Faire glisser ici les termes connexes

---

**Index**

Rechercher le terme

# Rhyme

one of two or more words or phrases that end in the same sounds — rhyme in a sentence.

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## Termes connexes du glossaire

Faire glisser ici les termes connexes

---

**Index**

Rechercher le terme

Chapitre 1 - OVERVIEW - CONTEXT - LANGUAGE

# Rhythm

Rhythm, in music, the placement of sounds in time. In its most general sense rhythm (Greek *rhythmos*, derived from *rhein*, “to flow”) is an ordered alternation of contrasting elements.

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## Termes connexes du glossaire

Faire glisser ici les termes connexes

---

**Index**

Rechercher le terme

# Shakespeare

Shakespeare is a famous English poet and playwright who lived from 1564-1616 and produced countless sonnets and plays.

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## Termes connexes du glossaire

Faire glisser ici les termes connexes

---

**Index**

Rechercher le terme

Chapitre 1 - OVERVIEW - CONTEXT - LANGUAGE

# Solo

In music, a solo (from the Italian: solo, meaning alone, although assolo is now used in Italy when referring to the musical solo) is a piece or a section of a piece played or sung by a single performer.

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## Termes connexes du glossaire

Faire glisser ici les termes connexes

---

**Index**

Rechercher le terme

# Tempo

In musical terminology, tempo ("time" in Italian; plural: tempi) is the speed or pace of a given piece.

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## Termes connexes du glossaire

Faire glisser ici les termes connexes

---

**Index**

Rechercher le terme

# Texture

In music, texture is how the melodic, rhythmic, and harmonic materials are combined in a composition, thus determining the overall quality of the sound in a piece. Texture is often described in regard to the density, or thickness, and range, or width, between lowest and highest pitches, in relative terms as well as more specifically distinguished according to the number of voices, or parts, and the relationship between these voices.

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## Termes connexes du glossaire

Faire glisser ici les termes connexes

---

**Index**

Rechercher le terme

# The Soldier's Tale

L'Histoire du soldat (The Soldier's Tale) is a theatrical work "to be read, played, and danced" ("lue, jouée et dansée") by three actors and one or several dancers, accompanied by a septet of instruments. The piece was conceived by Igor Stravinsky and Swiss writer C. F. Ramuz based on a Russian folk tale (The Runaway Soldier and the Devil) drawn from the collection of Alexander Afanasyev.

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## Termes connexes du glossaire

Faire glisser ici les termes connexes

---

**Index**

Rechercher le terme

Chapitre 1 - OVERVIEW - CONTEXT - LANGUAGE

# Timbre

In music, timbre (/tæmbər/ tam-bər, also known as tone color or tone quality from psychoacoustics) is the quality of a musical note, sound, or tone that distinguishes different types of sound production, such as voices and musical instruments, string instruments, wind instruments, and percussion instruments.

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## Termes connexes du glossaire

Faire glisser ici les termes connexes

---

**Index**

Rechercher le terme

# Trickster

Someone who tricks or deceives people especially in order to get something.

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## Termes connexes du glossaire

Faire glisser ici les termes connexes

---

**Index**

Rechercher le terme

Chapitre 1 - OVERVIEW - CONTEXT - LANGUAGE

# Verse

writing in which words are arranged in a rhythmic pattern.

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## Termes connexes du glossaire

Faire glisser ici les termes connexes

---

**Index**

Rechercher le terme

**Chapitre 1 - OVERVIEW - CONTEXT - LANGUAGE**

Chapitre 1 - OVERVIEW - CONTEXT - LANGUAGE