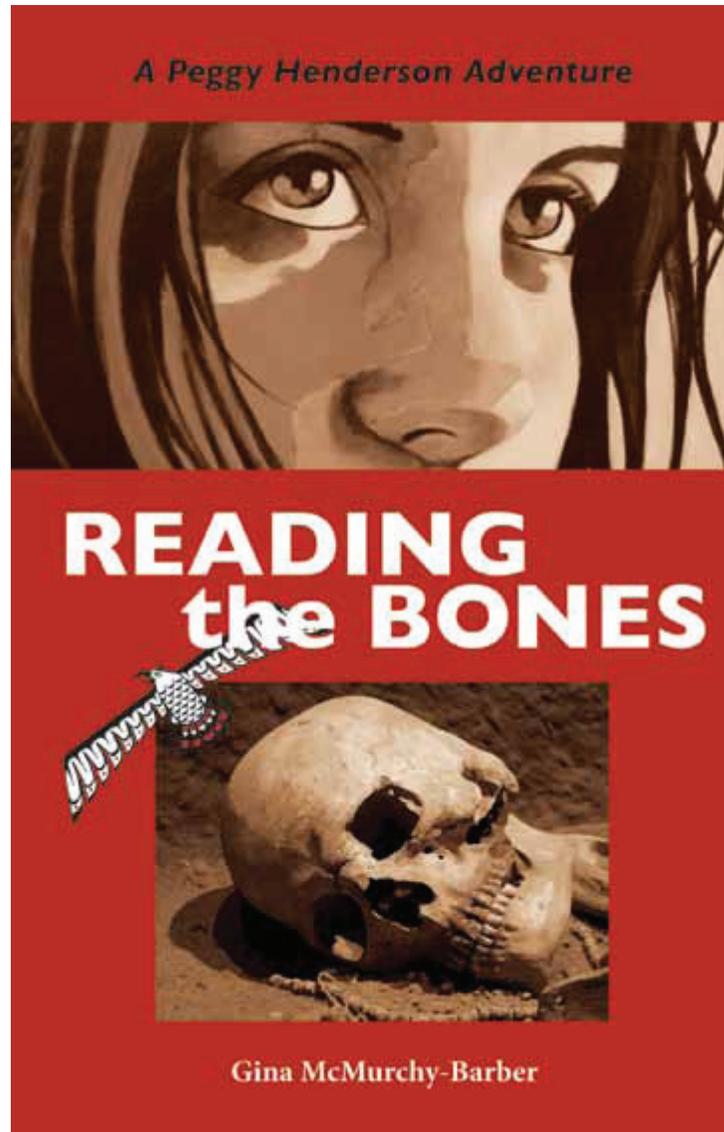


TEACHER'S GUIDE

Grade Levels: 4 - 6



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GUIDE INTRODUCTION

This guide is cross-curricular and is presented as a starting point for teachers and students, and can be modified and expanded infinitely. The prereading activity (Activity 1: The Shoebox Archeologist) is a simulated excavation. The purpose of this activity is to introduce students to the discipline of archeology and to encourage them to think like an archeologist. Through this activity students will formulate hypotheses, share and discuss their ideas with others, and use critical thinking skills to defend or modify their hypotheses. Following this activity, students can then turn their hypotheses into short stories that bring life to the people who once owned the artifacts (Activity 2: From Hypothesis to Short Story). The word list (Activity 3: Scientific and Coast Salish Vocabulary) can be used for a spelling activity, skits, reports, poetry writing or a starting point to exploring more of this language group. In the story the main character learns about the symbols and images of the Coast Salish, as well as the many ways in which they were traditionally expressed. Students can do research (Activity 4: Coast Salish Symbols, Characters and Images) and learn what they tell us of these people's values and culture. Finally, the question sheet (Activity 5: Novel Study Questions) can be used for evaluation, class discussion, or simply as a worksheet.

CURRICULUM CONNECTIONS

Reading the Bones may be used to meet several Language expectations. This story is appropriate for journaling, novel study, and literature circles, creating a media work and for examining some of the character traits contained in the Character Education curriculum. It also relates to Native studies.

LANGUAGE

- Examine author's style – concurrent stories. (Ontario Curriculum Gr. 6: Reading 2.4)
- Create a comic strip/graphic novel/storyboard with captions of the Salish man's story. (O.C. Gr. 6: Writing 1.1 – 4.3)
- Activating/providing background knowledge through watching videos and reading and discussing non-fiction texts regarding native peoples (O.C. Grade 6: Reading 1.1, 1.2, 1.3)
- Comparing the features of fiction (narrative) and non-fiction (news articles, text books/trade books) text. (O.C. Gr. 6: Reading 1.7, 2.1)
- Write a news or magazine article related to the discovery of human (Salish man) remains in the backyard of Peggy Henderson's aunt and uncle. (O.C. Gr. 6: Reading 1.7, 2.2; Writing 1.1 – 4.3; Media Literacy 3.1 – 4.2)
- Develop questions and script for conducting an interview with Peggy Henderson, Dr. McKay, the archaeologist, and/or another character in the story. Videotape the interview(s) to create a media work. (O.C. Gr. 6: Reading 1.7, 2.2; Writing 1.1 – 4.3; Media Literacy 3.1 – 4.2; Oral Communication 1.1 – 3.2)

SOCIAL STUDIES

- This story may be used as a companion to Native studies research.* The research process outlined in *Imagine the Learning* (TDSB, 2007) may be followed or information may be processed through the use of information circles. See *Info Tasks for Successful Learning*, pages 109 - 113 (Koechlin and Zwaan, 2001). A variety of presentation styles could be used: report, power point, model, etc.
- Consider big questions/ideas such as: How were Native Peoples influenced by their environment? Why might different values, attitudes toward the environment, and priorities in relationships have caused conflict between the Native Peoples and the European explorers? How could these have been overcome? How is this reflected in *Reading the Bones*? How is this reflected in the story? Would it be ethical for people (Native or non-Native) to sell artifacts for profit? Why or why not? (O.C. Gr. 6: Reading 1.5; O.C. Social Studies Grades 1-6: Heritage and Citizenship: Grade 6 First Nation Peoples; Geography Gr. 7: Themes of Geographic Inquiry)

- Compare and contrast attitudes to the environment and social and cultural characteristics of Native Peoples in the story with those of various First Nation groups. (Ontario Curriculum Social Studies; Heritage and Citizenship: Grade 6 – First Nation Peoples)

CHARACTER EDUCATION

Reading the Bones may be used to support the Character Education curriculum regarding respect, honesty, responsibility, integrity, perseverance, cooperation, team work, and kindness and caring.

*Native Studies Unit goes with this book.

IRP LINKS FOR B.C. CURRICULUM

<u>Language Arts</u>	<u>Grade 4</u>	<u>Grade 5</u>	<u>Grade 6</u>
Oral Language	A1 -- A12	A1 – A12	A1 – A12
Reading and Viewing	B1 – B10	B1 – B12	B1 – B12
Writing and Representing	C1 – C11	C1 – C11	C1 – C11
<u>Social Studies</u>	<u>Grade 4</u>	<u>Grade 5</u>	<u>Grade 6</u>
Skills and Processes of Social Studies	A1,A3,A4,A6	A1,A3,A5	A1
Identify, Societies, and Cultures	B1,B3	B3	B1,B3
Governance	C2		
Economy and Technology	D2,D4		D3
Human and Physical Environment	E3	E1,E2,E4	E1
<u>Science</u>	<u>Grade 4</u>	<u>Grade 5</u>	<u>Grade 6</u>
Processes and Skills of Science	Interpreting Data	Designing Experiments	Controlling Variables
	Predicting Habitats & Communities	Testing Hypothesis	Problem Solving

ABOUT THE BOOK

Life throws 12-year-old Peggy Henderson an unexpected curve ball when she is forced to move to the quiet town of Crescent Beach, British Columbia with her aunt and uncle. Without a father and her mom half way across the country, Peggy grows increasingly unhappy with her situation until one day when she and her uncle start digging a pond in the backyard and she realizes the rock she's been trying to pry from the ground is really a human skull! Peggy eventually learns that her home and the entire seaside town were built on top of a 5,000-year-old Coast Salish fishing village. With the help of an elderly archeologist, a woman named Eddy, Peggy comes to know the ancient storyteller buried in her yard in a way few others can—by reading the bones. As life with her aunt and uncle becomes more and more unbearable, Peggy looks to the old Salish man of the past for answers.

Reading the Bones was nominated for the 2009 Silver Birch Award and the 2009 Langley Book of the Year Award eight months after its release. It is a recommended novel by BC ERAC for Grades 6 and 7.

“An absorbing story with rich and fascinating details of past, present and place”
—Kit Pearson, author of *A Perfect Gentle Knight*, and *Awake and Dreaming*.

“Gina McMurchy-Barber hooked me from page one. She has beautifully captured the voice of a bright and rebellious preteen. The finely woven archeological details add to the authenticity of the story. Well done!”
— Marsha Forchuk Skrypuch, author of *Nobody's Child* and *Aram's Choice*.

ABOUT THE AUTHOR



Gina McMurchy-Barber is the recipient of the 2004 Governor General's Award for Excellence in Teaching Canadian History. Prior to teaching she majored in Archeology at Simon Fraser University, studied orangutans with Dr. Birute Galdikas in Borneo, led backpack tours to Asia and South America and studied journalism at Langara College. She has written educational curriculum for programs such as, Right to Play, Ecovoyageurs, and the IMAX film, Mysteries of the Great Lakes. Her first children's novel, *Reading the Bones*, was launched by The Dundurn Group in March, 2008. Her second novel, *Free as a Bird*, will be released in the fall/winter of 2009/2010. The sequel to *Reading the Bones* is expected to come out sometime in 2010/2011 and deals with historic archeology and the tough and rowdy pioneers of B.C.

ACTIVITY 1: THE SHOEBOX ARCHEOLOGIST

SUBJECTS

Social Studies/Science/Language Arts

PURPOSE

The goals of this prereading classroom activity are to teach students:

- to understand and value what can be learned from past cultures
- to understand the basics of archeology
- to understand the importance of careful scientific excavation when recovering information about the past
- to use problem solving and critical thinking skills to create scenarios and hypotheses of past cultures using available artifacts

MATERIALS

- shoebox
- sand and/or Styrofoam packing chips
- several pieces of cardstock or felt cut to same dimensions as shoebox
- variety of items that are culturally related and from the same general time period
- copies of the observation and questions sheet

TEACHER'S BACKGROUND INFORMATION

Archeology is the study of mankind's past and depends on artifacts, structures and human remains to understand it. **Artifacts** are objects that have been created or altered by humans of the past and include such things as tools, pottery, jewelry, and furniture. Also important to this study are such features as: structures, pit houses, caves; rock art such as petroglyphs and pictographs; food, including corncobs, seeds, butchered and cooked animal remains; soil samples; and human remains. The place where an archeologist finds artifacts is called the **site**.

The **archeologist** uses artifacts and features to reveal information about the culture, behaviour, quality of life and more. But artifacts or features alone are not the only way for archeologists to understand humans of the past. Additional important information comes from studying the location and pattern in which the artifacts are found in the ground, and the layers of soil built up over the years. For this reason an artifact found **in-situ** (found in its original location in the ground) is much more valuable than one that has been taken out of context.

Over thousands of years layers of soil, sand, dust, ash and rubbish are deposited one on top of the

other. Deposits often form separate and visually distinct layers which are called **stratigraphy**. Stratigraphy helps archeologists to understand past geologic events and can possibly provide a timeframe for human occupation. Within the stratigraphic layers are combinations of natural and cultural material (e.g.: a shell **midden**—a pile of discarded shellfish and bones is a type of prehistoric garbage dump) that can be referred to as the **matrix**. During the course of an **excavation** or **dig** these stratigraphic layers and matrices are carefully examined and removed—like peeling off layers of an onion. Detailed notes, diagrams and photos help to preserve the information that is inevitably destroyed in the process of excavation—for once a site has been excavated it can never be returned to its natural state.

When the excavation is complete the archeologist pools the information gained from the site's in-situ artifacts, features, matrix and stratigraphy, along with comparative research, to formulate a hypothesis regarding the people who once worked at or occupied the location. A **hypothesis** is a possible and likely explanation an archeologist comes up with to explain past human events, behaviour, and culture.

There are many different branches of archeology—including classical, medieval, historic, and underwater archeology. Additionally, an archeologist may be an expert in one specific aspect—such as a pottery expert for the classical Greek period or a lithics expert (stone tools/objects) for the middle Paleolithic. An **osteologist** is interested in human bones and a **zooarcheologist** specializes in the study of animal bones as they pertain to humans.

Long ago archeology was little more than treasure hunting. Most of the valuable information was lost when artifacts were removed with no regard to the surrounding information. But today archeology is a specialized science and in addition to the traditional excavation tools (e.g. trowel, dustpan, caliper), the most advanced technology is used, such as satellites, deep-sea robots, and electronic mapping instruments.

ACTIVITY PREPARATION

1. Gather objects that will serve as clues to a cultural group. The eager teacher will find that antique stores and junk shops are good places to find interesting objects for creating a turn-of-the-century scenario. (If a teacher has access to Aboriginal artifacts this would compliment what students will learn when they begin reading the novel. However, it is not necessary that artifacts be old—be they European or Aboriginal—contemporary objects will also work for this activity.) Examples of mock artifacts: personal items (comb, jewelry, toy); general items (utensil, ornament, seeds) ; tools (chisel, paintbrush, clippers); and if possible try to include at least one object that students will likely have no idea what it is or what it is used for. If possible, try to include at least one artifact that will help the students date the site. For example, Crown mason's jars (for preserving fruit) often have the year they were made imprinted on the bottom of the jar. You can find things like this in curios shops.
2. Using small stickers, give each artifact a number. Then, using the shoebox or some similarly sized box put in a layer of sand and small pebbles to represent the lowest layer of your site (bedrock). On top, place a piece of felt or cardstock to complete the first stratigraphic layer. Next, place some soil (or Styrofoam packing chips) along with a couple of your artifacts for the second last layer, followed by another piece of felt or cardstock. Continue this until there are several layers and the box is full. Put the lid on the box.
3. Insure there are enough copies of the question and observation sheets for each student.

ACTIVITY PROCEDURE

1. Begin this lesson by inviting students to tell all they know about archeology and write their ideas down on the board.
2. Explain some of the background information provided, along with some specific examples of what people have learned as a result of archeology. E.g. the Mayan culture, the Neanderthals, and early Coast Salish. Provide some books on the subject for later use.
3. When each student has a copy of the observation sheet and questions explain that they will be doing a miniature excavation of the artifacts inside the box and each item will need to be observed and notes made. Explain that after all the artifacts have been examined the class will break into groups and each group will come up with a hypothesis that explains something about the people and culture these artifacts represent.
4. Remove the shoebox lid and invite a student to begin removing the top layer. When an artifact is found stop the excavation and allow time for recording information. For example, a lady's hair pin has been found. Give students a couple of minutes to examine the object. By using the categories on the form have students list their observations. If it seems appropriate allow students to discuss aloud what they observe about the artifact. Continue to excavate until the layer is finished, and then carry on with the next level. Make sure all the artifacts are displayed and grouped according to their layer.
5. If there is a mystery artifact have the class experiment and discuss all the possible uses for the item—apply some of the observation questions. Remind students that when archeologists find something unfamiliar, they have to approach it in the same way, sometimes testing their ideas, sometimes doing research.
6. When all the artifacts have been removed from the box and observations recorded break the class into smaller groups and invite them to come up with a scenario that describes the people the artifacts belonged to. They are to come to some conclusions about the timeframe, the class of people, age group, and so forth. Students should be prepared to explain how they arrived at their conclusions. For example, the people may be an early twentieth century family based on a date from one item. Someone in the family may have worked with wood as was indicated by the wood working tools. They may have been middle class or upper class based on some of the decorative ornaments and personal items.

OBSERVATION QUESTIONS FOR THE SHOEBOX ARCHEOLOGIST TO CONSIDER

1. Describe the artifact's appearance. (E.g.: colour, size, shape, texture, material—rock, bone, wood, metal, fabric.)
2. Describe its condition. (E.g.: rusted, tarnished, broken, decaying or fragile.)
3. Estimate how old it could be?
4. What could it be used for?
5. What environmental conditions could have added to its decay or destruction? (E.g.: moisture, crushing weight.)
6. What do you think it is or was used for?

Below is a sample of the Shoebox Archeologist worksheet. When completing your own observation sheet start by giving the artifact a name, write its number if available and the layer it came from in the shoebox. Under the description column write anything noticeable about the artifact—use the observation questions to help you identify important features. Next, come up with any known or possible uses for the artifact. Finally, based on previous information and observation what can you infer about the culture that made or owned the artifact. For example, the bone tool suggests the owner was possibly a craftsman in bone or leather from an early First Nations culture.

SAMPLE OF WORKSHEET

Artifact	#	Deposit Layer	Description	Possible Function	Inference
Bone tool	3	First layer	10 cm long, 1 cm diameter, broken at one end, bone	For piercing leather or wood	Indicates that someone was involved in working with wood or leather.
Leather pouch	2	Second layer	15 cm long, draw string, brown	Holding things such as herbal medicine	Purse is not fancy, this could mean the owner used it for work as opposed to special occasions.

STUDENT NAME: _____ CLASS: _____

Artifact	#	Deposit Layer	Description	Possible Function	Inference

ACTIVITY 2: FROM HYPOTHESIS TO SHORT STORY

SUBJECTS

Social Studies/Language Arts

PURPOSE

The goal of this activity is to enable students to turn their discussions, research and hypothesizing into fascinating details for a short story.

INSTRUCTIONS

- Begin reading the book, *Reading the Bones*. Once the class is well into it explain that the author used her own experiences and research to write the story.
- Review the elements of a short story. (E.g.: setting, timeframe, scenario, characters, conflict and resolution.)
- During the first activity students would have gotten a good idea of their setting, timeframe, and character(s). Now they must come up with a scenario, a conflict or problem, and how to bring about a resolution. For instance, what was the character doing on the day that the artifacts were left behind?
- Display the artifacts from the previous activity to inspire students to add them in the story, along with details that describe their use or condition.
- Provide some questions that will prompt the student's imagination. (E.g.: Based on what the artifacts tell you, what kind of a person was your character? What could have happened to him/her? Why were her/his things left behind? If the artifacts represent a group of people what was going on in those last moments before the artifacts were left behind?)
- When students have a good sense of their character and timeframe suggest they do some research into events happening around the city, country or world that could be tied into the character's life and experience. (E.g.: earthquake, election, new invention.)

EXTENSION ACTIVITIES

- The stories your students write will be as varied as the artifacts themselves. Encourage them to share with each other when their stories are complete.
- Consider making a collection of class stories bound together in one volume and allow students to borrow it to take home and share with families.
- Students might enjoy selecting one of the stories and make it into a play, incorporating the artifacts as props.

ACTIVITY 3: SCIENTIFIC AND COAST SALISH VOCABULARY LIST

Use the following archeological and Coast Salish words for story and poetry writing, skits, vocabulary and spelling lists, research or book reports. While there are similarities between the 23 languages in the Salish language family, many First Nations consider their variety of speech to be a separate language rather than a dialect. The words used here were found on the University of Victoria Salish 100 site: <http://web.uvic.ca/lancenrd/salish> and are of the Hul'q'umi'num' language—widely spoken on Vancouver Island and in some places along the south coast of B.C. The site has a pronunciation guide.

Archeology: is the study of mankind's past and depends on artifacts, structures and human remains to understand it.

Archeologist: is the scientist that studies past human cultures with the help of artifacts, features and remains.

Artifacts: objects that have been created or altered by humans of the past and include tools, pottery, jewelry, cultivated or cooked food remains, once living remains, such as the bones of humans or butchered animals, and dwellings, house pits or buildings.

Excavation or dig: the scientific and systematic removal of stratigraphy, matrix, remains and artifacts in order to understand past human events, culture or behaviour.

Historical Archeology: the study of past cultures where written records can assist in the interpretation of excavated remains and artifacts.

Hypothesis: a scientifically derived scenario that the archeologist uses to explain past human events, behaviour, and culture.

In-situ: refers to the artifacts left by humans in the past that are in the ground, buried by years of soil, and other matrices.

Midden: a pile of discarded shellfish, fish and animal bones, a type of prehistoric garbage dump.

Matrix: the composition of the soil, such as ash from volcanic eruption, decomposed animal and plant remains, clay, and dirt.

Osteology: the study of human bones.

Site: the place where the artifacts are excavated.

Stratigraphy: layers of soil, sand, dust, ash and rubbish deposited over time, that form separate and visually distinct layers. It can help archeologists to understand past geologic events and possibly provide a timeframe for human occupation.

Zooarcheology: the study of animal bones as they pertain to humans, for example butchered animal remains.

Kupoo: coat

Hay ch g' a': thank you

imush: walk

Men: father

Namut kwu: you're welcome

Q' ulum: camp

Qwal: talk

Qw' uyulush: dance

Si'em: honoured person

Stal 'us: spouse

Stqe:ye' : wolf

Snuxwulh: canoe

Slheni': woman

Situn: basket

Swuy 'qe': man

Ten: mother

The:wtxw : big house

'ulhtun: eat

'umut: sit down

'uy'mut: clean, beautiful

Qul: bad

Qulama: ugly

ACTIVITY 4: COAST SALISH SYMBOLS, CHARACTERS AND IMAGES

SUBJECTS

Social Studies/Language Arts/Visual Arts

PURPOSE

The goals of this activity are for students to consider how early First Nations communicated their ideas and values through their stylized and artistic symbols, characters and images; to become familiar with the many types of symbols, characters and images; and examine the various ways in which these art forms were expressed.

TEACHER'S BACKGROUND INFORMATION

Most early First Nations people, including the Coast Salish, did not specifically set out to create art objects. That was because, for the most part, the things they made were functional and used on a daily basis. That does not negate the fact that these objects often reflected a style and craftsmanship akin to what we today consider expressions of art. In the novel, *Reading the Bones*, the main character learns that early Coast Salish people expressed their spiritual, political and cultural values by carving and painting symbols, characters and images onto wood and bone objects (storage boxes, feast dishes, spindle whorl, spoons, masks), stone (pipes, bowls, pictographs, petroglyphs), and later poles (house entry and mortuary poles). Woven blankets, cloaks, and baskets, which were created with mathematical and geometric precision, were also decorated with images. While there was no written language at the time, the symbols, characters, and images used by early Coast Salish managed to communicate their values and beliefs in a significant way.

First Nations spiritual beliefs are very much linked to nature, which is why mammals, birds, fish, amphibians, reptiles, trees, and plants are so commonly seen in their artistic expressions. And as in all cultures, these images were unique to their particular groups, and as such have been useful for delineating geographic territory, honouring specific events or memorializing a person, animal, or spirit being.

From what we know of cultural symbols they uniquely reflect their population, are carefully chosen, and often change over time. Like all societies, immigration of people and new ideas helped to shape the early Coast Salish culture. We know that there was an intermarrying between Native groups which led to a change or evolution in art styles.

For this activity students will become familiar with the Coast Salish symbols, characters and images, and their significance to the early people.

ACTIVITY PREPARATION

- Find pictures of petroglyphs (pecked designs on rocks or cave walls), pictographs (painted designs on rocks or cave walls), woven objects, carved wood and stone and any other artistically decorated objects common to the early Coast Salish people.
- Find artistic examples of the thunderbird, whale, salmon, frog, raven and other images and characters represented on Coast Salish objects.
- Have books, websites and other resources available for student research.

ACTIVITY

- Begin the lesson with a discussion on what is already known about the Coast Salish or other First Nations cultures in regard to their symbols, characters, and images. (Record these ideas for later reference as to which ones are factual and which ones turn out to be assumptions or misinformation.)
- Invite students to examine the pictures of various objects with symbols, characters, and images and discuss what they think they tell us about the creator's beliefs and values. For instance, many masks and poles had the image of Tsonokwa (The Wild Woman of the Forest) or Quamichan (Wild Flying Giantess). Find out who these characters and others were and why they might be included on various objects. Many of the animal characters represented qualities such as power, bravery, consistency, and intelligence. Before doing the research see if students can guess which characteristics go with which character.
- After students learn about these characters they can consider why a craftsman might want to portray them on a house pole or rattle stick. What did the frog represent and why would someone want this image on their feast dish? What does the raven represent and why do we see its image on poles, storage boxes, and spindle whorls? If a village had beaver for their clan symbol does it say something about what those people valued or how they saw themselves? Do research on these characters and their meanings and what they potentially convey about the people's cultural beliefs and values.
- Bring attention to the various features of the carvings and paintings—the **traditional colours** would have been black (from charcoal or graphite) and red (from red ocher and hematite minerals); the **shapes** included the formline (often for outlining the figure), the ovoid (a rounded rectangle often used for the head, eye, joints, wings, fins). Other common shapes included the split-u, s-form, u-form. If the image is very old it may not yet possess any of these features. Still, there may be common features so have students look at lots of samples to see what they are.
- Using a variety of resources encourage students to research one specific medium (stone, wood, bone) as well as the techniques used to create the images depicted.
- Once students have become very familiar with the symbols, characters, and images of Coast Salish art it might be interesting to go back to the first discussion and see how their new information compares to their original views. Were their assumptions correct?

EXTENSION ACTIVITIES

- Invite students to create their own basket designs on graph paper or make paper Mache masks or decorate storage boxes from cardboard.
- Encourage students to learn about the diversity and uniqueness of other various First Nations symbols, characters and images, both regionally and nationally.
- Lead a discussion on some of the symbols, characters, and images that are popular today in mainstream Canada. Consider our money, stamps, flag, and pop icons.
- Research the legends of Tsonokwa and Quamichan and other mythical characters.

ACTIVITY 5: NOVEL STUDY QUESTIONS FOR *READING THE BONES*

Name _____

Date _____

1. Name three things you learned about archeology.

2. What did you learn about the prehistoric people of Crescent Beach, B.C.?

3. What kind of things did Shuksi'em's bones tell Eddy and Peggy about his life?

4. What were some of the clues that led Eddy and Peggy to the conclusion that Shuksi'em was a craftsman for his clan?

5. a) What moral dilemma was Peggy faced with? b) Why did it matter?

6. Besides being a craftsman, Shuksi'em was a storyteller. What was the purpose of telling stories long ago, before there was writing?

7. In the novel there are two time periods, each told in different tenses. What do you notice about how the author used tense?

8. What was your favourite scene in the story? Use a separate sheet of art paper and draw it.

READING THE BONES NOVEL STUDY—SAMPLE ANSWERS

Name _____

Date _____

1. Name three things you learned about archeology.

Artifacts can tell us a lot more when they are found in-situ than when they are taken out of context. Many of the archeologist's tools are common objects, like a mason's trowel, dustpan, bucket, and hand-broom. Other useful tools are a dental pick, paint brush, measuring tape and calipers. An archeologist must be patient because excavating can take a long time.

2. Name three things you learned about the prehistoric people of Crescent Beach.

They belong to a linguistic group known as Coast Salish and lived at Crescent Beach in the summer and buried their dead there.

They spent the summer gathering food, such as fish, berries, and meat to last them all winter.

They buried their dead in the shell midden.

3. What kinds of things did Shuksi'em's bones tell Eddy and Peggy about his life?

The Harris or transverse lines told them he had a period of near starvation in his youth.

The wear pattern on his teeth suggested he may have used them as a tool for softening fibers for basket making.

The large bean-shaped hole on his frontal bone told Eddy he'd had a special operation, called trephination.

4. What were some of the clues that led Eddy and Peggy to the conclusion that Shuksi'em was a craftsman for his clan?

The burin and bone awl were two good clues telling them that Shuksi'em was a wood or leather craftsman.

5. a) What moral dilemma was Peggy faced with? b) Why did it matter?

a) First, Peggy removed the stone pendant from the burial. Then she sold it to Mr. Grimal.

b) By taking the artifact out of the burial before it had been properly recorded she caused the loss of valuable information. Also, selling or keeping important prehistoric artifacts denies everyone the benefit of what these artifacts can teach us about the early people who made and used them. Finally, she violated cultural resource laws that protect important sites like Crescent Beach.

6. Besides being a craftsman, Shuksi'em was a storyteller. What was the purpose of telling stories long ago, before there was writing? Give some examples.

Early peoples passed along important information about their families, clan, culture and beliefs from one generation to another through stories and myths. (Note: There are many in First Nations cultures. The following authors offer good examples: Diane Silvey and Ellen White.

7. In the novel there are two time periods, each told in different tenses. What do you notice about how the author used tense?

The author wrote Shuksi'em's story, which happened in the past, in the present tense. And she wrote Peggy's story, which is the present, in the past tense.

8. What was your favourite scene in the story? Use a separate sheet of paper and draw it.

EXTENSION ACTIVITIES

- Research a First Nations culture in B.C. or North America.
- Make your own archeology shoebox to be analyzed by your classmates.
- Research myths, legends, and stories of early First Nations peoples.
- Research archeological methods for dating artifacts. E.g.: Carbon 14 or Fission Track.
- Create a model of stratigraphic layers with embedded artifacts using a clear container and different coloured soils, rocks, ash etc.
- Learn more about shellfish and how First Nations used them in their diet, art, and for tools.
- Research a well-known archeologist then write a short report describing the person's work and why it is important and interesting.
- Recreate First Nations tools using clay, wood, shells or research diet, medicines, house structures.
- Invite a local First Nations musician, weaver, speaker to visit your class or find out if the class can visit him/her.
- Invite a local archeologist to visit the class or find out whether there is a site the class can visit. Universities are a good place to find information.
- To get a better understanding of artifacts in-situ you will need a clear glass bowl and jell-o. Make the first layer of jell-o. When it is nearly firm, gently insert one or two small artifacts. Let this set. Add the second layer of jell-o and when it is nearly set add another artifact or two. Do the same for the final layer. When the jell-o is well set it can be shown to your classmates as an example of how artifacts are suspended in the matrix when they are in-situ.
- If possible visit Crescent Beach, Surrey, B.C. and follow the 33 memory stones around the village or; visit the petroglyphs in Heron Park at the entrance to Crescent Beach; walk the streets and visit the places mentioned in *Reading the Bones*; visit another First Nations archeological site; role play life in a prehistoric First Nations village.

RESOURCES

About.com: Archeology Kris H. Hirst Blog (Lots of useful information on all aspects of archeology.)

Archeology for Kids: Uncovering the Mysteries of the Past: Chicago Review Press, 2001.

Beers, Kylene. *When Kids Can't Read, What Teachers Can Do: a guide for teachers 6 - 12.* Portsmouth: Heinemann, 2003.

Brownlie, Faye. *Grand conversations, thoughtful responses: a unique approach to literature circles.* Winnipeg: Portage and Main Press, 2005.

Dig: The Archeology Magazine for Kids. www.digonsite.com

Education Department of Western Australia. *First Steps Writing Resource Book.* Australia: Addison Wesley Longman, 1994.

Harvey, S. *Nonfiction Matters: Reading, Writing, and Research in Grades 3-8.* Markham: Pembroke Publishing Limited, 1998.

Koehlin, C., and S. Zwaan. *Info Tasks for Successful Learning.* Markham: Pembroke Publishers, 2001.

Kuhlthau, C., L. K. Maniotes, and A. K. Caspari. *Guided inquiry: learning in the 21st century.* Westport: Libraries Unlimited, Inc., 2007.

McCloud, Scott. *Making Comics.* New York: HarperCollins Publishers, 2006).

Ministry of Education of Ontario. *The Ontario Curriculum Grades 1 – 8: Language.* Ministry of Education of Ontario, 2006

Ministry of Education of Ontario. *The Ontario Curriculum Grades 1 –8: Social Studies.* Ministry of Education of Ontario, 2004.

Silvey, Diane. *Spirit Quest.* Toronto: Dundurn Group, second edition, 2008.

Stein, Julie K. *Exploring Coast Salish Prehistory.* Seattle: University of Washington Press, 2000.

Salish 100 <http://web.uvic.ca/lancenrd/salish>

Toronto District School Board. *Just the Facts.* Toronto District School Board, 2003.

Toronto District School Board. *Media Studies,* Toronto District School Board, 2006.

Toronto District School Board. *Imagine the Learning*. Toronto District School Board, 2007.

Videos: Origins series and Canada: a people's history.

White, Ellen. *Kwulasulwut II: More Stories from the Coast Salish*. Penticton, BC: Theytus Books, 1997.

Refer to the back of the novel, *Reading the Bones*, for several more useful resources to support this lesson guide.