

Rag & Bone Puppet Theatre
Teacher's guide for

The Flying Canoe



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Quebec House in Winter, Clarence Gagnon



Dear Teacher:

We're looking forward to presenting *The Flying Canoe* for your students.

This study guide has a synopsis of the show, information about the production and some curriculum connections. We've also given you suggestions for simple puppets you can make with your class. Feel free to photocopy any of this guide for use with your class.

We hope your students and staff enjoy the show!

Yours truly,

Kathy MacLellan & John Nolan

The Company

Founded in 1978 by John Nolan and Kathy MacLellan, Rag & Bone's shows include *The Nightingale*, *A Promise is a Promise*, *The Story of Holly & Ivy*, *Felicity Falls*, *The Light Princess*, *Zoom at Sea*, *The Tempest*, *The Flying Canoe*, *The Last Polar Bears*, *Owl at Home* and *The Doll's House*. Rag & Bone has been awarded a Citation of Excellence in the Art of Puppetry from UNIMA-USA, the international puppetry association.

Kathy MacLellan is an award winning writer, performer and puppet-maker. Kathy has written over fifty television scripts, including episodes of *Under the Umbrella Tree*, *Theodore Tugboat*, and *Mr. Dressup*.

Actor, puppeteer, and designer John Nolan has built sets, props and puppets for stage and television, and has appeared on television and in many theatres, including GCTC, The National Arts Centre, Opera Lyra, Odyssey Theatre and Skeleton Key Theatre. He played Jackson on YTV's *Crazy Quilt*.

Kathy & John have also taught many puppet-making and drama workshops in schools across Ontario.

In the Ottawa area we are accompanied by musician Russell Levia. Russell is a popular Ottawa musician who appears frequently in clubs, folk festivals, and daycare centres. He has been working with Rag & Bone for 20 years.



The Last Polar Bears



Felicity Falls



The Wind in the Willows

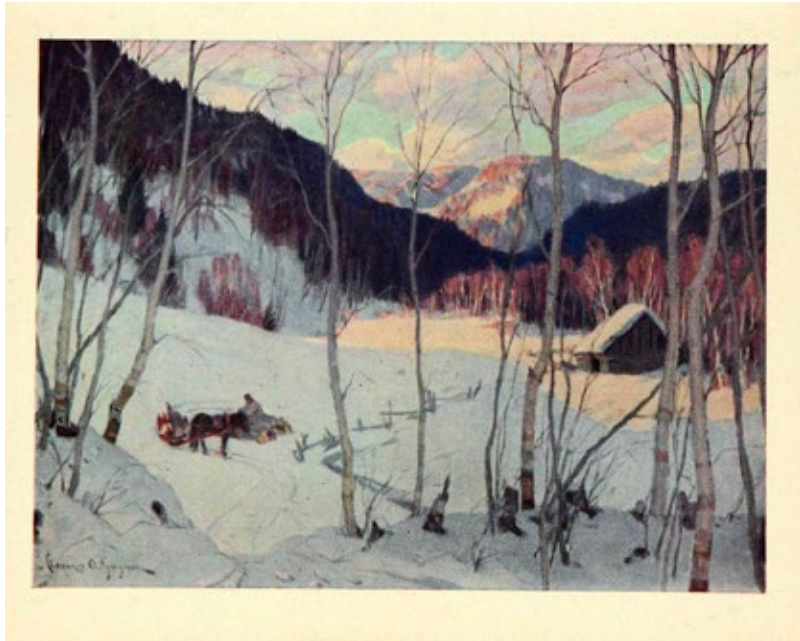
About the Production

This stories in *The Flying Canoe* come from New France. The voyageurs, coureurs de bois, shanty-men, and the first settlers in the Ottawa-Gatineau area endured hardship, deprivation and many dangers to create a life for themselves and their families.

The folktales that have survived from that time tell us a lot about the way people lived. People had to work together; to be a self-sufficient community. They had to explore their fears of these strange, wild forests, and find a kind of security in a system of beliefs and moral values. They had to laugh at their difficulties and celebrate their accomplishments.

The design concepts for the show are influenced by traditional crafts, such as woodworking and sewing, paintings by Clarence Gagnon, a well-known Canadian artist in the early 1900's, and actual photos and film footage from the Library and Archives of Canada. Students will some see of these incredible early films woven into our story and video close-ups of our puppets in the landscapes. One person's story becomes the story of many people, and part of the story of how Canada became a country

The performers are more like storytellers than puppeteers, working the puppets and narrating the story in full view of the audience. We use our puppets to tell the story in the same way that children play with toys.



The Clearing, Clarence Gagnon



Camp Pensive, The Gattineau

Before the show

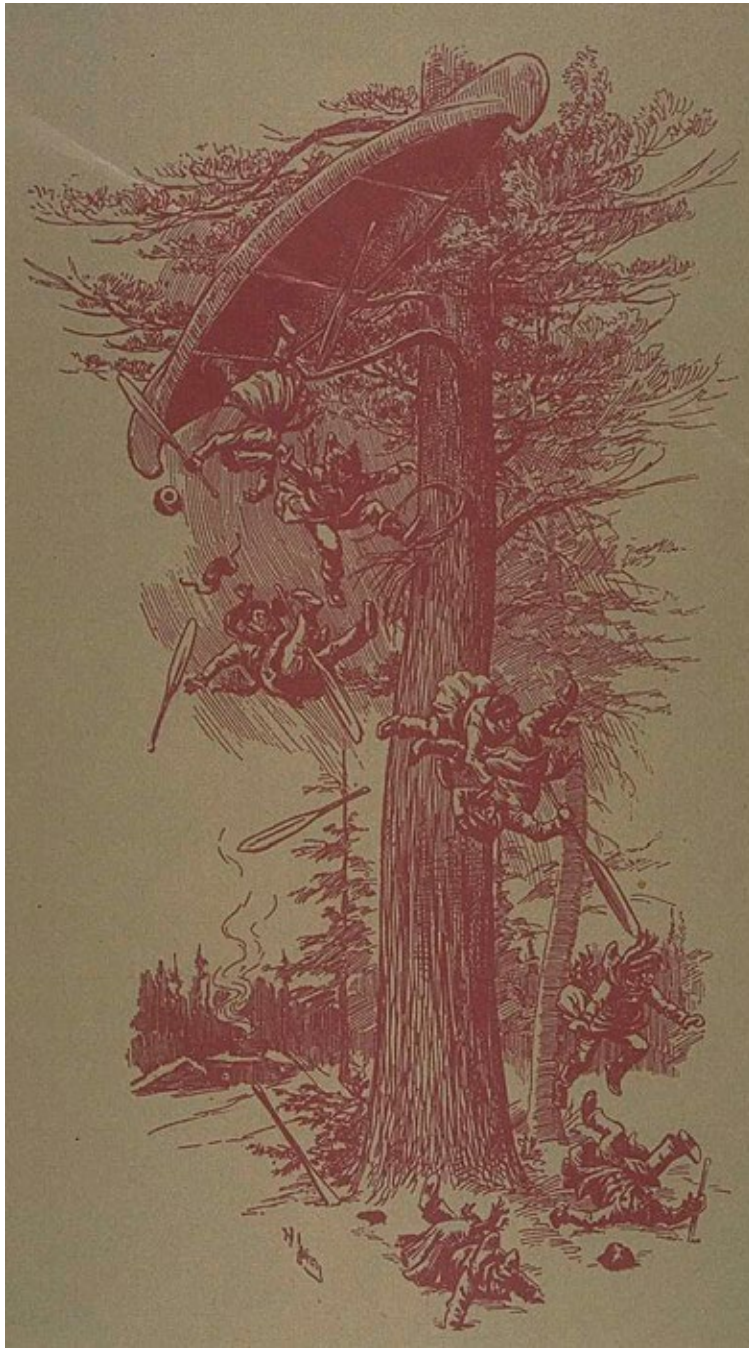
What the audience should know.

The stories in *The Flying Canoe* take place many years ago when the first European people came to Canada. Many of these people spoke French, and the songs and some of the words in the play will be in French, although the play is in English.

There will be puppets, actors, and some very old stories, movies and photographs of real people from long ago: trappers, who sold furs to make warm clothing; loggers (also known as raftsmen or lumbermen), who chopped down trees for wood and to clear the land for the farmers; and settlers, the first farmers.

What to watch for during the performance.

- Look for different kinds and sizes of puppets. (Some look like toys.)
- Watch how they use fabric and imagination to create settings and objects. (The river, the snow, the fire, the white owl, the trees.)
- Listen for different musical instruments, and how they were used to create mood. (Musical saw, harmonica, mandolin, spoons, jaw harp.)



The Stories in *The Flying Canoe*

The story of *The Flying Canoe*, *La Chasse-Galerie*, was first published in Canada in 1900 by Honoré Beaugrand. This well-known French Canadian tale is the centre-piece of our puppet play about the myths, legends, and daily life in early French Canada.

The background of the stories

Explorers, voyageurs, coureurs de bois, loggers and settlers all relied on canoes.

When the first Europeans came to Canada many years ago, they sailed across the Atlantic in tall ships that were huge, so huge that they couldn't even land at the shore—they had to drop little rowboats over the side and row from the ship to the shore.

The first Europeans were amazed at the boats that the First Nation people were using: canoes. They were strong, fast, and light enough to carry from one river to another. Native people were able to navigate the whole continent in canoes, and the Europeans quickly started using them too.

Canoes carried the first explorers to every part of this country; they took hunters into the woods and back to the trading posts, to sell their fur. Eventually they took settlers in too, but our first story is about two men who were trappers, legendary *coureurs de bois*.

Jean-Marc, René and the Bear

Jean-Marc and René were friends, partners, and brave paddlers who weren't afraid of hard work, long days, or treacherous canoe rides. One day, after a successful hunt, they were on their way home with a load of furs for the trading post.

They made camp by the side of the river and were just settling down to eat when a bear appeared by the fire. René ran off. The bear chased Jean-Marc around and around a tree—so many times that the bear got dizzy and staggered off into the woods. Just in case the bear came back, Jean Marc climbed a tree. He waited for hours but the bear didn't come back, and neither did René.

Finally, Jean-Marc got down and approached the canoe. The huddled figure in the bow didn't answer his greeting, but Jean-Marc was so happy to see the canoe and René that he got in and pushed out on the river. It was a wild trip down to the trading post, over several rapids and a waterfall. When they finally reached calmer waters, Jean-Marc slumped over, exhausted, and fell asleep.

In the morning he woke up and so did the huddled figure. It wasn't René at all, it was the bear!

Jean-Marc jumped overboard and swam to shore. At the trading post, there was René, waiting for him. The canoe had drifted safely downstream, and René

got a good price for the furs. When he heard the story, René found it hard to believe. "A bear in the canoe?" he asked, "are you sure it wasn't a Loup Garou?"

A *Loup Garou* is a werewolf—a man who turns into a wolf whenever there's a full moon. The only way to turn him back into a man is to make him bleed. "No, of course it wasn't a Loup Garou. And may Le bon Dieu protect me from such evil!"



A loup garou

The first settlers in this part of Canada came from France. They were very religious. They believed in God, and went to Church and said their prayers, and they believed that if they didn't do everything they should do, they might meet *le Diable* who'd take them away to *L'Enfer* for all eternity.

Tante Rose & Jean-Marc and the Talking Cat

Tante Rose was a good woman. *Tante* means aunt or auntie in French, but Tante Rose wasn't anybody's aunt really. She didn't have any family, and she lived all alone in a little house in a village at the edge of the forest, with only her cat for company.

One day, Tante Rose heard a knock at the door. It was Jean-Marc. He was tired of the trapping life and he wanted to try something different. He offered to help Tante Rose with chores around the house if she'd let him stay. She was about to turn him away when sud-

denly her cat, Moustache, spoke, saying, “let him stay, he looks like a good worker.” Tante Rose was astonished to hear her cat talk. If a cat can talk, she thought, it must be pretty smart. So Tante Rose decided to let Jean-Marc stay.

Jean-Marc was a good worker. In the evenings, he would tell Tante Rose stories. One night, they talked about *Feu Follets*, bad spirits, and *Lutins*, little elves who play tricks on people.

The Devil at the Dance

Tante Rose told the story of something that happened to her, when she was a young girl.

It was the night before Lent. Lent was a special time of the year for praying and giving things up—things like candy and desert and dancing. Rose wanted one last party before Lent and her father allowed it, as long as everything stopped at midnight.

It was a wonderful party and the whole village came to dance. A handsome stranger came to the party too, and danced every dance with Rose. At midnight, her father tried to stop the party but Rose kept dancing with the stranger, mesmerized by him. Suddenly, he turned into a demon. He wanted to take Rose away with him forever. But Rose’s grandmother held up a cross and the stranger shrank before it. One wall of the house caught

fire and the demon dove into the fire. In the morning there was a huge hole in the wall. They were never able to fix the hole, so they put a dresser in front of it.

The Flying Canoe

Then Jean-Marc told Tante Rose the story of his ride in the Flying Canoe. It was New Year’s Eve, and Jean-Marc and his buddy René were working in a lumber camp in the Gatineau, north of Ottawa. The men missed their families and longed to go to a party in Montreal, but there were no roads to a lumber camp, especially in winter. You went to the camp in the fall, and you stayed there until the spring.

But René knew of an ancient legend. If they sat in the canoe in the middle of the woods, and said some magic words, the devil would carry their canoe over the mountains and treetops to Montreal and back again, as long as they promised not to swear, drink, or touch a cross. They made it to the party, and had a wonderful time, but on the way back René couldn’t steer very well. He had touched a drop of drink and they had to swerve madly to avoid the crosses on the tops of all the churches on the way home. Finally, the canoe crashed into a pine tree. It flipped and its passengers went down, down, down. Jean-Marc woke up in his bed in the lumber camp, but he never saw René again.

René Returns

After this long evening of telling stories, Jean-Marc and Rose got up the next morning. Moustache, the cat, suggested that Jean-Marc could go into town to buy some supplies. While he was gone, a man came looking for him. This man's name was René, and he was looking for his buddy, someone named Jean-Marc. He wanted him to go back out on the trap lines with him.

Rose said she knew a Jean-Marc, but was it the same one? René said his Jean-Marc could throw his voice, so that it seemed like any inanimate object could talk. Rose was sure that couldn't be the same man, because that sounded like evil magic, and her Jean-Marc would never dabble in evil magic.

Jean-Marc came back from town and he and René greeted each other like long lost buddies. Rose was afraid that Jean-Marc would leave, but he decided to stay with her. Rose was happy to hear it, but worried about Jean-Marc using evil magic. Jean-Marc suggested they ask Moustache. "Moustache," he said, picking up the cat, "est-ce que c'est possible, is it possible for a person to throw his voice?"

"Of course not," said Moustache, "c'est grotesque!"

"Oh, well then," said Tante Rose, "what a relief."

René went back to the woods, and the rest of them lived happily ever after.

Sources for the Stories



The Flying Canoe, from *La Chasse Galerie*, Honoré Beaugrand

The Talking Cat and The Bear in the Canoe, from *The Talking Cat and other stories*, Natalie Savage Carlson

Loup-Garou, from *Contes et Legendes du Québec*, Charles Le Blanc

L'Hibou Blanche, from

Legends of Québec, From the Land of the Golden Dog, Hazel Boswell

Feu-Follet Knife and Lutins from *Folktales of French Canada*, Edith Fowke

The Devil at the Dance, from *Folktales of French Canada*, Edith Fowke; *The Magic Fiddler*, Claude Aubrey; *Contes Traditionel du Québec*, Cecile Gagnon; and others.

Mounting a production



We are always looking for good stories for a new show. A good story has interesting characters, settings, actions and moral values. We found *The Talking Cat* in a school library, but it wasn't long enough for a show. We read lots of other French Canadian folktales and decided to weave several of them together into one play. After trying ideas out with students in workshops, and lots of discussions with John, Kathy wrote the script—about a year after we first found the story.

Then it was time to design the show. It took a few months for all the ideas to gel. What should the set look like? What should the puppets be like? How big should they be? How should we hold them? What should they be made out of?

We continued researching the background of the stories, and finding out more about the people and their times. We looked at paintings by early Canadian painters, especially Clarence Gagnon. We went to the archives in Ottawa and viewed old films. We used the online catalogues of the Library and Archives of Canada to search for other material, and listened to the vintage musical recordings they have available online.

All of this information helped us decide how the show would look. We were so impressed with some of the photos and films at the archives that we decided to include them in the play. We ordered prints of some of them.

Once we had the material, we used video editing software to edit it, along with video we shot ourselves. An Ottawa company, Nattress Productions, donated their Film Effects software to help us get the look we wanted.

While John was assembling and editing the videos, Kathy made soft-sculpture puppets from fabric and stuffing. Then Kathy made costumes while John made the wooden puppets. This stage took about three months.



Russell met with John and Kathy in the first week of rehearsal to discuss musical ideas. John and Kathy rehearsed on and off for about six weeks (while still making puppets, props and the set), and finally Russell came back for two more weeks of rehearsal. And then we open the show!

We started rehearsing the show while we were still making things. We had to decide how the characters should talk, and act and move. We blocked the play: that is, we decided where things would take place on stage, and how we could show some imaginative effects like the river, the fire and the snow. We also planned how we would coordinate the video with the live action. Of course, we had to remember all these things; we also had to learn our lines, so we practised over and over again.

Russell arranged the music for *The Flying Canoe*. We found lots of old folk songs (some from the archives' recordings, some we knew already), and Russell figured out how to play them, and what instruments to play them on: button accordion, harmonica, mandolin, jaw harp and a musical saw.



Songs in the Show



V'la bon vent

This song dates back more than 300 years. There are many versions, and more than 100 known verses! The version we use in the show is also known as *Su' l'joli vent*.

The prince, out hunting, shoots the lady's fine white duck. When he is scolded, he suggests: "We'll use the feathers for a bed/ For us to sleep in when we're wed".

*Derrière chez nous ya-t-un étang
Sur le joli vent gai gai gaiment
Trois beaux canards s'en vont baignant.*

CHORUS:

*Tout le lon de la rivière.
Sur le joli vent, le vent dans l'air
Sur le joli vent, gai gai gaiment.*

*Le fils du roi s'en va chassant
Sur le joli vent gai gai gaiment
Avec son grand fusil d'argent.*

CHORUS

*Visa le noir tua le blanc
Sur le joli vent gai gai gaiment
O fils du roi tu es méchant.*

CHORUS

*D'Avoir tué mon canard blanc
Sur le joli vent gai gai gaiment
Toutes ses plumes s'ent vont au vent.*

CHORUS

*C'est pour en faire un lit de camp
Sur le joli vent gai gai gaiment
Pour y coucher tous les passants.*

CHORUS

*Nous y coucherons tous deux dedans
Sur le joli vent gai gai gaiment
Et nous aurons des p'tits enfants.*

CHORUS



Les Raftsmen

This Ottawa valley song is from the second half of the 19th century. In English it's sometimes called *Bing on the Ring*. Bytown is, of course, the original name of Ottawa



*Là ousqu'y sont, tous les raftsmen?
Là ousqu'y sont, tous les raftsmen?
Dans les chanquiers i' sont montés*

CHORUS:

*Bing sur la ring! Bang sur la ring!
Laissez passer les raftsmen
Bing sur la ring! Bing, bang!*

*Et par Bytown y sont passés
Et par Bytown y sont passés
Avec leurs provisions achetées.*

CHORUS

*Des porc and beans ils ont mangé
Des porc and beans ils ont mangé
Pour les estomac restaurer.*

CHORUS



Ah! Si mon moine voulait danser

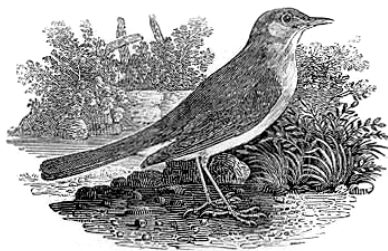
This child's song plays on two meanings of *moine*: monk and top. "Dance, my monk, dance."

*Ah! Si mon moine voulait danser!
Ah! Si mon moine voulait danser!
Un capuchon je lui donnerais,
Un capuchon je lui donnerais,*

CHORUS:

*Danse mon moin' danse!
Tu n'entends pas la danse,
Tu n'entends pas mon moulin, lon la
Tu n'entends pas mon moulin
marcher.*





Gai lon la, gai le rosier

“At my aunt’s”, the singer tells us, “the nightingale sings for maidens who have no boyfriends: he does not sing for me.”

<i>Par derrier’ chez ma tante</i>	<i>Le rossignol y chante</i>
<i>Lui y a-t-un bois joli:</i>	<i>Et le jour et la nuit.</i>
<i>Le rossignol y chante</i>	<i>Il chante pour ces belles</i>
<i>Et le jour et la nuit.</i>	<i>Qui n’ont pas de mari.</i>

CHORUS:

Gai lon la, gai le rosier
Du joli mois de mai.

CHORUS

Il chante pour ces belles
Qui n’ont pas de mari.
Il ne chant’ pas pour moi.
Car j’en ai-t-un joli.

You can hear vintage recordings of some of these songs on the Library and Archives of Canada’s website, *Virtual Gramophone*—we have a link on our website at www.ragandbone.ca, and

from there you can hear *Charles Marchand et ses Troubadours de Bytown*’s 1928 recordings of *Su’ l’joli vent* and *Ah! si mon moine*, Joseph Saucier’s 1907 recording of *Gai lou la gai le rosier*, and many other gems!



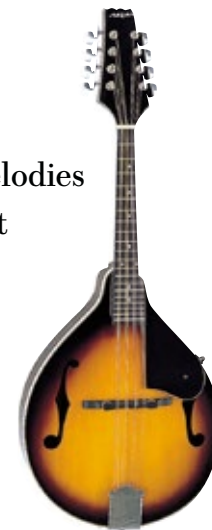


The Musical Instruments

The *button accordion* and the *harmonica* were a popular instruments in the lumber camps. This picture is *not* Russell!



Russell uses a *mandolin* for many of the melodies in the show. It's strummed like a guitar, but tuned like a violin.



The *musical saw* is bowed to produce a eerie sound. This is an antique saw from Québec.

We use the twang of the *jaw harp* for sound effects in the show. You play it by holding it close to your mouth and plucking the spring leaf.



Follow-up Activities



Spring Thaw, Clarence Gagnon

PRIMARY STUDENTS

Roch Carrière's *The Witch Canoe* is available in both English and French in most libraries; read it and discuss how his adaptation compares to the original and ours.

- Learn one of the songs. The lyrics are in this study guide, and our website has links to vintage recordings.
- Look at a map. How far is the Gatineau River from Montreal? It would take days to travel that distance in a canoe. Imagine flying over it in less than an hour.
- Draw a map. Show Tante Rose's house, the logging camp near Ottawa, the wild river and waterfall from Jean-Marc's trip with the bear, and Montreal.
- Draw a picture of your favourite part of the play, or your favourite character.

JUNIOR STUDENTS

- Read and adapt a French Canadian folktale.
- Read the original version of one of our stories and talk about oral traditions and how stories change when they are re-told. You can find the original version of *La Chasse Galerie* on our website.

PROJECTS

Students could research and present a project on logging, hunting, trappers (*coureurs de bois*), early settlers or voyageurs. These projects could be enhanced with visual arts, music and photos of the period (search the [Library and Archives](#) site online, or the [Images Canada](#) site; they're linked on our website), or skits about the characters.



The Chaudière Falls, 1882

DISCUSSION TOPICS

Characters

- Write a poem about canoeing, a talking cat, a loup-garou, or mysterious lutins

The Flying Canoe is a good opportunity to fulfil some of the knowledge expectations outlined in the Ontario Arts Curriculum, such as the elements of drama, the use of music to create mood, and the impact of design elements.

Who are the main characters in *The Flying Canoe*?
Rose, René, Jean-Marc

What do you remember about their personalities? (The next three questions are about the characters.)

Jean-Marc and René are a team. What is each of them really good at?

Jean-Marc is a great hunter, René is a great paddler.

In what ways does this partnership let Jean-Marc down?

René runs from the bear and doesn't come back for Jean-Marc, René proposes wild schemes like paddling at night and making a deal with the devil, René drinks at the party.

Tante Rose says that she and Moustache are just fine as they are. In what ways is she better off with Jean-Marc?
He helps with the chores, he's company in the evenings, he's good with animals, he persuades her to spend money on food, instead of eating only cabbage soup.



Conflict

Structure

Suspense

According to legend, what is the only way to cure a Loup-garou?

By making him bleed

What happened to René after the flying canoe?

He got turned into a loup-garou, he met Jean-Marc in the woods, Jean-Marc took his claw, which made him bleed, which cured him. In the morning, the claw had turned into a human fingernail, so the wolf had turned human again. Of course, René might have been joking when he told this to Tante Rose, but you never know.

There are three kinds of conflict: a person vs. a person, a person vs. himself, and a person vs. the environment. Can you find examples of these in the play?

Most of the conflict is person vs. the environment, both natural and supernatural.

All stories have a beginning, a middle, and an end. This play has an overlying structure, and several smaller stories. Find the beginning the middle and end of the *Devil at the Dance* story.

Rose persuades her father to let her have a party; she dances with the Devil and is almost carried away by him; her grandmother saves her.

What is suspense?

A way of building excitement and interest by making the audience wait for the answer to a question.



*Dialogue,
narration, and
action*

*The impact of
design elements*

What musical instrument added to suspenseful moments?

The musical saw.

What moments of suspense do you remember?

Jean-Marc in the tree, waiting for the bear; Tante Rose forgetting her promise to her father and dancing with the Devil; Jean-Marc deciding whether to stay with Tante Rose, or go back trapping with René.

Dialogue, narration, and action. Define each of these, and think of times when each of these moves the play along.

Dialogue: Tante Rose and René each talk about “my Jean-Marc”; narration: Kathy introduces Tante Rose; action: the bear chases Jean-Marc around the tree.

What do the costumes tell us about the characters?

The time period, René’s fur hat shows that he’s a trapper, the lutins’ toques show that they are elves.

How do the fabrics used for the set create a mysterious and beautiful forest?

Green and brown colours, sequins sparkle like feu-follet or morning dew, the blue fabric used for a river, the purple cloth for the village at night, the white cloth for the snow.

Parlez-vous Français?

Here is a list of some of the French words and expressions that are used (and explained) in *The Flying Canoe*. Students don't need to know them to enjoy the show, but they might like to hear them again.



une aiguille— <i>a needle</i>	un chat— <i>a cat</i>
au revoirs— <i>goodbye</i>	un cheval— <i>a horse</i>
avironer— <i>to paddle</i>	chou— <i>cabbage</i>
avec mes yeux fermés— <i>with my eyes closed</i>	les chutes— <i>the rapids</i>
avec moi— <i>with me</i>	coureur de bois— <i>a trapper</i>
barbe— <i>beard</i>	couteau— <i>knife</i>
bien oui— <i>oh yes</i>	la croix— <i>the cross</i>
une blague— <i>a joke</i>	le diable— <i>the devil</i>
le bon Dieu— <i>God</i>	dans l'arbre— <i>in the tree</i>
bonbon— <i>candy</i>	dans le ciel— <i>in the sky</i>
Bonjour— <i>hello</i>	je dormais— <i>I slept</i>
bonne idée— <i>good idea</i>	l'église— <i>the church</i>
ce soir— <i>tonight</i>	l'enfer— <i>hell</i>
les cascades— <i>the waterfalls</i>	un étranger— <i>a stranger</i>
La Chasse Galerie— <i>The Flying Canoe</i>	feux-follets— <i>mythical creatures that appear as balls of light in the dark forest</i>

froid— <i>cold</i>	chez nous— <i>home</i>
grand mère— <i>grandmother</i>	On s'en va— <i>We're going</i>
ici— <i>here</i>	ours— <i>bear</i>
l'hibou blanche— <i>the white owl</i>	pardon— <i>sorry</i>
j'avais sommeil— <i>I was sleepy</i>	pardonnez-moi?— <i>excuse me?</i>
jamais— <i>never</i>	un petit feu— <i>a little fire</i>
j'ai marché— <i>I walked</i>	de plus en plus vite— <i>faster and faster</i>
la nuit— <i>at night</i>	lumières— <i>lights</i>
une légende— <i>a legend</i>	quelle nuit— <i>what a night</i>
loup-garou— <i>werewolf</i>	Qu'est-ce qui se passe?— <i>What's going on?</i>
lutins— <i>elves</i>	la rivière— <i>the river</i>
ma petite soeur— <i>my little sister</i>	un serpent— <i>a snake</i>
maisons— <i>houses</i>	s'il vous plaît— <i>please</i>
maman— <i>mom</i>	tante— <i>aunt</i>
merci— <i>thank you</i>	tourtière— <i>meat pie</i>
minuit— <i>midnight</i>	un trou— <i>a hole</i>
mon ami— <i>my friend</i>	vien vite— <i>come quickly</i>
mon plaisir— <i>my pleasure</i>	
nez— <i>nose</i>	
niaiseu— <i>blockhead</i>	
noir— <i>black</i>	
nourriture— <i>food</i>	

Social Study Connections

GRADE 1: THE LOCAL COMMUNITY

Identify the physical and social needs of residents in an area.

GRADE 2

Identify traditions and how they are passed on.



Why did Jean-Marc want to work for Tante Rose?

He was tired of logging and trapping; she had a house, with shelter, food, water, and safety.

Why did Tante Rose want Jean-Marc to stay?

He was a big help with chores, he was good company, they told stories in the evenings, i.e., social interaction, recreation

Where did the people in *The Flying Canoe* come from?
France

What traditions did they bring with them?

Religion, language, skills for farming, woodworking, sewing etc., food like tourtière and pea soup, special days like Mardi Gras, the day before Lent, and St. Jean Baptiste, music and songs, stories, clothing, and names.

What other places have Canadians come from?

The students in this class could discuss what traditions their families have brought to Canada. How do they teach and carry on these traditions?

GRADE 3

Identify factors that helped shape early settlements ...explain how the early settlers valued, used, and looked after natural resources...describe the components of an early settlement, e.g., grist mill, church, school, general store, blacksmith's shop...describe the various roles of male and female settlers.



How did the first Europeans travel across North America?

By canoe.

Who showed them how?

First Nation Peoples. The native people also showed them medicine, food, how to farm, how to hunt and fish.

What else did they learn from them? How does the Canadian weather make life more difficult for Jean-Marc, René and Tante Rose?

Lumbermen couldn't come home all winter; the water was freezing when Jean-Marc fell out of the canoe; Tante Rose needs firewood to keep warm.



Village Street, Clarence Gagnon



Jacques Cartier

GRADE 4

Role of religion in Medieval life: describe some of the ways in which religions shaped society.

GRADE 6

First Nation Peoples and European Explorers—identify the Viking, French, and English explorers who first came to and explored Canada, and explain the reasons for their journeys



Samuel de Champlain

What village buildings do you think the men flew over in the flying canoe? Which building was the most dangerous for them?

Farms, mills, school, general store, blacksmith shops. The church was the most dangerous because they weren't supposed to touch a cross.

What kind of work did Tante Rose and Jean-Marc have to do everyday?

Baking, chopping wood.

What natural resources did early Canadians need?

Furs, lumber, land, water.

How did religion from the middle ages influence beliefs in New France?

They brought their faith with them; they believed in God, and devils, and the importance of being good and observing the rules of the church; their religion gave them courage to face the challenges and fears of the new world; they built churches in New France.

Who were the first French explorers?

Jacques Cartier, Samuel de Champlain

Why did the French people come here?

Trading routes, religious persecution, land, population growth, economics, war, adventure, fur, fish, gold.

GRADE 7: HISTORY

New France: explain why people came to live in New France (land, the fur trade, religious reasons)...identify key characteristics of economic, political, and social life in New France.

**GRADE 7: GEOGRAPHY,
NATURAL RESOURCES**

Describe a variety of ways in which people use and manage renewable, non-renewable, and flow resources to meet their needs.

In what way did the activities of people like the characters in this play contribute significantly to the development of Canada?

Fur trappers were also explorers and the first to get to know the First Nation peoples, loggers cleared the land and brought in money to build the settlements, farm families settled the land.

How could we have managed resources like furs, forests and farm lands more effectively? Discuss.



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March in the Birch Woods, Clarence Gagnon

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